



# The New York Flute Club

## NEWSLETTER

January 2008



### KATHERINE KEMLER: LOUISIANA VIRTUOSO

*Interview by Beth Holmgren*

*This interview took place in early October via telephone. I first met Katherine at a Robert Dick masterclass in New Hampshire in 2001, where I enjoyed getting to know her and hearing her perform. Since then I have been fortunate enough to hear her perform at numerous NFA conventions.*

**BETH HOLMGREN:** *Why don't we start with the interesting program that you'll be performing in January? One piece that will be new to a lot of listeners is Lipstick for flute and boombox.*

**KATHERINE KEMLER:** *Lipstick* is the title piece on the new album I've just recorded on Centaur Records. Composed in 1998, it is one of several pieces written for instruments and boombox by the Dutch [pop avant-garde] composer Jacob ter Veldhuis, aka "Jacob TV." *Lipstick* is scored for amplified flute, alto flute, and tape; it's fast and the coordination with the tape is rhythmically complex. The sound loops on the tape were inspired by the hoop sculptures of the Israeli-Dutch sculptor Naom Ben-Jakov. Ter Veldhuis tries to simulate the visual repetitions of the hoops by using musical echoes. There are three important sound samples in *Lipstick*—the first comes from talk shows, like *The Jerry Springer Show*, so you hear people talking or giggling, and the phrase, "Oh, we talked about this" over and over. Another sound sample is a snippet from the last radio interview with legendary jazz singer Billie Holiday. She's reciting words to her favorite song, "Don't Explain," and the words read "Skip that lipstick, and I know you cheat, and what love endures." The third important sound sample comes

*(Cont'd on page 4)*

#### *In Concert*

#### **Katherine Kemler, flute**

Michael Gurt, piano

Sunday, **January 27, 2008**, 5:30 pm

*Yamaha Piano Salon, 689 Fifth Avenue*

*(entrance between Fifth and Madison on 54th Street)*

|   |                                  |
|---|----------------------------------|
| Lipstick for flute, alto flute, and boombox | Jacob Ter Veldhuis<br>(b. 1951)  |
| Sonatine for flute and piano                | Walter Giesekeing<br>(1895–1956) |
| Grand Mamou for flute and piano             | Paul Hayden<br>(b. 1956)         |
| Rapid Fire for solo flute                   | Jennifer Higdon<br>(b. 1962)     |
| Zoom Tube for solo flute                    | Ian Clarke<br>(b. 1964)          |

*Program subject to change*

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2007–2008

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## Treat Yourself

by David Wechsler



### From the President

These days it has become very fashionable to play old music on old flutes or reproductions of old flutes. Some folks can no longer conceive of playing a Bach or Handel sonata on a modern flute. Many will go even further and play the music of Mozart, Haydn, or Beethoven on a six-hole, six-key flute. But it seems like much of the music of the nineteenth century was played on flutes in widely varying states of evolution as far as key systems and tone-hole placement. I have recently been rereading old flute treatises, namely, Johann Joachim Quantz's *Essay on a*

*Method for Playing the Transverse Flute*, published in 1752, Richard Shepherd Rockstro's *The Flute*, published in 1880, and Theobold Boehm's *An Essay on the Construction of Flutes*, his short (about 70 pages) pamphlet first published in English by Rudall Carte in 1882. These books make fascinating reading. They are full of details about the flute, its history, and the playing methods of the day. To say nothing of the language! The writing in the Rockstro and Boehm essays is in a style we just don't see anymore—dense, filled with detail, and with some usage that is almost comical by today's standards. My copy of the Quantz is the English translation by Edward R. Reilly, first published in 1966 by Free Press (New York). I believe this book is still widely available. I went online looking for some information on Rockstro, which brought me to a website where a copy of his treatise was for sale for \$168. I thought that was a reasonable price for a huge tome of 664 pages! The Boehm essay is probably very rare, and I'm lucky to have it. As I mentioned last month, all of these books were acquired from a retired commercial doubler, Irving Levin, who lived in Queens.

The Quantz treatise, after its initial publication in German, was soon translated into French, and is extremely detailed about all areas of flute playing, as well as music performance practice in general. There are also chapters on string playing, singing, and leading an orchestra. It has been a major source for twentieth-century and present-day practitioners of historically-informed performance techniques. And some of Quantz's observations on music as a career, flute players, and artists in general are refreshingly up-to-date. He also speaks of Italian and French music and culture in frank terms, sometimes complimentary, and sometimes not.

The Rockstro treatise is a huge book covering many facets of flute history, acoustics, and repertoire, complete with references to many other treatises. It is filled with fingering charts for just about any ancient flute you can think of, complete with illustrations of all sorts of flutes, details of key mechanisms, etc. One rather scandalous current that runs through his book is his claim that the Boehm flute, as we know it, was not really invented by Theobold Boehm, but by one William Gordon, "a Swiss by birth, and a captain in one of the regiments of the Swiss Guards of Charles the Tenth." Through much discussion and reproduction of letters that went back and forth between many parties, it is claimed that Boehm took his ideas for key mechanism and tone hole placement from many sources, including Gordon, to perfect his flute. This was a bone of contention for 50 years, from about 1832, when Boehm first made an improved flute, through 1846, when he introduced the parabolic head, and until the end of the nineteenth century. The short version is that we call it the Boehm flute, not the Gordon flute, and Gordon apparently died a broken man because of it.

Boehm's essay takes great pains to offer a chronology of his invention, and the impetus for its inception: his hearing Charles Nicholson play the flute in London in 1831, and his being totally knocked out by his big tone and fine intonation. Apparently Nicholson played on a six-holed, six-keyed flute with really big tone holes. This inspired Boehm to make even bigger tone holes, so big they exceeded the diameter of the human finger, and needed keys to cover them. W.S. Broadwood, the editor of the essay, provides correspondence and other documents in Boehm's defense.

Yikes! Who knew that such intrigues went on in the world of flutemaking!

## Member Profile

### Pamela Sklar

NYFC member since the early '70s



**Employment:** Freelance flutist and teacher.

**Recent performances:** A Harpenflute recital of music from the British Isles, with harpist Lois Colin and their students, Pam's Pipers and the Westchester Harp Ensemble, at the Larchmont (NY) Library in March 2007; a flute/bass flute recital/clinic featuring Huron and Dakota Sioux song melodies and unaccompanied works by Hovhaness, C.P.E. Bach, and Debussy, at a New Rochelle (NY) middle school in May 2007; flutist with Dave Brubeck, piano, and a ten-piece ensemble at the Bronxville (NY) Reformed Church in December 2007.

**Career highlight(s):** Touring internationally as solo flute with Claude Bolling (mid-'80s to '90s), also appearing with Hubert Laws (1984) and Jack Wilkins (1985–87); playing in the Grammy Awards orchestra in 1997 (with Gil Shaham as soloist in Prokofiev's First Violin Concerto) and in 1998 (with Aretha Franklin, who stepped in at the last minute for Pavarotti, and sang the tenor aria *Nessun dorma*). Also, continuing to work and/or record with her fabulous musical colleagues.

**Current flute(s):** A silver Powell (B foot, with 0.018" tubing, c. 1979), a silver Haynes (C foot, with 0.016" tubing, c. 1968), a silver Louis Lot (estimated as c. 1910 by Marcel Moyse), and mid-'70s Armstrong alto and bass flutes with silver heads.

**Influential flute teachers:** Eleanor Lawrence, who taught Pam in high school and, in the early 1970s, placed her in a trio for a NYFC ensembles concert; her college teacher Karl Kraber, Tom Nyfenger (post-college), and Sam Baron (early 1980s).

**High school:** New Rochelle High School, in New Rochelle, NY, and three years in the Prep Division of the Manhattan School of Music.

**Degrees:** Bachelor of Music in performance (Mannes College of Music, 1975).

**Most notable and/or personally satisfying accomplishment(s):** The success of L'Arema (her flute, clarinet, and bassoon trio), which she directed from the mid-'70s to '80s, doing everything from public relations to proposal writing. The group, whose programs included excerpts from *Porgy and Bess* and Bernstein's *Anniversary Pieces* (in arrangements by their clarinetist Joseph Rutkowski) and 20th-century works written by composers they worked with (including Nicolas Roussakis, David Loeb, David Deason, Claude Bolling, and the Pulitzer Prize winner Karel Husa), received wide exposure from their performances in major concert halls and on museum series, highly favorable reviews, and numerous live interviews/performances (on WQXR, WNYC, and ABC-TV).

**Favorite practice routines:** Pam says, "I practice long tones all the time!" She does them with repeats, dynamics, and varying vibrato, along with Taffanel and Gaubert's *Daily Exercises* (especially Nos. 4, 7, and 9), Andersen's Op. 15, and the Altès etudes. She makes up her own modified excerpts of whatever she's working on, and plays various other orchestral and opera excerpts for more expansive phrasing.

**Other interests:** Traveling, both with her family (husband Michael and their ninth-grade son, a violinist and runner) and professionally. Also reading (historical fiction), word games, and learning about various Native American tribes—their customs, respect for nature, and creative and spiritual approach to life.

**Advice for NYFC members:** Take time to explore dance, mime, poetry, and visual art forms; they all connect to music.

## FLUTE HAPPENINGS

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

### JANUARY '08

JAN  
15

Tuesday 8:00 pm

The Antara Ensemble with **HAROLD JONES**, flute, and Kenneth Adams, guest conductor, will perform Haydn's Flute Concerto in D Major and additional pieces for chamber orchestra by Purcell, Respighi, and Vaughan Williams.

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

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](http://www.carnegiehall.com) (ticket information) or [www.fluteforce.org](http://www.fluteforce.org).

### FEBRUARY '08

FEB  
6

Wednesday 10:30 am to 1:30 pm

Emily Beynon, principal flutist of the Royal Concertgebouw Orchestra, will present a masterclass on orchestral excerpts with Mannes graduate and undergraduate flute student participants.

• Mannes College of Music, 150 West 85th Street, NYC. • Admission: open to the general public and free to auditors.

FEB  
10

Sunday 7:00 pm

**PATRICIA DAVILA**, flute, and Elaine Christy, harp, in a program of works by Damase, Debussy, and others.

• St. Mary's Church, 17 Pompton Avenue, Pompton Lakes, NJ. • Admission: \$10. • Info, call 973-835-0374 or visit [www.christydavila.com](http://www.christydavila.com).

FEB  
13

Wednesday 7:00 to 9:00 pm

"Swinging on a Star II, More Love Songs and Melodies," the third of four 2007-2008 Diller-Quaile Paula Robison masterclasses. Repertoire: TBA.

• Diller-Quaile School of Music, 24 East 95th Street, NYC. • Info, call 212-369-1484 x26, email [ejanzen@diller-quaile.org](mailto:ejanzen@diller-quaile.org), or visit [www.diller-quaile.org](http://www.diller-quaile.org).

*Katherine Kemler (cont'd from page 1)*

from a famous French female psychiatrist saying the word “hoops.” The language in this piece all deals with human relationships.

I was one of the first US flutists to attempt this piece. It took me quite a while to learn, but it's very satisfying to perform. It's always very telling to perform with a tape because if the parts don't fit together, you know it's not the tape's fault! I played it at the NFA convention in Pittsburgh in 2006, and Margaret Lancaster played it at the three-day Jacob TV Festival at the Whitney Museum last May.

*BH: Do you find that your audience enjoys hearing new pieces like this, too?*

KK: People generally either really like *Lipstick* or really hate it. The more I play it, though, the more I think that it's a really good piece that's worth playing.

*BH: I see from your website [www.katherinekemler.com] that you have recorded a lot of the pieces that you will be performing on this recital.*

KK: Actually, I have recorded all of them at one time or another.

*BH: One of the pieces on this recital was composed by your husband, Paul Hayden. Can you tell us about it?*

KK: Paul, who is originally from Louisiana, wrote *Grand Mamou* in 1991, several years before we were married [in 1998]. It uses French-Cajun folk tunes overlaid on nontraditional harmonies. In some movements, the melodies remain intact, but at other times, the melodies are broken up and not really recognizable. I love playing this piece.

*BH: Has Paul written other pieces for flute?*

KK: Yes, there is *A Tre*, which I performed at the 1992 NFA convention in Washington, D.C. It is on my *Virtuoso American Flute Works* [Centaur] CD along with *Grand Mamou*. And I just recorded a new piece of his for flute and saxophone called *Janus*.

*BH: Do you work together while he composes?*

KK: Paul usually meets with the musicians who will be performing his work and asks them to play certain things,



because he likes to hear how they sound before he writes them into a piece. And he plays the flute himself, so he can actually play the extended techniques in *Janus*—they're pretty simple, and he can play all of them. He always tell me, “Well, if I can play them, any flutist can play them!”

*BH: One thing I love about seeing and hearing you play is how dynamic you are as a performer. Are you conscious of this?*

KK: Well, it has been brought to my

attention that I move a certain way when I perform, but I'm not doing it on purpose. But people do ask me after performances, “Who does your choreography?” When I'm playing, I'm not aware that I move as much as I do, though if the performance is videotaped, I'm usually a little shocked watching it afterwards! But if I consciously try not to move so much, I feel inhibited, and it's hard to play.

*BH: Well, I like it and think it just adds more energy to the performance.*

KK: Thank you, though some of my former teachers might not agree! But that's okay. At a certain level, we have to do what we have to do.

*BH: Speaking of your former teachers, can you talk about your work with some of them?*

KK: I think I've been blessed to have a number of great teachers in my background, including Mark Thomas, who was my first professional teacher, Robert Willoughby, Sam Baron, and various teachers in masterclasses, and so on. I've also worked with Robert Dick, who has helped me a lot with extended techniques.

*BH: Many NYFC members have fond memories of their interactions with Sam Baron...*

KK: Sam was just a wonderfully encouraging teacher, almost like a surrogate father to me. I studied with him at SUNY Stony Brook for my master's [1975] and doctoral [1986] degrees. At that time I always felt that I had a lot of technical problems with my playing, and he always had great exercises to help me fix them. Even after I finished at Stony Brook, I would go for lessons every now and then. He'd always be trying new things. One time, he plugged up all of the holes of his flute because of something he had read about improving tone resonance.

*BH: It sounds like he was always experimenting and trying to keep learning.*

KK: Yes! I think that that's good, and that's something I try to do, too. I taught at the Oxford [UK] Flute Summer School this past August, and every free moment I had, I would pop into someone else's masterclass to see them teach. I just find watching someone else teach so amazing! I took four of my students from LSU [Louisiana State University] with me, and I learned so much by hearing some of these other teachers work with MY students! And when I come back to my own studio, I have all of these new ideas to experiment with on myself and on my students.

*BH: Well, that's something that struck me immediately about you when I met you at a masterclass years ago, and that's something I really admire about you. You're a great player with a great job [professor of flute at LSU], but you're not afraid to put yourself in the position of being a student again.*

KK: I admit that this is more difficult to do after a certain age. But I think it's important—and that Robert Dick masterclass was an especially good experience for me. There are just so many different ideas out there! But to be a great teacher is difficult. You might explain something to one student in a certain way and light bulbs start going off for that student—you see them making these great changes, and you think, "Wow! This is a great explanation! I'm going to use this for the next student." The next student walks in, you say the exact same thing, and they look at you blankly. You have to come up with a different way of explaining most concepts because everyone learns and understands differently. A great teacher can find a way to reach everyone.

Another teacher of mine, Robert

Willoughby, exemplified this kind of teaching. I really hadn't been exposed much to contemporary music before I went to Oberlin [BA, 1973], and Willoughby assigned me to play the Davidovsky *Synchronism No. 1* for flute and electronic sound. At first, I didn't like it at all, but then it started to grow on me. The coordination with the tape is tricky because the tape cues are very vague. But I remember how satisfying it was when I finally performed it, and Willoughby said, "Maybe you should think about per-



forming more of this kind of music." I took that to heart.

Years later, in 1989, I was at the flute convention in New Orleans, and because the Louisiana Flute Society was the hosting flute club, I was working at the convention as stage manager at the High School Young Artist Competition. The required newly composed piece each contestant had to perform was Robert Dick's *Lookout*. I remember being very excited about this piece and all of the extended techniques it used, so I immediately started to work on it. Later, Robert came to teach a master

class at LSU, and I took a lesson with him. I performed *Lookout* in England my first summer at Oxford, in 1990. They hadn't heard ANYTHING like this, yet, and they went gaga over it. So, I was immediately labeled the "contemporary person," and Oxford kept inviting me back as the contemporary person, so I started thinking that I had better learn some more pieces here using extended techniques! Performing contemporary music has been a kind of self-fulfilling prophecy in my life, but I do love it. But, ideally, for me, a well-rounded program will have something like *Lipstick*, a Baroque piece, then Muczynski, etc. I think the audience enjoys a well-rounded program like that because it keeps your ear interested.

*BH: You seem very dedicated to both your teaching and performing careers...does this ever present any conflicts?*

KK: As I get older, I find myself more concerned with finding a balance in my life. Sometimes I think you can just get so consumed with your professional life that you have no time to enjoy anything else. So I've cut back a little, and I try to be more organized. I learn my new repertoire in the summers, or over my Christmas breaks, when I have time off from teaching; logistical planning like that allows me to really focus on my stu-

dents and teaching during the school year. I also travel less during the school year. However, I also think it's good for the students [to see] that I'm still performing and practicing and working on new music, and not just teaching the same old repertoire all of the time.

*BH: I don't think it's just about teaching them new repertoire, either. You're also teaching them about how to sustain a*

*(Cont'd on page 6)*

*Katherine Kemler (cont'd from page 5)*

*career in music—you're showing them that they'll have to keep working hard and trying new things.*

KK: Yes, that's important. I also learn a lot from my students. I find that certain students can do things that I can't do, or they can do something better than I can—so I'll ask them to articulate and explain things to me. It's a two-way street. I feel that my studio has really improved over the years and that the caliber of student that's now auditioning for me is very high. I'm learning a tremendous amount from them, too. That affects my performance—they'll bring in a new piece that I don't know and introduce me to it, or they'll interpret a piece I do know in a very original and imaginative way. It makes me rethink things and keep things fresh. So, I think teaching and performing can be a really wonderful combination of things.

*BH: You have also taught in China and Hong Kong... Do you find that it's different from teaching students at LSU?*

KK: I also taught in France, in French, this past summer! The festival was the Festiv'Academies in Neuvic, France. I thought my French was pretty good, but I had a headache for three days trying to hang on to everything people were saying! Fortunately for me, there were not too many flutists at this particular camp, so I was able to start off the experience teaching a few private lessons, increasing my vocabulary. I think teaching, for me, is really the same wherever I go, but it's always interesting to hear the different ways of explaining things in a different language. Even in England, where we're supposedly, speaking the same language, you still have to be able to say "hemi-demi-semi-quaver" for 64th notes.

*BH: Getting back to home, how did Hurricane Katrina affect your life at LSU?*

KK: We were very lucky in Baton Rouge because we weren't directly hit

by either Hurricane Katrina or Hurricane Rita. There were power outages and downed trees, but we weren't affected in the devastating way that New Orleans was. But we are now the largest city in Louisiana because of all the people who have left [the affected areas] and are putting down permanent roots in Baton Rouge.

*BH: Did LSU accept new students because of this emergency?*

KK: It was decided that we would accept new students from universities that had to shut down. I myself did not end up with any temporary flute students from New Orleans, but I did

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I also learn a lot from my students. I find that certain students can do things that I can't do, or they can do something better than I can—so I'll ask them to articulate and explain things to me. It's a two-way street.

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get a wonderful pianist who played for my studio for a semester, until she could return to Loyola. At the beginning, I thought I was helping her get back on her feet, but it ended up being more of a blessing for us, because she did such a great job and really helped my students become better players.

*BH: I know you've discussed another devastating time in your life, fighting cancer, in other interviews and articles. Would you mind talking about it a little for those coming to your NYFC recital who might not know about this?*

KK: Not a problem. The cancer presented itself in 1997 when I was in Shanghai. I woke up the morning of my concert there, and I was extremely aware of there being something on my

tongue that wasn't there the night before. It looked like a canker sore, so I let it go for a few weeks. When I came back to the United States, I went to my dentist, who told me that it was a canker sore. Seven doctors over the course of the next seven months all told me the spot was nothing. Finally, I had gone to an orthodontist appointment with my son, and I mentioned this thing in my mouth to him. He looked at it and got this look of horror on his face and told me to get myself to an oral surgeon immediately. The biopsy was positive, and I had surgery that week. I still wasn't that worried, though, because I thought it was carcinoma in situ, something very isolated and not invasive. However, when the pathology from the surgery came back, it turned out to be squamous cell carcinoma, the kind of cancer that can spread and kill you. So, I had to have more surgery, but, fortunately, no chemo or radiation. It was scary, but, cancer is always scary. And there are always scares afterwards of potential recurrences, false positives on tests, and such. It turns out, though, in the long run, that this was a blessing in disguise for me.

Something like this makes you reevaluate what you're doing and decide what is truly important in your life. While I was going through it, I read the book *Love, Medicine, and Miracles*, by Dr. Bernie Siegel. In it he says something like, "If you have cancer, and you want it to go away . . . or you've had cancer and don't want it to come back . . . or you don't want to get cancer in the first place, the best thing you can do is to start living your life as if you only have one year left to live." And when I read that, I took it to heart. I realized that I was in complete denial—I thought that I already lived life the best that I could because I loved my job, I loved my students, I loved my colleagues—I was satisfied with all of those things. At the time, I was dating my future husband, who was teaching and living in Illinois, and I was teaching and living in Louisiana. When I could finally be very honest with myself, I asked myself, "What's wrong with this picture? I'm living so far away from this man that I'm truly

in love with, I get stressed out about performing, I'm overscheduled, and I'm running myself ragged—burning the candle from both ends." So, I decided that I needed to make some changes in my life. I proposed to my husband, and he quit his job to move down here and be with me. He's composing full-time now, which has worked out really well for both of us. And it's a constant struggle but I TRY to be less stressed out about performing. And the big reason all of these changes happened was because of the cancer. I mean, when I was fighting this cancer, I wasn't even sure that I'd be able to play again. So just being able to PLAY is great. I am so happy that I still get to do this—I don't get nearly as anxious about performances because I am so thankful and happy to be here. So, after the cancer, I've made it my goal to truly find a better balance in my life and to make better choices—to decide what's really important to me and actually decide what I really want to do instead of just saying "Yes" to everything.

*BH: Is there anything else you'd like the NYFC know about you or your recital?*

KK: I'd just like to say that I'm extremely flattered and excited to have been asked to perform, and I hope people enjoy it. □

*Beth Holmgren graduated with a BM in performance from Penn State University (2004) and a MM in performance from Ithaca College (2006). She currently works for the Orpheus Chamber Orchestra in NYC as a marketing and development associate.*



| Flute Happenings | Deadlines |           |
|------------------|-----------|-----------|
| Issue            | Deadline  | Mail date |
| 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    |

## SAMUEL BARON MEMORIAL PROJECTS

### *NYFC's Recording Project*

*(update from Jayn Rosenfeld)*

The Samuel Baron Recording Project Committee (Patricia Spencer, Sue Ann Kahn, and Jayn Rosenfeld) has finished selecting the repertoire for our two-CD release. We have identified an electrifying and fascinating amount of fine flute playing, and our selections emphasize music that we feel people should know about, and that Sam did especially well. The target audience for the CD consists of professionals, teachers, students and amateurs of all ages, and we expect the program to be a revelation to many.

We have acquired all recordings, rights and permissions. What remains is the ordering of the music on the CDs, the equalizing of the sounds between commercial recordings and live concert recordings, the creation of the master and a small album booklet, and the final manufacture of all. These many steps should be completed by the end of June 2008. We have our fingers crossed and will report again in the spring.

### *Joseph Schwantner Commissioning Project*

Another project to honor Sam Baron is also underway. Laura Barron (laura@laurabarron.net) is organizing a consortium of former Sam Baron students and colleagues to raise \$10,000 to commission a major work for flute and piano by Joseph Schwantner (b. 1943) in Sam's honor, ideally to be premiered at the 2009 NFA convention in New York City. About 40 members have already contributed about \$7,000. To make a donation, write a check payable to the Stony Brook Foundation, Account No. 220058, and mail it to Stony Brook Foundation (Attn. Sara Lehmann), 330 Administration, Stony Brook University, Stony Brook, NY 11794-1601.

*New!!!*

## YOUNG MUSICIANS CONTEST

A Young Musicians Contest will be held on Sunday, March 16, 2008. There will be four age categories (based on age as of March 1):

- 8 and under
- 9 to 11
- 12 to 14
- 15 to 17

The winner from each category will perform in a winners' concert at the Flute Fair on March 30th. The specific time and place of the contest will be announced soon. In order to compete, contestants must pay a \$15 entrance fee and have a teacher who is a NYFC member. Additional details and a downloadable application form will be posted on the Club website at [www.nyfluteclub.org](http://www.nyfluteclub.org). For more information, please visit the Club website or contact Contest Coordinator Noelle Perrin by email ([FluteStars@optonline.net](mailto:FluteStars@optonline.net)) or phone (201-266-4223).



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



## January 27, 2008 concert

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

### Katherine Kemler, flute

## 88<sup>th</sup> 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](http://www.nyfluteclub.org) or call 732-257-9082.*



### From the Editor

**Greetings!** and belated best wishes for a happy new year! Our January 27th concert will feature Louisiana State University flutist Katherine Kemler in a program of music that is mostly contemporary. Beth Holmgren's interview touches on Katherine's program, her approach to life (live it as if you had only one year left), and her continuing education as a teacher (send your students to masterclasses and see what the master has to say to them).

Based on this month's "From the President," I'd guess that Dave Wechsler has been busy browsing through his collection of flute treatises—vintage classics by Quantz, R.S.

Rockstro, and Boehm. A search for references to these gentlemen in my own vintage collection—a 1911 edition of Grove's *Dictionary of Music and Musicians* on two CDs—found two full columns for Quantz, three-quarters of a column for Boehm, and nothing at all for Rockstro. William Gordon and Charles Nicholson (names unknown to me before reading Dave's column) rated a third and a fifth of a column, respectively. Musical fashions certainly can change.

December's Member Profile subject is Pam Sklar, a NY-area freelance flutist who joined the Club as a college student in the early '70s, when Eleanor Lawrence placed her in a NYFC ensembles program group. That brought back fond memories of the Eleanor Lawrence students in my own '70s-era NYFC ensemble, and made me realize that quite a few of Eleanor's long-ago recruits are still with the Club today (you know who you are!).

Anyway, all for now. See you soon.

Best regards,

*Katherine Saenger (klsaenger@yahoo.com)*