



# The New York Flute Club

## NEWSLETTER

November 2010

### Craic\* with Christopher Layer, Celtic Piper

*\*An Irish term denoting fun, entertainment, and enjoyable conversation*

*Interview by Terence P. Hannigan with Kate Bowerman*



*In Concert*

#### **Christopher Layer Irish flutes and Scottish smallpipes**

Paul Woodiel, violin and hurdy gurdy; Brendan O'Shea, guitar

Sunday, **November 21, 2010**, 5:30 pm

*Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue  
(entrance on East 25th Street between Lexington and Third Avenues)*

The Highland Society

The Marquis of Huntley's Highland Fling (J. Scott Skinner/Traditional);  
The Laird of Drumblair; Angus Campbell; The Spey in Spate

Ireland at Dawn

The Morning Star (Turloch O'Carolan); Lord Mayo; Love at the Endings; Ed Reavey

Pipers to the King

La Fairedondaine (Esprit Phillippe Chédeville); Musette; Pastourelle;  
Vous Qui Donnez de L'amour

"Skando-lous"

Spelmannsgladje (Swedish Traditional); Polska Efter Pekkös Olle

The Shamrock and Thistle in America

(A set of uniquely American Hornpipes)

Batchelder's (19th Century Traditional); President Garfield's;  
The Constitution; Vinton's; The Saratoga; The Niagara

Against the War

Paddy's Lamentation (19th Century Traditional)

Going Home to Ireland

Paddy's Return (Irish Traditional)

'Round the House and Mind the Dresser!

Dickie's Discovery; Corn on Tygart; Wyandotte Jack; The Dionne Quintuplets;  
Reel Au Contraire/Reel Beatrice

**Program subject to change**

I have had a lifelong interest in Irish language and culture, and late last spring finally got around to lobbying New York Flute Club president Nancy Toff for a NYFC recital featuring Irish or Celtic flutes. Her response? An invitation to Celtic piper Christopher Layer and a suggestion to the Newsletter editor that I do the interview! I asked Kate Bowerman to collaborate with me because of her interest and expertise in Irish traditional music.

We had hopes of interviewing Christopher Layer ([christopherlayer.blogspot.com](http://christopherlayer.blogspot.com)) in a NYC café, but alas, in September, this busy and energetic West Village resident was out in Utah at the Moab Music Festival ([www.moabmusicfest.org](http://www.moabmusicfest.org))—making music among the dunes and arches. Nonetheless, Christopher responded exuberantly

*(Cont'd on page 4)*

### IN THIS ISSUE

Craic with Christopher Layer, Celtic Piper <i>Interview by Terence P. Hannigan with Kate Bowerman</i> .....	1
From the President: Music Goes to School <i>by Nancy Toff</i> .....	2
Member Profile: Donna Elaine.....	3
Member Perspectives: How do the judges judge?.....	7

### Announcements

Flute Happenings.....	3
NYFC Ensembles Program Update.....	7



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2010–2011

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## Music Goes to School

by Nancy Toff



From the President

It's hard to imagine, but in 1923 New York's two rival orchestras, the New York Philharmonic and New York Symphony, fought a public relations battle for supremacy in music education. Both orchestras had outreach programs that sent the symphony musicians into the New York City schools to teach young music students. Our own Georges Barrère, principal flute of the NYSO, taught a long list of promising flutists, among them Carmine Coppola (then a student at Stuyvesant High School, later to become principal flutist of the NBC Symphony). He also coached a woodwind quartet at the High School of Music & Art whose members included Murray Panitz, future principal flutist of the Philadelphia Orchestra. Not all the participants went on to professional music careers, but that's not the point—in fact, it's arguably even more important to bring music to students for whom

it will be an integral part of their lives, but not their livelihood.

In addition to the official curriculum offerings, individual teachers have made an effort to bring music into their non-music classrooms. My father, who had a 47-year career in the New York City schools, was a Gilbert & Sullivan fan from way back (I'm pretty sure he could sing or recite the complete lyrics of the G&S oeuvre). I learned only recently, when a round of basement cleaning revealed a box of school newspapers and photos from

his stint as an English teacher and assistant principal at Robert E. Simon Junior High School on West 109th Street in the 1930s and '40s, that he not only played G&S on 78 rpm records for an after-school group, but conducted the chorus himself! In the 1960s, as principal of an elementary school in Queens that had little funding for music, he himself picked out music for the glee club (with a bit of assistance from his daughter).

Today, similar efforts are needed, as the decline (or just plain lack) of music education in our public schools continues. The work of the Boys Choir of Harlem is legendary—but the school is now closed. Roberta Guaspari perseveres with her Opus 118 string program in East Harlem, and the film *Music of the Heart* (1999), starring Meryl Streep, did much for her cause. *Mr. Holland's Opus*, the 1995 film starring Richard Dreyfuss, led to the founding of the eponymous foundation to provide instruments to needy music students.

Leading classical artists have started their own programs: Midori & Friends, for example, provides music education programming for underserved New York City children. A new program in the New York City schools, the Harmony Program ([www.harmonyprogram.org](http://www.harmonyprogram.org)), provides daily after-school music instruction to children from economically disadvantaged communities throughout the city. The program also trains undergraduate- and graduate-level music students as teachers, and operates under the auspices of the CUNY Research Foundation. Flute Club member Rebecca Sayles has recently joined the staff.

The Flute Club dipped its collective feet in educational waters when I was first president, in the mid-1990s, and our flutists worked with Betty Allen's voice students at the Harlem School for the Arts. In subsequent years we also worked with a flute choir at LaGuardia High School, an effort spearheaded by Ardith Bondi. Now, under the leadership of Susan Lurie, we are redoubling our efforts. Our first activity was a pre-concert session on October 17 with Robert Dick for students from Frank Sinatra High School of the Arts in Queens, LaGuardia High School, P.S. 859 (the Special Music School), and the Juilliard MAP program. We're looking at various ways for club members to mentor individual students, the possibility of starting some student flute choirs, and potential collaborations with existing programs at the city's major cultural institutions. The need is great and the possibilities are endless. We welcome your ideas and participation.



Ira N. Toff conducting the glee club at Robert E. Simon Junior High School, ca. 1941.

## Member Profile

### Donna Elaine

NYFC member  
since 1991



**Employment:** Flutist/faculty member at the Hoff-Barthelson Music School in Scarsdale, NY and the Hackley School in Tarrytown, NY; freelance flutist in the tri-state area and sole proprietor of Classical Consorts ([www.classicalconsorts.com](http://www.classicalconsorts.com)).

**A recent recital/performance:** A Faculty Artist Series concert at the Hoff-Barthelson Music School on November 1, 2009 featuring her own arrangement of Nováček's *Moto Perpetuo* for piccolo and piano, Babell's Concerto in C Major for piccolo and strings, the Liebermann Sonata, and Dello Joio's Trio for flute, cello, and piano. Donna enjoys uncovering little known treasures in the repertoire, including virtuoso pieces for piccolo (even turn-of-the-century works for D-flat piccolo!) and adding illuminating commentary and/or entertaining touches to her recitals—for example, visually enhancing an aurally pristine Divertissement by Kuhlau with a slide presentation of a cartoon melodrama.

**Career highlight(s):** Donna says, "Every performance, every student is a highlight... cliché, I know, but nonetheless, true." But playing Martin Amlin's Sonata for flute and piano with the composer at the piano is something that stands out." She continues, "Just two weeks before the recital on which the Amlin Sonata was programmed, the accompanist withdrew. I had been corresponding with Martin (initially through his publisher) to ask specific questions. He provided me with an errata list and mentioned that the piece had been performed many times. So, in my no accompanist dilemma at such a late date, I asked Martin if he knew of any local pianists familiar with the piece. To my surprise, he offered to come to NY (from Boston) to perform it with me. We met and rehearsed the piece one day before the recital and the performance was a fantastic experience I will never forget."

**Current flute:** A 2000 Haynes, serial #51109, one of the last ones made before the company was eventually sold, with A=442 and a gold riser headjoint.

**Influential flute teachers:** Arthur Hoberman (the alto flute soloist in the *Mission Impossible* TV show theme music) from middle school through early college; Maxence Larrieu at the Académie Internationale d'Été (1972); Louise DiTullio (the flutist in the *Little House on the Prairie* TV theme music) from late college through graduate school; and postgraduate studies in NY with Julius Baker, Bob Stallman, Jeanne Baxtresser, and Judith Mendenhall. And her musician parents, who shaped her musical sensibilities and practice/teaching techniques through the example of their own practicing and teaching.

**High school:** Herbert Hoover High School in Glendale, CA.

**Degree:** BM (1976) and MM (1978) in music performance from Chapman College of Music, Orange, CA.

**Most notable and/or personally satisfying accomplishment(s):** In Donna's words: "Oh, gosh, cliché again: Instilling in every student I teach the love and magic of music and moving my audiences emotionally with every performance I play."

**Favorite practice routines:** Taffanel and Gaubert's *17 Daily Exercises* and Moyse's *De la Sonorité* and *Etudes et Exercises Techniques* are a must for every practice session along with tonguing (single, double, and triple). Donna reports, "I play almost all the 17 daily exercises every day and rotate all the Moyse books over a monthly schedule. Long tones are practiced daily. The balance of my practice schedule is about 90% technique/maintenance and 10% repertoire."

**Other interests:** Cooking, sewing (she once made a wedding gown for a student), needlework, and gardening

**Advice for NYFC members:** Favorite nuggets from two of her teachers: "If you have time for nothing else, at least play long tones every day" (Arthur Hoberman) and "Don't play the flute; play the music" (Maxence Larrieu).

## FLUTE HAPPENINGS

### NOVEMBER '10

Nov 12 Friday 7:30 pm

!Duo Caramba! with **CARLA AULD**, flute, and Ana Maria Rosado, guitar, will perform in a Latin American Cultural Week event sponsored by NoMAA (Northern Manhattan Arts Alliance).

• NoMAA, 178 Bennett Avenue, 3rd floor, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, visit [www.nomaanyc.org](http://www.nomaanyc.org).

Nov 20 Saturday 9:00 pm - 3:00 am

TangoBijoux, a trio with **MICHELE SMITH**, flute, and two guitars is playing for La Milonga de Gardel, hosted by Carlos de Chey. Come and dance to romantic tango!

• Sandra Cameron Dance Center, 199 Lafayette Street, NYC. • Admission: \$15 cover. • Info, visit [www.sandracameron.com](http://www.sandracameron.com) or email [dance@sandracameron.com](mailto:dance@sandracameron.com).

### DECEMBER '10

Dec 5 Sunday 7:00 pm

**DENIS BOURIAKOV**, flute, performing music of Bach/Bouriakov, Schubert, Jolivet, Vivaldi/Bouriakov, and Khachaturian with Alexei Podkorytov, piano, and guest artist Yeeun Jang, flute.

• Weill Recital Hall at Carnegie Hall, 154 West 57th Street, NYC. • Admission: \$30 and \$35 general, \$25 and \$30 for students/seniors at box office. • Info, visit [www.carnegiehall.org](http://www.carnegiehall.org) or [www.bouriakov.com](http://www.bouriakov.com).

Dec 8 Wednesday 12:30 pm

Lunchbox Learning Program presents "Christmas from the Americas," a program featuring **CARLA AULD**, flute, and Ana Maria Rosado, guitar, performing traditional Latin and North American holiday music.

• Wayne Public Library, 461 Valley Road, Wayne, NJ. • Admission is free. • Info, call 973-694-4272 or visit [www.waynepubliclibrary.org](http://www.waynepubliclibrary.org).

### Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2010	11/04/2010	12/02/2010
January 2011	12/09/2010	01/06/2011
February 2011	01/13/2011	02/10/2011
March 2011	01/27/2011	02/24/2011
April 2011	02/24/2011	03/24/2011
May 2011	04/07/2011	05/05/2011



*Interview (Cont'd from Page 1)*  
and generously via e-mail to the questions Kate and I posed. We hope what follows whets your appetite for November's concert—the NYFC's first foray into Celtic music.

**KATE BOWERMAN:** You grew up as a child of professional musicians in a musical family in Indiana. Could you tell us a bit about your family and their influence on your musical development?

**CHRISTOPHER LAYER:** Although I was born in Elkhart and grew up in Lafayette, my parents and grandparents were all immigrants—largely from Alsace and Lorraine in France and Germany. In fact, my father, Edwin Layer, studied the German zither with his uncle, Hugo Siefert, who was a sort of rural virtuoso on that obscure instrument!

My paternal grandmother, Clara Zipperle, grew up playing fiddle and piano for dances with her family in “Zipperle’s Hall,” the dance hall above the dry goods store her parents built and ran in rural Ohio. My father’s first violin teacher was Irish, from the old neighborhood in Cleveland, so he grew up playing Irish jigs and reels from his youth. My mother’s family were singers and my maternal great, great uncle was a tenor and toured on the German “Sängerchor” circuit here in the US at the turn of the last century, so I guess performance and music were just in my blood.

**KB:** Can you tell us about your early exposure to music?

**CL:** In my parents’ house, as in their parents’ house, musical house parties abounded, but the chief musical experience of my youth was “Tuesday Night Open Dinner.” Mom would make a big pot dish—beef stew with spaetzle, pork roast with sauerkraut, or mac and cheese. We kids could bring our little friends, their parents and their music friends, and, of course, the ministers and priests [who] always seemed to flock to my mom’s cooking, as well. After the meal, all adjourned to the family room, where the piano, organ, guitars, drums, and such things lived in abundance. My sis, Val, played the piano, dad the fiddle, and all the rest sang or banged away on whatever was available, playing show tunes and sacred songs. Mom was a soprano and she had some great art songs in German. There might even be some

Elton John or Judy Collins songs! I was really thrilled the day [in 1996] I played for Judy’s wedding here at St. John’s and got to tell her that she was a regular in our jam sessions. Dad always whipped out Monti’s *Czardas* for the big finish, but not before all the Irish standards were aired as well.

**KB:** What was the first instrument you played?

**CL:** I started playing cello at around age eight, and, at age nine or ten, I started on the military fife in the Tippecanoe Ancient Fife and Drum Corps. That led to the penny whistle and eventually the simple system Irish flute. The grown-ups would let me play a tune or two and my sis let me hang around the right side of the keyboard for limited amounts of time as well! I started studying the bassoon (at age ten), and earned my keep in the family band on the bass clef mostly. Dad soon got a string bass and then I got to play with his bluegrass band in my teens. The bassoon paid my way through music school at Ball State, Indiana, and in Aspen, where I had some wonderful instruction in art and classical music.

**TERENCE P. HANNIGAN:** Has Scottish and Irish music been a lifelong endeavor or did it become a major force for you at a later point in your musical development?

**CL:** There was never really a time when I didn’t love Scots and Irish music. The 32-bar “double period” was my form, so to speak. Chicago Irish fiddlers Johnny McGreevy and Liz Carroll would play at the Battleground Fiddlers’ Gathering when I was a little kid, and I would run around like a banshee, barefoot and hyped up on elephant ears and lemon shake-ups. It was “real livin’ as a kid” back then in Indiana!

**KB:** Are there particular elements of Celtic music that attracted you?

**CL:** I joined the local bagpipe band



playing the fife, so I had to learn Scottish Highland dancing. I can still dance a step or two with the proper lubrication, but the thing is this—Scots and Irish trad[itional] music has three forms: lamentation, wooing, and dancing/celebration. As soon as I was getting my feet to fit the music, I had this sort of youthful epiphany about how these simple dance melodies were encoded with lots of information: the tune, of course; the harmony expressed horizontally (think Bach, A minor Partita, first movement); and, most wonderfully, the rhythm necessary for the dances! In this way, a single musician could play for a dance all night long! This was “pre-AFM” [American Federation of Musicians] of course...Yuk, yuk. Once I began teaching in the Hebrides in Scotland, I never passed up a chance to hit the dance floor and learn the dances. It’s almost as if you are better off learning Scots and Irish music with your feet, rather than your ears.

**TPH:** Can you talk about regional differences in Irish music?

**CL:** Both Scotland and Ireland have regional differences within their own cultural “musics.” For instance, a reel played in County Clare, Ireland might be slow and steady with very open appoggiatura-like ornaments and triplets that match the dances they do there, whereas just a bit to the north, in County Sligo, Ireland, the tunes are fast, and furious with closed almost barbed ornaments and portamento. Maybe it gets colder in Sligo?

*TPH: And differences and similarities between Scots and Irish music?*

CL: In Scotland, the chief differences relate to the dancing music of the three forms I discussed earlier. The reels in Scotland tend to be very “swingy,” almost dotted, which makes sense because the reel step always segues from the strathspey step in a dance. The strathspey is disjunct with lots of wide skips melodically, and a sort of extreme dotted eighth-sixteenth pulse. Naturally, the reel that follows a strathspey retains some of that character.

Finally, it is very important to know that for most of the last four or five hundred years, the two nations, along with England and Wales, to a lesser extent, have had many shared tunes that are considered “travelers,” carried from one place to another with migrant workers, dancing masters, and musical tourists. Aural/oral transmission was the main life force maintaining this massive body of Scots and Irish music up to the time of the great tune collectors like James Aird, Edward Bunting, Robert Mackintosh, and even Robert Burns. To some extent, all the music that came down [to us] came by ear.

*TPH: You are a member of Local Hero, a Scottish dance band, and Dulra (meaning the elements, or nature in the Irish language), an Irish early music ensemble. Can you tell us about these groups and your involvement with them?*

CL: I moved East in 1988 and first met Susie Petrov, a Scots music scholar in her own right and founder of the dance band Local Hero, while teaching Scottish smallpipes at a summer camp in Vermont. We later began teaching at the Feisiun summer schools of Gaelic culture in the Scottish Hebrides and in the north of Scotland as well. We were the only non-Scots instructors at these camps! As such, we were allowed into the innermost sanctums of that extremely rural culture. Neither of us will ever forget our wonderful welcomes and sad partings associated with our time there. We still play many of the Hebridean melodies as a part of our band work.

Catriona O’Leary was working with Bill Christie and some of the other early music ensembles here in the city when she approached me with the idea of creating a three-CD compilation

of the earliest known music from Ireland. Along with Jay Elfenbein and Robert Mealy, we gathered up sheaves of ancient music, boarded a plane for Ireland, and spent a month rehearsing and arranging the material before recording them in an ancient abbey in the south of England. It was a labor of love. Alas, that those two wonderful CDs are now out of print! The third CD is still in the works and I hope that the ensemble will regroup in the coming years to complete the project.

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*KB: Do you have different practice habits or thinking processes for classical and traditional music?*

CL: Wonderful question! My ear is stronger than my eye in music, but I maintain both skills in different ways and spaces. For the eye, I read the Telemann Fantasies or canonic sonatas, the Bach Partitas or sonatas, Mozart—anything I can get my hands on that suits six keys and a stick of boxwood. For the ear, the Irish pub “session” is best. If you like a tune in a session you may have to learn it in three repetitions or come back the next week and hope to hear it again. Recording devices are prone to malfunction and frankly rather out of place at the altar of a traditional pub session. These days the iPhone has an “app” for it I am told. App... yick...sounds, like “ape” to me. In my opinion, if people got in touch with their inner monkey or parrot, they would have no problem plucking the luscious melodic fruit hanging in front of their ears.

*KB: Could you talk more about ear training and also transfer between the two genres?*

CL: The only way to practice playing by ear is to play by ear. Ayano Nionomia,

Matt Haimovitz, Paul Woodiel and I sat by the Colorado River last September riffing on Bach, Greensleeves, Irish tunes, you name it. It just takes you away when you leave the page... At one point Ayano and Paul were playing the Gavotte from the Bach E major violin partita, trading the variations and harmonizing with each other in-between! Wow! That’s about as little a difference between the two styles as you can get!

The biggest transfer between them is, of course, music from the Baroque, no question. Just listen to the Chédeville during the concert!

*KB: How do you manage to travel with so many different instruments?*

CL: Oh, I am just shameless when it comes to dragging my gigantic box of musical goodies onto the plane—I bat my eyes, flirt with the stewardess, hide stuff behind my back... I’ve even stuffed a flute case down my backside and slipped down the jetway. The current crop of underwear terrorists got nothin’ on me.

*TPH: You are the principal pipe soloist and flutist with the Trinity Irish Dance Company. How is this group different from Dulra and Local Hero?*

CL: Trinity is basically a family where young dancers come at, say, age 17, dance and grow up touring the world with us, and then we see them spread their wings and fly. As a single person, they have been my family and it has been a great joy for me to continue working with them. My other groups are just wonderful combinations of musicians that come together to feast once in a while, and then go off to their own other musical fun.

*TPH: Of all the musical instruments that you play, is there a favorite, or one that you feel most at home with?*

CL: The flute is my primary voice, no question about it.

*KB: You also play with a group called The Spondooliks. Could you talk about the music you play with them?*

CL: The Spondoolicks was the creation of a musical friend and fiddler, Mazz Swift-Camlet. She and I decided to create a sort of “lab” where we could explore the limits of traditional music and instruments, so at one point we had

(Cont’d on page 6)

*Interview (Cont'd from page 5)*

our guitarist, Danny Noveck, copping Dave Brubeck's piano on *Blue Rondo A La Turk*. That segued into a slip jig from Scotland on the smallpipes! Natalie Haas was in the band on cello while she was studying with Fred Sherry at Juilliard, so it was pretty much anything goes as far as collective skills. The group had its heyday over a three-year period playing the Wednesday slot at Paddy Reilly's Music Bar in Kip's Bay. We had so many followers—Joe Jackson, Rikki Lee Jones, Mark O'Connor, Alister Frasier, and others. They'd all come and listen or sit in. It was a real gas, man!

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I've had my students dancing a jig for rhythm, lying on the floor with books on their belly for deep chest breathing, or eating Irish soda bread with stout to taste the flavor of Irish music!

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*TPH: For those of us interested in playing or performing Celtic music for the first time, have you any general advice for making the transition fun and worthwhile?*

CL: First, I have to state this: Leonard Bernstein believed all music is music. My musical friends Paul Woodiel, Michael Barrett, George Steele, Jamie Bernstein, John Musto, Amy Burton, and others who were all associated with or came from the great man himself, have helped me to learn that and express my music in both genres with equal freedom and joy.

I've had several French system/classical flutists come and study with me over the years, and each person is [completely individual in] their needs and learning curve. I've had my students dancing a jig for rhythm, lying on the floor with books on their belly for deep chest breathing, or eating Irish soda bread with stout to taste the flavor of Irish music!

When I was in Colorado last fall, I had a similar question about transitioning,

and I sort of fudged and said that you had to leave preconceptions behind and make a bit of a leap off a cliff to get to traditional music or vice versa. That's not really fair, though. If you look at say, Chris Thile, the great mandolin player who has moved from bluegrass, to Celtic, jazz, classical, and to new music. He just followed his ears. Listen to the recording of Matt Molloy and Mary Bergin. Their music speaks across the ages and is full of "flutistic" wisdom!

Reading musical notation is like reading a book: you may get what the author is trying to convey or you might just find your own little universe of meaning within. It's only when others start telling you what they heard you do, or not do, that things get sticky. I never did like getting report cards when I was a kid, and reviews—private and public—feel way too much like a report card.

*TPH: What will you be performing at the November concert?*

CL: Ah! The fun part! I always like to start with the fife, so there will be some New England F&D (fife and drums) tunes first. Then I'll be joined by violinist and hurdy gurdy player Paul Woodiel for two lovely suites of music from Esprit Phillippe Chédeville [brother of Nicolas]. Those will feature a rosewood keyless flute in F from Ralph Sweet, as well as a set of Scottish small pipes in C to cover the musette parts. We will also play a set of fancy frilly "American" hornpipes from the 19th century, and then some sweet Scots melodies from Robert Burns and Robert Mackintosh, among others. I have a set of tunes from New York Irish flutist Jack Cohen, and a few other surprises from Ireland as well. I expect to perform a few Swedish polkas as well on my boxwood keyed flute for added flavor and am inviting my friend Brendan O'Shea from County Kerry to share some trad songs with us and a few polkas from his neck of the woods.

*TPH: Anything special to listen for?*

CL: The sound of angels wings and devils feet? (laughter) Or just tap your toes?

*KB: I took a look at your blog, and it seems you like food, everything from Japanese to "Hoosier soul food." Do you have any favorite restaurants or markets?*

CL: Uh oh...where do I start.... For

restos: Sevilla, Da Andrea, the Veau D'Or, or any corner pizza shop, so long as it's in New York! My fave foods are those that I can share with my friends, usually from the Farmers Market, or Ottomanelli's Meat Shop, or Roma Rafetto's Pasta Shop, or Murray's Cheese. I love nothing more than a good pasta, steaming and heaped on the platter, with friends looking on as I make it snow Reggiano parm all over the top!!!

*TPH: Anything else you would like to share with our readers?*

CL: It is, of course, an honor to be asked and I am truly grateful to share my love of the flute with you all. I am also grateful to Nancy Groce at the American Folklife Center, Library of Congress, for recommending me to you!

*KB: Any suggestions for those attending the concert?*

CL: I hope listeners will come with an open mind and leave with a light heart.

*TPH: Any final comments?*

CL: Music for one and all is, in my opinion, about pain relief. Take two musicians and call me in the morning. Thank you—it was a lovely walk down the page. (laughter)

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**Kate Bowerman** is currently an elementary general music teacher at Bedford-Stuyvesant New Beginnings Charter School. She also teaches adult tin whistle lessons at the Irish Arts Center in Manhattan and performs with the Washington Square Harp and Shamrock Orchestra, an Irish traditional ensemble.

**Terence P. Hannigan** is a counseling psychologist and director of Student Counseling, Psychological and Disability Services at Stevens Institute of Technology in Hoboken, NJ. He is a member of Jayn Rosenfeld's flute choir at the Greenwich House Music School and has studied Irish flute with Kate Bowerman.





## MEMBER PERSPECTIVES



## How do the judges judge?

Every year as I sit through the Young Artist Competition finals at the Flute Fair, I start wondering about what the judges are thinking and how they go about making their decisions. How DO the judges judge? Many of you have suggested that this would be a good topic for a newsletter article. I've contacted some of our former judges and know that at least a few are willing to answer. But we'd like to let them know what questions YOU have for them (and if they have any questions for each other!).

Questions for the judges collected questions to date:

- Do you have a formalized rating system? If so, does each judge use the same one?
- How do you weigh technique vs. musicality? A passionless perfect performance vs. a daring one with a few missed notes?
- When you can see the contestants, do you only judge with your ears (i.e., does stage presence/manner matter)?
- How does your judging depend on the age of the contestants?
- Do you have any advice on how to train for auditions? How would this advice depend on the audition type (school admission, orchestral, concerto competition, etc.)?
- Is the way you judge influenced by your own experiences as a contestant, and if so, how?

If you or your students have additional questions for the judges (or suggestions for exemplary judges to contact!), please respond to the editor: Katherine Saenger (klsaenger@yahoo.com)

And if you'd like to know what was going through Robert Dick's mind when HE was a judge for the Geneva Competition in 2001, visit [www.larrykrantz.com/geneva.htm](http://www.larrykrantz.com/geneva.htm).

## NYFC ENSEMBLES PROGRAM

### UPDATE

by Mary-Ann Tu

The NYFC Ensemble Program met for its first get-together of the season on October 3, 2010 at Space on White, a new rehearsal space in Tribeca. Fifteen people participated (see photo); the rapport amongst members was super. We warmed up on Pachelbel's Canon in D, arranged by Bill Holcombe (music kindly supplied by Laura Barlament).

We moved on to Brahms's Kanon "Gottlicher Morpheus" (Goethe), a vocal piece arranged by Frank Michael. The group unanimously voted the piece as a keeper. Oftentimes, vocal works translate to the flute especially well in terms of expression/musical phrasing. And of course, playing Brahms is a treat for flutists.

Next we played through Gabrielli's Sonata Pian'e Forte arranged by Arthur Ephross for two antiphonal flute choirs. The consensus was "boring," although that is not my opinion.

Moving into the second hour, several people wanted more of a challenge, so I brought out J.S. Bach's Sinfonia from "Non sa che sia dolore," arranged for flute choir by Robert K. Webb. Of course, everyone loves J.S. and we decided to keep this one too.

The last piece we tackled was Suite for 9 Flutes by Arcady Dubensky (music kindly supplied by Rebecca Quigley). No one was familiar with this piece. However, to our delight, we enjoyed several movements and decided to work on this going forward as well. The piece requires two piccolos and, thankfully, Jay Pendley, a returning club member, and Megan Szymanski, a new member who is new to the city as well, brought their piccs.

#### FUTURE EVENTS:

The next rehearsal will be on **Sunday, November 14 at Pearl Studios (500 8th Avenue, between 35th and 36th Streets, 4th floor, NYC) from 2 to 4 pm**. It will include a sight-reading of Katherine Hoover's *Celebration*. The December rehearsal will be on the 5th and take place in Stuyvesant Town at the home of a member.



Back row (left to right): Eduardo Castillo, Cynthia Holden, Jay Pendley, Ed Wolf, Laura Barlament, Eddie Crawford, Marcy Einhorn, and Cathryn Magno; Middle row: Galyna Rozental, Mary Lynn Hanley, and Riannan Wade; Front row: Greg Henry Waters, Megan Szymanski, Julie Feldstein, and Yuka Harimoto. Behind the camera: NYFC Ensembles Director Mary-Ann Tu.



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



## November 21, 2010 concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)  
Christopher Layer, Irish flutes

### 91<sup>st</sup> Season 2010 - 2011 Concerts

**October 17, 2010** • Sunday, 5:30 pm  
ROBERT DICK—60th birthday celebration

**November 21, 2010** • Sunday, 5:30 pm  
CHRISTOPHER LAYER, Irish flutes

**December 19, 2010** • Sunday, 5:30 pm  
MIMI STILLMAN / DOLCE SUONO TRIO,  
NY premiere of Richard Danielpour trio

**January 23, 2011** • Sunday, 5:30 pm  
NICOLAS DUCHAMP—Gaubert program

**February 27, 2011** • Sunday, 5:30 pm  
ANDRAS ADORJÁN—Hungarian music

**March 13, 2010** • Sunday, All Day  
NEW YORK FLUTE FAIR, with guest artist  
PAULA ROBISON, Songs without Words  
The Lighthouse, NYC

**April 10, 2011** • Sunday, 5:30 pm  
WINNERS OF THE 2011 NYFC COMPETITION  
& YOUNG MUSICIANS CONTEST

**May, 2010** • Date TBA  
ANNUAL MEETING & ENSEMBLE CONCERT

*All concerts and events (except as noted) at  
Engelman Recital Hall, Baruch Performing Arts  
Center, 55 Lexington Avenue (entrance on 25th  
Street), on Sundays at 5:30 pm. All dates and programs  
subject to change. Tickets \$20, only at the door; free  
to members. For more information, visit the NYFC  
website at [www.nyfluteclub.org](http://www.nyfluteclub.org).*



### From the Editor

**Greetings!** This month's concert will feature the piper Christopher Layer in the NYFC's first sampling of Irish/Scottish flutistry. Terry Hannigan and Kate Bowerman did the interview. The warmth and fun of Chris's Indiana childhood among a family of folk musicians really comes through, along with a sense of the genre's history. It sounds like flute players interested in experimenting with this type of music for themselves will find a good ear essential and reading skills optional.

The topic of Nancy Toff's "From the President" is K-12 music education and its importance in developing the performers and audiences of the future. There are some good efforts out there, but each of us should be thinking harder about what we, as individuals, can do to help.

I hope readers will take a look at the Member Perspectives on p. 7. We need your questions (and maybe some answers!) for a future article on "How do the judges judge?" Any input on this topic would be appreciated.

Donna Elaine, a flutist with a talent for making her recitals fun and illuminating, is this month's profile subject. I enjoyed her story about playing Martin Amlin's flute sonata with the composer at the piano, as well as one of her ideas about how one might make some Kuhlau favorites more entertaining for the audience.

Anyway, all for now. See you soon.

Best regards,

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