



The New York Flute Club

NEWSLETTER

November 2005



A CHAT WITH CAMILLA HOITENGA

In Concert

CAMILLA HOITENGA, flutes
SAVAGE AURAL HOTBED

Sunday, **November 13, 2005**, 5:30 pm
Yamaha Piano Salon, 689 Fifth Avenue
(entrance between Fifth and Madison at 54th Street)

When the Rain Has Gone (2005) Bryan Wolf
For flute and electronics

World premiere

Jade (2003) Takehiko Suzuki
For flute and electronics

N.Y. premiere

Noa Noa (1992) Kaija Saariaho

Dolce Tormento (2004) Kaija Saariaho
For solo piccolo

U.S. premiere

Spirits (2005) Peter Kőszeghy
For alto flute and electronics

World premiere

Swerve (1998) Donnacha Dennehy
For flute and electronics

N.Y. premiere

Program subject to change.

Interview by Patricia Spencer

This interview was conducted by email and phone over several weeks in late September and early October.

PATRICIA SPENCER: *Tell us about your program—how did you choose these pieces for the New York Flute Club listeners? Why do these pieces fit together?*

CAMILLA HOITENGA: When I came off the stage after playing my “Savage Aural Hotbed” program at the National Flute Association convention in Nashville last year, Jayn Rosenfeld introduced herself and various New York flutists to me and exclaimed “We want you to play this program for the Flute

Club in New York!” So that was easy! I had chosen the pieces for the NFA mostly on the basis of my relationship to the pieces and composers, i.e., that I liked the pieces, and they were either written for me or I had worked closely with the composer. I thought that would be the best way of making a distinctive program in the context of all the great music presented at a convention.

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2005–2006

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Improvisation: Not a Lost Art

by David Wechsler



From the President

Hello everyone:

This month I want to talk about improvisation as a contributing element to one's musicianship. Generally when someone hears the word improvisation they think of jazz. Yet so much of the world's music outside the Western European music tradition has little to do with jazz and much to do with improvisation. A perfunctory examination of music from India, Java, China, and the countries of the Middle East and Latin America reveals a large component of improvisation. In South Indian classical music a rigorous pedagogy is involved that some would argue rivals or even

surpasses that of Western conservatory training. And yet in that style of music the performer is not expected to repeat the same musical figures in the main body of the piece each time it is performed. In fact, it would be a great disappointment to the audience and an artistic failure were the performer to do so. It is a given that the classical music we love so much—the symphony, opera, ballet and chamber music—must be recreated essentially the same way each time it is performed. Aside from a performer's sound, or a group's interpretation, we are not free to change the notes of an established masterpiece of music. This is tampering with great art, and in our culture this is not done.

Conversely, in some cultures, sand paintings and sculptures are created only to be destroyed soon after completion. Can you imagine shredding the *Mona Lisa* or taking a jack hammer to Michelangelo's *David*, only to say, "Let's do another!"? I shudder to think so! There was a time in Western classical music when improvisation was more prevalent. Baroque musicians were called upon all the time to add ornaments and embellishments to very simple melodies. In much of baroque period music the continuo players worked from figured bass, not unlike a lead sheet with chord symbols for a jazz player today. The keyboard player was free to choose chord voicings and probably added more in the way of interesting accompanying lines, depending upon the situation. It is becoming more widely known and accepted that many classical-period pieces had cadential stops in them, where it was expected that the artist would do an embellished cadenza-like figure before moving on with the piece. The cadenzas were improvised in many classical era concertos up until about the mid-19th century. Since then, improvisation seems to have gradually been removed from our music.

Without going into the reasons why we preserve our art in this culture, I want to examine what good we can derive from a look at the transient and impermanent nature of improvisation.

When one improvises in public it implies a musical responsibility; the need to create a spontaneous coherent voice that relates to an existing texture, or create a totally new voice. Many people are under the erroneous impression that improvisation just pops into your head with no prior preparation. All great improvisers have spent a lot of time preparing and practicing the art of improvisation. It goes without saying that this preparation is in the style in which one will perform. How can this be of use to the modern Western European-trained musician? One of the great paradoxes of Western classical music is the need for it to sound fresh and spontaneous after it has been performed hundreds of times. After years of playing the opening to *Afternoon of a Faun*, how do you keep the simplicity and eloquence after playing it for 10 teachers with 10 different ideas on execution, and 50 auditions? I have often thought that when we perform a piece of music that is written down, whether it's an opera, or a flute sonata, we have the unique ability to look ahead in time. We know, as does our audience, what lies ahead. It is this

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Member Profile

Elise Carter

NYFC member since 1997



Employment: Freelance flutist (weddings, orchestras, gigs with an Irish rock band called “The Temp”) and flute teacher; organist and music director at Our Redeemer Lutheran Church in Dumont, NJ.

A recent performance: A program at Weill Recital Hall on October 22, 2005 with music of Franck, Jolivet and Bach, plus Mike Mower’s *A Night in Greenwich* (alto flute), Katherine Hoover’s *Kokopeli*, and a piece of Elise’s own for guitar, tenor sax and flute called *The Ivory-billed Woodpecker*.

Career highlights: Her recent solo recital (see above) and her many performances with Uptown flutes (including ones in 2002 at Weill Recital Hall and the NFA Convention in Washington, DC). Other highlights include making CDs with Uptown Flutes and with guitarist David Calkins, and recognition for her compositions (performances by other flutists and an award from a church-sponsored ecumenical society).

Current flutes: An aurumite (rose-gold on the outside, silver on the inside) 3100 series Powell; a Trevor James alto and a Weissman-McKenna piccolo made of kingwood.

Influential teachers: Judi Pennetti (her first teacher, and the one who taught her how to count properly), Stephanie Jutt (for her energy and creativity), Linda Wetherill (for inspirational introductions to a lot of new music), Diva Goodfriend-Koven (for her warm-ups), Katherine Hoover (for composi-

tion), and Sue Hedling (who started her from scratch in college with a semester of simple long tones).

High school: East High School in Denver, Colorado.

Degree: Bachelor of music (University of Wisconsin-Madison, 1993).

Most personally satisfying accomplishments: Seeing students grow and excel, and hearing her compositions performed. Perhaps the best: knowing that she’s connected with the audience after a concert. She says, “A man once told me that I had helped him achieve what years of therapy hadn’t done—helped him have a moment of peace.”

Favorite practice routines: Elise says, “Honestly, my practice routine varies incredibly by the amount of time I have available and the gigs I have coming up.” She likes to start with a Diva Goodfriend warm-up, playing (quasi-staccato without tonguing) quarter notes, eights, triplets, and sixteenths on each note of the scale while thinking of projecting the sound outside and across the street. Other practice elements include Julius Baker’s warm-ups, the Bach Sonata in C major for double-tonguing practice, and daily improvisation.

Other interests: Elise enjoys meditation, spending time with her pets (walking with her dog Cody and practicing with parrot Simon on her shoulder), and being outdoors surrounded by nature.

Advice for NYFC members: Don’t always judge a job by how much money is offered. Bigger, better jobs and unusual and interesting opportunities can often result from chance encounters on gigs that at first seem unimportant. □

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.

NOVEMBER '05

NOV
1

Tuesday 8:00 pm

LINDA WETHERILL, flutes, will perform winning compositions from the First International Flute Composition Competition in Salzburg as well as selections from a new Robert Fruehwald/Linda Wetherill anthology for solo bass and alto flutes.

• Collective: Unconscious, 279 Church Street, NYC • Admission: \$10 suggested donation.

NOV
6

Sunday 4:00 pm

UpTown Flutes in a program of flute choir music.

• Westside Presbyterian Church, 6 South Monroe Street, Ridgewood, NJ • Info, visit www.depts.drew.edu/music/beyond and click on UpTown Flutes.

NOV
6

Sunday 7:00 pm

Metropolitan Opera Orchestra flutists **STEPHANIE MORTIMORE** and **STEFAN HOSKULDSSON** will perform works of Muczynski, Dougherty, Field, Dorff, Liebermann, Martin, and Doppler, with Elizaveta Kopelman, piano.

• Good Shepherd Church, 152 West 66th Street, NYC • Admission: \$15 general, \$10 students/seniors • Info, call 212-307-9737.

NOV
11

Friday 7:00 pm

Flute Force with **SHERYL HENZE**, **PATTI MONSON**, **RIE SCHMIDT** and **WENDY STERN**, flutes, will perform works by Bozza, Elizabeth Brown, Cynthia Folio, Brooke Joyce, Arvo Pärt, and David Alpher (composer and pianist).

• Bloomingdale School of Music, 323 West 108th Street, NYC • Admission is free • Info, visit <http://www.bsmny.org/concerts/11-11-05.html>.

NOV
12

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will begin its 23rd season with a program including works by Jim Lahti, Harald Genzmer, Antonio Lotti, Beethoven, and the world premiere of David Wechsler’s “Cues In Search of a Movie,” for flute, cello and piano.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place in Park Slope), Brooklyn • Admission: \$15 general, \$12 students/seniors • Info, call 718-859-8649.

NOV
13

Sunday 2:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute. See Nov. 12 listing.

• Dorot, 171 West 85th Street, NYC • Admission: \$15 general, \$12 students/seniors • Info, call 718-859-8649.

FLUTE HAPPENINGS

NOVEMBER '05

**NOV
13**
Sunday 4:00 pm

 The Christy Davila Duo with
PATRICIA DAVILA, flute, and

Elaine Christy, harp.

- The First Presbyterian Church of Ridgewood, 721 East Ridgewood Avenue, Ridgewood, NJ
- Info, call 201-529-2337 or visit www.christydavila.com.

**NOV
15**
Tuesday 8:00 pm

 "Music of Women Composers," a program of music by Farrenc, Hoover, Clarke and L. Boulanger performed by Ensemble Toki with **KOAKI SHINKAI**, flute, Jennifer DeVore, cello, and Tomoko Kawamukai, piano.

- Saint Peter's Church, 619 Lexington Avenue (at 54th Street), NYC • Admission: \$15 suggested donation • Info, call 212-252-3668 or visit www.tomolink.com.

**NOV
19**
Saturday 3:00 pm

UpTown Flutes Holiday Concert and Play Along. Bring your flute and a music stand and play along for the finale! A favorite with students and families.

- First Presbyterian Church of Verona, 10 Fairview Avenue, Verona, NJ • Admission: \$6 at door • Info, call 973-857-1083.

DECEMBER '05

**DEC
8**
Thursday 12:15 pm
followed by luncheon
PATRICIA DAVILA, flute, and

 Elaine Christy, harp, performing a Christmas concert with music from their Christmas album *Celestial Sounds*.

- United Methodist Church, The Green, Morristown, NJ • Info, call 201-529-2337.

MEMBER ANNOUNCEMENTS

The New Jersey Music Teachers Association is featuring teacher, performer and soloist **JAYN ROSENFELD** of Princeton University and the New School in a masterclass on the required repertoire for the NJ region auditions for flute and piccolo at their state conference. The masterclass will take place at 10:00 am on Sunday, November 20, 2005, at the Conference Center at Mercer. For details, contact Seth Rosenthal at seth_rosenthal@yahoo.com or visit www.njmta.com.

Flute Happenings Deadlines

Issue	Deadline	Mail date*
December 2005	11/10/05	12/01/05
January 2006	12/15/05	01/05/06
February 2006	01/12/06	02/02/06
March 2006	02/09/06	03/03/06
April 2006	03/16/06	04/06/06
May 2006	04/13/06	05/04/06

*Projected

FROM THE PRESIDENT (cont'd from page 2)

memory and anticipation of things to come that has made many of our musical pieces so gratifying and enduring. It is the performer's knowledge of the very same things which helps to direct phrases and musical climaxes in a piece of music. Still, I always like to think of our great works of musical art as being giant improvisations that were going on in the composer's head, and that was the latest version that happened to be written down.

Improvisation can help with the interpretation of known pieces of music by adding an impromptu element to a musical line that is either known, or can be followed by the listener. Sometimes in lessons I may ask a student to make something up as I repeat a pattern on the flute. Most often they cringe at the thought and say something like "I don't know how to do *that*." This is a shame, since we all should be able to pick up our instruments and make something up, even a rudimentary pattern or melody, without having to read from music.

The next time you warm up, play some scales or arpeggios or patterns and then depart from them. Hold a note longer in a pattern, or alter the rhythm. Try to imagine a second musical line going along with it. Now play the second line, and imagine the pattern you just played. It's easy, right? Take the pattern you just played, and transpose it down a step. Do the same with the melody. You've just written six or eight bars of a piece. If you don't write it down, you just created an improvisation. Another interesting improvisation exercise is to take an established pattern and begin it on a different note after every four or five repetitions. The pattern begins to sound very different as the accents shift away from the beginning note. This is especially useful for difficult fingering passages you are trying to learn in an "already written" piece of music.

After you get comfortable with this, call up your favorite duet partner, and rather than play Kuhlau for an hour, make some stuff up. Pick a key. Or no key. Establish a small set of criteria from which you do not deviate, and see what you can create. After a while, you will begin to notice that when you perform a piece of written music you approach it differently. You become less flute-centric and more music-centric. You begin to notice the other elements of the music going on simultaneously. Your experience in improvising now affords you an opportunity to "pretend" that you are creating your flute part and projecting your musical phrases towards the future where you would like them to go. Great improvisers are able to do that when making it up on the spot! □



HOITENGA (cont'd from page 1)

You have worked with some of today's most exciting composers, especially of course Kaija Saariaho and Karlheinz Stockhausen, but also many others. Can you tell us what you consider the biggest musical "plus" of working closely with composers of our own time?

The biggest plus is being part of the creative process, whether during the actual writing or in being the first to interpret the finished score, of being able to explore various musical languages and worlds while having "direct access" to the source.

Are there any "minuses"? (that you'd care to tell us about!)

The "minus" may be the occasional

**MEMBER
PERSPECTIVES**

YOUR THOUGHTS ON IMPROVISATION

Q THIS MONTH'S "FROM THE PRESIDENT" ("Improvisation—Not a Lost Art," p. 2) and the more-noticeable-than-usual role of improvisation in the NYFC's programming this season got the editor (yours truly) thinking that it might be useful to explore the topic of improvisation more fully in this year's newsletters.

Readers with an interest in improvisation (as students, practitioners and/or teachers) are invited to respond to the following questions:

- When, why, and how did YOU learn to improvise?
- In what context(s) do you use your improvisational skills and how have these skills been helpful to you? Be specific.
- Do you think improvisation can be taught? If no, why not? If yes, how would you (or do you) teach it?

Responses may be edited for style and length. They may appear periodically during the year, or be collected together for a full article to appear in April or May 2006. Please respond to the editor:

Katherine Saenger
klsaenger@yahoo.com

frustration that comes with being a "pioneer," of having to figure out how to put up the house rather than how to renovate an old one. It can take awhile (several performances!) before a piece really "stands," before one is comfortable with the basic structure and can then have fun with the "decorating."

Can you tell us about some of the special insights that you've gained?

The importance of time in developing the music—with a good piece, more and more becomes clear with subsequent performance...(like the bouquet that unfolds with the decanting of a wine...); the value of hearing other interpretations, whether by students or by colleagues, of the same work; through both these factors of time and exchange, one gains more insight to the elusive "it" of music...

When did you first meet Kaija Saariaho? (I remember you telling me about her years ago!) Was NoaNoa, which was written for you in 1992, the first piece of hers that you played?

We first met at Darmstadt [International Festival of New Music], standing in line at the canteen. That was in 1982, and she gave me a copy of her solo flute piece, *Laconisme de l'aile*. At the time I was working a lot with Karlheinz Stockhausen, and Kaija Saariaho's piece was in such a different language that I didn't know what to make of it. Stockhausen's notation is so precise—while in her piece, the tempo and length of a phrase were based on the flexibility of the breath. It is very clearly composed, and communicates an eerie atmosphere. "Noise" sounds [air sounds and extended techniques] are pitted against pure flute sounds, vocal sounds against classical flute, to produce a feeling of tension and release. Now, I think it's one of the most amazing solos ever written, but back then it took me several months before I cast a serious look at it. I don't remember when I first performed it—maybe as late as 1985 (my earliest programs are from March in Germany and the NY premiere in April 1985)—but since then, it's probably the most oft-played piece in my repertoire!

Kaija and I had long since become friends (with *Laconisme* we began working together musically, and even more intensively since 1992) when she called me and said, in her Finnish accent, "Camilla, I am afraid I must write you a piece...I have these melodies..." That was *NoaNoa*, which I premiered in Darmstadt in 1992. Since then there have been several other solos and chamber music pieces, and of course the concerto *Aile du songe*, with which she surprised me in 2001.

Does she ask you questions while the work is still in the formative stages, or does she check things only after she really knows what she is after? [Does she] then make adjustments? Composers, as we know, have a wide range of positions on this issue!

She writes the piece. She does ask me to fill in blanks such as tone colors. And she will note the places where she wants voice, for example, and I will then try out different things for her. This was quite different from working with Stockhausen for *Amour*—he asked about the range of my flute, but had very exact ideas about the extended sounds he wanted. [The original version of Stockhausen's *Amour* is for solo clarinet; the flute version was written in 1981 in collaboration with Camilla Hoitenga-PS]

When Kaija first wrote for voice mixed with flute, she didn't think it would work; but it did work—the words are heard!

(Cont'd on next page)

CLASSIFIED

NEW CD: Antara Records presents "Lil Lite O' Mine," a new CD with **HAROLD JONES**, flute, playing works by Chaminade, Sancan, Mozart, Debussy, Chopin, Perkinson, McDaniel, and Hailstork. Available by check or money order made out to ANTARA RECORDS, P.O. Box 20384, New York, NY 10025 (\$18.00 plus \$2.00 for postage and handling). For more information, call 212-866-2545.

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.

HOITENGA (cont'd from previous page)

I've often found that words project especially well when mixed with alto flute sound.

That's right—the larger the instrument, the more resonant...when I play piccolo and try to mix voice and words with it, I have to change to a different sound, more like a whistling sound.

Where have you performed the concerto, Aile du songe, besides the US premiere with the Chicago Symphony? The world premiere was in Brussels, for the Flanders Festival, and I have also played it with the State of Hesse Radio Orchestra in Frankfurt, the London Philharmonic Orchestra, Royal Stockholm Philharmonic, etc... The CD recording is with the Finnish Radio Orchestra; the next performance will be with an orchestra in Lithuania.

Is it terrifying to have a composer rely on your command of a particular technique, or your reaction to a particular sonority in the piece, for his or her own development of it? What advice would you offer a talented young flutist who is interested in working with composers but frightened of this responsibility? I must say, the first time I really worked intensively with a composer, it was terrifying. I happened to have come into contact with an Oberlin graduate whom I'd known to be particularly gifted and to have worked with genius flutists at Oberlin before we met at the University of Illinois. But my curiosity and interest in the project outweighed my fear, so I jumped in and ended up learning a lot.

Sometimes, however, one doesn't know if difficulties in realizing a score lie in one's own limitations or in the composer's writing of impossibilities. Both are possible! With decades of experience, this of course gets easier to figure out. Now, in fact, I encourage composers to write what they *think* they'd like to hear. In the process of trying to find a solution for some "impossible" technique, other interesting musical events may come into being.

Young flutists could approach the collaboration in a similar spirit



Camilla Hoitenga

performs all over the world—Japan, Finland, Belgium, France, Austria, the United States. Her New York debut in 1985 was reviewed by Tim Page in the *New York Times* as “the most exciting program of new music this listener has heard this year.” Her recent concerto performances with the Chicago Symphony Orchestra and the London Philharmonic have been acclaimed by the press as “brilliant,” “vivacious and alluring” and “charismatic,” as well as “ideally transparent and precise.”

Hoitenga has worked extensively with some of the most exciting composers of our own time, including Karlheinz Stockhausen, Kaija Saariaho, and Ken-Ichiro Kobayashi. She premiered the Kaija Saariaho flute concerto, *Aile du songe* (which was written for her), at the Flanders Festival in Brussels in 2001, and played the American premiere with the Chicago Symphony in 2003, with Christoph Eschenbach conducting. Saariaho's well-known *NoaNoa* (for flute with interactive electronics) was also written for her.

Born in Michigan and educated at Calvin College and the University of Illinois, Hoitenga has lived in Germany since 1980. Her flute teachers were Darlene Dugan, Alexander Murray, Peter Lloyd and Marcel Moyse. Although “Hoitenga” might sound Spanish, she assures us it is a Dutch name, from Friesland; the name “Camilla” was chosen by her parents from the *Aeneid*. □

and meanwhile draw from the ample documentation both written and recorded of what is possible in the way of “extended techniques.” One can develop one's abilities step by step, just as one does in moving from playing one-octave scales to three-octave scales.

In approaching the technical challenges of today's music, do you have any special practice techniques or advice? (for instance, those fantastic tremolos you did in the program for the NFA in Nashville last year?)

Short answer: Divide and conquer! Go through the piece measure by measure and take note of exactly which techniques may present a challenge, then choose one to figure out and practice every place in the piece in which it occurs. Then the next, then maybe two or three together, etc.

I had fantastic teachers, but when it came to modern music, I had to be self-taught. I read the instructions and tried to figure out how to translate them into music. The only recordings available when I was a student were Harvey Sollberger's “Twentieth Century Flute Music” and one by Sam Baron. All of the extended techniques used in *NoaNoa*, for example, (including that tremolo!) I demonstrate in short videos found on the CD-ROM “Prisma: the Musical Universe of Kaija Saariaho.” Plus there are many recordings of today's music that young flutists can listen to and try to imitate with the help of the score and performance instructions, just as I used to do with first recordings of Kincaid and Rampal. But—as in any technique, whether in developing a sufficiently “French” tone for Debussy, or working out trick fingerings for a Tchaikovsky passage, one is finally left to oneself to listen and experiment.

How about the musical challenges—any special advice or practice techniques for dealing with those?

“Musical challenges.” This means making sense out of the “language” the piece is “spoken in.” It helps to hear other pieces of the composer, if possible, also to try to learn about the context of the composition, the circum-

stances under which the composer was writing or for which he/she was writing.

How do you work to develop a structural feeling for a piece that doesn't have the familiar tonic-dominant and other tonal underpinnings that we have in traditional repertoire? How do you then convey that structural feeling to the listener?

If I haven't had success with my own analyses (I draw heavily on the methods I gleaned from Cogan and Escot's book *Sonic Design*), nor been able to discuss it with the composer, I have to trust that it will eventually become clear both to myself and to the listener through the performances. (For example, beginners may not understand Bach's structures, but they can still be discerned by listeners.) I try to place the writing in some kind of tradition—does it convey a spirit of Debussy? Varèse? Berio? Stockhausen? (A quarter note is a very different thing to each of these composers, for example...)

Tell us about your own background—we know you have worked with Darlene Dugan, Alexander Murray, Peter Lloyd, and Marcel Moyse. Are there any special warm-ups or other exercises that you have kept from them? What is your favorite way to start your practice day? What a huge question. I should write a book on all the amazing things I've learned from these teachers!!! I'm continually quoting them in my own teaching. To mention only one thing from each, Darlene Dugan had me listen to two recordings of the Poulenc sonata, Rampal's and Nicolet's, and analyze minutely the differences in their interpretations. This is how I became aware of the possibilities not only of color, vibrato, dynamics and breathing, but also of the effect ofagogic placement. From Alex Murray I learned systematic approaches for everything from tackling new scores to dealing with tone, technique and (most importantly) one's self (via Alexander Technique)! From Peter Lloyd I learned the value of Moyse's *De la Sonorité*, and from Moyse himself I learned to consider the musical value and quality of every single note.

My favorite way to start my practice day is with playing through a movement or two of favorite music, most often Bach, Marais, Telemann or Blavet, but at the moment it happens to be Carter's *Scrivo in vento*!

Can you tell us how you happened to decide to live in Germany?

I had a friend who was studying here on a Fulbright and I went over to visit him and to audition for a German flute teacher so I could apply for a Fulbright, too. I made the audition, but missed the deadline for the Fulbright, due to an overbooking on Icelandic Airlines(!)—and had to wait three weeks to get a place on my “open return” ticket. But in those three weeks I happened to meet Stockhausen and his musicians, with whom we decided to form a chamber group; and also, I learned I could earn good money as a street musician, so I could come over without the scholarship...

Have you learned anything from your European perspective that might be especially helpful or interesting to American flutists—whether students, orchestral players, amateurs, or perhaps especially chamber music players (who so often need to deal with the organizing side of things!)? For example, is it true that European professionals in other fields (physics, religion) play much more informal chamber music than their US counterparts?

It is true that not only European professionals in other fields but also “normal housewives” play much more informal (or semiformal) chamber music than their US counterparts. This takes the form of friends meeting weekly just to read through things, or amateur chamber groups giving concerts in local churches or schools, or even full-scale, semiprofessional orchestras. The Bayer (as in aspirin) chemical company, which is just outside Cologne (in Leverkusen) has an orchestra, for example, and there's the “Orchester der Kölner Verkehrs-Betriebe” which is the orchestra of Cologne's mass transit company...oh, and also one made up of doctors specializing in “ear-nose-and-throat.”

Do chamber groups and other presenters there struggle with the same audience development issues (namely how to build/attract and keep an audience), or is there in fact, as we are often told, a naturally high interest level there? If so, do you think this comes from better music in the schools, a general (and historical) societal interest, or from some other factor?

The struggle is increasing...American “values” are overtaking the globe...

Do you have any special anecdotes or memories about interactions with NYFC flutists?

You were probably one of my first NY contacts and also “role models.” I remember playing Wuorinen's *Variations II* for you, at the NFA convention 1979 in Dallas. [She was dynamite!—PS] I remember feeling like “just a girl from the Midwest” in the midst of all these New York flutists. And I still felt that way in the following year, when I was a performer at Julius Baker's masterclass in Brewster. I had wanted to go to Juilliard, but my parents preferred that I first get a “solid liberal arts education” at Calvin College. All the way through school, I felt inferior—and now, here I was with all these Juilliard kids, with a chance to play for Baker in the class. Everyone asked afterward, “How did she do that?” [Meaning, they were impressed!—PS] I was really eager, and wasn't nervous to play for him—somehow I was free of the sense of competing, and did all right!

Since then I have come to appreciate my liberal arts education, and since then I've had the privilege of playing all over the world, but a part of me still feels like a “midwest flutist” and I feel very honored to be coming to New York, to be allowed to play with the big guys! □

Patricia Spencer is flutist with the internationally acclaimed *Da Capo Chamber Players*, and a former president of the *New York Flute Club*. Her own concerto credits include the premiere of *Shulamit Ran's Voices*, conducted by *Ransom Wilson*, for the 2000 NFA Convention in Columbus, Ohio.



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



November 13, 2005 concert

Sunday 5:30 pm • Yamaha Artists Piano Salon, 689 Fifth Ave. (@ 54th)

CAMILLA HOITENGA, flute

Savage Aural Hotbed.

86th Season

2005–2006 Concerts

October 23, 2005 • Sunday, 5:30 pm
DAVE VALENTIN, ANDREA BRACHFELD,
CONNIE GROSSMAN and KAREN JOSEPH
Latin Jazz Flute Explosion

November 13, 2005 • Sunday, 5:30 pm
CAMILLA HOITENGA, flute
Savage Aural Hotbed

December 18, 2005 • Sunday, 5:30 pm
SANDRA MILLER and ANDREW BOLOTOWSKY
Baroque holiday concert

January 22, 2006 • Sunday, 5:30 pm
STEPHEN PRESTON and AMARA GUITRY
Contemporary music for two baroque flutes

February 19, 2006 • Sunday, 5:30 pm
PATRICIA and GREGORY ZUBER, flute and
percussion duo
With Thomas Kovachevich visuals

March 19, 2006 • Sunday, All Day
FLUTE FAIR 2006 (*Guest artist and location TBA*)

April 23, 2006 • Sunday, 5:30 pm
2006 NYFC COMPETITION WINNERS

May 21, 2006 • Sunday, 6:00 pm
ANNUAL MEETING & ENSEMBLE CONCERT

All concerts and events (except as noted) at Yamaha Artist Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison). All dates and programs 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 732-257-9082.



From the Editor

Greetings! Our November concert will feature the flutist Camilla Hoytenga, a “music of our time” performer who has made her home in Germany for the past 10 years. Interviewing her with collegial enthusiasm is our own Patricia Spencer, who probes Camilla’s views on the pluses (and minuses) of working directly with the composers while they are composing for you. Readers curious about Camilla’s origins will learn from the sidebar bio on page 6 that she was born in Michigan and that Hoytenga is a Dutch name.

David Wechsler’s “From the President” reflects on the history of improvisation in Western music and offers some introductory advice for those of you who’d like to start learning to improvise on your own. Reading his article reminded me that the most amazing improvisation I ever heard was at the New York Flute Club, believe it or not! The pianist Robert Levin improvised a Mozart-like sonata movement on the letters of Paige Brook’s first name at a memorial concert at All Souls Unitarian Church [October 2000]. It just blew me away! Dave’s pedagogic efforts to the contrary, being that good an improviser is probably beyond most of us.

This month’s Member Profile subject is Elise Carter, a NJ-based freelance flutist and Uptown Flutes member. I liked her advice, which seemed applicable to situations beyond the flute world. Paraphrased by the editor: keep in mind that the jobs that have the biggest payoff in contacts and future opportunities aren’t always the ones that pay the most cash.

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)