



The New York Flute Club

NEWSLETTER

May 2002

2002 NYFC Ensembles Program



The May concert will conclude with a reading of two ensemble pieces, one conducted by Rochelle Itzen and one conducted by Ardith Bondi. If you are planning on playing, please let Rochelle know what flutes you will be bringing.

There will be a reception at the end of the concert. If you can contribute refreshments, please let Rochelle know what you would like to bring. □

For more information, contact Rochelle Itzen at itzenflute@aol.com (email) or 212-982-2703 (phone).

In Concert

NYFC ENSEMBLES IN CONCERT

Rochelle Itzen, Coordinator
Sunday, **May 19, 2002**, 4:00 pm
Kaplan Space at Carnegie Hall

Four Fugues from the Art of the Fugue J.S. Bach
Contrapuctus 1 trans. K. Magg
Contrapuctus 6
Contrapuctus 9
Contrapuctus 10

Hal Archer, Rochelle Itzen, Michele Smith, and Ardith Bondi

Sonata No. 3 Jean Baptiste Loeillet
Largo Allegro

Merryl D. Newler and Kate Loughran

Scherzo from A Midsummer Night's Dream Felix Mendelssohn Bartholdy
Hudson Flutes

Carol Weinstein, Jennifer Ackerson, Nicole Grant, and Kaylyn Kinney

Divertissement Grec Philippe Gaubert
Ann Bordley and Ed Wolf, flutes; Ed Christie, piano

Rondo Capriccioso Robert Russell Bennett
Craig Devereaux, Rana Boland, Shoji Mizumoto, and Dorothy Papo

New York Flute Club Choir (performers plus audience members)
in selections to be announced

Rochelle Itzen and Ardith Bondi, conductors

Program subject to change



(Above left) Michele Smith, Rana Boland, Rebecca Sayles, Carol Weinstein, Dorothy Papo, and Ed Wolf; (above) Ann Bordley, Rochelle Itzen, Shoji Mizumoto, and Hal Archer.

IN THIS ISSUE

NYFC Ensembles Program 1
2002 performers

From the President 2
Reflections and Gratitude

Member Profile 3
Ronit Azoulay

Thoughts on Circular Breathing .. 4
by Patti Monson

Patricia Spencer on *Density 21.5* .. 6
An introductory lesson

Announcements

Retiring Board Members 2
Flute Happenings 3
Member Announcements 4
NFA Performers 5



**THE NEW YORK FLUTE CLUB INC.
2001-2002**

Board of Directors

Jan Vinci, *President*
 Patricia Spencer, *First Vice President*
 Ardith Bondi, *Second Vice President*
 Svyetlana Kabalin, *Recording Secretary*
 Michele Smith, *Membership Secretary*
 Donna-Mari Fieldsa-Fowler, *Treasurer*

Darla Dixon
 Katherine Fink
 Susan Friedlander
 Rochelle Itzen
 Sue Ann Kahn
 Bärli Nugent
 Rie Schmidt
 Nancy Toff
 Patricia Zuber

Advisory Board

Julius Baker Gerardo Levy
 Jeanne Baxtresser Laurence Libin
 Harold Jones Marya Martin

Past Presidents

Georges Barrère	1920-1944
John Wummer	1944-1947
Milton Wittgenstein	1947-1952
Mildred Hunt Wummer	1952-1955
Frederick Wilkins	1955-1957
Harry H. Moskovitz	1957-1960
Paige Brook	1960-1963
Mildred Hunt Wummer	1963-1964
Maurice S. Rosen	1964-1967
Harry H. Moskovitz	1967-1970
Paige Brook	1970-1973
Eleanor Lawrence	1973-1976
Harold Jones	1976-1979
Eleanor Lawrence	1979-1982
Paige Brook	1982-1983
John Solum	1983-1986
Eleanor Lawrence	1986-1989
Sue Ann Kahn	1989-1992
Nancy Toff	1992-1995
Rie Schmidt	1995-1998
Patricia Spencer	1998-2001

Newsletter

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

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

www.nyfluteclub.org

Reflections and Gratitude

by Jan Vinci



From the President

Dear NYFC Members:
 As we near the end of this year's concert season, I wish to thank you for the opportunity to serve as your president. It was a rich and rewarding experience for me, and I do hope that I was able to successfully serve our members and maintain the mission set forth by George Barrère. Regretfully, due to my heavy schedule of traveling to teach and perform, I do not feel that I can continue to effectively fulfill duties of the president's position.

The contributions of our board members are invaluable, and I wish thank each of them for giving me advice and support during this past year. It is a working board, filled with dedicated flutists representing areas of performance, teaching, public relations, library expertise, publication, educational administration, and much, much more. Nancy Toff's open invitation to help me in every aspect of my duties has truly been a comfort and a necessary presence during the preparation and presentation of this year's series of events. Pat Zuber did a spectacular job with the organization of our competition and the culminating Winners' Concert. Rie Schmidt, Pat Spencer, and Bärli Nugent have given me invaluable personal advice to help me serve the NYFC. The Program Coordinators are largely responsible for our successful concert series, and all other members have served the club in varied and vital ways.

A heartfelt and special thank you to two long-standing members of the board who will be leaving us for the time being—Darla Dixon and Susan Friedlander. Their support and contributions have truly helped the club in many ways to achieve its mission. Please see Rie Schmidt and Pat Spencer's special acknowledgments to these retiring board members, who will be missed.

As I look at the past season, I am pleased that the board offered members a concert season of diversity, quality, and inspiration. Many members expressed disappointment in the absence of the Flute Fair. The board was thankful for the opportunity put their efforts toward the Sam Baron CD project and is now eager and ready to reinstate the Flute Fair next year.

Our upcoming NYFC Ensemble Concert highlights many of our members and I encourage all to attend. An exciting slate of nominations for next year's board will be presented for a membership vote. And, a celebratory and seasonal farewell reception will follow the ensemble concert.

I look forward to seeing everyone at the annual membership meeting and the Ensemble Concert at Kaplan Space on May 19th. Please note the time of 4 pm.

Have a wonderful music-filled summer! □

The NYFC board gratefully acknowledges the contributions of **Darla Dixon** and **Susan Friedlander**, who are leaving the board for the time being.

Susan Friedlander's insight into and advocacy of younger students' needs has been invaluable for all our activities. In particular her suggestion for a companion piece for young flutists—as part of the commissioning project with Colin Homiski—will yield an important contribution to the repertoire for those students, to be appreciated for years to come.

Darla Dixon was invaluable as the club's publicity director. She made sure we had press coverage and listings of our concert series, and especially with the first few flute fairs when we were just getting started and needed to get the word out to the public, was essential to the "behind the scenes" organization. She will be missed by everyone who had the pleasure of working with her. —Rie Schmidt and Patricia Spencer, past NYFC presidents

Member Profile

Ronit Azoulay

NYFC Member
since 1998

Assistant coordinator
of the NYFC Ensembles
Program since 2001



Employment: Technology project management at PricewaterhouseCoopers, where she does website design.

Most recent recital/performance:

A Beethoven's Birthday concert with the Chamber Orchestra of Science & Medicine (COSM) on December 16, 2001 at Caspary Hall at Rockefeller University, in a program including the composer's Allegro and Minuet for two flutes and his Symphony No. 1. She's also performed at a few weddings in the last couple of months.

Career highlight(s): Playing with the COSM orchestra (since 2000) and designing/creating its website at www.cosmorchestra.org. Participating in chamber music programs sponsored by the Lucy Moses School for Music and Dance, the Mannes Extension Division, and Amateur Chamber Music Players, Inc. (ACMP, www.acmp.net). In progress: evening study for a certificate in music therapy to be followed by a master's degree program in music therapy in 2003.

Current flute: An open-hole solid silver Muramatsu with heavy wall tubing and a B foot, acquired last year.

Influential flute teachers: Michael Laderman (her current flute teacher), Mannes School of Music coach Nancy Garniez, and Louise Montello and Lori Cotler at the New School's Creative Arts Therapy Program, who remind her what making music is all about.

High school: Fair Lawn High School in Fair Lawn, NJ.

Degree: B.S. in accounting (out of desperation!), New York University, 1995.

Most notable and/or personally satisfying accomplishment(s): Despite many obstacles, making music a part of her life after many years of not playing. Focusing enough to progress quickly, and becoming proficient enough to be playing with others in chamber ensembles and the COSM orchestra.

Favorite practice routines: When she wants to buckle down and improve her technique, she does Taffanel and Gaubert, the Trevor Wye Practice Books, Moyses' *De la Sonorité*, and various etudes. She also finds it invaluable to record her lessons and play with them or with a CD. For fun, she likes to improvise with her friends or with CDs, and just play music she enjoys. But sometimes, when she has a lot of chamber music and orchestra rehearsals, it's all she can do just to keep up with learning all the repertoire in the little time she has to practice.

Interests/hobbies: All kinds of dancing and the visual arts (sculpture, painting and drawing). She's recently taken up the guitar and keyboard, discovering the fun of being able to play chords. She's always been interested in physics and philosophy, and her favorite poets are the Transcendentalists—especially Whitman.

Advice for NYFC members: Ronit's advice is for her fellow amateurs: Take advantage of the opportunities provided by the NYFC and other musical organizations to play and grow in a supportive environment. Most importantly, don't let a self-critical attitude prevent you from exploring and expressing your musical ideas; remember why all of us play music in the first place. □

FLUTE HAPPENINGS

M A Y 2 0 0 2

May
21

Tuesday 8:00 pm

The Sylvan Winds' final concert of the season with **Svetlana Kabalin**, flute, and guest artist Kenneth Cooper, piano. Program to include Brahms' *Zigeunerlieder*, Op. 103, arr. by Kenneth Cooper; Beethoven's Quintet in E^b Major, Op. 4, reset for wind quintet by Mordecai Rechtman; Schubert's "Trout Quintet" in A Major, D. 667, arr. for wind quintet and piano by Fedor Kabalin.

- Weill Recital Hall at Carnegie Hall, 154 W. 57th Street (at 7th Avenue), NYC • Admission: \$25 & \$20 for adults and \$12.50 & \$10 for students/seniors • Info, call or fax 212-222-3569.

May
28

Tuesday 8:00 pm

Sue Ann Kahn, flute and alto flute, with the League/ISCM Chamber Players in a program including *Pangu's Song* for flute and percussion by Kui Dong, Trio for flute, viola, and harp by Robert Martin, *Derive* by Pierre Boulez, and works by George Edwards and Yong Nan Park.

- Merkin Concert Hall, 129 West 67th St., NYC
- Tickets (available through tickets@league-iscm.org): \$8 general, \$5 students/seniors • Info, call 212-501-3330.

J U N E 2 0 0 2

June
2

Sunday 12:00 noon

UpTown Flutes in their "On the Road to Carnegie" program including works of Bach (*Brandenburg Concerto No. 3*), Scott (*Memories of East Tennessee*), Debussy/Ben-Meir (*Cortège*), Hoover (*Three for Eight*), Schocker (*Nymphs*), Lombardo (*Renaissance for a New Millennium*), and Boone (*Over the Edge*). For UpTown Flutes concert info, call 973-408-3428, email vschulze@drew.edu, or visit www.depts.drew.edu/music.

- Smoke Rise Community Church, 308 North Road and Route 23, Kinnelon, NJ • Free will offering • Info, call 973-838-5599.

June
7

Friday 8:00 pm

Jan Vinci and percussionist Ingrid Gordon, founding members of the new ensemble Time's Arrow, will perform works by Crumb, Piazzolla, Shankar, Harrison, and Takemitsu with guest percussionists David Shively and Andrea Pryor. For more information, call (718) 721-2252 or visit www.ingridgordon.com.

- Astoria Performing Arts Center, 31-30 33rd Street, Astoria, NY • Admission is free • Info, call 718-278-5925

June
8

Saturday 8:00 pm

Jan Vinci in a repeat of the June 7th program.

- St. Mark's Episcopal Church, 33-50 82nd Street, Jackson Heights, NY • Admission is free
- Info, call 718-639-8921 x 17.

FLUTE HAPPENINGS

JUNE 2002

June 11

Tuesday 8:00 pm

THE NOW AND PRESENT FLUTE: opening recital by **Patricia**

Spencer, William Zito (guitar) and Melissa Sweet (flute) featuring works by Joan Tower, Francis Thorne, Edison Denisov, Wilhelm Friedemann Bach and others.

• Bard Hall, Bard College, Annandale-on-Hudson, NY • Admission is free • Info, call 845-246-6195 or visit www.patriciaspencerflute.com.

June 15

Saturday 12:00–4:00 pm

Jan Vinci in a shortened duo version of the June 7th program, part of the Juneteenth Freedom Festival.

• Brooklyn-Queens Conservatory of Music, 42-76 Main Street, Flushing, NY • Admission is free • Info, call 718-461-8910.

June 15

Saturday 5:30 pm

UpTown Flutes, winners of Artists International, perform “A Flute Renaissance,” the final version of their June 2nd program above.

• Weill Recital Hall at Carnegie Hall, 154 W. 57th Street (at 7th Avenue), NYC • Admission is \$20.

June 15

Saturday 8:00 pm

Closing recital by participants in **Patricia Spencer**'s THE NOW AND PRESENT FLUTE seminar.

• Bard Hall, Bard College, Annandale-on-Hudson, NY • Admission is free • Info, see June 11 listing.

ANNOUNCEMENTS

SKIDMORE SUMMER FLUTE INSTITUTE will be held July 28 to August 3, 2002 with faculty Jan Vinci, Julius Baker, and Mark Vinci. Program will include masterclasses, solo and ensemble performances, private lessons, workshops, attendance at a Philadelphia Orchestra concert, and more. For information and application, contact Pell Kennedy at 518-580-5590 or pkennedy@skidmore.edu, or **Jan Vinci** at 718-651-4179 or janvinci@aol.com.

THE NOW AND PRESENT FLUTE seminar with **Patricia Spencer** will be held June 11–15, 2002 at Bard College, Annandale-on-Hudson, NY. Seminar focus is new flute repertoire; participants are flutists from college level to professional. Auditors (of any level, on any instrument, voice, or composition) are welcome. Seminar fees are \$275 for participants, \$95 for auditors. Room and board (three meals per day) are \$60 per day at St. Joseph's Villa. For information: www.patriciaspencerflute.com or 845-246-6195 (phone).

Some Thoughts on

One day in the summer of 1995, when I was a student at the Bach Aria Festival, Sam Baron was coaching my group, and he stood very close to me while I was playing a flute obbligato from Cantata No. 100 of J.S. Bach. This solo has long melismas, sequencing endlessly to one cadence at the end of the opening solo. He looked at me strangely afterwards and whispered, “Are you circular breathing?” I smiled and said “Ssshhh, it's a secret.” His answer was, “No! You must show it off!”

I've always envied that sound when a string player can get to the end of a phrase, and just as you think the tone will stop the bow stays on the string and swings back into the next phrase, eliding the two thoughts and letting the phrase breathe at the same time. Similarly, there have been countless phrases written for the flute which seem just short of the human lung capacity—perhaps inspired by phrase lengths of texts, other instruments, or by music of other ethnicities where circular breathing is common. And then the clincher—there now exists a small number of pieces which have been composed *requiring* the performer to circular breathe.

Circular breathing was the means by which I could fulfill all of these needs in my music making. It has become one of TWO options available to me as a flutist (the other, of course, being traditional breathing)—and to be very honest, it's not as mysteriously difficult to learn as many people make it out to be. Yes, it is a puzzle to figure out—but once the solution presents itself, learning how to use it while playing the flute is just a matter of practicing over and over again. It is joyfully time-consuming and self-examining. Not any different than the amount of dedication it took to master, say, learning how to read music, tone production, double tonguing, being able to decrescendo to niente without issue. The major difference, as far as I can see, is that tone production and double tonguing show up in every method book known to

By Patti Monson

every flutist on the planet, but the priority of circular breathing in flute pedagogy is somewhere way below more dutifully discussed topics such as “Tendinitis and the Flutist” and “Fundraising for your Chamber Ensemble.”

All kidding aside...try these simple steps. Go slowly. Don't skip anything.

1. With your lips shut, put air in your cheeks.
2. Still with lips shut, gently push against your cheeks, using your cheeks as leverage *out* to draw air *in* through the nose.
3. Now you should have air in your lungs. Blow the air that you just drew in out through your mouth.
4. Do it again—filling cheeks, using leverage, drawing air in through nose...all with the lips shut...and then letting the air you've taken in, out through your mouth.
5. Do it again. Do it over and over again, until your face and cheek muscles develop and you feel you can ever so gently leak air while pushing against your cheeks and drawing in air.
6. Do it until you can allow air out through your mouth at all times during this process. It doesn't have to be at a 3rd or 4th octave strength or speed...just any wisp of air.

This is the circle. When you feel the air moving continuously, you are circular



breathing, and have solved the biggest part of this puzzle.

A few things to remember:

- It was important for me to discover that the events do not happen simultaneously (a wrong assumption before I figured this out), but that these steps follow each other slowly, like the segments of a snake.
- Your nostrils will develop, and eventually become more open the more you do this; but, at first, you might still feel out of breath after two or three cycles of the circle.

“...it’s not as mysteriously difficult to learn as many people make it out to be...learning how to use it while playing the flute is just a matter of practicing over and over again.”

- Don’t forget to use the air that you brought into your lungs, and try to predict a period before you run out of air to start filling your cheeks again. You can’t do this on empty lungs.
- Don’t get discouraged. It took me a few months to figure out just this part. But you do need to keep trying to do it every day.

And then LATER...AFTER this circle making business makes sense to you (drum roll), try doing it through a flute embouchure and into your flute. NO PANICKING, please. It will at first stop the tone somewhere in the middle of the circle. In this stage you need to mold the lips around a moving air stream, like we usually do—accept when you go to putting air in the cheeks, using them as leverage, you

will need to let your lips ride the waves of your airstream, and be flexible about using the entire wall of your flute headjoint to make sound. Not just that one place you’ve deemed gets the perfect tone.

Some people find it easier to start with high resistant notes, and others with low resistant notes. I started in the low register. At first, I didn’t worry about sound quality at all, just that any sound hung on. The slightest and weakest continuous sound was sometimes the day’s only reward. But, it was possible. Eventually, after months (two years, actually) the bumps smoothed out so evenly that I felt confident about

performing music in public using the new technique. I have been using it now for 12 years. It has worked its way into my playing so much that I make the decision to use it unconsciously, always guided by my mind’s musical intent. My sinuses have become resonating chambers, and my imagination for phrase lengths can be whatever the music wants them to be.

The key words here are *trying to do it over and over, day in and day out*. Be steadfastly patient and consistent and it will show itself to you. □

Patti Monson is flutist for the New York new music ensemble Sequitur. She is a frequent guest artist on several recital series dedicated to new music, has been invited to give masterclasses on contemporary repertoire and extended sounds at many universities and conservatories, and is currently director of the Manhattan School of Music contemporary ensemble.

NYFC Members To Perform at the 2002 NFA Convention

The National Flute Association Convention will be held August 15–18, 2002 in Washington, D.C. (for details, visit www.nfaonline.org). Several NYFC members (bolded names below) are contributing to the program.

Thursday, August 15

A showcase recital will feature UPTOWN FLUTES, with **Carla Auld, Elise Carter, Patricia Davila, Karen Demsey**, Jeanne Fessenden, John McMurtery, Rebecca Vega, and **Virginia Schulze-Johnson**, director, in a program featuring works by **Katherine Hoover** and Ricky Lombardo.

Friday, August 16

A Gala Concert will feature a variety of artists in recital, including the Jubal Trio with flutist **Sue Ann Kahn**.

Saturday, August 17

A Gala Concerto Concert will include featured performances of two American works: **Bart Feller** of the New Jersey Symphony will perform Thomas Oboe Lee’s new *Flauta Carioca*, and **Marina Piccinini**, now at the Peabody Conservatory, will bring a brand new concerto by Paquito D’Rivera, *Gran Danzón*.

Baroque events (to be held in St. Margaret’s Church, directly across the street from the convention hotel) will include invited traverso artists

- **John Solum**
- **Richard Wyton**

Lecture/demonstrations will include

- **Jeanne Baxtresser**, The Orchestral Duo
- **Patricia Harper**, Manuscript Sources of the Prokofiev Sonata

Other performers include

- **Katherine Hoover**
- **Linda Wetherill**

Density 21.5:

An Introductory Lesson

By Patricia Spencer

Edgard Varèse

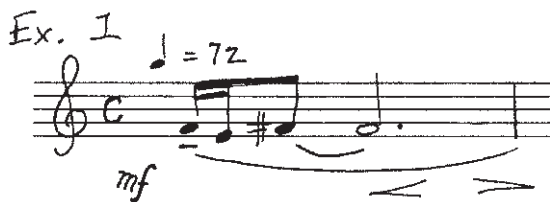
Even the most cursory view of the exciting flute repertoire of the twentieth century will immediately recognize Varèse's short masterpiece, *Density 21.5*, as a seminal work having a far-reaching effect on later repertoire. Three aspects of the work stand out in this regard:

- It contains the first use of key clicks—pitched, drum-like sounds made by slapping the keys while playing a soft staccato note in the low register. The wealth of key click sounds and other extended techniques now found in our repertoire can be traced to this innocent beginning in 1936.
- Varèse's extended use of the extreme upper register, demonstrating the possibilities of Georges Barrère's new platinum flute, was undreamed of at the time.
- *Density 21.5* is not a "flute piece" but rather a *Varèse* piece. The dramatic impact of the work redefined the flute as an instrument capable of a powerful musical intensity.

How was this accomplished? And how can a flutist working on this piece heighten his or her awareness of the work's dramatic structure, thereby bringing listeners into the excitement? This article will attempt to present a few initial answers to these questions.

Structural explorations

Let's begin with the beginning:



A distinctive, memorable motive. Many have observed its relation to the opening three notes of Debussy's *Syrinx*—a half-step down, whole step up, but in "reverse" rhythm. Partly because of the rhythmic reversal, the *Density* motive leads us *upward*, whereas *Syrinx* immediately falls into a downward line consistent with the grieving quality of that piece. In *Density* we feel two upward pulls in the first bar, from the opening F to the long F#, and from the E to the same F#. The performer can enhance the sense of upward pull by leaning on the *tenuto* F, and by practicing F–F#, then E–F#, warmly slurred, to feel the upward magnetism. Vibrato can be delayed either until the peak of the crescendo, at the end of the first bar, or until the second phrase (m3, last beat), allowing the pitch motion to have a stronger impact in the opening.

The compelling upward drive continues through the first third of the piece. The G in m2, suddenly soft (after the little trumpet call, C#–F#–C#) feels like a new plane of existence arising from the previous F#. The second phrase (end of m3 through m5) reaffirms this upward motion against a low C# "anchor." The G then proceeds still further upward, in m6, to an A and B, then to C in m8. In m9 we find a wonderful, classic example of *prolongation*. The motive and rhythm lead us to expect



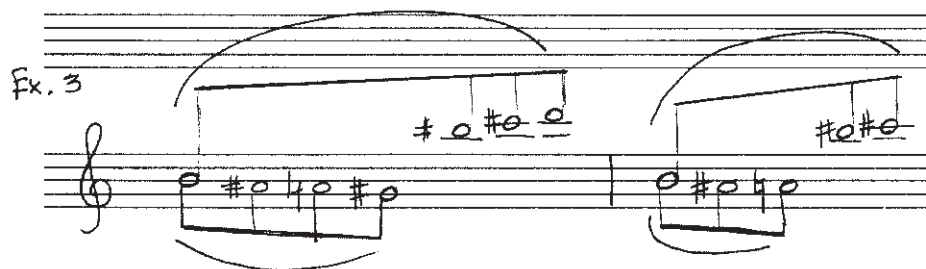
since that would be like the beginning. However, Varèse refuses at first to give us the D-natural, keeping us waiting for two measures during which we hear only the D♭ and C alternation. Because we've been wishing for it for two full bars, the D-natural (the next upward step in our ascent) has a powerful impact and gives a sense of release. Perhaps this release triggers the outburst of tritones (G#–D–G#), sequencing to the next upward step, D#. Excitement continues to build, and the upward line breaks into the upper register with the E in m13. Though the next phrase (m15) is softer and lower, seemingly giving a break in the upward intensity, the rising line continues to F in m15, F# in m16, and the intensity returns full force with the high G in m17.

The "B" phrases

After this exhilarating chromatic ascent to the high G, Varèse creates a break in the upward linear intensity. Initiated by the "B" phrases, the next section contains the riveting key clicks, quite a lot of dramatic silence, a tempo change combined with a downward variant of the opening motif, four bars of trumpeting B–F#–A figures in the high register, and a dramatic transition phrase leading us back to a reminiscence of the opening, in m41, that initiates the third and final section of the piece.

A detailed discussion of all of these elements would be beyond the scope of this introductory article. However, the "B" phrases and the famous misprint in m23 can be briefly included. Three little phrases centering on B are found in m18, m20 (with the pickup) and m22 (with pickup). The centrality of these phrases is new, since up until now we have had dynamic upward motion. The B itself is also new—Varèse skipped B in the first section's upward climb, moving from B♭ to C in m8. The first little "B" phrase, remaining soft for a bar-and-a-half (with perhaps only a gentle crescendo in m19) is startling in its softness, its registral containment after the preceding big skips, and in its downward motion. The melodic

filling in of the downward minor 3rd from B to G# is mirrored upward in the next little phrase, which takes the B up to D by means of another new element, a tremolo. The final little “B” phrase begins again on B, reaching only a whole step downward to A, mirrored in the upper octave by reaching only a whole step up, to C#. Thus we have:



This brings us to the misprint. Both Harvey Sollberger and Thomas Nyfenger, on separate occasions, were told by Varèse that in m23, after the B# and C# grace notes, the Bs in the triplet on the second beat should be natural. As we look at the above skeleton, it is easy to hear and understand the musical logic of a B-centered section beginning and ending on B. Thus we could simply conclude that the correction makes perfect sense. Nevertheless, doubts remain. Why was the error not corrected in the 1958 reprinting, when several articulations were modified? Further, there is also a clear musical logic in a B-centered section that ends “open”—that is, with an A# left hanging in the lower octave, and a B# left hanging in the upper. The eminent composer and theorist George Perle (surely one of the most meticulous composers I have worked with!) commented, in discussing this question, that “composers are not always right about their own music.” He went on to say that after his study of the work, he concluded that the B-natural is probably correct. (I play the B-natural.)

The minor thirds

On a first hearing or first play-through of this piece you may well have been struck by three dramatic instances of repeated minor thirds:

- The key clicks (mm24–25), surrounded by silence, giving a heartbeat to the lowest notes we have heard so far, a continuation of the “anchor” C# from the opening;
- The above-mentioned high phrase trumpeting F#–A (with B) in mm32–35, further intensified by being faster than the prior and subsequent phrases;
- The powerful, piercing high D–B alternations in mm46–49—the dynamic and registral climax of the piece.

The clear structural importance of these repeated minor thirds leads to other observations. The first occurrence of repeated minor thirds (in mm7–8), very small and shy in comparison to the above, becomes quite important in retrospect. The B \flat *p subito* in m7, if played with a special articulation to set it a little apart from the lyricism of the preceding phrase, can serve as a hint of things to come with regard to minor

thirds. Likewise the final instance of minor thirds, in m54, in the low register, becomes the precursor to the shocking *major* thirds beginning in m56 with the low C. The only major third that has appeared in the piece before now is in m40 (the E–B), structurally important as it immediately precedes the return of the opening motif. The low C–E in m56 (the first low C in the piece) unleashes a virtual cascade of major thirds: two more E–Cs, then B \flat –D, D–F#, then a linear filling in of C#–D#–E#. One could say the minor thirds got so heated that they expanded into the larger interval.

Some practical pointers

1. All rhythms and tempos need to be precise, strong and secure. Listen to *Ionisation* or other pieces by Varèse to develop a feeling for his rhythmic strength as an integral part of his artistic statement.
2. Especially the rhythm



in m32 and m34 needs a lot of repetition to become strong. Beware of the tendency for it to become



3. In mm51 and 52, the *sfp* is exactly that—not too loud, a *sforzando* within the prevailing *piano* dynamic. The two 32nd-note Cs need clear articulation so that the beat is felt on the Cs and not on the F#. The delicacy of this phrase, so poignant after the storm of the high Ds and Bs, is easily lost and needs special care.
4. The key clicks will be most effective if played with an extremely small amount of air and no tongue at all, allowing the “slap” to provide the articulation. Finger the indicated notes and slap the G key, aiming for a drum-like sound with a still clearly perceptible pitch. □

A champion of contemporary music, **Patricia Spencer** is active as a soloist, teacher, and flutist with the Naumburg Award-winning *Da Capo Chamber Players*. She was president of the NYFC from 1998 to 2001.



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



May 19, 2002 concert

Sunday 4:00 pm • Kaplan Space at Carnegie Hall (57th/7th)

NYFC ENSEMBLE PROGRAM

Concert by members of the New York Flute Club's Ensemble Program, and the NYFC annual meeting.

2001–2002 Concert Season

October 21, 2001 • Sunday 5:30 pm
CHEN TAO—Traditional Chinese Music

November 18, 2001 • Sunday 5:30 pm
JIM WALKER, flute

December 9, 2001 • Sunday 5:30 pm
NOW, HEAR THIS!—*Great New Music*

January 20, 2002 • Sunday 5:30 pm
WOODWIND TREASURES *from Georges Barrère's Library*—featuring the Sylvan Winds and friends

February 17, 2002 • Sunday 5:30 pm
ELEANOR LAWRENCE MEMORIAL TRIBUTE
with guest artists William Bennett, William Montgomery, and others

March 24, 2002 • Sunday 5:30 pm
MARY KAY FINK, flute and piccolo

April 28, 2002 • Sunday 5:30 pm
2002 NYFC COMPETITION WINNERS

May 19, 2002 • Sunday 4:00 pm
NYFC ENSEMBLE PROGRAM
Kaplan Space at Carnegie Hall (57th/7th)

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! Our May 19th concert features participants in the NYFC's ensembles program, and some impromptu group readings by those of you who bring your flutes. The annual meeting of the club, including the election of new officers and board members, will precede the concert (for details, see Jan Vinci's "From the President" on p. 2). A reception will follow the concert.

This newsletter issue features two articles: a "how-to" on circular breathing by Patti Monson, and a first lesson on Edgard Varèse's *Density 21.5* by former NYFC president

Patricia Spencer. Ronit Azulay, the NYFC's assistant ensembles coordinator, is this month's member profile subject.

Since this is the last issue for 2001–2002 season, I would like to again thank the many contributors whose words and images filled our pages. Particular thanks to our interviewers, article/feature writers, and proofers this year: Jamie Baum, Ann Cecil Serman, Patricia Harper, Tamara Keshecki, Patti Monson, Rebecca Quigley, Jayn Rosenfeld, Linda Schepps, Patricia Spencer, Nancy Toff, and Jan Vinci.

Alice Barmore and I will be continuing our newsletter duties next year, so if you have some newsletter-related ideas, let us know. Especially welcome are suggestions for writers/interviewers and article topics, nominations for member profile subjects (yourself or someone else), and industry corner questions.

Hope to see you on May 19th, and best wishes for a happy, healthy and productive summer. □

Regards,

Katherine Saenger (klsaenger@yahoo.com)