



# The New York Flute Club

## NEWSLETTER

January 2005



## CARLA REES: ALTO FLUTIST

*In Concert*

**CARLA REES, alto flute**

RARESCALE: NEW MUSIC FOR ALTO FLUTE

Sunday, **January 30, 2005**, 5:30 pm  
*CAMI Hall, 165 West 57th Street*

Kerry Yong, piano; Michael Oliva, electronics

- Night Scene for alto flute and electronics ..... David Burnand (b. 1957)
- Steeple in My Soul for alto flute alone ..... David Bennett Thomas (b. 1969)
- Andante Cantabile ..... Theobald Boehm (1794–1881)
- Etude No. 1 ..... Theobald Boehm (1794–1881)
- The Moon by Night for  
extended alto flute and piano ..... Andrew McBirnie (b. 1971)
- New work TBA for extended alto flute  
and electronics ..... Michael Oliva (b. 1966)
- Two Songs ..... Franz Schubert (1797–1828)/Theobald Boehm  
    Ständchen  
    Das Fischermädchen
- A Fractured Melody for alto flute and piano ..... Marc Yeats (b. 1962)
- Into My Burning Veins a Poison for  
extended alto flute, electronics, and piano ..... Patrick Nunn (b. 1969)

*Program subject to change.*

### *Interview by Robert Dick*

**S**ometime in the mid-'90s, while I was living in Switzerland, low-cost air service began between Zurich and London. This made it possible for me to fly to London for a weekend every few months to give private lessons (and to spend time in one of my favorite cities). When Carla Rees showed up on one of my first visits it was instantly clear that a special talent had arisen. She and I began this virtual interview in mid-November and finished in early January.

**ROBERT DICK:** Let's start with the present and future and then fill in the background. What has brought you to the U.S. at this time? Do you have classes or other concerts besides the NYFC performance?

CARLA REES: My trip has mainly come about as an invitation from the NYFC. I came to NYC on an orchestra tour about ten years ago, and I've been intending to come back ever since! I'll also be doing a class at the Manhattan School of Music (February 1, 10am-noon) and at Juilliard (February 2, noon-2pm) as well as some private teaching. [Editor's note: if interested, contact Carla Rees at [rarscale@tiscali.co.uk](mailto:rarscale@tiscali.co.uk)]

*(Cont'd on page 4)*

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2004–2005

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# Global and Local

by Jayn Rosenfeld



**From the President**

Happy New Year to one and all. At this time of year, my thoughts turn to hoping for a saner and more peaceful world and thinking what might make it happen. My grandson, who is almost five, acts like a whirling dervish sometimes, throwing his arms around, and muttering. When I ask him what he is doing, he answers, “Saving the world.” (He has superheroes on the brain.) Would that he could. I know we all act in our own ways to improve the world. I feel a devotion to teaching as a way to reach people, refine their receptors, open them to what’s outside, and within. Political and social action touches people directly. A group of like-minded individuals, say, flutists, or quilters, can make an impression and set a standard for cooperation. There are many ways, and, not the least, is simply playing music. We are lucky.

I wanted to encourage you all to think of making a donation to the Samuel Baron Recording Project\*, if you haven’t already. We need about \$5,000 more to cover this enterprise; it doesn’t sound like an impossible sum. Sam was a prime example of what I was trying to describe in the first paragraph, a person looking outside of himself to find ways of improving the world, or a small corner of it. In addition to honoring Sam, this project will be a unifying factor in the musical world of flutists, bringing us together to make something good happen. Why not?

The Club is making the world a little smaller in January, bringing to our shores a new, young, imaginative flutist from England. Carla Rees will be one of the youngest performers we have had in our professional series, perhaps the youngest. That sounds right for January. I hope to see you there. □

\*[EDITOR’S NOTE: Checks may be made out to “The New York Flute Club, Samuel Baron Recording Project,” and mailed to Jayn Rosenfeld at 48 Horatio Street, New York, NY 10014.]

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## FLUTE FAIR 2005

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*Katherine Fink, Flute Fair Chair*  
 LaGuardia High School of Music & Art and Performing Arts

**Mark Saturday, March 12, on your calendars**

with three big stars for the NYFC Flute Fair 2005.

Please check [www.nyfluteclub.org](http://www.nyfluteclub.org) for detailed information and updates.

**LEONE BUYSE MASTERCLASS**

ALL THOSE INTERESTED in participating in the NYFC Flute Fair Masterclass with Leone Buyse on March 12 should send a one-page resume and tape or CD demonstrating two contrasting works to: Patricia Spencer; 215 West 90th Street, #1G; New York, NY 10024.

Literature to be performed in the masterclass includes Caplet’s *Rêverie and Petite Valse*, Roussel’s *Joueurs de Flûte*, Hindemith’s *Sonata*, and Griffes’s *Poem*. Tapes need not include these works.

The deadline for applying is **FEBRUARY 15**. For more information, contact Patricia Spencer at [newflute@earthlink.net](mailto:newflute@earthlink.net).

**CALLING ALL ENSEMBLE TEACHERS!**

PLEASE CONTACT Stefani Starin at [starin@newband.org](mailto:starin@newband.org) by **JANUARY 31** if you are interested in having your student ensemble perform at the March 12 Flute Fair. Any ensemble of three or more students (ages up to 18) is eligible. Maximum 10 minutes for each group. □

## Member Profile

### Mary Schmidt

NYFC member  
since 1980



**Employment:** Teacher (instrumental music at a middle school in West Windsor-Plainsboro, NJ) and freelance flutist.

**A recent recital/performance:** Playing Beethoven's *Missa Solemnis* in a farewell performance by conductor Joseph Flummerfelt at Westminster Choir College in March 2004.

**Career highlight(s):** Travels to Europe, South America, and all over the U.S. as a listener and performer. Most enjoyable: the summer of 1982, performing orchestral works, opera scenes, chamber music and church services in and around Graz, Austria, with the Graz-based American Institute of Musical Studies (aka AIMS) Orchestra.

**Current flute:** A Brannen-Cooper (No. 1374), purchased from Christina Smith of the Atlanta Symphony.

**Influential flute teachers:** Harold Bennett, Thomas Nyfenger, Carol Wincenc, Robert Dick, and her first teacher, Helene Frieland.

**High school:** South Plainfield High School in South Plainfield, NJ.

**Degrees:** BA in music education (Douglass College of Rutgers University, 1978); MM in flute performance (Manhattan School of Music, 1981).

**Most notable and/or personally satisfying accomplishment(s):** Her best-of-both-worlds career as a teacher/performer: a stable, joyous teaching situation that inspires her to keep her musical skills sharp, plus the many freelance opportunities that allow her to continue

performing. She loves working with adolescents because "they are spontaneous, creative, intuitive, hilarious, and crazy about music." Most satisfying as a teacher: watching the progress of former students who go on to careers in music.

**Favorite practice routines:** Her daily routine consists of Moyse's *De la Sonorité*, Harold Bennett's longtone studies; throat tuning, harmonics and whistle tones from Robert Dick's *Tone Development Through Extended Techniques*; Taffanel and Gaubert's Nos. 1, 4 and 12, using a variety of articulations; a few pages from the Maquarre scale book; Andersen etudes to practice transposition; orchestral excerpts; solo repertoire; and a bit of jazz improv to challenge her inner ear.

**Other interests:** Fly fishing (which she started 35 years ago under the tutelage of her father) and brewing beer. Mary says these hobbies share several features: "Both are time consuming and require advance planning. Each can induce that wonderful 'flow' state that we often achieve while playing music—you know, that feeling of being completely involved in an activity to the exclusion of outside distractions." Just to clarify, she notes that "this flow state is achieved during the brewing, not the consuming."

**Advice for NYFC members:** "It's an enormous effort to always be at our best for both teaching and performing. As a performer, no matter how many times you have played a particular piece of music, there is always someone in the room who is hearing it for the first time. Or maybe there is someone in the hall who has never been to a concert before: we owe it to the future of our art to do everything we can so that person wants to hear another live concert." [Mary's advice on teaching will be saved for a future Member Perspectives column.] □

## 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 '05

JAN  
20

Thursday 7:30 pm

**MICHAEL PARLOFF**, flute, and Steven Beck, piano, will perform a Bargemusic concert of music by Bach and Hindemith with guest artist Stefan Ragnar Hoskuldsson, flute. Pieces include Bach's Sonata in A Major and Sonata in B Minor, and Hindemith's Canonic Sonatine for two flutes and Sonata for flute and piano.

• Bargemusic, Fulton Ferry Landing in Brooklyn Heights, just south of the Brooklyn Bridge, Brooklyn, NY • Admission: \$35 general, \$25 students • Info: call 718-624-2083 or visit [www.bargemusic.org](http://www.bargemusic.org).

JAN  
21

Friday 7:30 pm

See **MICHAEL PARLOFF** program for January 20.

### FEBRUARY '05

FEB  
1

Tuesday 8:00 pm

The Antara Ensemble, with **HAROLD JONES**, flute, will present "An Evening of Classical Music" featuring Antonio Salieri's Concerto for flute and oboe.

• Saint Peter's Church, 619 Lexington Avenue at 54th Street, NYC • Admission: \$25 general; \$20 students/seniors • Info: call 212 866-2545.

FEB  
7

Monday 8:00 pm

Da Capo Chamber Players, with **PATRICIA SPENCER**, flute, in "Perle and Pierrot," a 90th birthday celebration for the eminent composer George Perle. Program features Lucy Shelton, soprano, in Schoenberg's landmark masterwork *Pierrot Lunaire*, plus early and recent works by Mr. Perle, who played a historic role in bringing the works of the Viennese school to the attention and better understanding of the American musical public.

• Merkin Concert Hall, 129 West 67th Street, NYC • Admission: \$20 general; \$10 students/seniors • Info: [www.da-capo.org](http://www.da-capo.org).

#### Flute Happenings Deadlines

Issue	Deadline	Mail date
February 2005	01/13/05	02/03/05
March 2005	02/03/05	02/24/05
April 2005	03/10/05	03/31/05
May 2005	04/07/05	04/28/05

**MEMBER  
PERSPECTIVES**

**THE ESSENCE OF A GOOD LESSON**

**Q** MARY SCHMIDT'S ADVICE ON TEACHING—DISTILLED FROM her own years as a student and experience as a middle school music teacher who loves her job—was too good (and too long!) to be squeezed into her Member Profile. So it will appear in a future Member Perspectives column along with your (paragraph-long) thoughts on the following: what is the essence of a good lesson? of good teaching in general? what specific lessons have had the most impact on you or your students?

Member Perspectives responses should be sent to:

Katherine Saenger, *Editor*  
**klsaenger@yahoo.com**

*(REES, cont'd from page 1)*

*You refer to yourself as an “alto flutist who doubles on flute.” How do you structure your musical life around the alto flute repertoire?*

The main body of my work at the moment revolves around my group, Rarescale. We set up last year to promote the alto flute and its repertoire. I'd like to see a varied repertoire for the alto flute so that it becomes a viable recital instrument in its own right, rather than just a poor relation to the flute. There seems to be too much of an ethos (in the U.K. at least) that if someone needs an alto flute for a concert, they borrow an instrument and play it for a week beforehand, rather than bringing in a specialist player. The result is usually that it sounds like a flute that can go a bit lower, and all the incredible idiosyncratic qualities of the alto flute are lost.

*How true. Real sensibility and control on the alto flute can't be had in a few days, so ranges of color and dynamics are often limited—which can lead the audience to think the alto flute is a weak instrument. Can you tell us a bit about your Kingma System alto flute?*

Eva is a wonderful flute maker, and her specialization in custom-made big flutes results in lovely instruments which are easy to play and great quality. The

Kingma System allows for greater flexibility than is possible on any other alto flute. It has open holes and seven extra lever keys to create a reliable quarter-tone scale over almost the whole range of the instrument (from the lowest-sounding A upwards). It is capable of any of the contemporary techniques possible on an open-hole C flute, and more. I always found closed-hole altos to be frustrating, because of the limitations on contemporary techniques.

Composers are more and more attracted to the Kingma System because they can exploit the sound of the alto flute without having the mechanical limitations of the instrument compromise their musical language. The pieces that have been composed for me range from completely standard (i.e., comfortably playable on a closed-hole instrument) to highly complex quarter-tone works which rely on everything the instrument can do. It's fantastic to have that broad spectrum available. It's very exciting being able to blend quarter tones with electronics, when the edges sometimes get blurred between “traditional” pitches and the new harmonic language open to composers with the Kingma System. I've had a lot of fun exploring quarter tones and discovering that if they're used in the right way they don't have to sound “weird” or out of tune!

*I play on a Kingma System alto myself and love the freedom it brings, especially in its hugely expanded multiphonic potential and the expressive joy of sliding notes. Your recital may be the first to feature contemporary alto flute music in the long and varied history of the New York Flute Club. Tell us about the works you're programming.*

I've tried to put together a varied program, a kind of “overview” of the alto flute. This has been quite an interesting project, and I've tried to include a series of “firsts” to link the pieces together. [See list on opposite page for details about the works and their use of electronics.]

*How do Boehm and Schubert fit into your program?*

These pieces come from a set of unpublished works composed and arranged by Boehm in the 1850s, when he first made the alto flute. I was lucky enough to get copies from a relative of Boehm's in Munich when I was researching the history of the instrument. They demonstrate a number of things about Boehm's original conception for the alto flute. There has always been a perception that the instrument is weak high up, but this was a particular sound that Boehm liked, and he does not shy away from it in his compositions! The first alto flutes went as high as written G (4 ledger lines), and his pieces use almost the whole range. The etude is interesting because it focuses on middle E (top of the treble staff) which is a particularly difficult note on the alto flute—players often have to lean on the trill key to make it sound clear. It is interesting to see that this was a problem in Boehm's day too! (He wrote one other etude, using wide intervallic leaps—another difficult thing to achieve on the alto flute). Boehm once said that the alto flute was particularly suited to performances in chamber music venues, and was one of the closest instruments to the human voice. For that reason, I have chosen to play two of his Schubert song arrangements, which are simple and very beautiful.

*As a pioneer in an area of music, you have much in common with other breakthrough performers in that you*

have cultivated new works. What are the ways in which you have brought new repertoire about? And we'd like to know about the annual composer competition you run.

Initially, composers began to write for me because I was interested in performing recitals on the alto flute and I couldn't find enough good quality music to perform. At that time, it seemed that the pieces were either sickly-sweet (90 percent of them) and/or badly written (composed like flute pieces and not really suited to the alto). I was studying composition, and mentioned the problem to a few of my composer friends, and they started writing for me. I also wrote a few things myself, but quickly found that by collaborating with other composers I ended up giving them most of my ideas!

*If I may step into the mentor role for a moment... try not to do this! Best to use your musical ideas in your own pieces and help other composers to understand the instrument so that they can have their own ideas. It's so tempting to show other composers the things we're working on—and it's hard for them not to be influenced by a really strong idea presented before they have developed their own. OK—back to you...*

The first competition was held while I was a Junior Fellow at the Royal College of Music (RCM). We had over 70 entries from all over the world, and short-listed 11 for a workshop and concert final. It was judged by three composer colleagues (David Burnand, Timothy Salter, who had been my composition teacher at RCM, and Simon Bainbridge, who is the head of composition at the Royal Academy of Music in London). The publicity has meant that people often send me new works, and I am often asked to premiere pieces. I think I've done almost 100 premieres since my first one in 1997. I try to arrange performances for as many of the pieces as I can, though there are obviously some low-quality pieces which I probably will never play. At the moment I have about 150 unperformed pieces waiting for a concert opportunity, so some pieces have quite a long wait! I think of the composers as an

*(Cont'd on next page)*

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## Rees's Pieces

***A Fractured Melody*** by Marc Yeats (b. 1962) for alto flute and piano (9 min.)

*Premiered:* October 2004, London

*About the composer:* Does not play an instrument; learned craft through instinct and listening. Came to composing relatively late in life. Prolific output includes other pieces for alto flute, flute, and piccolo.

WRITTEN FOR CARLA REES and pianist Kerry Yong. Carla comments, "Music is refreshing and original."

***Into My Burning Veins a Poison*** by Patrick Nunn (b. 1969) for extended alto flute, piano, and electronics (6 min.)

*Premiered:* July 2004, London

*About the composer:* Studying for Ph.D. at Royal Academy of Music, London.

INSPIRED BY THE GREEK TRAGEDY *Phaedra*, composed for and winner of Rarescale/RCM alto flute composition competition 2004. Electronics are a series of sound files triggered at certain points in the score. The electronics part also includes French text and sounds from a shakuhachi. Dedicated to Carla Rees. "Very atmospheric piece with excellent use of instruments and electronics."

***The Moon By Night*** by Andrew McBirnie (b. 1971) for alto flute and piano; revised to extended alto flute and piano (6 min.)

*Premiered:* March 2003, London

*About the composer:* Chief examiner for London College of Music.

BASED ON A HYMN TUNE from the Scottish psalter; and ends with a hymn tune played by the alto. Written for Carla Rees. "An interesting piece which explores a contemporary sound world while centered around tonality."

***Night Scene*** by David Burnand (b. 1957) for extended alto flute and electronics (8 min.)

*Premiered:* October 2001, London

*About the composer:* Film composer interested in possibilities of microtonality; Carla Rees worked with him on orchestration CD-ROMs for composers. Head of Music Technology at Royal College of Music (RCM) in London.

USES ARABIC (MAQAMAT) SCALES. Electronic accompaniment is synchronized via a laptop with the scrolling score. Uses sampled sounds from RCM's alto flute composer guide CD. Composed for Carla Rees's master's final recital. Her favorite part: "The juxtaposition of the live alto line with a temporally-stretched electronic version of the same thing."

***Steeple in My Soul*** by David Bennett Thomas (b. 1969) for alto flute alone (4.5 min.)

*Premiered:* October 2004, London

*About the composer:* Based in USA.

THREE SHORT MOVEMENTS, slow, fast, slow. Title comes from a poem by Emily Dickinson. Written for Carla Rees. "Charming; fun to play, and not too difficult. Very atmospheric."

***TBA*** by Michael Oliva (b. 1966) for extended alto flute and electronics (11 min.)

*Premiered:* January 2005, New York (expected)

*About the composer:* Member of Rarescale, professor of electroacoustic composition at Royal College of Music, London. "Composer is a dedicated and talented collaborator skilled in performing electronics." □

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(REES, *cont'd from previous page*)

integral part of my work and as part of Rarescale. Our main priority is to create good alto flute music for every possible situation, so I consider everything that is sent to me. I also have a number of composer friends who [are happy to] write [new pieces to fill out upcoming concert programs centered around a particular] combination of instruments, for example, alto flute, cello and piano. I'm just about to begin publishing some of the new pieces to make them more available to the general public.

*How have you gone about educating composers to write effectively for the alto flute?*

I think the most important part of the process is collaboration. I would never interfere with a composer's musical ideas, but I am always at hand to give advice about how to make those ideas work best for the instrument. There is usually an initial session, where I demonstrate various things on the instrument and answer any questions that crop up. During my first year as a Junior Fellow at the RCM, I worked with David Burnand to create a CD-ROM for composers, which contains a comprehensive guide to the instrument, including sound files, fingering charts, notational examples, video demonstrations and repertoire samples. The idea was to give composers something they could take away as a reference, and also to save a lot of time in going over the same things several times with different composers.

*Amen. Will you be bringing copies of the CD-ROM to NY?*

Yes. Anyway, after I receive the first draft from the composer, I spend some time learning it, and then meet with them to go over anything which is awkward for the instrument. This is the stage that I am most wary of, because I don't want to let my own limitations as a player get in the way of a composer's ideas. I have often learned a lot about how to play from composers asking questions and writing things which I would at first glance call unplayable. What tends to happen is that they write down an idea and I then experiment to

find the best way of making that idea work. Any changes made to the pieces can therefore include techniques or ideas that are completely new to me. It's a very exciting process.

“ I think the use of silence is one of the most powerful things in music. ”

*And we can learn so much about ourselves in the process of sorting out whether something that seems unplayable is simply something that's a lot of practice away, or is actually just bad writing and indeed unplayable in a musical way. Please fill us in on your background—where you studied and with whom—things of that sort...*

I first heard the flute at the age of three at a children's concert by Atarah Ben Tovim. I was completely captivated by the sound of the instrument, but wasn't physically big enough to start learning until I was six! I began learning the recorder and eventually went on to the fife and then to the flute. Later, I was principal flute of the National Children's and National Youth Wind Orchestras of Great Britain.

I got my first alto flute in 1993, when I was 16, from money I'd saved from teaching the flute to local kids in my town. I studied at the RCM in London—four years as an undergrad and three years part-time as a master's student. I had flute and piccolo lessons with Graham Mayger and alto flute lessons with Simon Channing. I also studied composition as an undergraduate with Timothy Salter and later had introductory lessons in electroacoustics with Michael Oliva. It was very useful to study both disciplines because now when I work with composers I can see things from their point of view. It also means that when I look at a new piece of music I can understand the thinking behind it.

*Well said! I so wish more instrumentalists would understand and embrace this musically essential truth. Studying composition is not just for those who want to be composers, it's for everyone who wants to be a better musician.*

Graham and Simon were both fantastic teachers in different ways. Graham gave me a very traditional grounding, and I remember working very hard on Mozart and Bach with him, as well as

on music by French composers and by some of the twentieth-century greats. I learned that one of the most important things in music is space and how you use it. It's very easy to play semiquavers very fast if you have a good technique, but without a sense of space they are meaningless. It's something I'm constantly aware of, and I think the use of silence is one of the most powerful things in music.

Simon was also very inspirational. We worked mainly on more contemporary repertoire, and he taught me to really listen to myself when I play and not to accept anything other than perfection. After my first alto lesson with him (we worked on the *Rite of Spring* part) I went away and practiced for hours and hours. He told me I wasn't allowed another lesson until I could play it perfectly and I had enjoyed the lesson so much I was desperate for another! He helped me to gain a very thorough knowledge of the orchestral repertoire and was very open-minded when I took new pieces to him. We also had a lot of fun trying to play Berio's *Sequenza* on alto flute (it makes it seem easy on the flute!) and a couple of other similarly frightening things.

*That was brave. Many years ago I would practice a Boehm or Karg-Elert Caprice playing through it on flute, then alto flute, then bass flute, then piccolo and finally back to flute. But I never did that with anything as hard as Berio. My compliments!*

I've also had various lessons with other players who have been immensely helpful—Viola Calthrop-Owen from the University of Nottingham, with whom I studied when I was at school, and

Colin Lilley from the City of Birmingham Symphony Orchestra. I also found YOU to be a very inspirational mentor.

*Thanks! I really enjoyed our lessons. It's truly rewarding to work with someone who has a clear vision and the passion and drive to realize it. Especially so when it's a vision that takes music to new places. How did you come to see yourself as an "alto flutist"? Was it a gradual process, or was there a brilliant flash of revelation?*

## “ Learning alto technique has huge benefits for flute playing, especially for breath control. ”

I don't remember the first time I played an alto—probably at a convention or flute course somewhere—but I loved it right from the beginning. When I got my own, I set up a flute choir at my school and used it there. Becoming an alto flutist was a gradual process. By college I had a better alto (a Yamaha, as opposed to the Mönning I started with) and I was asked to play it a lot in the RCM's contemporary ensemble. Through that I became involved with other groups, and became something like an “alto flute player in residence,” playing on short films for the film composers and any other things that came up. And the more I played it, the more I loved it. I got permission to play pieces on alto in my exam recitals (a first!) and then eventually did my master's degree on alto flute (with a research project on the history and design of the instrument).

*Have you found physical difficulties as a consequence of spending so much time with a bigger-than-usual flute?* I had to do weight training on my shoulders for about six months before the first recital I did on alto. I also managed to pull all the muscles on the left-hand side of my neck once by practicing for too long in one go. It is tiring to play, and you have to be careful and sensible. I learned that

lesson when I was much younger, playing the flute—I developed severe tendinitis in both wrists, to the extent that I couldn't even hold a pen. Everybody told me to give up playing, but I was determined not to. It was a very difficult time.

The Kingma System instrument is custom-made, so the open holes are in comfortable places and don't strain my hands. I had to do a bit of little finger stretching for the F# footjoint, but apart from that it's fine! I think the most

important thing is to have good posture when you play—on either flute or alto flute—and to listen to the needs of your body. There's nothing to be gained by having textbook posture if it is causing strain somewhere because you have particularly flexible tendons, for example. You have to keep as relaxed as possible and if something persistently hurts, try to find another way round the problem so that the pain goes away and you don't lose any flexibility in your technique.

*Sometimes the descriptions of posture seem more for marching band than music, anyway. We all have to sort through the pedagogy to clear out the flossam and jetsam and keep the ideas that actually help us be more musical—and more healthy! Do you have any advice for flutists looking for an alto flute?*

First, I think that learning alto technique has huge benefits for flute playing, especially for breath control. There are instruments available which are good-quality and relatively inexpensive. Choose an instrument which is comfortable to play (they all have slightly different key configurations) and one with as big a bore as possible (ideally 24 or 25 mm), so it sounds like an alto flute, rather than just a C flute that can play a few notes lower. When

you have the instrument, treat it as a new instrument and start from scratch—play slow scales, and easy studies and pieces and listen very hard to the results, so that you adapt to alto flute technique. If you want to play loud, don't blow harder, just use more air; the alto needs greater volume at lower speeds. Work with a tuning machine to get used to the pitch problems and have huge amounts of fun!

*It is so true—playing all of the flutes makes one's C-flute playing much, much better. And each has a soundworld of its own as well as huge overlaps with all the others. To me, the word “flutist” means playing flute, piccolo, alto and bass flutes as a norm... Any words of advice for flutists who find themselves becoming serious about the alto flute? Create your own opportunities—don't expect anything to be given to you on a plate (and be slightly suspicious of it when it is!).*

*Words of wisdom there. “Suspicious” might be a tad strong—but one should always know all the details before signing on the bottom line.*

Expect to work very hard on getting heard and self-promotion. Don't compare yourself to your peers who are following the conventional paths and doing well—it's extremely difficult to follow a well-trodden career path as a flute player, but even harder to create your own. Dare to be different, expect knock-backs but deal with them by being as resilient and determined as you can possibly be, and remember that it's completely worthwhile!

*Thank you!* □

*Flutist, composer, teacher, and author Robert Dick now teaches at New York University and can be reached through his website, [www.robertdick.net](http://www.robertdick.net).*

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## January 30, 2005 concert

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

CARLA REES, alto flute

### 85<sup>th</sup> Season

#### 2004–2005 Concerts

**October 24, 2004** • Sunday 5:30 pm  
BOREALIS WIND QUINTET

**November 21, 2004** • Sunday 5:30 pm  
MARCO GRANADOS, flute  
*Latin American chamber music*

**December 12, 2004** • Sunday 5:30 pm  
KARL KRABER, flute  
*Chamber music with piano and strings*  
At CAMI Hall, 165 West 57th Street

**January 30, 2005** • Sunday 5:30 pm  
CARLA REES, alto flute  
*Contemporary music and Boehm transcriptions*

**February 20, 2005** • Sunday 5:30 pm  
STEFAN HOSKULDSSON and ELIZAVETA  
KOPELMAN, flute and piano duo  
*The new Met Opera Orchestra flutist and his wife*

**March 12, 2005** • Saturday, All Day  
FLUTE FAIR 2005—THE GEORGES BARRÈRE  
LEGACY: Leone Buysse, guest artist

**April 17, 2005** • Sunday 5:30 pm  
2005 NYFC COMPETITION WINNERS

**May 15, 2005** • Sunday, 6:00 pm  
2005 NYFC ANNUAL ENSEMBLE PROGRAM

*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](http://www.nyfluteclub.org) or call (212)799-0448.*



#### From the Editor

**Greetings!** The NYFC's first event for 2005 will be the January 30th concert by Carla Rees, an alto flutist from Britain with dual specialties in contemporary music and the works of Theobald Boehm. Robert Dick's interview with his one-time student touches on her enthusiasms about composer-performer collaborations, her beginnings as a flute player, and the challenges of being an *alto* flutist who doubles on flute. In Robert's words, "A not-to-be-missed event."

In her "From the President," Jayn Rosenfeld reminds us of the limited-time-only opportunity to contribute to the Samuel Baron Recording Project fund (p. 2).

This month's member profile subject is Mary Schmidt, a NJ-based teacher and flutist whose avocational pursuits include beer brewing and fly fishing. Her practical and inspiring comments on teaching didn't fit into the allotted profile space, so you will see them in a future issue as an answer to the Member Perspectives question posed on p. 4 (along with any additional reader responses that come in between now and March).

All for now. See you soon.

Best regards,

*Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))*