



The New York Flute Club

NEWSLETTER

December 2007

CHRISTINE POTTER: MAKING HARMONY FLUTES INTO SOLO INSTRUMENTS

Interview by
Seth Rosenthal



In Concert

Christine Potter, flute, alto flute, bass flute, E-flat flute

Julie McBride, piano

David Wechsler, alto flute

Sunday, **December 16, 2007**, 5:30 pm

Yamaha Piano Salon, 689 Fifth Avenue

(entrance between Fifth and Madison on 54th Street)

Doina	Traditional Klezmer
Gelebt und Gelacht	arr. Potter
Sonata in A Major	J.S. Bach (1685–1750)
	arr. Potter
Baikal Journey	Catherine McMichael
	(b. 1954)
The Great Train Race	Ian Clarke
T R K s	(b. 1964)
Karuna	Bill Douglas
	(b. 1944)
Two for Two	Katherine Hoover
	(b. 1937)
Celebration IV	Bill Douglas
	(b. 1944)

Program subject to change

I last saw Chris at the 2002 NFA convention in Washington, DC. We had played together in Mexico City in the Orquesta Sinfónica del Estado de México under Enrique Bátiz in the mid-'70s, and when I left in 1977, we lost contact. I followed Chris's successes on alto and bass flute over the years, so when I found out she was on our concert schedule this year I volunteered to interview her via email.

SETH ROSENTHAL: *It's been a while since we've seen one another. When I heard you were on our annual concert series, it brought back memories of our playing together in Mexico. It's wonderful to see how successful you've become since then.*

CHRISTINE POTTER: Living and working in Mexico was certainly an eye-opening experience, and it made me appreciate living and working in the States when I came back. I still remember the time the conductor said, "A line over a note [a tenuto mark] meant you play the note half its value." This is, of course, clearly incorrect, but no one

(Cont'd on page 4)

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2007–2008

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On Doubling

by David Wechsler



From the President

It has been joked that the definition of a gentleman is a man who owns a saxophone, but never plays it. I really like the sound of saxophone, and there are many gentlemen (and perhaps gentlewomen) who play it. A lot of them also play the flute. Doublers, woodwind players who play more than one instrument, make up a large percentage of those musicians whose job is to play shows or make recordings of music tracks for film, TV scores, and other media music such as jingles and backup parts. You have to be very good at all the instruments you play to get that kind of work. Not only that, but proficiency in a lot of styles is one key element to success (as discussed in my December 2005 *Newsletter* column). The instruments usually associated with doubling are the family of saxophones, flute, and clarinet, although piccolo, alto flute, and bass clarinet can crop up more often than you might think. Many doublers are well known for their proficiency at double reeds, as well as their saxophone or clarinet skills. And in the last ten or twelve years ethnic flutes and pan pipes, recorders, and whistles have emerged as a family of doubling unto themselves. Flutists find these easier in a doubling situation primarily because they don't wreak havoc upon your embouchure. All flutes, whether a pan pipe, shakuhachi, Native American flute, Chinese dizi, Indian flute, or modern Boehm flute, have roughly similar embouchures. But there is far less trauma to your lips from switching among these flutes than from picking up a saxophone, clarinet, or oboe.

How can people maintain the integrity of their flute playing while playing all these other instruments? The problem for flutists playing reed instruments is that the type of embouchure needed to get a sound causes your lips to swell up and become insensitive to the muscular control needed to produce a finely focused flute sound. And the blowing of the other wind instruments is different, and tends to make the flute sound suspect in a classical style passage. Over the years I have talked with various doublers whose flute playing I admire, and have asked them how they keep in shape. The answers are as individual as the players themselves. Some say you must play the flute for a good hour and a half in the morning before playing saxophone or clarinet. That gets it out of the way before you start biting down and putting the pressure on your lips. Others say just the opposite—you must play clarinet and saxophone, then play flute because that is more like the real-life situation you will be in when doubling. Others have different setups with softer reeds or closer mouthpiece facings that will not be as hard on their flute chops. I have known doublers who have drawers filled with mouthpieces! Try that with headjoints! Speaking of headjoints, many doublers have welcomed the introduction of the freer blowing modern style headjoints, because they make it easier to pick up the flute and get a focused sound.

Most doublers use Western classical music flute playing as their model. Many are aficionados of the flute and know obscure names of past great flutists, orchestras, and recordings. I purchased many flute books from a retired doubler who lived in Queens, including an original Rockstro treatise and the first English printing of Theobald Boehm's original essay on the construction of the flute (published by Rudall, Carte & Co.). One thing everyone agrees on, however, is the need for a good flute teacher and a good instrument. There is no substitute for a teacher's routine and training, or for the experience of being in a room with a flutist who has a great sound. In that situation, you simply learn by osmosis. The flute must be studied over the long haul. The long tones, the finger exercises, the repertoire, etc.—all contribute to success on the flute. After years, it starts to sink in and become a part of your playing. It then becomes easier to switch back from other instruments and play instinctively. I was once privileged enough to sit in on a few lessons with the great saxophone/bass clarinet teacher Joe Allard. As I recall, he stressed something common to all wind instruments: when the air is moved properly through the tube, the instrument resonates and you get the maximum amount of great sound that any particular instrument is capable of. Once the basic endurance of a new embouchure is acquired, the unfettered flow of air improves your resonance, and your tone. On flute, however, the trick is not to force. On the subject of equipment, it is always better to acquire the best instrument that you can afford. You will not have to fight as much to get a good sound, and the switching will also be easier.

Member Profile

Wendy Stern

NYFC member since 1995



Employment: Freelance flutist and teacher and member of Flute Force (a four-flute quartet).

A recent recital/performance: Flute Force concerts in four Washington State cities from October 3–7, 2007, performing premieres of Joseph Schwantner's *Silver Halo* and Elizabeth Brown's *The Baths of Caracalla*, in preparation for the Weill Recital Hall premieres of these pieces on January 17, 2008.

Career highlight(s): During her 25 years as a freelancer, playing with wonderful colleagues in some very prestigious organizations, albeit as a "sub" whose name rarely appeared on the program. As a soloist (in 2007), performing Elizabeth Brown's *Anthem* (for flute and piano) at the NFA convention in Albuquerque, NM, and the premiere of Jon Deak's *Yamamba, the Mountain Crone* (written for flute, viola, harp, and double bass) at Merkin Concert Hall in January.

Current flute: A commercial model Powell (No. 750) with a Lafin headjoint; a Powell piccolo with a Keefe headjoint; a Haynes alto; and a Kotato and Fukushima bass flute (co-owned with Sheryl Henze).

Influential flute teachers: Thomas Nyfenger, Samuel Baron, Julius Baker, Keith Underwood, Toshio Takahashi, and her many inspiring fellow musicians.

High school: Clifton High School in Clifton, NJ.

Degrees: BM from the New School of Music at the University of Pennsylvania; MM from the Juilliard School.

Most notable and/or personally satisfying accomplishment(s): Following up on her interest in methods of experiential

learning and teaching (honed by years as a teaching artist in aesthetic education for the Lincoln Center Institute) by obtaining basic Suzuki Method training and subsequently going to Matsumoto, Japan, on a 2006 scholarship from the Suzuki Association of the Americas to study with the founder of the Suzuki Flute School, Toshio Takahashi.

Favorite practice routines: Wendy practices every day, but the actual work she does depends on what is needed and/or the time available. She does the Taffanel and Gaubert *Daily Exercises*, recently started the harmonics studies in Robert Dick's *The Other Flute* and the articulation exercises in Paul Edmond-Davies' *The 28 Day Warm-up*, and finds that Keith Underwood's "buzzing" helps shorten her warm-up times. She says, "My practice choices have been very influenced by 14 years of observing my daughter's violin lessons. Traditionally, violin pedagogy includes concentration on specific skills, like 'left hand' practice or bow work, tuning chords and intervals, shifting exercises, spot practices, and memorization of everything. However, since I have borrowed some of these 'boring' methods, I have a lot more fun playing. The more objective and specific I am in my practice, the more freedom I have to trust myself in performance. I am also able now to spend much more time with practicing from memory and actually practicing away from my flute."

Other interests: Her family (she has a son in college majoring in ethnomusicology, a daughter who is a high school senior with aspirations to be a violinist, and a scientist husband who seems happy sharing the household with a bunch of noisy musicians); reading, *New York Times* crossword puzzles, yoga, and swimming.

Advice for NYFC members: Allow yourself to be surprised and inspired. Take advantage of the opportunities New York offers for attending concerts of every possible style and genre. Major orchestras have rush tickets available online, and the music school concerts are usually free.

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 '07

NOV
30

Friday 8:00 pm

The Jamie Baum Septet with **JAMIE BAUM**, flute, playing original modern jazz compositions and arrangements from her soon-to-be-released CD.

- The All Things Project & JazzUnderGround, 269 Bleecker Street (between 6th & 7th Avenues), NYC. • Admission: no cover, no minimum. • Info, call 212-691-1770, email allthings@ix.netcom.com, or visit www.ncgv.com.

DECEMBER '07

DEC
1

Saturday 8:00 pm

A Comprovisation Series concert featuring the Jamie Baum Septet with **JAMIE BAUM**, flute, in the same program as November 30.

- The Puffin Cultural Forum, 20 Puffin Way (formerly East Oakdene Avenue), Teaneck, NJ. • Admission: \$10 (reservations recommended but not required). • Info, call 201-836-8923 or visit www.puffinfoundation.org.

DEC
2

Sunday 2:00 pm

UpTown Flutes performing "Home for the Holidays," a program of traditional and contemporary holiday music.

- Franklin Lakes Public Library, 470 DeKorte Drive, Franklin Lakes, NJ. • Admission is free. • Info, call 201-891-2224 or visit www.uptownflutes.com.

JANUARY '08

JAN
17

Thursday 8:00 pm

Flute Force, a four-flute quartet with Elizabeth Brown, **SHERYL HENZE**, **RIE SCHMIDT**, and **WENDY STERN**, in a 25th Anniversary Celebration concert. Program to include New York premieres of quartets by Joseph Schwantner and Elizabeth Brown, and works by Stravinsky, Kuhlau, and Ravel.

- Weill Recital Hall, 154 West 57th Street, NYC.
- Admission: \$25 general, \$15 students/seniors.
- Info, visit www.carnegiehall.com (ticket information) or www.fluteforce.org.

Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2008	12/13/07	1/10/08
February 2008	1/10/08	2/07/08
March 2008	2/14/08	3/13/08
April 2008	3/13/08	4/10/08
May 2008	4/3/08	5/1/08

Christine Potter (cont'd from page 1)

had the power to correct him. The real problem was that one day he could decide a tenuto means play the note half its value, and the next day it could mean the note is forte. The rules were always changing according to his whim. I was constantly getting in trouble (he would routinely pick on individual members of the orchestra during rehearsals) until I realized that I just needed to wear neutral colored shirts so I wouldn't be noticeable. Life got easier after that.

When I returned to the States in 1977, I had saved enough money to continue work on my graduate degree for a semester without having to work. I studied [at the University of New Mexico] with a wonderful teacher named Frank Bowen, who had won two Fulbright grants, one on flute to work with Franz Vester, and one on harpsichord to study with Gustav Leonhardt. He also was a longtime private student of Marcel Moyse, and motivated several of us to travel to Vermont to the Moyse summer classes in Brattleboro. I am on one of the Moyse masterclass videotapes, in orange bell-bottom pants!

In 1978, I began attending William Bennett's masterclasses in North Carolina. At my first class, I had missed the deadline to apply as a performer, so I just played on an afternoon recital. The previous school year I had been lent the school's old Haynes alto to work on the Bach A minor partita. I figured if I could play the first movement on alto, it would be easy on C flute. I liked the alto, and worked on a fun piece by Donald Erb entitled *Music for Mother Bear*. This is the piece I chose to play at Wibb's masterclass. The piece was a huge hit, and Wibb was so impressed he asked ME for a lesson. This lesson happened sitting on a log at the local swimming hole with both of us in swim suits. He is a wonderful, generous, and spontaneous man, always looking for new ideas and new approaches to music. I earned the nickname *Mother Bear* at the class that year, and since have had a long relationship with Wibb and (until his tragic death this past August) his pianist, Clifford Benson.

Music for Mother Bear is recorded on bass flute on my CD, *Flute*

Menagerie, which features music for alto and bass flute. I became interested in bass flute when I was contacted years ago by [the Dutch flutemaker] Eva Kingma, who had heard about a catalogue of music for alto flute I had compiled. She wanted to have several copies of the catalogue to give to people who purchased her altos. In payment for those catalogues, she took me to lunch at an NFA convention. Out of courtesy, I tried one of her basses and was amazed how well it played, so I arranged to buy one. I had that bass for seven years. A few years ago, I bought a Kotato bass, which is known as the Rolls Royce of basses.

SR: Who else influenced your education as a flutist?

CP: In addition to the wonderful teachers mentioned above, I studied with Sam Baron, when I was a DMA student at SUNY Stony Brook in the early '80s. Mr. Baron left me with a renewed

I loved the sound of the alto from the moment I first picked one up.

appreciation for the importance of supporting contemporary composers and taught me many useful tools for working out difficult passages, many of which I still pass on to my students today. He had a very analytical style of teaching that was of great benefit to me.

SR: Your career has become closely identified with alto and bass flute repertoire and performance. What led you in that direction?

CP: I loved the sound of the alto from the moment I first picked one up. It has a deeper, warmer quality but still the agility of a C flute. The old Haynes I had played in college was a straight tube and it was uncomfortable to hold, so I never considered playing alto seriously until I happened to try a curved Prima Sankyo headjoint at the 1976 Atlanta NFA convention. I didn't know altos were made with curves until that day, and I fell in love with the Prima. It took me seven years to finally come up

with the money to buy one, but I still have that fabulous instrument and have never found another one I thought was better.

SR: Did you find that you've had to develop new skills or reemphasize existing skills moving from C flute to the harmony flutes?

CP: It is easy for any flute player to pick up an alto and just play it. The middle register E and F tend to crack, but I have fingerings to help those notes. The curved heads on altos and basses present severe intonation problems in the third octave. I use many alternate fingerings for those notes and am always discovering new ones. It adds a step to the learning process, but is well worth the effort.

The bass requires a much more relaxed embouchure than C flute, and one can easily over blow and over tongue. It has a slower response time, and certainly requires more air. Breathing efficiency is certainly required. Bass does not play loudly, it's like a giant marshmallow, and I use a lavalier mike to help me when I play bass with piano.

For those people who would like to learn to play alto or bass better, I have an alto and bass flute retreat June 12 to 16 in Estes Park, Colorado. We deal with intonation, tone production, vibrato, explore new repertoire, and have some masterclass performances. Information about last year's retreat is on my website (altoflute.net) right now. I expect by the end of January I will have the new information.

SR: What are some of the more interesting developments in harmony flute technology you've seen since you've become involved with these flutes?

CP: The first basses were very expensive and difficult to play. As more people have been buying them, their quality has improved and the price has come down. They have especially improved in the mechanical end of things in terms of key response and holding comfort. I have never liked the crutches, but people still seem to buy them.

Altos have come down considerably in price and you can now get a decent instrument for about \$1,200. Many manufacturers have entered that market because of increased demand. You can get models with straight and curved

heads, which work well if the instrument will be played by multiple people in a flute choir situation. There are more options available than ever before.

SR: Any things you'd like to see manufacturers do in the future to make these instruments even more popular?

CP: Kotato basses have a rod that screws into the body of the flute and rests on the chair between your legs. This holds the weight of the flute for you, but allows lots of mobility because of a flexible joint where it screws into the flute. Other people are trying to replicate this design to retrofit onto other basses. Tired arms are the biggest problem holding back more bass flute purchases. I have heard a rumor that in Japan, even the altos have this support rod. An alto thumbport is now on the market which helps those people with straight-head altos.

I would also like to see all basses made with trill keys: they are used for much more than trilling from C to D. People think they are saving money by eliminating the trill keys but are just adding to their frustration level by not having alternate fingerings available to them that help certain notes tremendously.

SR: For younger flute students, how would you recommend they learn these instruments and repertoire?

CP: Students can start on alto and bass by playing repertoire they already know—baroque music works especially well because the range is good. From there, they should consult my *Alto and Bass Flute Resource Book*, which includes a graded repertoire guide for alto and bass. A good piece for either instrument is *Bethlehem Pastorale* for alto or bass (play the C flute part) by Rhone, published by ALRY.

SR: Have you passed down some of your love of flutes of all sizes to your family?

CP: Well, my teenage daughter much prefers them to piccolo!

SR: You have a lot of publications. Can you tell me something about them?

CP: I have several published books, the first of which was entitled *Technique Duets* and was a direct result of Carol Wincenc being a guest artist at a flute festival I was in charge of. We had



decided to play a duet together, and there was that incredible moment of panic when the realization hit me that I was playing a duet with CAROL WINCENC while trying to organize a large festival. When was I going to find time to practice? I came to the conclusion that since I always had students play scales at their lessons, it made sense to come up with some sort of scale exercise book that could be done as a duet so I could get in some playing. That turned into *Technique Duets* and was first published in 1997, coming out just in time for the Chicago NFA convention. I was giving a workshop at that convention, entitled “Teaching Tips for Teachers,” which was a huge success. Afterwards I was surrounded by people wanting to buy my book and throwing money at me! I have since had many books published, including two which won the NFA’s Newly Published Music Competition: *Halloween Duets* (now published by the British publisher Kevin Mayhew, in a book entitled *Fun Flute Duets*) and *Alto and Bass Flute Resource Book*, published by Falls House Press. My newest book is *Four Bach Fugues for Two Alto Flutes*, published by Falls House, and I am working on a collection of easy duet arrangements of popular classical pieces for Kevin Mayhew.

SR: You also have become an advocate for new repertoire for the harmony flutes. How have you done that, what pieces have been written for you, and what are some of your favorite pieces that you've seen enter the repertoire?

CP: I am following Carol Wincenc’s lead and making sure that quality repertoire is being created for the instruments I love. My first commissioned piece was for alto flute and soprano entitled *Six Thorny Love Songs* by Sara Dawson, who may still be living in the New York area. It is a wonderful and challenging piece with some witty poetry.

The Spider and the Fly was written for me by Kay Gardner for four-part women’s chorus, harpsichord, and C, alto, and bass flute. It is a setting of the famous poem about the spider enticing the fly into its web. It is a perfect Halloween piece.

I also commissioned and premiered *Stone Suite* by Sonny Burnette for C, alto, bass, and E-flat flute and flute ensemble accompaniment. I will be playing two movements of that for the British Flute Society convention in August. *Stone Suite* is on my CD. *Stone Suite* has proven to be very popular among flute choirs in the US, and one movement was even played for James Galway on his 60th birthday.

Michigan composer and pianist Catherine McMichael wrote *Baikal Journey* which I will be playing for you in New York. It is for C, alto, bass, and E-flat flute and piano and is based on folk songs from the Lake Baikal region of Siberia. The alto and bass movements have been used by the NFA as audition pieces for alto and bass players wanting to play in convention flute choirs.

Bill Douglas, bassoonist and jazz pianist and composer (and Richard Stoltzman’s classical accompanist), wrote *Karuna* for bass flute and piano, a piece that I will also be playing for the NYFC concert. *Karuna* is the Sanskrit word for compassion. I had Bill write out the piano part, I put it into Finale™ and had Falls House Press publish it. Bill also wrote *Celebration IV* for me, and I will be playing the first movement of it.

I commissioned Mike Mower to write *Obstinato and Scareso* for alto and bass solo with flute ensemble that I premiered with a group from Washington, DC, at the 2005 San Diego NFA convention. I enjoy Mike’s edgy approach to classical music, but it is a very difficult piece for the soloist.

(Cont'd on page 6)

Christine Potter (cont'd from page 5)

I thought I was through commissioning pieces for a while, but Katherine Hoover's name came up and I just had to contact her. The piece is entitled *Two for Two* and is for alto and bass with piano. I will be playing it in New York, and Katherine is planning on attending.

SR: *I see you've even done some arrangements yourself involving alto flute. The Nutcracker comes to mind. Anything else in the planning stages we can look forward to?*

CP: The *Nutcracker* duets that I have arranged were not specifically for alto, but the Arab dance could certainly be played on two altos. Falls House Press publishes those duets, and they recently released my *Four Bach Fugues* for two altos. I will be doing one of those with David Wechsler on the recital. I included alternate parts with those Bach fugues, so they can also be played with C flute and alto, or bass and alto. Of course, two C flutes could read the parts and it would work just as well. I am currently working on easy duet arrangements of famous classical melodies for my British publisher, Kevin Mayhew. Since they are aimed at second- and third-year players, the range would easily work for altos as well.

SR: *Can you recommend some pieces for alto flute that a high school student*

might enjoy and be able to do?

CP: A graded repertoire guide can be found in my *Alto and Bass Flute Resource Book* published by Falls House. In addition to the *Bethlehem Pastorale* mentioned previously, there is a Moderato by Nelhybel that can be downloaded for free from my website, and a lovely piece by Gary Schocker entitled *Atlantis*. The alto movement of *Baikal Journey* is also very accessible for a high school player.

SR: *What guided your choices of repertoire for your December recital for the New York Flute Club?*

CP: I wanted to showcase pieces that were written for alto or bass, or could be adapted for alto and bass—I am doing two pieces by Ian Clarke that I think work well, though he wrote them with C flute in mind. The more people hear alto and bass, the more people will want to play alto and bass. They are not just for flute choirs anymore.

SR: *Thank you so much. We look forward to hearing you!* □

Seth Rosenthal is a freelance flutist and teacher in New Jersey. He performs with local opera and ballet companies, and is on the faculty of Westminster Conservatory of Rider University.

Dedicated to Barrère, Vol. 2

Crystal Records has just released the second CD of solo works dedicated to our own Georges Barrère, recorded by Leone Buyse, flute; Martin Amlin, piano; and Paula Page, harp. Several of these works were rediscovered by Nancy Toff and featured in Leone Buyse's recital at the 2005 New York Flute Fair. The disc includes premiere recordings of Marion Bauer's *Forgotten Modes*, Richard Franko Goldman's *Two Monochromes*, Maurice Jacquet's *Nocturne*, and Christiaan Kriens's *La Nymphe Bocagère* as well as classic works by Gaubert, Riegger, Roussel, and Varèse. For more information, please visit www.crystalrecords.com.



NYFC Ensembles Fall Get-Together a Success

Annette Baron, Ensembles Coordinator

Marathon Sunday, November 4th, marked the start of the NYFC's Ensemble Program for the 2007–2008 season. The city was quite busy, and so was the group of 16 people who met in midtown Manhattan at Shetler Studios to play for two hours. In addition to playing published ensemble and choir pieces, the group had the pleasure of reading an original work by one of our own members, Carolyn Steinberg. Her piece, *Mysteria*, after a poem by Liz Waldner, was well received by the group. Please join us for the next get-together—details will be forthcoming.



Back row: Carolyn Steinberg, Lalla Green, Deborah Carr, Marianna Collado, Alexis Jacobs
Middle row: Jimmi Rock-Bailey, Ibes Gonzalez, Lynn Rasbbaum, Elinor Gijpfel, Nneka Landiu
Bottom row: Sara Berger, Eugenie Chao, Elizabeth Green, Annette Baron, Christina Biamonte
Not pictured: Kara Colopinto

HOLIDAY REFRESHMENTS

Post-concert refreshments are needed for December 16th.

Please contact Laura George (phone 973-509-8059 or email flutesalad@mac.com) if you can bring something.

Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles.

The Fred Marcusa—Gary Schocker connection: the story behind the dedication of Schocker's At Night

by Katherine Saenger

Among the many emails I received this fall was an announcement from Theodore Presser directing me to a website listing their newly published music for woodwinds. Following up, I learned that 2007 was a record year for Gary Schocker publications, and browsing through the composition names and descriptions I saw:

At Night (Three Nocturnes) for Flute and Piano

A set of three short nocturnes emphasizes the singing quality of the flute.

Schocker explores different aspects of the night in three short movements—
1. *r u sleeping?*, 2. *Sultry Night*, 3. *Darkened Room*—each reflective of its suggested subject. Schocker seeds each set piece with catchy melodic and memorable phrases in this cycle written for Fred Marcusa, a fellow concert flutist and New York Flute Club member. Total duration: 7"

<http://www.presser.com/marketing/woodwind/woodwind.htm>

Curious about the story behind this dedication (was a commission involved?

and/or a friendship?), and armed with Fred Marcusa's email address (fortunately listed in the NYFC membership directory!), I decided to try to find out. A few days after my email query, Fred caught up with me during the intermission of the October NYFC concert and gave me the following information (later clarified and expanded upon in a few telephone conversations).

Fred and Gary have been friends for more than 25 years. Moreover, they share an admiration for Louis Lot flutes, as well as an appreciation for how these older flutes can provide insights in playing more modern flutes. Fred, a longtime flutist and board member of the NYFC, had acquired a Louis Lot flute in the hope of using its headjoint with an old Powell flute. The Louis Lot headjoint had French silver hallmarks, indicating that it was silver and not merely silver plated, as were many flutes of Louis Lot and other French makers of the era. The body, however, lacked silver hallmarks and it ended up at the back of a closet. As for the headjoint, Fred eventually decided that it

wasn't really right for his Powell.

A number of months ago, Gary asked Fred if he had a Louis Lot headjoint for sale for a Lot flute Gary had acquired. Fred proposed the silver Louis Lot headjoint, and Gary liked it and agreed to buy it. Fred, moreover, agreed to sell the body as well. After retrieving it from the closet some moments later, Fred realized that the flute body (which he had not looked at since buying it in Paris many ago) was considerably older than the headjoint; it lacked hallmarks not because it wasn't silver, but because it was probably made by Louis Lot himself (who often did not use silver hallmarks). The flute was thus more valuable than he or Gary had thought. But Fred, out of a sense of honor and an affection for Gary, stuck to the deal, and Gary got a very special flute. Gary was even more pleased with the flute after a Dave Williams restoration. Not long after, Fred received from Gary a copy of *r u sleeping?*, with a dedication to him. He was delighted and honored. And, perhaps best of all, he liked the piece too.

UPDATE ON FLUTE FAIR 2008

Sunday March 30, 2008

Co-chairs:

Svjetlana Kabalin and Jayn Rosenfeld
Venue: LaGuardia High School of Music & Art and Performing Arts
Theme: "Out of this World"

Flute Fair Guest Artist:

Robert Langevin, principal,
New York Philharmonic

Guest participants:

Ralph Samuelson
(expert in the Japanese shakuhachi flute)

Fula Flute Ensemble (a West African group heard in a November 2003 NYFC concert)

Robert Dick (a pioneer in many futuristic developments in flute technique and technology)

Request for Flute Fair 2008

Program Ideas

Hear ye, Hear ye!

Now is the time to mine those creative thoughts you have on possible workshops, lectures and other events for the upcoming Flute Fair 2008!

Let us know what you think will stimulate and/or inspire the students, parents, adult amateurs, teachers or performers attending the Fair; all ideas will be seriously considered by the Flute Fair Program Committee.

Proposals must be in writing and clearly explained. Please indicate your anticipated level of involvement (i.e., auditor, participant, instructor and/or

panelist). If applicable, include requirements for space, equipment, and fellow collaborators. Keep in mind that sessions vary from 45 minutes to 1-1/2 hours in length.

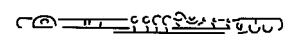
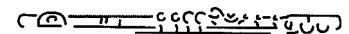
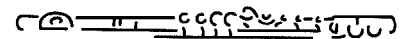
Please email your submissions to Flute Fair co-chairs

Jayn Rosenfeld at jes3@nyu.edu or

Svjetlana Kabalin at

svjkabalin@att.net

by **December 26, 2007**.





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



December 16, 2007 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)

Christine Potter, alto and bass flutes

88th Season

2007–2008 Concerts

October 7, 2007 • Sunday, 5:30 pm
PAUL EDMUND-DAVIES, flute, and LINDA MARK, piano

November 18, 2007 • Sunday, 5:30 pm
PALISADES VIRTUOSI, MARGARET SWINCHOSKI, flute

December 16, 2007 • Sunday, 5:30 pm
CHRISTINE POTTER, alto and bass flute
Holiday reception

January 27, 2008 • Sunday, 5:30 pm
KATHERINE KEMLER, flute

February 24, 2008 • Sunday, 5:30 pm
GREG PATTILLO, the Beatbox flutist

March 30, 2008 • Sunday, all day
FLUTE FAIR 2008—ROBERT LANGEVIN, flute
LaGuardia High School

April 27, 2008 • Sunday, 5:30 pm
2008 NYFC COMPETITION WINNERS

May 18, 2008 • Sunday, 5:30 pm
ANNUAL MEETING & ENSEMBLE CONCERT
Location TBA

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 or call 732-257-9082.



From the Editor

Greetings! Our December 16th concert will feature harmony flutist Christine Potter in music for alto and bass flutes. Seth Rosenthal's interview touches on the challenges of dealing with troublesome conductors, but, most importantly, provides a wealth of information on some new and interesting pieces for bass and alto flutes. Maybe *this* will be the year that I will spend some winter-break vacation days reseating the pads on my 30-year-old alto flute to get it in playing condition...or maybe it will be yet another year (guess it depends on how inspiring Chris's concert is).

And don't forget to join us for holiday refreshments after the concert.

David Wechsler's "From the President" topic this month is "On Doubling." It might help the few of us who are doublers, but mostly it should make most of the rest of us feel more thankful that all we have to do is play piccolo once in a while.

December's Member Profile subject is Wendy Stern, a Flute Force flutist who will be playing a 25th anniversary concert with the group on January 17th. I was particularly interested in her comments on what she learned from years of listening in on her daughter's violin lessons and how she applied the learning to her own practice routines on flute. Maybe boring exercises are a good thing after all...

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)