



# The New York Flute Club

## NEWSLETTER

January 2012

### Wooden Flute and Four Strings: A Captivating Duo

Interview by Kate Bowling and  
Terence P. Hannigan



Photo: Robert Bigio

For over 10 years, **Chris Norman** and **David Greenberg** have been exploring the possibilities of their instruments and their many musical genres. On a multitude of flutes and violins, with a sprinkling of voice added for texture, they have blurred the lines of folk, classical, and early music. They are both experts on their instruments, and they strive to engage audiences in a musical conversation unlike any most of us have previously heard. Chris (the flutist) grew up in Nova Scotia and spent a lot of time in Maryland; interestingly, David did just the opposite: he was born in Maryland and has spent considerable time in Nova Scotia!

The two of us met with Chris and David at a West Village cafe on a marvelously sunny and warm afternoon in November to talk about things musical, including bow dance and the spoken language inform musical styles and rhythms. Our conversation rambled back to the Renaissance and into the future. We were left with a sense that we are in for a treat with this upcoming concert. Chris and David

(Cont'd on page 4)

*In Concert*

**Chris Norman, flutes, pipes**  
**David Greenberg, violin**

Sunday, January 22, 2012, 5:30 pm

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

#### A BUNDLE OF BONNOCKS

Lord Elcho – air	Traditional Scottish/Cape Breton
Bonnocks of Beer Meal – song & variations	Traditional Scottish
A New Strathspey Reel – strathspey	James Oswald (1711–1769)
Munlochy Bridge – strathspey	Traditional Scottish/Cape Breton
Johnny Lad – reel	Traditional Scottish
The Perrie Werrie – reel	Traditional Scottish/Cape Breton

#### GENERAL REID

Andante from Solo VI (Book II)	Gen. John Reid (1721–1807)
The Garb of the Old Gaul – slow march	Reid
Hacky Honey	William Dixon (manuscript, 1734)

#### FAIR AN' LUCKY

Pastheen Fuen	Traditional (Holden Coll)
G Modal Jig	Traditional
Fair an' Lucky	Traditional (Christie Coll)
Lady Elisabeth Montague's Jig	Robert Mackintosh (c. 1745–1807)

#### TELEMANN'S TURN

Affetuoso and Vivace from Duo in E minor	Georg Philipp Telemann (1681–1767)
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#### LAST ROSE

Lamentation for the Death of James Moray of Abercairny – air	Niel Gow (1727–1807)
The Last Rose of Summer	Thomas Moore (1779–1852)
Duncan's Trip to the Coal Mines – strathspey	Traditional Cape Breton
The Thunderbolt – reel	Traditional Cape Breton
The Bridge of Bamore – reel	Traditional Scottish/Cape Breton

#### THE BONFIRE

The Bonfire	Chris Norman
Taymouth	Daniel Dow (1732–1783)
DG's Doodle	David Greenberg

#### EDWARD THE SECOND

Minuet in A, with variations	William McGibbon (1690–1756)
Minuet "Edward the Second"	Dixon

#### MAD DOGS

Elegy on the Death of a Mad Dog – song	Oliver Goldsmith (1730–1774)
The British Press – marching air	Alexander Walker (1760–1840)
Miss Hog of Newliston's Reel	Mackintosh
Lady Chatherine Pelhams Reel	Mackintosh
We'll Aye Gang Back to yon Town – reel	Walker
Let Me In This Ae Night – reel	Traditional Scottish
Miss Grace Speirs of Elderslie's Reel	Mackintosh

*Program subject to change*

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2011–2012

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## Toward a National Standard

by John McMurtery



From the  
President

The beginning of January is often a perfect time for setting goals. The hectic pace of the holidays has abated, and as we look ahead to the coming year we seek new opportunities for improving our skills. I recently learned about the Achievement Program ([www.theachievementprogram.org](http://www.theachievementprogram.org)), a partnership between Carnegie Hall and the Royal Conservatory in Toronto to create and administer a national standards and testing program for music students of all ages. A national standard presents an opportunity for students to benchmark their progress and achievements both individually and relative to their peers. All students, regardless of location, are assessed according to the same guidelines and have access to the same resources for learning and preparation for the exams. They advance based on their personal learning achievements independently of age or school grade. Parents of

younger students gain a clearer understanding of musical progress and achievement, and learn to recognize opportunities for their children's personal growth. Testing takes place every fall and spring in various locations throughout the country. The system is already in place in Canada, where an estimated 400,000 people are studying the curriculum and 100,000 take the tests every year.

The Achievement Program encompasses four main areas: repertoire (a list of works for each achievement level, with freedom for the teacher and student to add to the list), technique (scales, arpeggios, etudes), musicianship (sight reading and ear training), and musical literacy (theoretical and historical knowledge, as well as development of skills in improvisation and composition). An NYFC adult amateur who is enrolled in the program said, it “gives a flute player an opportunity to perform several pieces and be evaluated. It’s like a mini-recital. I think this kind of program is particularly valuable for adult amateurs, because we generally don’t get as many opportunities to perform and because the program forces you to broaden your knowledge and understanding of music as a whole. In addition, it gets you an evaluation from someone other than your current flute teacher, which can be very helpful. I just took the grade 6 practical flute exam and the corresponding written music theory test (intermediate rudiments). I found it a very valuable experience.”

Teachers in the program also enjoy advantages. In addition to having access to pedagogical support and tools, teachers retain control over their pedagogical approaches and methodologies. Program guides include repertoire for each level, reflecting current teaching practices. Repertoire can be modified or adapted for individual teachers and students while meeting the rigor and discipline of a national standard. All administrative aspects are managed by the Achievement Program, including scheduling, adjudicators, and the assessment process. No fees, administration, or volunteering is required to teach. The program is the officially adopted state curriculum of Ohio, Massachusetts, and Wyoming, and other states are starting to incorporate its elements into their music programs. Perhaps the idea of national standards will catch on in the United States as it has in Europe and Canada. If the early popularity of the new Achievement Program is any indication, it is only a matter of time.

In other news, many of us are hard at work preparing for our annual Flute Fair on Saturday, March 24th. Chairing the event is Kaoru Hinata, who is planning an exciting program with “The Dynamic Flutist” as the theme. Featured guest artist Amy Porter will present her workshop, “The Art of Sound,” incorporating tone, breathing, and body awareness to unlock musical expression. The session is inspired by Ms. Porter’s annual seminar at the University of Michigan and by her current DVD project.

Earlier in the year I mentioned we will have PayPal capability on our website. The process of making this feature operational has proven more difficult than we anticipated, but we are working hard to make this option available before Flute Fair registration begins.

We eagerly anticipate the arrival of Celtic flutist Chris Norman, whose work can be heard on the Oscar-winning soundtrack of the movie *Titanic*. Mr. Norman will give a workshop for students, amateurs, and professionals at 4:15 pm, before his 5:30 pm concert. Bring your flute and learn some basics about phrasing and ornaments, as well as a few traditional tunes from Maritime Canada. Printed music will be supplied. Admission is free to NYFC members, \$1 at the door for students through high school age, and included with the \$20 concert admission for all others.

## Member Profile

Tia Roper

NYFC member  
since 1997



**Employment:** Flute teacher (at the Bloomingdale School of Music and Usdan Center for the Creative and Performing Arts) and freelance flutist.

**A recent recital/performance:** A solo recital in November 2011 at the Bloomingdale School of Music featuring works by Gary Schocker, Gaubert, Doppler, and Schubert; a January 4, 2012 program of music for flute and oboe with Megan Marolf at the *I LIVE/I LOVE* art exhibit at Second Space (568 Broadway). Sponsored by the Richard and Mica Hadar Foundation, it featured African American composer Ulysses Kay's Suite and Phillip Bimstein's *Cats in the Kitchen*, a piece that incorporates recorded sounds of meows, purrs, cups and saucers, cracking eggs, and hot skillet.

**Career highlight(s):** Performing in Japan with the Pacific Music Festival Orchestra under the baton of Michael Tilson Thomas and Charles Dutoit in 2000—Tia remembers the feeling of “being in the moment” and relishing Dutoit's unflappable cool as he led the group in Prokofiev's Classical Symphony. She was also a NYFC competition winner in 1995.

**Current flute:** A silver Brannen-Cooper (A=442) with a Brögger Mekanik, played with a platinum riser headjoint.

**Influential flute teachers:** Rie Schmidt (in early high school); Bradley Garner, for technical fluidity (as a Juilliard pre-college student); Marianne Gedigian, for expressiveness and musicality (as a master's student); and Bart Feller (as a DMA student). While Rie and Bart also helped with technique and lyricism, they also “gave me something special that continues to this day: career guidance, encouragement, and friendship.”

**High school:** LaGuardia High School of Music and Art and the Performing Arts in NYC (where Tia loved being surrounded by a student body that had a passion for the arts and an understanding of their importance).

**Degree:** Bachelor of music (Manhattan School of Music, 1999); master of music (Boston University, 2001), and doctor of musical arts (Rutgers University, 2007).

**Most notable and/or personally satisfying accomplishment(s):** As a volunteer: being a member of BUILD (Boston University Initiative for Literacy Development) while a master's student; working with young people as a flute coach for the Carnegie Hill Orchestra and the Turtle Bay Orchestra (both of the InterSchool Symphony Orchestras of New York, [www.isorch.org](http://www.isorch.org)) from 2001 until last year; and being a former scholar (1995) and current musician mentor for the Richard and Mica Hadar Foundation ([www.hadarfoundation.org](http://www.hadarfoundation.org)). As an adventurer: hiking Aspen Mountain (elevation 11,212 feet) while still in high school, and zip-lining over the rain forest canopy of the Caribbean island Saint Lucia (“an exhilarating experience!”) during the spring of 2010.

**Favorite practice routines:** Tia says, “I live by the Taffanel and Gaubert *17 Daily Exercises* book. It's the Flute Bible! I like to warm-up with No. 1 and I do No. 4 in various articulations, with one of them always being double tonguing. Long tones in any pattern or form in addition to harmonics are great for sonority of sound. Then I work on whatever pieces I'm preparing. I perform recitals regularly—a great way to discover new music and stay on your toes.”

**Other interests:** Travel, fashion/art (she loved Alexander McQueen's *Savage Beauty* exhibit at the Metropolitan Museum of Art last year), salsa dancing (she recently started taking classes), and maintaining her website ([www.tiaroperpenn.com](http://www.tiaroperpenn.com)).

**Advice for NYFC members:** The best advice she ever got, “Surround yourself with positive people; spend time with those who make your light shine stronger.”

## FLUTE HAPPENINGS

JANUARY '12

Jan 11 Wednesday 8:00 pm

Montclair State University Flute Studio alumni and students performing works by Bozza, Caliendo, Clarke, Mower, Schocker (a world premiere), and Uebayashi, with featured artists Susan Palma-Nidel, **TANYA DUSEVIC WITEK**, and Robert Cart.

- Weill Recital Hall, Carnegie Hall, 154 West 57th Street, NYC. • Admission: \$40 general; \$20 students/seniors. • Info, call MidAmerica Productions at 212-239-4699 or e-mail [mwaymire@midamerica-music.com](mailto:mwaymire@midamerica-music.com).

Jan 12 Thursday 8:30 pm

Jazz flutist/composer **JAMIE BAUM** and her Septet (plus special guests) perform in a program of compositions based on influences from her several visits to South Asia, including a work commissioned by the American Music Center.

- Cornelia Street Cafe, 29 Cornelia Street, NYC. • Admission: \$10 cover charge.
- Info, call 212-989-9319 or visit [www.corneliastreetcafe.com](http://www.corneliastreetcafe.com).

Jan 14 Saturday 6:30 pm - 9:30 pm

**JEANNE BAXTRESSER**, professor at Carnegie Mellon University and former principal flutist of the NY Philharmonic, will present a masterclass on practicing and preparing solo repertoire for an effective performance or audition, as well as a lecture on practical issues of practicing away from the flute.

- Riverside Church, 490 Riverside Drive (entrance on Claremont Avenue between 120th and 122nd Streets), NYC. • Admission: \$100 performers (e-mail short resume and application to [Soo-Kyung Park at skpmanagement@gmail.com](mailto:Soo-Kyung Park at skpmanagement@gmail.com) by January 9); \$40 auditors.

FEBRUARY '12

Feb 11 Saturday 6:30 pm - 9:30 pm

**CAROL WINCENC**, professor at the Juilliard School and Stony Brook University and flutist of the New York Woodwind Quintet, will present a masterclass on getting the most out of your warm-ups and etudes. Performers will be introduced to Ms. Wincenc's new Andersen Op. 15 edition and play warm-ups, etudes, and solo repertoire.

- Riverside Church, 490 Riverside Drive (entrance on Claremont Avenue between 120th and 122nd Streets), NYC. • Admission: \$100 performers (e-mail short resume and application to [Soo-Kyung Park at skpmanagement@gmail.com](mailto:Soo-Kyung Park at skpmanagement@gmail.com) by January 9); \$40 auditors.

### Flute Happenings Deadlines

Issue	Deadline	Mail date
February 2012	01/12/2012	02/09/2012
March 2012	01/28/2012	02/25/2012
April 2012	03/08/2012	04/05/2012
May 2012	03/29/2012	04/26/2012

Interview (Cont'd from page 1)

are steeped in many musical traditions—Scottish, Cape Breton, Quebecois, Maritime, Irish, American—and they will be treating us to their unique blend of the tradition and innovation of these styles.

TERENCE P. HANNIGAN: Can you tell us a bit about your earliest musical adventures?

CHRIS NORMAN: My parents loved music. My father, an engineer by profession, played piano, a lot of Cab Calloway music. He had a great ear and I never saw him read a note of music in his life. We would sit around and sing maritime folk songs. My older brothers—I'm the youngest of five—played bluegrass and traditional stuff with their friends. I was sent off for flute lessons (silver flute) at about age nine. I had heard some older [seventh grade] girls playing the flute and I thought it was magical, [though their being girls was probably] part of the magic!

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David played with Tafelmusik for 10 years. I played with the Baltimore Consort for 17 years. We enjoy finding that area in between. I don't think there are lines, I think there is a continuum; we create the lines.

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KATE BOWLING: *The Chris Norman Ensemble is known for blurring the line between classical and folk music. Tell us more about this.*

CN: Listeners will absolutely hear blurring of these lines at the concert. David and I have been playing as sparring partners for at least 15 years, I would say. We both have a long set of experiences playing traditional music. David, particularly Cape Breton music. Myself, maritime Canadian, and a lot of early music too. David played with Tafelmusik for 10 years. I played with the Baltimore Consort for 17 years. We enjoy finding that area in between. I don't think there are lines, I think there is a continuum; we create the lines. The roots are from the same people



Chris Norman with David Greenberg.

regardless of whether we are talking about folk or classical music.

KB: *You recently performed the Bach B Minor Suite with the Baltimore Consort. How does your traditional playing inform your playing of Bach and other Baroque composers, and vice versa?*

CN: For starters, this piece is primarily made up of dances. You have to be connected to the dance and understand at least basically what the dance forms are like. Also, that particular suite is a bit of a European tour because it has English dances, French dances, Germanic stuff; it's a European travelogue. I plug into that feeling unencumbered, using all of the information I've gathered over a couple decades of playing Baroque music, but there's room to bring your own spark to it.

TPH: *Tell us about collaborations you've had with other flutists.*

CN: I've been involved with Boxwood [Boxwood Festivals, [www.boxwood.org](http://www.boxwood.org)] for 17 or 18 years. It's been very gratifying that it's been a place both for beginners and world-class artists and scholars. It's kind of like making a stew, bringing ingredients together and seeing what happens; everyone feels free to go exploring. And the invited guests [often] come back as students—Kathy Borst Jones, past president of the NFA, is just one name that pops out... Robert Dick has been back frequently and has been a wonderful influence. I love the fact that he is so into working with people

interested in playing simple system flutes and finding [out what these things] can do.

KB: *How did Boxwood start?*

CN: It emerged 20 years ago when I was interested in learning traditional music. There was no one place you could go to learn about early, traditional flute. So I spent a fair amount of time traipsing around to the houses of some of these great players, parking myself at their doorstep with my cassette tape recorder. [Boxwood] emerged out of the idea of trying to make a place where I could bring them all together and share the experience with others. And also, again, to explore this continuum between traditional music and early music—its roots in language and in dance.

KB: *Have you published much of the music you've collected?*

CN: [No,] I've played it and performed it, but I felt reluctant to become an editor or a publisher. David has published, however. DAVID GREENBERG: My wife, Kate Dunlay, and I have put together a book on Cape Breton music. It's more of a combination of a history and dedication to the tradition bearers of Cape Breton fiddle music, rather than your traditional "tune book." They're actually the transcriptions of the oldest, most woolly, and complex fiddling we could find; and of the tunes in there in that particular setting appear in any other printed

collection. It's not available; it's about 12 years into the process of being updated. It's called *The DunGreen Collection*.

*TPH: Chris, I understand that you have gotten into making flutes.*

CN: I've always been a bit of a visual artist as well as a tool freak. Home Depot is one of my favorite places to go. I had an opportunity to work with a Baroque flute maker, Rod Cameron. I've become a bit obsessed with the idea of trying to see what I can contribute. I'm kind of going into it like a researcher. I'll probably produce a few instruments along the way that I will sell, but that's not the tack that I'm taking.

I'm also responding to the fact that the makers of simple system flutes nowadays are mostly making flutes for Irish musicians and they're tending to all clump up in one style of flute making—flutes that are big and bold and loud and easy to play. I think those flutes are wonderful—they serve a purpose and they're great. But that doesn't [represent] the full spectrum of what was made in those days. The flute has always been an instrument of fashion and the sound that's fashionable has changed over time. I just feel that the fashion in making simple system flutes [today] is kind of narrow. I'd like to explore some of those more colorful areas. Also, visually the flutes that are being cranked out today tend to be more on the utilitarian side of things, and I perfectly respect that, because everybody's got to make a living. But what I love about Rod's work is that it's uniformly beautiful and artistic.

*KB: What would be your ideal musical project? Even if it couldn't happen.*

DG: It would be a solo recording project of Bach's unaccompanied repertoire. That's one thing that I can't say has even been on the back burner, because it didn't get to any burner! I think all my life I've done things, with one exception, with groups of people. I did one little recording project that kind of whetted my appetite for this [performing solo]. It was through my brother-in-law that I started playing these tunes. It was background music for a recording of poetry for some spiritual guru. Most of them were actually 18th century Scottish, woolly [tunes]. The way I played them, I felt completely free to kind of wander around and slow up and stop, start, connect, or not. That really was so freeing to me and so satisfying. This has now turned into an idea of perhaps recording a treatment of some of the Bach

unaccompanied violin literature in a very different way, possibly with other things thrown in.

But whether or not I mix and match the repertoire, cut Bach with some pastry of a different sort, is a sort of different question. I've always had kind of a love-hate relationship playing his works as a composer. Obviously he's a genius [with] the complexity and perfection of his counterpoint. But often I find there are just too many notes to really let them breathe and let them live. To play all the notes that he's written you have to play it perfectly, dryly, with very little soul. You have to kind of get the heck out of the way. Which can have an amazing effect, absolutely. I've occasionally played in those performances that had that effect, which is what Bach is meant to sound like. But for unaccompanied rep, I think that there is room for a very different approach. It would take an immense amount of time to even make the first step. I've tried, taken a step here and there. I've just realized how much it is to bite off.

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I think flutists are too often wedded to the singing-soaring world and that [the] rhythmic engine, a true part of the groove, is a dimension that often goes unexplored.

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CN: I think mine would have to include a singer and it would have to include a relatively small number of people, because in my experience, when you start adding a bigger and bigger group, everyone feels like their job is smaller and smaller. So I think it couldn't be any more than four people. In fact, I'm sort of headed in that direction myself, having been in six- and seven-piece groups and having played in orchestras.... Four or less is much more fun. Lastly, it would be a project that would access the rhythmic aspects of playing as well as the singing, soaring aspect of playing. As a flute player, I think flutists are too often wedded to the singing-soaring world and that [the] rhythmic engine, a true part of the groove, is a dimension that often goes unexplored.

DG: What Chris was just talking about the flute as a rhythmic instrument, such a different approach to flute playing, I think also applies to violin playing, though maybe not quite as much. More than just obvious droning you can do in the background, obvious rhythmic things. I think that's the same idea, where we're taking turns in this conversation, accompanying one another. Whether that accompanying is rhythmic or melody, that's part of the magic of having the conversation. We both feel very responsible for what comes out.

*KB: Chris, you just got back from New Zealand, and you spent your childhood traveling between Maryland and Halifax. Any favorite travel stories?*

CN: I think it would be more interesting to tell you our all-time worst travel story. We were playing [with the Chris Norman Ensemble] at the university in Boise [ID] one night, and the next night we had a concert on the coast near Portland [OR, 430 miles away]. This was in the winter, in early February, and there are some big mountains between Boise and Portland. So we piled into the car, all four of us, exhausted from the night before. Andy Thurston, the guitar player, was at the helm at six AM, and the rest of us put our headphones on and snoozed. Andy took the first leg and drove for five hours. I woke up and it was lunchtime, and we were in the high plains. Andy had missed the fact that he was driving east! The other reason we had left at six AM is because there was a big storm coming. So we drove for 26 hours, and still missed the concert. So put your headphones on and go to sleep at your own risk! That's the moral to the story.

*TPH: What kind of music will we be hearing at the Flute Club concert? Will there be a sampling of Irish, Scottish, and Quebecois styles?*

CN: David and I tend to gravitate towards the Scottish side of things so chances are you'll hear more of that. We'll be touching down into the 18th-century art music as well, or at least finding some handles [of familiar music] that you can grab onto.

*TPH: You both have early (pre-Baroque) music experience....*

CN: I myself have played a lot of Renaissance music—more 16th-, 17th-century rep—but David's background goes much earlier.

DG: Yes, I trump him! I was in a band

(Cont'd on page 6)

*Interview (Cont'd from page 5)*

playing medieval music back in my university time [at Indiana University's Early Music Institute] and we actually entered and won a competition. Then we recorded a record from that as well.  
 CN: I don't want to give the idea that we're always looking back. We're trying to look forward as well. I'd say that you'll hear a smattering of some original music as well. We just enjoy jamming together.

*KB: Improvisatory jamming?*

CN: Yes. The Renaissance was filled with improvisation and division. Baroque music has improvisation when it is played well, and traditional music also has improvisation. All three types of music encourage that, so I say leave the printed page wherever possible.

*TPH: Could you explain the differences between Quebecois and Cape Breton styles?*

DG: What you really need to consider are the languages of those traditions. So in Cape Breton, you're talking about the Scots-Gaelic language, and with Quebecois, of course, French. You learn a lot about how to play and how to feel by how the speakers speak. Of course, to really know it best, you should be fluent. For example, what I mean about these languages: I'll say one tiny little example in rhythm that is just one of countless things. In French, there are not a lot of DA-dum kind of rhythms, they're just all even. Therefore, you often get bars of five beats, and then you just go right on through because it reflects partly how they speak. And likewise, in the Scots-Gaelic, there's a lot of [somewhat guttural] Ha, Ha, not only the rhythm. But also the YAA-Dum that is so strong. They call that the "Scots snap."

*TPH: What instruments will you be using at the concert?*

CN: We are going to be playing an array of instruments—a spectrum of simple system flutes: a copy of an eight-keyed Rudall Rose flute, probably a flute in F that I made myself, an alto simple system flute (like a flute d'amour), and, yes, Scottish small pipes.

DG: We found that the Baroque violin matches better with the wooden flute than a modern violin. I'll be playing Baroque violin and an octave violin, which is an octave lower than the present-day violin.

*KB: What's the difference between a*

*Baroque violin and a modern violin?*

DG: When the Baroque violin changed to the current system, the neck was bent backwards, which means that the whole violin has more tension. As it becomes more tense, you have to put bigger pieces of wood on there, and you make the violin into a more powerful, more tension-filled instrument. You need to change the bow, make it longer, you need to control the sound to make a more palatable tone. With Baroque violin, instead of controlling the sound, you just throw the bow at the thing. It's a lot more risk-taking than the modern violin. The Baroque is more attached to the [human] body.



CN: The flute underwent a lot of similar changes. They're seeking more volume to stack up with thicker and thicker orchestrations, so you just find that whereas the modern flute has a completely different profile in terms of the overtones that are coming out of it. The modern flute has more of the fundamental pitch, whereas the simple-system flute has a huskier, mossier tone and a lot more overtones. To my ear, the simple-system flute is a little more colorful.

*TPH: What should the audience be listening for at your concert?*

CN: What we're doing—playing concerts as a duo—is a little scary because we're two treble melody instruments, and we're attempting to engage a 21st-century audience with something that's compelling. It's not a sound that you

typically hear. So I think something to listen for is the quality of the conversation that's going on between us and the quality of the instruments themselves—their really interesting, colorful voices and [overtones]. We're acutely aware of the fact that the quality of musical conversation which has to be especially high given all the limitations that we've got.

DG: Also, it's pretty obvious that you can hear a lot more detail of what each of us is doing. These instruments, as I mentioned before, have very good, subtle details, subtle shifts of color, timbre, intensity, articulations, that the modern violin just cannot do. And in a more intimate setting, you can really hone in more on those subtle shifts, subtle details of articulations and timbre and intensity.

*TPH: Any technical music terms that would help the audience understand the concert?*

DG: In Cape Breton music, the way we put together sets of tunes is by key. They talk about playing some sets of tunes on A or on G or on E $\flat$ ; they don't say in A or in G or in E $\flat$  or whatever. In British Columbia, they stay at home on A or D or G [through a set of tunes.] Then they play each tune twice, which is a total of about 35 seconds, and that is how they tell their story through music, to follow the tune they're playing. It would all have the same home note. Even within tunes in A major there are different subsets of modes; what I call the one to six majors. Many of the cadences end on the sixth scale degree, the relative minor. There is very little in minor keys in Cape Breton music; these tunes sound almost the same until they take a little left turn [away from a central place. The] general public has to trust us and say, well okay, I'm going to stay here with you guys.

*TPH: So the message for the untrained ear is, "Bring a little patience, stay with me"?*

DG: Because of the nature of what we are playing, we have found that people [listen more closely and can] identify more details that are compelling, which is preferred to trying to "spoon feed" music to people who might not know that language.

CN: I might add a broader umbrella observation. Whether you're talking flute making, or flute playing, [all of us] are in the communication business. So much in our world now is all about who's loudest? Let's remember as communicators that talking loudly is not always the best way to communicate. Lots of times having your listener want

to lean forward into the conversation is a much more effective strategy. I think that's an overarching philosophy. Less is more, and color and subtlety are key.

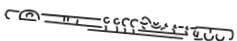
*TPH: Any final advice for the audience so that they can appreciate what you will be doing onstage?*

*CN: Don't come to be impressed. Come to have fun and go on a journey.*

*DG: Listen for the magic in between the notes because that's where it exists in a lot of what we do.*

**Kate Bowling** teaches elementary general music at Bedford-Stuyvesant New Beginnings Charter School and adult beginner tin whistle lessons at the Irish Arts Center. She is a member of the Washington Square Harp and Shamrock Orchestra, an NYU-based Irish traditional music group.

**Terence P. Hannigan** is a counseling psychologist and director of Manhattan College's Counseling Center and Health Services. He is a member of Jayn Rosenfeld's flute workshop and a student of the Irish language.



## NYFC ENSEMBLES PROGRAM

## UPDATE

by Mary-Ann Tu

To ring in the holiday season, the New York Flute Club Ensemble performed a medley of Christmas and Jewish music for the seniors residing at the Atria on the Upper West Side. The December 14th event was a wonderful experience for performers and audience alike, especially when the performance turned into a sing-along with audience participation.

The repertoire consisted of an assortment of easy reading pieces: "Holiday Songs From Around the World," arranged by William Ryden, a lifelong resident of Forest Hills, NY; "Jewish Music for Flexible Flute Ensemble," arranged by Phyllis Avidan Louke; "Carol of the Bells," a Ukrainian carol arranged by James Christensen; "Album of Carols," arranged by Nicholas Foster; and *Flight of the Bumble Bee*, arranged by Trudy Kane. The flexible arrangements work for any number of flutists greater than one, which is great, since I never know in advance exactly how many flutists will show up. The Foster arrangements were ordered online via ZamZamMusic.com, a London-based self-publisher. As soon as I ordered, "poof," the music landed in my in-box, just in time.

In addition to Mary-Ann Tu (behind the camera), the flutists performing in the December 14 Atria concert were, left to right, Denise Koncelik and Jay Pendley (back row); Sarah Pernick and Karen Robbins (middle row); and Sarah Chamberlin, Ri Wade, and Eddie Crawford (first row).



## New York Flute Fair 2012 THE DYNAMIC FLUTIST

Saturday, March 24, 2012

The DiMenna Center, 450 West 37th Street, New York City

**Amy Porter, Guest Artist**

The New York Flute Club is proud to present a day of inspiring concerts, workshops, exhibits, and the annual Young Artist Competition, headlined by guest artist **Amy Porter**, internationally acclaimed as a soloist for her exuberant artistry and exciting performances and professor of flute at the University of Michigan. She will present a recital and a special masterclass entitled "The Anatomy of Sound." This year's Flute Fair chair is **Kaoru Hinata** (kaoruhin@gmail.com). For updates and details, please check our website ([www.nyfluteclub.org](http://www.nyfluteclub.org)) and click on the Flute Fair page.

### Amy Porter Masterclass

Interested flutists of all ages who would like to participate in Amy Porter's Flute Fair masterclass should submit a CD including two contrasting pieces or movements by February 27 to Jeanne Wilson (2600 Netherland Avenue, Apt. 425, Riverdale, NY 10463).

### Attention all Flute Ensemble Teachers!

Please contact Stefani Starin (Starin@newband.org) by February 18 if you are interested in having your student ensemble perform at the Flute Fair in the Student Ensemble Showcase Concert at 2:15 pm. Any ensemble of three or more students (up to age 18) is eligible. Maximum 10 minutes for each group.

### Young Artist Competition

Competition coordinator: Patricia Zuber (zuber.flute@verizon.net).

The preliminary auditions will be held in the morning at the Fair, with the final round in the afternoon. The winners will perform at Baruch Performing Arts Center on April 22, 2012. Flutists ages 18 to 27 are eligible.

The required repertoire is the first movement of Aaron Copland's Duo, to be played from memory, plus another piece of your choice. It is not required to play the piece of your choice from memory. Visit [www.nyfluteclub.org](http://www.nyfluteclub.org) for details and application.



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



## January 22, 2012 concert

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

Chris Norman, Celtic flute

### 92<sup>nd</sup> Season 2011 - 2012 Concerts

**October 16, 2011** • Sunday, 5:30 pm  
CAROL WINCENC, flute, & Kenneth Cooper,  
harpichord

**November 20, 2011** • Sunday, 5:30 pm  
Flutronix! with special guest Greg Pattillo

**December 18, 2011** • Sunday, 5:30 pm  
DEMARRE MCGILL, Seattle Symphony

**January 22, 2012** • Sunday, 5:30 pm  
CHRIS NORMAN, Celtic flute

**February 26, 2012** • Sunday, 5:30 pm  
MARON KHOURY, Metropolitan Opera  
Orchestra

**March 24, 2012** • Saturday, all day  
Flute Fair, guest artist Amy Porter  
(DiMenna Center)

**April 22, 2012** • Sunday, 5:30 pm  
NYFC Competition Winners Concert

**May 12, 2012** • Saturday, 2:30 pm  
Annual Meeting & Ensemble Concert  
(Bloomingdale School of Music)

*All regular concerts will take place 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, students and seniors \$10, 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 and Happy New Year!** Our January concert will feature Chris Norman on flutes and his longtime collaborator David Greenberg on violin. Interviewers Kate Bowling and Terry Hannigan chatted with the duo about their wildly successful Boxwood Festival, the dance patterns underlying the folk and classical music they play, and their dream recording projects. Most interesting to me: learning about Chris's forays into flute making and hearing (via e-mail after the interview) from Robert Bigio, the British flute maker who supplied the front page photo, how lucky we are to have these artists with us at the Flute Club this month. And don't miss their pre-concert mini-workshop for students of all ages (4:15 pm).

In this month's "From the President," John McMurtery tells us something about a relatively new development in music education and testing standards that should be especially interesting to adult amateurs and their teachers: the Carnegie Hall Royal Conservatory Achievement Program. I'm hoping that we'll get to hear more about the program in a future newsletter issue—anyone interested in providing a personalized report from the point of view of a student participant, please let me know.

Plans for Flute Fair 2012 are shaping up; Flute Fair Chair Kaoru Hinata has some information for us on p. 7. And it looks like the Club's Ensemble Program concert last month was a great success (see Mary-Ann Tu's update and photo on the same page).

Tia Roper, a flute teacher at the Bloomingdale School of Music with experience coaching InterSchool Orchestra flutists, is this month's profile subject. I am sorry to have missed her recent performance of Phillip Bimstein's *Cats in the Kitchen* for flute, oboe, and recorded meows and pot clanks. But, wanting to learn more about this piece, I did an Internet search on the composer and learned from his website ([www.bimstein.com](http://www.bimstein.com)) that he is a former two-term mayor of Springdale, Utah. Not exactly a typical side career for a composer!

Anyway, all for now. See you soon.

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