



The New York Flute Club

NEWSLETTER

January 2004

Meet Arife Gülsen Tatu, Turkish National Artist

Interview by Sujetlana Kabalin

This interview took place this past fall—on November 28th and 29th via email, and on December 3rd with a follow-up phone call to Ms. Tatu at her home in Germany. I was immediately impressed with her warmth and energy.

SVJETLANA KABALIN: *Where are you originally from and where did you grow up?*

ARIFE GÜLSEN TATU: I was born and grew up in Izmir, Turkey. It is the third largest city in Turkey with 3.5 million people.

What is Izmir like?

It is on the west coast of the country directly across from Greece. It is a port city that engages in shipping and trade, and it is in an area of the country that has a rich agricultural [economy] as well.

What did your parents do and how big was your family?

My father had a management position with the railroad company and my mother was a housewife. Both have passed away.

I have two brothers—the older one is an architect, and the other works in the Air Force.

My sister, who is younger than me, worked in a bank. I have six nieces and one nephew. I would love to have a child of my own someday.

(Cont'd on page 4)



In Concert

ARIFE GÜLSEN TATU, flute

Colette Valentine, piano

Sunday, **January 18, 2004**, 5:30 pm

CAMI Hall, 165 West 57th Street

Program

- Ekrem Zeki Ün..... Yunus'un Mezarında
(At the tomb of Yunus Emre)
- F. Kuhlau Grand Sonata in A Minor, Op. 85
- J. J. Tulou 13th Grand Solo
- F. Schubert..... Introduction and Variations on "Trockne Blumen"
- F. Borne Carmen Fantaisie

Program subject to change.

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2003–2004

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Scenes from Childhood

by Jayn Rosenfeld



From the President

Dear Friends:

Because of the year-end holidays and the nostalgic memories they provoke, I have been thinking *Fanny and Alexander*-type thoughts about music and my childhood (do you remember the Bergman movie?). I was raised in Pittsfield, Massachusetts in a “musical family,” like Mozart, all the Bachs, etc. (just kidding!), and I have always felt very privileged for this reason. The assumption that music would be part of my life was never questioned. My father was an autocrat of

the breakfast table; he brought the dictionary to meals and gave us hard words to define (I learned early the difference between ludicrous and lucrative, and the like). We had guessing games about who wrote the music being played on the radio (no television yet, all the better) and played word games based on silly puns, at which he was the best. My father played the violin and viola, and had many, many evenings of string quartets in our living room. Therefore as an adult, I recognize practically every classical quartet, but never know which one it is, having listened to them sitting on an upper step of our stairs, just out of sight of the grown-ups. I definitely remember the first time I played a Mozart flute quartet, at the age of 11 or 12. We did the A major, and in the Rondo, I kept getting lost, and refinding myself, but at the wrong rondo theme entrance. I definitely learned what a rondo was! Everyone praised me excessively, none the less.

Another of my childhood memories is going to the Methodist church where I belonged to the Girl Scout troop, and hearing a record (probably a 78, no CDs in those days!) of a Bach Brandenburg Concerto which I recognized from hearing at home. I was surprised with the child’s tunnel vision that the Methodists also listened to Bach. It was a given that all the children in my family (we were four) would start on piano and move to a more useful chamber music instrument as soon as possible. I chose the flute, because the stringed instruments were already “taken” by my brothers (I am the youngest). I have often regretted not keeping up with the viola, which I started fitfully in high school, so that I could play that great repertoire. One of the main reasons I have been attracted to contemporary music is that the possibilities for flute are so rich. My father never cottoned on to the music I have played as an adult; he, born in 1895, never even caught up to *Pierrot lunaire* (1912), which is a touchstone piece for me.

For a total contrast in childhood origins, consider our January soloist, Arife Gülsen Tatu. Growing up in a large Turkish city, she heard no Western music until her teens, heard her first concert at 16, and didn’t know what a flute was (the metal variety) until someone told her to study it. This makes it all the more remarkable that she has turned into a major, classical music soloist and teacher without childhood exposure or nurture, all in a culture that was initially foreign to her. Surely this speaks for innate ability, a hardwired talent!

Have you got another story? Happy New Year! □

Member Profile

Barbara Highton Williams

NYFC member since 1997
Board member since 2003

Employment: Maintains a private teaching studio and teaches at Westminster Conservatory in Princeton, NJ; freelance flute work.



A recent performance: In September 2003, a solo flute recital at Tenacre Foundation; several performances in Princeton with fellow quartet flutists Jill Crawford, Katherine McClure, Elizabeth Stewart; in April 2003, a recital with pianist James Goldsworthy at Rider College (including the Reinecke and B minor J.S. Bach sonatas). Upcoming performances: sonatas (with piano) of Martinu and Fauré, and *A Night Piece* by Foote; works by Corigliano, Roussel, and Argento (with voice); a program of flute quartets.

Career highlight(s): Performing as soloist and chamber musician in various town halls around Strasbourg, France, while living there in the early '90s; recitals with her colleagues above, as well as with pianists Alfred Clark and Marianne Lauffer. Playing with the San Jose Wind Symphony (1986–88), once under the guest baton of Frederick Fennell, and playing several summers in the Westminster Bach Festival Orchestra under Andrew Megill (2000–02).

Current flute: Silver Brannen #3744 with B foot, A442, 0.16" tubing, Brögger Mekanik (ordered at the 1998 NFA Convention in Phoenix). Brannen's wonderful key extension system made the flute fit her like a glove!

Influential teachers: Thomas Perazzoli, Jacob Berg, Frances Blaisdell, Jayn Rosenfeld.

High school: Western High (now Duke Ellington School for the Performing Arts) in Washington, DC.

Degrees: BA in music from Principia College (IL), 1976.

Most personally satisfying accomplishment(s): With her husband, raising two daughters—now recent college graduates. As a teacher, seeing students fall in love with flute-playing; as a flutist, developing recital programs, and collaborating with inspired colleagues.

Favorite practice routines: One to three hours daily, preferably after a good breakfast, a period of quietude with spiritually nourishing reading, and a run. She starts with a slow longtone warmup, followed by Julius Baker's Exercise No. 10 (slurring expanding intervals) and the Taffanel Gaubert exercises (with varying speeds and articulations, especially No. 4, from very slow to very fast). She finishes with Stallman's transcription of Schubert Impromptu Op. 90, No. 2. The rest of her practice is devoted to the pieces she's preparing for performance. She says that she keeps relearning the virtues of SLOW practice (and that this question has reminded her that she needs to get back to more systematic technical work, including études!).

Other interests: Woodworking, drawing, painting, printmaking, writing; anything French or Swiss; hiking and biking.

Advice for NYFC members: (i) For practical and freeing advice on how to play naturally and without tension, read Barbara Conable's "What Every Musician Needs to Know About the Body" (www.bodymap.org). (ii) Never question your validity. We each have our own individuality, voice, and place. It doesn't matter where we are in life, or how many years we've played (or not played). (iii) Be teachable, and be open to learning new pieces that will stretch you. And (iv) listen to wonderful singers. Let your playing come from the same settled, deep place wholehearted singing comes from. □

FLUTE HAPPENINGS

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

JANUARY '04

JAN
15

Thursday 8:00 pm

"French and American Liaisons," a program of music by Rameau, Piston, Cowell, Scarmolin, Dahl, and Bozza performed by the Sylvan Winds, with **SVJETLANA KABALIN**, flute.

• National Arts Club, 15 Grammercy Park South, NYC • Admission: \$20 • Info, call 212-222-3569 or visit sylvanwinds@att.net.

JAN
28

Wednesday 8:00 pm

Da Capo International, a program featuring Chinary Ung's *Oracle* (world premiere, written for Da Capo with a grant from the Mary Flagler Cary Charitable Trust), Luciano Berio's *Differences*, Kirill Umansky's *Kammerstück* (US premiere), Shirish Korde's *Blue Topeng* (NY premiere, for gamelan instruments and chamber ensemble), and Sofia Gubaidulina's *Rejoice!*, performed by the Da Capo Chamber Players with **PATRICIA SPENCER**, flute.

• Merkin Concert Hall, 129 West 67th Street, NYC • Admission: \$15; \$10 students/seniors • Info, visit www.da-capo.org.

MEMBER ANNOUNCEMENTS

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

Flute Happenings Deadlines

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

CLASSIFIED

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

GÜLSEN TATU (cont'd from page 1)

What were the early influences in your life that started you in music?

I liked singing as a child, however, it was only Turkish music. I had not heard [Western] classical music at that time.

How would you describe Turkish music?

Turkish music has both folk and “classical” elements. It has distinctive harmonic scales that include either

was no system of study. I was also under the impression that I would be studying Turkish music. I still had not been exposed to Western music.

When was your first actual course of study?

I was admitted to the Music Gymnasium (a secondary school) where I studied for seven years. Besides music, we also studied mathematics and literature. We sang in a chorus and played in an orchestra.

“Turkish music has both folk and ‘classical’ elements. It has distinctive harmonic scales that include either quarter tones or larger intervals, as in B \flat to C \sharp .”

quarter tones or larger intervals, as in B \flat to C \sharp .

Why did you choose the flute and when did you start playing the instrument?

An amateur musician friend of my father’s noticed my talent and suggested to my parents that I be introduced to the Conservatory. I was tested and they decided that I should play the flute. I was 12 years old at the time. Until that day I had never seen or heard the flute. I must say, at the beginning I did not really like it.

Why not?

It wasn’t my decision. I really wanted to play piano or violin, especially piano. But they said I was too small and they thought that a flute would fit my hands better. I thought they meant a small wooden pipe and said, “Is it necessary to study this instrument?”

Did you study privately?

Not at first, because in Turkey there

When did you know you wanted to become a professional flutist?

It was when I began serious study at the [Izmir State] Conservatory.

When were you there, and who were your teachers?

I was there from 1965 until 1971. My first teacher was a retired German flutist who was around 70 years old. He died in Turkey five months after I began to study with him. I then waited an entire year before they found another teacher from Italy. He only stayed one year, and then again we had to wait another year before we got another teacher. In the end, I studied with four different teachers and spent a total of three years waiting for various teachers.

How would you learn when there was no teacher?

I learned by ear. I heard the older students practicing the Mozart D major Concerto and I would imitate them. I

learned the entire work by ear, and when I was finally given the music, I could not understand it!

Which teacher influenced you the most?

In 1972 I became a scholarship student under the auspices of the DAAD [Deutscher Akademischer Austausch Dienst, a German academic exchange program] and came to Germany to study. First I went to Essen and attended the Folkwang Musikhochschule where I received my first diploma. Later I went to Freiburg for soloist study with A. Nicolet. At that time, Robert Langevin, principal flutist of the NY Philharmonic, also came to study in Freiburg with Nicolet. There is no doubt that he influenced me the most.

When was the first time you heard a live orchestra?

I heard a professional orchestra for the first time in Germany. I would go to as many concerts and operas as I could.

What was it like to study in a different country?

It was my first time outside of Turkey and away from my family. I was afraid of all the new things. But the biggest problem was my instrument. I had borrowed my flute from the Conservatory in Turkey. I certainly could not take it with me to Germany, and there were no music shops in Turkey in 1972. Also, my parents did not have enough money to order one from Europe. So I moved to Germany without a flute and started to learn German at the Goethe-Institut during the summer for seven weeks. One week before the entrance audition for the Academy, I bought a very cheap Pearl flute for beginners, naturally not silver. I practiced for one week and passed the entrance exam. This permitted me to stay in Germany to study. If I had not been accepted, I would have had to return to Turkey.

What was it like being from a different culture in Germany?

It was not easy. I felt *very* isolated.

The Good Old Days at the Philharmonic



PHOTO COURTESY NYPA

In the late 19th and early 20th centuries, the New York Philharmonic was a self-governing cooperative. Eugene Weiner (far right), described by one flute historian as “an educated musician known for his charming amiability,” was a member of the Philharmonic from 1880 until his death in 1903. He was also a member of the New York Symphony for fourteen years. Born in 1847 in Breslau, Germany, he studied with Boehm’s student Edward M. Heindl and played a wooden Boehm flute.—*Nancy Toff*

The German people were not always accepting. It was difficult to interact with others. I always invited people to my home, but it would take a very long time before I would be invited to the homes of my German colleagues. I felt I received the highest compliment

when they would say, “Well, after all, you are very human, like us.”

What were your earliest professional experiences like?

The earliest that I can remember was playing as a soloist with the Conserva-

tory orchestra. I remember playing a Pergolesi concerto, Vivaldi’s *La Notte* and the Mozart D major Concerto.

Were you interested in pursuing a solo or orchestral career?

(Cont’d on next page)



Katherine Fink
Flute Fair Chair

Mark **Sunday, March 14**, on your calendars with three big stars for NY Flute Fair 2004, which will be held at the LaGuardia High School of Music and Art and Performing Arts. Please check our website, www.nyfluteclub.org for detailed information and updates.

Calling All Ensemble Teachers!

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

NYFC Table

Members may sell up to 10 flute-related items at the NYFC Table (check website for details). Coordinator: Rie Schmidt (rieschmidt@aol.com).

Opera Masterclasses At the Flute Fair

Those interested in participating in one of the four masterclasses should send a cassette tape of approximately 10 minutes duration, including contrasting styles, a brief bio and preference for class (optional) to:

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

The deadline for applying is **FEBRUARY 14**. For more information, contact Patricia Spencer at newflute@earthlink.net.

GÜLSEN TATU (cont'd from previous page)

I was more interested in a solo career, but I played principal flute in an orchestra as well—the Radio Symphony Orchestra of Baden-Baden. We would record for several weeks and then give tours throughout Europe.

Did you participate in a lot of competitions?

Oh, yes!

[Editor's note: Five competitions in Europe during 1977–78, including the Concours de Flute de Paris (4th prize in 1978) and the Stuttgart Radio/TV Broadcasting competition (for all instruments, 2nd prize in 1978). She also won first prize at the first Kobe International Flute Competition in Japan, in 1985.]

I remember how beautifully you played in Kobe, with a lovely, full sound, wonderful musicianship and artistry. Did the experience leave you with any impression of playing styles from different parts of the world?

Yes, I felt that the Americans played differently from the Europeans. I also felt that the Japanese did not always explore the different sonorities of the flute.

How did your life change after the competition?

It was the most important prize that I had won. I became better known and performed many more solo concerts. It also brought me a lot of Japanese students and, eventually, the teaching position that I now have.

Where do you teach?

I am professor of flute at the Musikhochschule in Trossingen (between Stuttgart and Zurich in the Black Forest). The school has 450 to 500 students and I have about 12 to 14. I teach a masterclass, an orchestra class, a pedagogy class, and a soloist class for the most advanced students.

Do you enjoy teaching?

I enjoy teaching very much because I believe that it helps my own progress as well.

What do you try to emphasize in your teaching? How do you structure lessons?

In teaching I try to emphasize tone development and interpretation. I spend less time on technique and fingering. I also try to teach my students how to listen to themselves. I like to have students follow the harmonic structure of the music. We also work on intonation and diaphragmatic exercises. Books that I use include Moyses's *De la Sonorité* and *24 Etudes Melodiques*, etc. For fingering, I use Taffanel and Gaubert's *Daily Exercises*, especially No. 3 for articulations and No. 7 for the middle register (which is most important for me). I also try to teach students to intelligently discover and create their own exercises from the standard exercises that we use to practice. And finally, how to practice the more difficult, technical phrases.

How do you structure your own personal practice routine?

I begin by practicing long tones for about an hour, then exercises with

the diaphragm, intervals, and fingering—altogether about two-and-a-half hours. Later I work on etudes, repertoire, etc.

Do you try to practice at a certain time of day?

I practice in the morning and then go to school to teach. In the evenings I practice a little bit, but I prefer to practice in the morning, because I feel fresh and am not tired.

What is a typical performance day for you?

My typical performance day begins early in the morning with tone development and finger exercises for about one-and-a-half hours. The rest of the time I practice mentally and spare the embouchure.

What kind of instrument do you play?

Since 1979 I have been playing a Johannes Hammig silver flute with a J. Lafin gold headjoint. (I have been playing the gold headjoint for nearly 10 years.)

Do you play with any ensembles?

I have played in a wind quintet and enjoy chamber music. My most recent chamber music concert was with my new Trio, Tatu-Navratowa-Harada, one day before the bomb attack in Istanbul, on the 19th of November. Harada is the former cellist of the Tokyo Quartet [and a fellow faculty member at Trossingen]. We played Haydn, Martinu and Weber.

What was the musical life in Turkey like before you left, and how has it changed?

When I grew up we did not have a television. Also, there was no classical music on the radio, only traditional Turkish music. Turkey's first orchestra was founded in 1826, but it was 600 km from my home, so I never had the opportunity to hear it. Now there is television, and one can hear classical music on the radio. It is a wealthier country and there are many more opportunities.

Have you always included native Turkish works in your recital programs?

Up until now, I have only played

Ekrem Zeki Ün's wonderful piece for flute and piano, *Yunusun Mezarında* (At the tomb of Yunus Emre). However, in the future I will play more Turkish pieces. I also hope to make more contacts with Turkish composers and commission new works for the flute.

Have you ever been to New York City before?

Yes, two years ago. A student of mine who studies with Linda Chesis persuaded me to come to the NYFC Flute Fair honoring Rampal. It was very interesting and I had a wonderful time.

Do you have any particular interests outside of music?

I love to read German and Turkish

literature. I love animals; I have two dogs, and I really love to cook!

What will you be playing for the New York Flute Club?

The Ün piece and music by Kuhlau, Tulou, Schubert, and Borne.

Thank you so much! I really enjoyed speaking with you and hope to see you on the 18th. □

Svetlana Kabalin is an adjunct professor of flute at Hofstra University and secretary of the NYFC. She is also the flutist and artistic director of the Sylvan Winds.

Biographies



ARIFE GÜLSEN TATU was born in Izmir, Turkey, and graduated from the Izmir State Conservatory 1971. After an assistantship of one year, she went to Germany and worked with Matthias Rütters and Aurèle Nicolet. After getting her masters and soloist degrees, she worked as an assistant to Prof. Nicolet for three years, during which time she performed in the State Opera Pforzheim and Southwest Radio Symphony Orchestra Baden-Baden as soloist. In 1986, after assistant professor positions at Karlsruhe and Stuttgart, she accepted her current position as a professor at the State Academy of Music in Trossingen. Still working as State Artist at the Istanbul State Symphony Orchestra, she is founder of the International Summer School for Flute in Turkey. She has won many international prizes and made recordings with the Salzburg Mozart Soloist Orchestra and the Hungarian State Orchestra. □



EKERM ZEKI ÜN (1910–1987) was the son of the famous Turkish composer who wrote the Turkish national anthem. At the age of 14, he began six years of study in Paris, where his teachers included Marcel Chailley, Jacques Thibaud (violin), and George Dandelot (composition). In 1930, he returned to Turkey to teach. His interest in philosophy and Eastern mystical music can be heard in “Yunus’un Mezarında,” the Turkish piece Arife Gülsen Tatu will play at our January concert. Translated as “At the Tomb of Yunus Emre,” it refers to Yunus Emre (1238–1320), one of the greatest and most revered poets of Turkish folk literature. His simple and pure writing, and basic themes of universal love, friendship, brotherliness and divine justice are regarded as relevant and thought-provoking to this day. □





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



January 18, 2004 concert

Sunday 5:30 pm • CAMI Hall, 165 W. 57th (across from Carnegie Hall)

ARIFE GÜLSEN TATU, Turkish National Artist

84th Season

2003–2004 Concerts

October 19, 2003 • Sunday 5:30 pm
FLUTISTS OF THE PHILHARMONIC

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

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

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

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

March 14, 2004 • Sunday, All Day
FLUTE FAIR 2004 — A DAY AT THE OPERA
*LaGuardia High School of Music and Art and
Performing Arts*

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

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

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



From the Editor

Greetings! The NYFC's first event for 2004 will be the January 18th concert by Turkish flutist Arife Gülsen Tatu. Svjetlana Kabalin's interview with Arife touches on her childhood in Turkey, her adjustment to postgraduate flute studies in Germany (where she arrived without an instrument and without a good knowledge of German), and her life after winning the Kobe prize in 1985. The best part for us New Yorkers: guess who was a fellow Nicolet student with her at Freiburg in the late '70s (answer, p. 4)?

We have a special treat this month for those of you who saw the vintage New York Philharmonic photo that appeared in the New York Times on September 25, 2003 and wondered who the flutist was. Published in connection with an exhibit of Philharmonic memorabilia at the UBS Art Gallery celebrating America's first symphony orchestra and its influence on New York culture, the photo showed six musicians including the unnamed flutist. Nancy Toff to the rescue! (see p. 5). For readers wondering about the flute historian she mentions, he is David Ehrlich, quoted from a book published in 1923. And a thank-you to the Philharmonic archivists Barbara Haws and Richard Wandel for letting us use the photo.

Barbara Highton Williams, a new board member, is this month's Member Profile subject; many of you will remember her from the Robert Stallman interview she did for our October 2002 newsletter. She has some good New Year's advice; check it out.

All for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)