



# The New York Flute Club

## NEWSLETTER

March 2006

### THE EXUBERANT AND MULTIFACETED RHONDA LARSON

*Interview by Katherine Fink*

I am always fascinated by the vast differences in artists' career paths and the wonderful variety of gifts that each can offer. The journey of our Flute Fair 2006 guest artist, Rhonda Larson [website at [www.rhondalarson.com](http://www.rhondalarson.com)], is particularly inspiring and unusual. How does one begin in Montana and end up touring the world's most exotic venues? This is what I found out from an email interview this past January.

**KATHERINE FINK:** *Where did you grow up and when did you begin playing the flute?*

**RHONDA LARSON:** To be sure, I'm still growing up, but I was born and raised in Bozeman, Montana. I'm one of those people born wanting to play the flute, so when I finally started in the public school band program in fifth grade, I felt then and there that my life had finally begun.

*Who and what were your first inspirations?*

I had a great private teacher, Karen Leech, with whom I started to study in eighth grade. She came from the Moyses school, and introduced me to the multitude of flute recordings out there. Live concerts were rare in my remote area of Montana, so studying recordings was my typical way of learning. It was through recordings that I learned about the current flute performance standards of sound, technique and musicality.

Hearing a James Galway recording for the first time changed my perception of everything. I met Julius Baker at age 14, at a masterclass in Montana, and was indelibly inspired.

*Where did you receive your classical training? Did you also study jazz?*

I received the typical public school music training, plus private flute studies. I always wanted to be a flute soloist and since classical training was the only thing offered, that is what I learned. It never occurred to me that there was any alternative. I really wanted to be in jazz band when I was in 8th grade, however, so I learned alto sax and played that all through high school. But, as I had hoped, the jazz band director wrote flute solos for me! I did not receive any instruction in jazz improvisation, so, although I did improvise, I flinch to think how those solos must have sounded since

*(Cont'd on page 5)*

#### *In Concert*

**Flute Fair 2006 Guest Artist  
RHONDA LARSON**

**Sunday March 19, 2006  
5:30 pm**

*LaGuardia Concert Hall  
LaGuardia High School of Music  
& Art and Performing Arts  
100 Amsterdam Avenue  
(at 65th Street)*

#### NO FORMAL PROGRAM

It is Ms. Larson's custom to announce her selections from the stage in lieu of a written program.

The New York Flute Club thanks Pearl Flutes for its support of this concert.



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2005–2006

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# Why Flutists Should Work on Cars, or Why I Love Tonal Music

by David Wechsler



Last month's column gave you the story of my life (at least the parts that sounded good as I was making them up!). This month I thought I would write a column that was a little more esoteric. During my second year at Stony Brook, I had the good fortune to room in a house with some physics graduate students who were also motorheads. They introduced me to the idea that there was more to owning and taking care of a car than turning the key, pushing the gas, and hitting the brake. This revelation coincided with the popularity of a certain book with Zen in its title and my ownership of a nice little green Toyota Corolla (named Sophia by her previous owners) whose chief performance feature was a five-speed manual transmission that allowed the car to go really fast. My motorhead friends showed me how to change oil, spark plugs, set points, etc., and do basic maintenance. After graduating, I took on bigger projects like replacing thermostats, radiators, water pumps, alternators, gas tanks, windows, and (my biggest automotive achievement!) rebuilding a Weber carburetor. On more than one occasion my automotive knowledge got me to, or home from, a concert when my car decided to try showing me who was boss. And aside from allowing me to save money by fixing an older car myself (and let's face it—how many musicians do you know who trade in their wheels every three or four years for a new model?) this knowledge lets me see the parallels between a well-written counterpoint and a well-maintained engine. Let me elaborate.

Most internal combustion engines have a row of pistons that move in a staggered up-and-down motion inside cylinders in the engine block. The chamber at the top of each cylinder gets filled with a mixture of gasoline and air. When a spark ignites the mixture, the resulting explosion forces the pistons down. The up-and-down motion caused by all the little explosions makes the engine run. It's really very simple (so simple, in fact, that one wonders why the Neanderthal who carved that flute out of a bear femur\* didn't think of it). But timing is everything. Many different parts moving at different rates of speed must be precisely synchronized to make all those sparks ignite, all those pistons go up and down, and all those combustion chambers fill with gas and air. The result, of course, is the moving forward of a vehicle, not unlike the moving forward of a piece of tonal music.

Western tonal music has evolved over many centuries. By its nature, it involves the precise synchronization of certain pitch combinations we consider pleasing, or consonant. It also involves the use of other pitch combinations that are not as pleasing, which we call dissonant. It is the constant tension and resolution of dissonance to consonance that drives tonal music. Counterpoint in tonal music is a very intricate affair. All rules must be followed (or masked) in order to get the desired tension and the satisfying result of a consonant resolution at a cadence. Rhythm and harmony control the movements of the voices to the critical moments at which the important pitch combinations will occur, and work together to determine the structure of the piece. (Of course, artistically, there are the intangible elements of taste and genius that cannot be quantified.) When all parts are being played accurately, it is not unlike the parts of an engine running smoothly. From about 1600 to 1900 the "tonal road" to that consonant resolution got more complex, both rhythmically and harmonically, but essentially reached the same finish line. This style of composition changed after the twentieth century began, but still lives today in many contemporary pieces of orchestral and chamber music, pop, and jazz. So the next time you listen to a Tchaikovsky ballet, bear in mind that the composer might have made a very talented engine designer. □

\*See [www.greenwych.ca/fl-compl.htm](http://www.greenwych.ca/fl-compl.htm) for details.

## Member Profile

### Marjorie Hone

NYFC member  
since 1977



#### Employment:

Private flute teacher to about

15 students (taught from her home in Irvington, NY), plus occasional paying gigs...though most of her performances (particularly chamber music) are just for the pleasure of it.

**Recent recital/performance:** In October 2005, a recital for the Hudson Valley Music Club with cellist Betsy Sadewhite and pianist Judith Soffer. In November 2005, the inaugural concert of the Westchester Symphonic Winds (formerly Hudson Valley Wind Symphony) with Dr. L. Fernando Jimenez at the helm.

**Career highlights:** Her 15 minutes in the sun performing the Chaminade Concertino with the Hudson Valley Wind Symphony at the Irvington Town Hall Theater in 1991 and the Rye Performing Arts Center in 1992, and in May 2003 (with the same group) playing a tiny duet with Paula Robison in the premiere of a flute and wind symphony transcription of *The Lark Ascending*. Also, her many years with the Westchester Symphony, and her current piccolo position with the Chappaqua Orchestra.

**Current flute:** Haynes French-model silver flute, c. 1996.

**Influential flute teachers:** Marge feels lucky to have had four great teachers: Bill Hebert of the Cleveland Orchestra, who taught her in high school, with an emphasis on tone production and repertoire; Paige Brook, who introduced her to the Flute Club and finally gave her the confidence to consider herself a flutist; Judith Mendenhall, who taught her how to breathe with “some degree of quietness” and whose insistence on memorizing Taffanel & Gaubert Nos. 1

and 4 was a huge gift; and finally, Eleanor Lawrence, who made her come to grips with “flying fingers” and taught her to play without stress and pain.

**High school:** Salem High School in Salem, Ohio—right in the center of great band traditions.

**Degree:** BS in social science (Michigan State University, 1963).

**Most notable and/or personally satisfying accomplishments:** Personal: watching her students grow as musicians (as evidenced by some great performances in last year’s NYSSMA competition!) and as people. Administrative: Her ten years as president of the Hudson Valley Wind Symphony, which included getting the group through the sudden departure of its longtime conductor, and working with the Hudson Valley Music Club over the years as performer, president and now booking agent.

**Favorite practice routines:** She always begins with a G scale (compliments of Eleanor Lawrence), usually followed with 1A on p. 67 of Moyse’s *Tone Development Through Interpretation*. She likes doing T&G No. 1 slowly (just half of each group) for quiet breathing and control, and No. 4 (half note at mm=50) with one quiet breath in the middle of each scale grouping. And somewhere along the line, Moyse’s “beautiful B” exercise, which she thinks is “the most complete exercise ever invented.”

**Other interests:** White-water kayaking with her husband (and their two soon-to-be married sons, when they’re able), puttering with the family’s basement Lionel train layout; keeping in shape with daily walks, yoga, swimming and Pilates. And nonmusical community service, in leadership positions with the Irvington Town Hall Theater, the local PTSA, and her local Drug Abuse Council.

**Advice for NYC members:** Remember that making music is supposed to be fun. ☐

## 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 (periodically) brief descriptions of members’ new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

### MARCH '06

MAR  
05

Sunday 2:00 pm

**CARLA AULD**, flute, will perform a program including Claude Bolling’s Suite for Flute and Jazz Piano, Gary Schocker’s *Green Places*, and works by Duke Ellington and Michele Legrand. Assisting artists: Amy Duran, piano, Gary Fink, drums, and Duke Lukic, bass.

• Mahwah Public Library, 100 Ridge Road, Mahwah, NJ • Admission is free • Info, call 201-529-READ.

MAR  
07

Tuesday 8:00 pm

The Da Capo Chamber Players, with **PATRICIA SPENCER**, flute, will perform “The Russians are Coming,” a program of world premieres written specifically for the group by visiting Russian composers Elena Antonenko, Boris Filanovski, Alexander Radvilovitch, Dmitriy Ryabtsev, and Kirill Umansky, plus a work by Vladimir Tarnopolski (who will also be in attendance).

• Merkin Concert Hall, 129 West 67th Street, NYC • Admission: \$20 general, \$10 students/seniors • Info, visit [www.dacapochamberplayers.org](http://www.dacapochamberplayers.org) or call box office at 212-501-3330.

MAR  
10

Friday 7:30 pm

The Arc Duo with **HEATHER HOLDEN**, flute, and Bradley Colten, guitar, will perform works by Robert Beaser, Roberto Sierra, Judah Adashi, and Astor Piazzolla.

• Diller-Quaile School of Music, 24 East 95th Street, NYC • Admission is free • Info, call 212-369-1484.

MAR  
12

Sunday 2:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute/MIDI wind controller, Jim Lahti, piano/synthesizer, Deborah Sepe, cello, and guest artist David Forman, digital percussion, will perform works by W.A. Mozart, Hummel, and J.S. Bach, as well as electronic improvisations and electronic Renaissance music.

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

#### Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2006	3/16/06	4/6/06
May 2006	4/13/06	5/4/06

# FLUTE HAPPENINGS

## MARCH '06

**MAR 25** Saturday 8:00 pm  
**SUE ANN KAHN**, flute, with Christopher Oldfather, piano, in "Old and New," a program including the Divertissement, Op. 68, No. 2 and Trio, Op. 119 by Kuhlau, Schubert-Boehm lieder, *Termurade las Grullas* by Alba Potes, and *Three Figures and a Ground* by Stephen Jaffee.

• Mannes College of Music Concert Hall, 150 West 85th Street (between Columbus and Amsterdam), NYC • Admission is free.

**MAR 25** Saturday 8:00 pm  
The Palisades Virtuosi with **MARGARET SWINCHOSKI**, flute, will perform "The Women Speak," a program of works by women composers including Fannie Mendelssohn, Madeleine Dring, Libby Larsen, **KATHERINE HOOVER**, and Cecile Chaminade. Featured work: a world premiere by Caroline Newman for flute, clarinet, piano commissioned by the Palisades Virtuosi.

• Unitarian Society of Ridgewood, 113 Cottage Place, Ridgewood, NJ  
• Admission: \$15 general, \$12 students/seniors • Info, call 201-488-1149 or 201-444-6225, or visit [www.palisadesvirtuosi.org](http://www.palisadesvirtuosi.org).

## APRIL '06

**APR 02** Sunday 2:00 pm  
A flute and piano recital by **AMY ZIEGELBAUM**, flute, and Laura Leon, piano.

• Yamaha Piano Salon, 689 Fifth Ave. (entrance on 54th Street between Fifth and Madison Avenues), NYC • Admission is free  
• Info, email [flutecocktail@gmail.com](mailto:flutecocktail@gmail.com).

## MEMBER ANNOUNCEMENTS

Residential Summer Flute Class with **PATRICIA HARPER**, June 25–July 1, 2006, in Brownsville, Vermont. Email for information and repertory list: [patricia@patriciaharper.com](mailto:patricia@patriciaharper.com).

## 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.

# EXPANDING HORIZONS NEW YORK FLUTE FAIR 2006

*Katherine Fink, Flute Fair Chair*

**Date:** Sunday, March 19, 2006, 8:30 am to 7:00 pm

**Venue:** LaGuardia High School of Music & Art and Performing Arts

**JOIN THE NEW YORK FLUTE CLUB** and world-renowned soloist **Rhonda Larson** for a day of masterclasses, workshops, concerts, and flute industry exhibits. Please check [www.nyfluteclub.org](http://www.nyfluteclub.org) for detailed information and updates.

## FLUTE FAIR PANELS: Advance Questions Invited

### I. Flute Business (12:00 noon to 1:00 pm)

A rare opportunity to meet with some of our top repair and sales people to discuss flute maintenance, sales and repair, vintage and antique instruments, pad options, and the latest piccolo technology.

**Moderator:** **Keith Bonner** ([keithbonner@earthlink.net](mailto:keithbonner@earthlink.net))

**Panelists:** **Louis Carlini, Susan Eberenz, Jeffrey Weissman and Phil Unger**

### II. Expanding Horizons (2:30 to 3:30 pm)

Explore fascinating and practical career options. Topics include sound design and engineering, composition, repair, concert promotion, and more.

**Moderator:** **Karla Moe** ([karlamoe@aol.com](mailto:karlamoe@aol.com))

**Panelists:** **Elizabeth Brown, Dan Gerhard, Anne Pollack, and Gary Schocker**

**What do YOU want to know?** Send your questions to the appropriate panel moderator. Include your name and background (e.g., student, amateur, professional), and indicate whether your question should be directed to a particular person or to the entire panel.

**RAFFLE:** A free lesson with Gary Schocker will be raffled at the Flute Fair. Tickets will be one for \$5 or five for \$20.

**CONCERT:** Admission to 5:30 pm Rhonda Larson concert is free to current members (with membership card) and Flute Fair registrants; \$10 for all others.

**NYFC TABLE:** New York Flute Club members in good standing are invited to sell their recordings and publications at the club table in the exhibit hall. CDs and publications only, please; we cannot handle other merchandise. You may offer a total of 10 items at a time; there is no item limit for performers at the fair. Bring items to the table beginning at 8:30 am on the day of the fair. **YOU MUST PICK UP UNSOLD ITEMS BY 5:00 pm.** We will not be responsible for unsold items after 5:00 pm, and will not deliver them to you. The NYFC will take a 20% commission on all sales. For more information, contact Rie Schmidt at [rieschmidt@aol.com](mailto:rieschmidt@aol.com).

RHONDA LARSON (cont'd from page 1)



I had no idea what the chord changes meant. I just improvised by ear, not education. It was good enough for jazz, as they say, and that was my carefree approach.

*What kinds of music did you listen to during your formative years?*

I was in love with all orchestral music, thanks to having attended the Interlochen National Music Camp World Youth Symphony my last two summers of high school. In addition to all the flute recordings I devoured, I was also looking for unique music and used to spend my meager finances on new recordings. When I was about 16, I bought a recording of the Paul Winter Consort that really changed my musical thinking. Who knew that many years later I would join that group!

*You began performing with the Paul Winter Consort in 1986, soon after graduating from college. How did Paul Winter find you, and how did your performance change or evolve in the seven years that you spent as a part of the group?*

I met Paul Winter in my final month at the University of Idaho in Moscow, Idaho, where I was studying with Richard Hahn. The Consort came to perform, and Paul offered a music-making workshop that afternoon. He heard me play, and the rest is history. I literally walked out of university and into the Paul Winter Consort, touring worldwide and making recordings. This was a completely unexpected career move since I had a myopic vision of becoming a classical soloist. Nothing has given me a greater education than being a member of that group.

*Could you describe the Paul Winter Consort for those who may not be familiar with the group?*

The Consort music is difficult to summarize. It was really the first group to start combining many different genres of music. Like Bartok's music, much of the Consort's material originated from

folk music melodies. I suppose I am following a similar path myself, these days. Paul Winter liked combining disparate instruments simply because he liked their individual sounds. His first group, which later split off to form the group Oregon, consisted of soprano sax, oboe, alto flute, cello, piano, guitar, and truckloads of percussion.

*Winning the NFA Young Artist Competition in 1985 and joining the P.W. Consort in 1986 means that you had two entirely different solo careers beginning at the same time! How did you decide which path to follow?*

I had been in the Consort for one year when I was to present a concert in Weill Recital Hall as part of the first prize in the NFA Young Artist Competition. For the first time in my life, I felt slightly confined by the classical repertoire and style, and had an inexplicable feeling of trying to fit into a box that had become too small for me. While still in college, I worried about the limited amount of solo flute repertoire that I would have to be "living with" for the rest of my life. How could I keep the music fresh and avoid boredom? I decided that the solution would be to perform everything from memory since this would "force" the music to be fresh and alive. To this day, I have continued to perform from memory.

*“The troubling issue was that classical music only spoke to those who already loved it.”*

The second troubling issue that struck me at this time was that classical music only spoke to those who already loved it. For example, my parents really *appreciated* what I did, but the music didn't have the relevance to their lives or the meaning in their hearts that it did in mine. The musical dividing lines that made them "outsiders" and me an "insider" made no sense to me. I suppose that is where my own musical vision took root. I began to see that music has a larger role for humanity; that it can truly speak of the

shared expressions of our human souls. I wanted to make music in a way that garnered the largest audience and I noticed that the Consort's music was enjoyed not only by classical music aficionados, but also by this broader population.

After years of working with the Consort, I felt ready to go out on my own and to discover what kind of music would emerge from my life. I began composing at this time. My continually evolving music seems to be a merging of the most soulful elements of sacred, classical, jazz, folk, Celtic and ethnic music. Some music is derived directly from ancient folk sources and some is created originally with these influences. Although I do perform concerts of standard repertoire, more often I incorporate some standard repertoire into my multi-genre show. Of course, the ultimate goal with playing any music is to understand it as fully as possible in order to give it back out to the world.

*Describe your compositional process. Do you improvise first and then transcribe or vice versa?*

When writing a flute piece, I usually start with solo flute, improvising again and again, taping as I go, until an idea starts to form. When I am finally on to something (which can take hours,

days, or months, mind you), I write it down to remember where I am in the music. I already hear the chords under the solo part, so I add the piano part later. Alternatively, some of my slower pieces originate on the piano, and then I come up with good flute melodies. I often go back and change the piano part when the flute has the greater musical strength.

I try to delay the "writing down" process because the music becomes

(Cont'd on next page)

RHONDA LARSON (cont'd from page 5)



more cerebral when I'm forced to define what "kind" of note it is or how to notate something. The forward momentum of the composition slows down, so I save the notation process until absolutely necessary.

*Are your compositions published?*

Yes, much of my music is published by my own publishing company, Wood Nymph Music. This publishing process has taught me so much about the standard repertoire and how overly serious we become when considering a composer's intentions. Each time I approach one of my own pieces, I realize that I could have written different articulations, dynamics, and tempi for that day's expression. Although entirely different each time, it would have been "correct." A written score is the best method we have to define articulations and phrasing, but it falls short of showing the true musical feeling of a phrase or the emotional intention of the entire piece.

*Your concerts have a significant theatrical element. Could you discuss some of the challenges of presenting your shows in various spaces?*

The visual aspect of a show is extremely important to me, particularly coming from the classical recital tradition where

an enticing visual presentation as well as to hear great playing. Besides the extra cost, which can prohibit the use of visual elements, sometimes halls only have white lights available. It seems like an artistic crime to have only white lights on a beautiful stage, but I am used to it and try not to think about it when there are no other choices at hand.

*Do you think that standard flute recitals would benefit from a little more theatrical glamour?*

Definitely yes! Any visual or theatrical element can enhance a show. Of course, if it isn't done particularly well it could simply be distracting, but if it originates organically and is tasteful and relevant to the music, then it can add another dimension. The point is to experience the music as deeply as possible, performer and listener alike.

*Your husband Lee deLisle helps in management and in booking your concerts. How did you meet? Has he influenced you artistically or professionally?*

Lee likes to say, "I won her at an auction." I was living in Connecticut at that time and had donated a concert to a prestigious organization there. My concert was auctioned as part of their fundraising event, and when Lee's organization won that bid, I performed in their town. It took quite some time before we got to know each other personally because this was toward the

ness aspects of career management. This was the part of my life that I most fervently denied. I always believed that the art would speak for itself, period. Now I have learned that you have to be able to get the music out there. Okay, you may have the "Golden Egg," but what good is it if no one knows?! The part I like LEAST about what I do is procuring concerts and doing the necessary publicity. I'm not very good at it, as I'd rather spend my time practicing... but my husband is relentless.

*What kinds of ethnic flutes do you play? Have you studied ethnic music and flutes with performers from other countries?*

I play some bansuri flutes from India, Irish whistles, seljeflöte from Scandinavia, pan pipes, a baroque flute, native American flutes, etc. Just as I did in my earlier education, I learn from studying recordings. I am not trying to be a specialist on any of these ethnic flutes or to perform in an exact indigenous style. Instead, I love each of their unique sounds, and use them in my music because they elicit a particular expression from my own soul. People ask which flute I like best, and my answer is always the regular western European flute (my gold Pearl flute), because it offers the most flexibility, purest sound, and unstoppable inventiveness. By contrast, most of the ethnic flutes have very limited octave perimeters, for example, so they could never be played with as much technical virtuosity as is possible on the modern Boehm flute.

*Is it difficult to learn so many different instruments? Do their highly stylized idioms influence your interpretation of "standard" flute repertoire?*

In my studio there is a large container full of amazing ethnic flutes that I am still learning. When I first pick up one of these unique flutes, I think, "How will I ever learn to play this?" I simply keep practicing, and eventually the initial doubts are forgotten.

The most amazing discovery I have made with these flutes is that my work on each and every one of them feeds what I do with the standard flute and standard repertoire. Music-making has a greater freedom to it, and somehow the

*“Publishing [my own music] has taught me so much about... how overly serious we become when considering a composer's intentions...”*

theatrical elements are rarely considered in the entire presentation.

Whenever possible, I like to include interesting visual elements, even if it is only lighting effects. Sometimes this is not practical, but my theory about it never changes: the show should be as stunning visually as it is aurally. People who come to concerts deserve to see

end of a five-year period when I had refused to date anyone! Lee was my first non-musician boyfriend and I suddenly realized that maybe I was better off not dating musicians.

Lee often accompanies me as "sound engineer," running the equipment used in my concerts. He also has been enormously helpful in the busi-

musical possibilities seem so much broader than before. Learning to play these flutes is a lifelong endeavor and has become a part of my musical lifestyle. This process has also been invaluable to my teaching. When you

*“Each and every one of these [ethnic flutes] feeds what I do with the standard flute and standard repertoire.”*

know how to do a particular thing for so many years, you can take that ability for granted. Because I have to approach these flutes from a complete beginner's mindset, reliving this basic process of discovery makes my teaching more effective. The flutes continuously teach me new things, so I don't think I will ever get to the point where I can say, “There, I finally know how to play you.” I never get bored.

*How do you maintain focus throughout your solo flute presentations? Do you have a pre-concert meditation or daily exercise routine that helps you to maintain your stamina while on tour?*

I can maintain my focus because I am truly ecstatic to be performing. I can't wait to walk out there and “give it all away.” This is when I feel most alive and most complete. Playing from memory makes performing even more fantastic because I “ride” the phrases while they happen, as if inwardly flying.

I used to have a strict routine before concerts, not eating too close to show time, warming up a certain way, not being disturbed, etc. That's all fine until you get out into the world and on the road. One time, my plane arrived so late that I barely had time to change into my concert clothes before walking out on stage. Since “the show must go on,” I just had a good time and explained to the audience that my wrinkled clothes weren't an indication of how my parents brought me up! Sometimes you just can't control anything beforehand, so I have learned to be free with it all and enjoy the experience. I remind myself that it makes no sense to waste good energy

on fretting about things you cannot change, especially if you are about to perform.

By far, the most difficult thing about touring is maintaining stamina. Traveling is exhausting, even if you

spend hours sleeping on the plane. Because of the enormous energy challenge, I have to work out every day. I jog and lift weights or do yoga. As the years tick on, I increasingly notice the tremendous amount of energy this innocent-looking flute requires! Sometimes if I am tired or feeling ill, I wish I could just sit and play the piano instead of blowing the flute. The reality is that you need to be healthy in order to have enough energy to perform, so I work very hard to stay physically fit so that I can “give my all” on that little metal pipe.

*What is your daily flute warm-up routine?*

I resist establishing routines for anything to do with music, so every day is different. I either dig right into the music, or begin with some improvising, or just practice technical things over and over. It's enough to make a sane person go crazy. Luckily, we live out in the countryside [in southwestern Michigan] where my studio, which is 24 by 30 feet with a high ceiling, is entirely separate from our house. This spares my husband from the endless repetition that my practicing requires. I work for hours at a time on the regular flute, the ethnic flutes, piano, and voice, alternating according to whatever I am trying to accomplish at the time.

*What is your advice to flutists about their careers?*

I doubt that I have advice that others haven't already heard or thought of themselves, but I would encourage everyone to listen to all kinds of music, particularly world music, as it will

stretch your ears. Most of all, follow your heart, musically. I am living proof that this works, and I highly recommend it. Play whatever music you like, even if it is just in the practice room, even if you don't know how it fits into the “bigger picture.” You never know how things will evolve, so keep the window open for the breezes of inspiration to blow in! Do what you love, then you will have something to give back.

*Where do you see yourself in the next ten years?*

Doing exactly what I'm doing now, just more of it, and always better and better!

*Thanks Rhonda, we will look forward to hearing your unique and beautiful music for many years to come. □*

*Katherine Fink is a member of the Borealis Wind Quintet, principal flute with the Brooklyn Philharmonic and the New York Pops, and performs regularly with the Metropolitan Opera Orchestra. She teaches at New Jersey City University.*

## ENSEMBLE PROGRAM NEWS

Announcing the newly formed NYFC Ensemble Committee:

Jane Rigler, Chair  
Annette Baron  
Selena Daniels  
Jackie Martelle  
Julia Porter  
Jinni Rock

Remember, the Ensemble Program is for YOU!

Anyone can participate!

Contact Jane Rigler (at [info@janerigler.com](mailto:info@janerigler.com)) or any of the committee members to find out more.



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



## March 19, 2006 concert

Sunday 5:30 pm • LaGuardia High School of Music & Art and Performing Arts, 100 Amsterdam Avenue (at 65th Street)

**RHONDA LARSON**  
*Flute Fair 2006 Guest Artist*

### 86<sup>th</sup> Season

#### 2005–2006 Concerts

**October 23, 2005** • Sunday, 5:30 pm  
DAVE VALENTIN, ANDREA BRACHFELD,  
CONNIE GROSSMAN and KAREN JOSEPH

**November 13, 2005** • Sunday, 5:30 pm  
CAMILLA HOITENGA, flute

**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—Rhonda Larson, guest artist  
*LaGuardia High School of Music & Art and Performing Arts, 100 Amsterdam Avenue (@ 65th)*

**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 Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). 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](http://www.nyfluteclub.org) or call 732-257-9082.*



#### From the Editor

**Greetings!** Our guest artist for New York Flute Fair 2006 is Rhonda Larson. Kathy Fink's interview covers Rhonda's Montana-cowgirl origins, her early successes (first prize in the 1985 NFA Young Artist Competition and a position with the Paul Winter Consort immediately after college), and the story of how she met her husband (he won her at an auction!).

Dave Wechsler entertains us this month with his musings on the similarities between internal combustion car engines and well-constructed musical compositions. My own advice for mechanically minded flutists: skip the auto mechanics and get busy learning how to keep your flute in good repair. Conveniently, flute repair is on the agenda of both Flute Fair panel discussions. Panel details and a list of other discussion topics can be found on p. 4, along with instructions for how to send in your advance questions.

Marjorie Hone, a Westchester-based private flute teacher and volunteer arts administrator, is this month's Member Profile subject. I learned that she is a fan of Moyses's "beautiful B" exercise, which made me realize that I didn't really know what that exercise was! So readers will get to hear more about this from her in some future newsletter issue.

All for now. Hope to see you at the fair.

Best regards,

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