



The New York Flute Club

NEWSLETTER

March 2012

Amy Porter and “The Anatomy of Sound”

Interview by Wendy Stern



When I was a master's student at Juilliard in the early '80s I received a phone call from my former teacher, Deborah Carter, who raved about a star student and asked if this student, Amy Porter, could please stay with me for her Juilliard audition. Upon meeting Amy and hearing her play (she practiced just about nonstop for the three days she was in my apartment), I knew she was a major talent. I have followed her career with interest and awe as she won both national and international competitions, became principal flute at the Atlanta Symphony, established herself as an international recitalist and concerto soloist, and, most recently, earned awards for teaching and scholarship as a professor of flute at the University of Michigan. Amy and I conversed via email during the first weeks of February 2012.

WENDY STERN: The week of March 24, 2012 is certainly a busy one for you...not only are you the guest artist at the NY Flute Fair, you will also be the soloist in the NY premiere of Michael Daugherty's Trail of Tears with the American Composers Orchestra at Zankel Hall. How did this concerto [whose title refers to a particularly brutal forced relocation of Native Americans in the late 1830s] come to be written for you?

AMY PORTER: Michael Daugherty [a faculty colleague at the University of Michigan's School of Music] had mentioned to me for many years that he would like to write a flute concerto for me. He is booked many years in advance as a composer and it took about seven years before he became available for the commission [which was sponsored by a consortium he helped put together]. When Michael composes, he works with instrumentalists to write idiomatically for each instrument. We worked

together for two years, listening and playing and understanding the fine line we were walking with American history. He held several reading sessions with a U of M student orchestra to make sure the score was perfect in every

(Cont'd on page 4)

In Concert

Amy Porter, flute

Linda Mark, piano

Saturday, **March 24, 2012**, 5:30 pm

*The DiMenna Center, 450 West 37th Street, New York, NY
(between 9th and 10th Avenues)*

Sonata for flute and piano, H. 306	Bohuslav Martinu (1890-1959)
Sinfonische Kanzone	Sigfrid Karg-Elert (1877-1933)
Undercurrents for solo flute	David Sampson (b. 1951)
Prelude from Suite No. 5 in C minor	J.S. Bach (1685-1750)
Tango Fantasia	Jacob Gade (1879-1963)

Program subject to change

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2011–2012

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Past, Present, Future

by John McMurtery



From the President

February and March are always busy months for the NYFC as we put the finishing touches on planning our annual Flute Fair. Between to-do list items, it can be helpful to reflect on some wonderful experiences we've had as audience members at flute events. Recalling the moments that inspired our past can aid us in pushing through our present task lists, and allow us to envision a future where such moments can be created anew. In that spirit, I'd like to share a few highlights from events I've attended over the years.

On March 2, 1987, a family friend was able to get me a ticket to hear my hometown orchestra, the Spokane Symphony, for the first time. That evening, Jean-Pierre Rampal performed the Khachaturian Flute Concerto. Barely 12 years old, I did not know the work, but was awestruck by

his extraordinary technique and golden tone. I had only been playing the flute for a few months—what a revelation that a flute could sound like that! What I remember most about that event was Rampal's encore, Gluck's *Dance of the Blessed Spirits*. During this piece the audience was completely spellbound by his masterful playing. At the end, absolute silence reigned in the hall as the final note faded imperceptibly into oblivion. Almost exactly 25 years later, I remember that moment as a very real demonstration of music's power to transport us into other realms of experience. It became the basis for my desire to become a professional musician.

The first NFA convention I attended was in New York in 1996. It also happened to be my first trip to the Big Apple, but I didn't see much of it that weekend. Attending events and interviewing competition participants and judges for an undergraduate research project kept me awake for nearly four days straight. I didn't want to rest because I was so excited about hearing some of the world's most renowned flutists and meeting many of them in person. I was particularly impressed with an evening gala performance of the Fauré Sonata and the Dutilleux Sonatine by a young Emmanuel Pahud, who had become the Berlin Philharmonic's principal flutist three years earlier. Hearing Pahud's total command of the flute inspired me to practice even harder when I returned to school the following year.

I moved to the East Coast and attended the NY Flute Fair for the first time in 1998. Julius Baker was the guest of honor at that event, so the afternoon recital featured some of his former students who had forged successful careers. The variety of repertoire and dynamic performances by everyone involved created a memorable concert. I particularly remember Bart Feller's poignant rendition of Ravel's *Pièce en forme de Habanera*. Some flutists will be surprised to learn that the original version was for bass voice and piano. To this day I have a difficult time envisioning that little vignette without the crystalline upper notes of the flute.

As an attendee of many NY fairs since then, I've always been impressed with the level of talent and energy the flute community contributes, from performers, clinicians, and judges, to organizers, volunteers, and exhibitors. Before I joined the NYFC board, I had no conception of the amount of work involved in putting on such a huge event. Our board members and other volunteers work extremely hard, starting months in advance. This year we are very fortunate to have Kaoru Hinata as our program chair. She has lined up a first-rate list of events in a space that is new to us, the DiMenna Center for Classical Music. DiMenna is home to the Orchestra of St. Luke's, and many other large ensembles utilize its rehearsal spaces.

I am excited to welcome our talented guest artist, Amy Porter. Those who have attended her annual Anatomy of Sound workshops in Michigan give rave reviews about the depth and variety of information they contain. I am very much looking forward to her masterclass and recital, as well as the other workshops, concerts, and activities. We hope you will join us for an exciting day of music.

Member Profile

Denise R.
Koncelik

NYFC member
since 2010



Employment: Piccolo/third flute and pianist with the Wichita Falls (TX) Symphony Orchestra (since 2002); freelance AFM flutist and piano accompanist in New York. Previously a teacher of flute, composition, and voice at Midwestern State University (in Wichita Falls, 1998-2010) and of woodwind methods, piano, and flute at Texas Woman's University (2000-2002).

A recent recital/performance: A spring 2011 concert with the three-flute Sterling Trio for the Criterion Club of Wichita Falls that included three of her own arrangements. Coming up soon: an April 19 gig at Symphony Space playing flute and accordion with the winners of the Opera Singers Initiative.

Career highlight(s): As a pianist: putting herself through college accompanying vocalists, instrumentalists, and ballet dancers (including a few Joffrey Ballet masterclasses in 1983). As an arranger: completing Vol. I of her own (self-published) edition of Theobald Boehm's arrangements for alto flute and piano, procured from the Dayton C. Miller collection at the Library of Congress, and seeing her flute choir arrangement of a Schubert string quartet movement performed at the Texas Flute Society (where she also directed the junior high school flute choir). As a flutist: playing under the batons of Frederick Fennell, Col. John Bourgeois, Richard Boldrey, Fred Waring, Robert Shaw, and Eph Ely; performing *Shapeshifter*, a piece for flute and piano written for her by Elaine Ross, for Michel Debost (2004, in Denton, TX); co-writing and performing a cabaret act with Broadway actress Susan Mansur (2007, in multiple North Texas venues); playing the penny whistle in performance with Ricky Skaggs (2009, with the Wichita Falls Symphony Orchestra). As an NFA stalwart: playing bass flute with the Profes-

sional Flute Choir at multiple NFA conventions and being a judge for the NFA newly published music competition.

Current flute: A Haynes flute (Deveau scale A=442, played with a gold riser Drelinger Max headjoint); a Powell piccolo (kingwood with rose gold keys and pro-filed headjoint), a Gemeinhardt E \flat flute, Yamaha alto and bass flutes (both brass), an Aulos baroque flute, plus various folk flutes, penny whistles, native American flutes, dizis, recorders, and fifes.

Influential flute teachers: Pamela Youngblood (as a master's student), Lisa Garner Santa (as a doctoral student), and Walfrid Kujala (in multiple masterclasses, seminars, and private lessons).

High school: Ames High School in Ames, IA.

Degree: BM in theory/composition with vocal concentration (Midwestern State University, 1989), MM in flute pedagogy with piano minor (Texas Woman's University, 2001), DMA in flute performance with composition minor (Texas Tech University, 2004).

Most notable and/or personally satisfying accomplishment(s): Playing the fourth woodwind book at sight for a professional performance of *West Side Story* (doubling on piccolo, flute, B \flat clarinet and tenor sax). Fulfilling her dream of moving to and living in Brooklyn!

Favorite practice routines: Extended scales, arpeggios, chord progressions, Maquarre, Reichert, and sight-reading.

Other interests: Driving her 2002 V8 T-Bird convertible (and remembering her classic car collection, which once had three vintage Cadillacs). She and husband Joe enjoy travel, concerts, opera, theater, and ballet, and share their home with two retired therapy dogs.

Advice for NYFC members: Practice doesn't make perfect, practice makes permanent. Playing errors is practice, but not intelligent practice. Use your limited rehearsal time to work on the bits that need improvement rather than the parts you can already play. And remember, the audience wants you to play well.

FLUTE HAPPENINGS

MARCH '12

Mar 2 Friday 7:00 pm

Women's Work will present Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, Donald Mokrynski, clarinet, and Ron Levy, piano. Program to include three works commissioned by PV: Melinda Wagner's *Thumbnail Moon*, Gwyneth Walker's *Full Circle*, and Amanda Harberg's *Birding in the Palisades*.

- Steve and Marie Sgouros Theatre of the Players Theatre, 115 MacDougal Street, NYC.
- Admission: \$15 general; \$10 students/seniors. • Info, contact Women's Work at 516-586-3433 or visit their page at www.fracturedatlas.org.

Mar 4 Sunday 2:00 pm - 3:30 pm

The Palisades Virtuosi with **MARGARET SWINCHOSKI**, flute, in the program of March 2.

- Mahwah Public Library, 100 Ridge Road, Mahwah, NJ. • Admission is free. • Info, visit www.mahwahlibrary.org.

Mar 24 Saturday 7:30 pm

Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, perform "PV Goes to the Zoo," a program featuring *Sesame Street*'s Bob McGrath, the mainland premiere of a newly commissioned work by Hawaiian composer Donald Reid Womack, Saint-Saëns' iconic *Carnival of the Animals*, and other works devoted to fin, fur, and feather.

- Unitarian Society of Ridgewood, 113 Cottage Place, Ridgewood, NJ. • Admission: \$20 general; \$15 students/seniors. • Info, visit www.palisadesvirtuosi.org.

Mar 24 Saturday 7:30 pm

A CD celebration party and performance featuring selections from the newly released *A Tune For America; a Native American-Jazz Tribute*. **PAM SKLAR** on flute and bass flute, with colleagues on English horn, cello, bass, drums, and guitar.

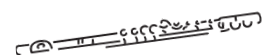
- Performing Arts Center/PAC House Theater, 311 Huguenot Street, New Rochelle, NY.
- Admission: \$15 at the door or \$10 at www.SmartTix.com. • Info, email Eric@incomingtideentertainment.com or call 914-740-5437.

APRIL '12

Apr 1 Sunday 2:00 pm - 5:00 pm

Classical-modern flutist and composer **ROBERT DICK** will present a masterclass on color and control, and/or circular breathing, and/or the music of Robert Dick.

- Studios 353, 353 West 48th Street (between 8th and 9th Avenues), 2nd floor, NYC.
- Admission: \$65 performers, \$25 auditors.
- Info, email maryann.tu@gmail.com.



Interview (Cont'd from page 1)

way. It was important to both of us to have a beautiful and mournful piece at the same time without sounding [like a] cliché. Michael composed an amazing and unforgettable piece that, so far on my tour, has been met with high approval from the Cherokee and Chickasaw Nations. I think it's one of his best works and I am honored to be the muse.

WS: You have been so active in expanding the existing repertoire for flute...at your gala flute fair recital, you will be playing another work written for you, by David Sampson. Could you tell us about Undercurrents?

AP: David Sampson is a dear friend from my freelance days in NJ and NY. A few years ago he mentioned that he would like to write a piece for me.

WS: Was this also done collaboratively?

AP: No, *Undercurrents* was written

without any input from me. David sent it to me in 2008 and I was able to learn it and program it on my travels the following year. I have played it ever since. It is a wonderful, virtuosic piece for solo flute that has a "theme and variations" motif, and I am so happy to play it for his local flute-playing audience. He is such a popular composer for brass players, so I am excited he finally wrote for solo flute!

I began wanting to fight for classical music and the only way I knew how was by teaching the next generation. As my teaching evolved, many, many ideas came flowing out of me and I felt I had to make them into reality.

WS: Amy, I was so fortunate to attend your masterclass at the 2010 NFA convention in Anaheim...you were so connected with each student and your comments reflected many lenses of observation— physical, visual, aural, and personal—all enabling the student to connect with at least one point to create a pathway to more understanding of the intricacies of their piece and the performance process. You obviously are a dedicated, thorough, and inspired teacher. Can you tell us how some of your pedagogy ideas and ideals have evolved?

AP: I began to develop a seriously strong commitment to teaching when I joined the Atlanta Symphony. When I would teach my private students, I would be invigorated and energized, and felt like it was effortless to connect with people through a personal dynamic. I began enjoying discussing all genres of music, not just orchestral music. I began wanting to fight for classical music and the only way I knew how was by teaching the next

generation. As my teaching evolved, many, many ideas came flowing out of me and I felt I had to make them into reality. For instance, when I came to U of M and began teaching the Karg-Elert caprices, I found myself saying the same thing over and over again. My DVD idea came to fruition because I didn't want to repeat myself for the rest of my life!

WS: How and when did you decide to go to U of M? What were the biggest influences in your teaching process?

AP: I was asked to audition for the position at U of M in 1999, after a friend recommended I audition. U of M had been looking for the right teacher and had a failed search. I was part of the second search. That was 13 years ago and it has flown by faster than any time in my life.

WS: In 2006, you were the recipient of the Henry Russel Award from the U of M for distinguished scholarship and conspicuous ability as a teacher...did you ever imagine you would be so honored as a teacher when you were the principal flutist of the Atlanta symphony?

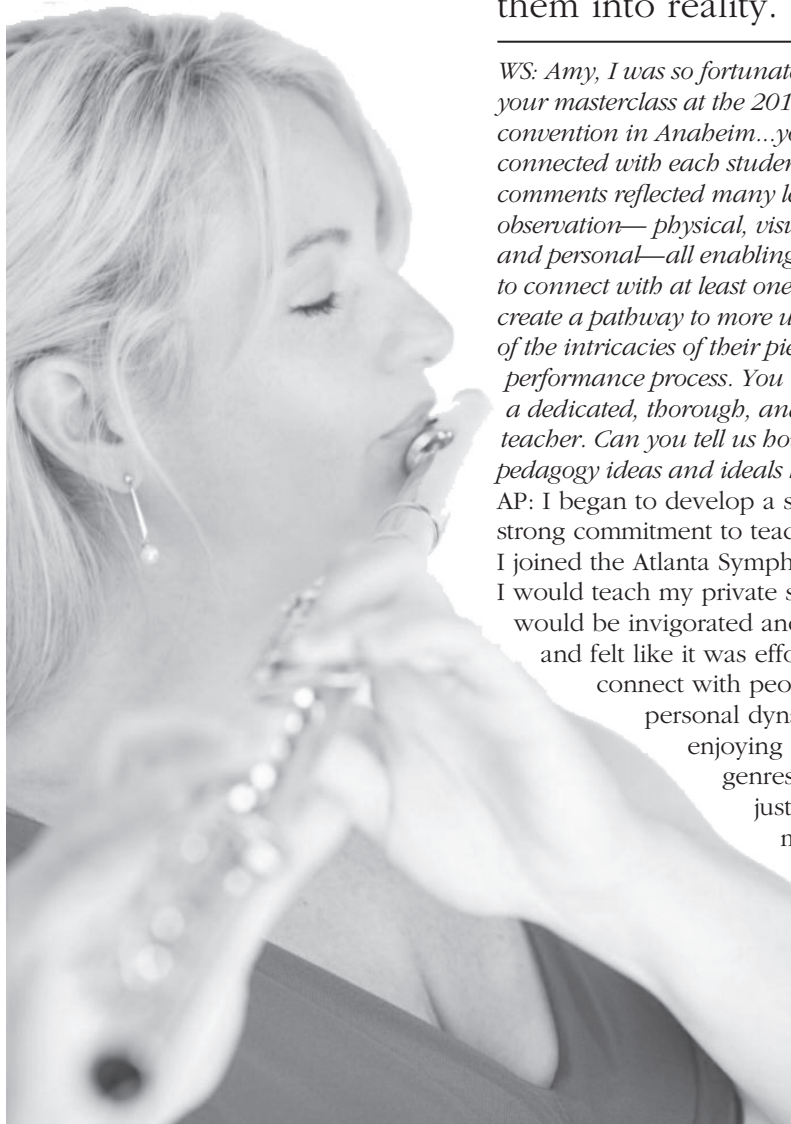
AP: I never thought I would be in a major symphony. I never thought I would be a professor, not to mention a full professor with honors at the greatest university in the country.

WS: What were the biggest influences in your teaching process?

AP: When I arrived at U of M, I used my lessons with Deborah Carter Smith, Samuel Baron, and Jeanne Baxtresser as models for lessons, topics, teaching style, and behavior. I couldn't have had better role models.

WS: Your Flute Fair masterclass is entitled "The Anatomy of Sound." This is the same title as your annual workshop for flutists at U of M...how did you come up with this fantastic title and what are some of the unique characteristics of this class?

AP: I was teaching one day in 2000 and was trying to explain what it was that I did to find my own personal sound. I said to the student, "Playing the flute with your own sound has to begin with seeing who you are, and knowing you CAN make a sound from what's already inside you. It's ... the anatomy. Of sound." After meeting Jerry Schwiebert [a movement therapist on the U of M faculty] my workshop was born. We offer an opportunity for adult flutists of



all ages to participate in master classes, and join in-depth discussions about the study of flute tone, breathing, and body awareness both in flute practice and in performance. Every age adult and performance level (student, amateur, semiprofessional, and professional) can apply but we mainly attract the adult students and teachers.

The repertoire-based workshops focus on all aspects of practicing and performing and the movement workshops feature Professor Schwiebert focusing on performance efficiency, reducing the stress and tension associated with performance, while increasing the student's capacity for expression. Laura Dwyer teaches the "yoga for flutists" class. This year is our 10th anniversary and I am happy to feature Paula Robison as my guest teacher and recitalist. It is truly my favorite time of year.

Playing the flute with your own sound has to begin with seeing who you are, and knowing you CAN make a sound from what's already inside you. It's ... the anatomy. Of sound.

WS: Do you teach beginners as well?

AP: No!

WS: How did your DVD *The ABC's of Flute come about?*

AP: I was asked by Larry Clark, the editor-in-chief of Carl Fischer, to please write a script for the flute—they already had an *ABC's of Violin*. He had seen my previous DVDs.

WS: And from your description of "The Anatomy of Sound" workshop, it seems you enjoy teaching adults, as well...do you have a preference?

AP: I enjoy teaching adults because they can look to the experiences in their life and understand how music and life relate. [See sidebar by Cheryl Brinn.—Ed.]

WS: When you perform, you project a sense of "oneness" with your instrument as well as amazing endurance. Please

share your feelings about physical awareness as well as musical awareness for your own playing as well as that of your students.

AP: I have been deeply affected by all the movement lessons and yoga practices that I have been taught through the years. I am not an expert in these areas, so I hire the experts to work alongside me. This path I teach is simply one that I have taken and it has worked. I am not injured, I hope never to be injured, and I take a preventative and holistic approach to playing the flute.

WS: Upon visiting your web page (www.amyporter.com) I learned that your parents said you sang before you spoke! Did you always want to be a musician? How did you start?

AP: Yes. I always wanted to be a flutist. The flute was introduced to me during an in-school demonstration. I looked at the flute and saw all the fingers move and I was entranced. I made a sound the very first time I played on the headjoint...but I discovered the trumpet the next year and actually played both until I was 17!

WS: I had no idea! You know, I don't play the trumpet, but I buzz my lips all the time as a warm-up. I wonder how much influence playing trumpet has had in your amazing success as a flutist....

AP: A lot!! I know what it feels like to be a brass player on the flute! I understand the level of engagement the lips must have to support a wholesome sound.

WS: Growing up, were your parents supportive of your music?

AP: I grew up in Wilmington, DE, but my father drove me to Philadelphia countless times for rehearsals and to attend Philadelphia Orchestra concerts. It was their dream come true for me



Amy with her mother and father (Joan and Richard) at her first graduation from Juilliard.

to have a career in music, and they revolved their lives around it. My mother lived to be 66, dying of cancer when I was just 26 years old. Then my father passed [away] a year later at age 77. They never learned I won the job in the Atlanta Symphony. My mother used to say, "You should go play in the Boston Symphony." I would reply, "Mom—you can't just go and PLAY with the Boston Symphony!" In 1994, after winning my prize at the Kobe Competition, I played six weeks with the Boston Symphony as its principal flute. [When] I played Beethoven's Symphony No. 9 at Tanglewood, my old stomping ground, with Christopher Eschenbach, I looked up at the stars and said, "OK mom, I guess I can play with the Boston Symphony."

WS: What kinds of things do you enjoy when you are not playing or teaching?

AP: Cooking with my boyfriend Chef Michael, eating lots of food, working out, staying active, traveling, reading, playing Scrabble, doing crosswords, and taking care of my 16-month-old black lab Lillian.

WS: What kind of advice do you have for flute club members?

AP: Thank your local flute club! Get out and serve your community of flutists! These nonprofit flute clubs serve as the roots of flute playing in this country and are a resource for so many flute lovers. I have always known that if you receive great information, you must pass it along to someone else. If you

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Interview (Cont'd from page 5)

have talent you must inspire others to find theirs. Flute clubs need to stay enriched by a supportive membership and board with enthusiastic flutists who serve as leaders in the profession of music performance and music education. I am so happy that the NYFC is enriched by the leaders that are in place today. I have enjoyed working with everyone and, as a former NYFC member [two years in the mid '80s and two years in the early

'90s], I look forward to seeing old and new friends alike in March.

WS: Amy, thank you so much for talking with me.

Wendy Stern studied with Deborah Carter Smith, Amy Porter's first teacher, before coming to the Juilliard School to study with Samuel Baron and Julius Baker.

Cheryl Brinn, adult amateur, describes her flute lesson with Amy Porter

(excerpted from the October 2011 issue of the *South Carolina Flute Society Newsletter*; full text posted under the "What's new" tab at www.amyporter.com)

I still don't know what possessed me to respond to [an] email inviting South Carolina Flute Society members to schedule a private lesson with Amy Porter during her visit to Florence, SC on September 24th [2011], but I did. Life only recently allowed me to return to the practice room, but determined to study again, why not thoroughly embarrass myself by showing up for a lesson with an internationally acclaimed, award-winning flutist? Resigned to feel again the familiar scald of my scarlet "A" (for Amateur), I entered the [art] gallery [a cavernous downtown space that had previously been a furniture store], with the perfect freedom of nothing left to lose.

No sooner had I begun to answer Amy's first question, confessing my sorry lack of status as an amateur returnee, when she [leased my] worries by enthusiastically informing me, "I specialize in players like you!" As the weekend progressed, I learned that Amy Porter is personally motivated to help the nonprofessional musician improve to be of greater service in his/her local community, "so they can continue to inspire others in a medium outside their daily work," and because "they understand the personal discipline involved in their training in order to 'pay it forward.'" Give me the 65-year-old woman who wants to play a little better in church. Those are the students I love to work with," she told me. Amy's strong support of the amateur player rendered useless all my hours of [concern]. Not only did I fit in this setting, I seemed to be precisely

the type of student Amy hoped would show up that weekend.

So apart from the intimidating surveillance of a roomful of Alex Palkovich sculptures, life-size renditions of scenes human and mythological, I was unexpectedly at ease stepping into the practice space, supervised by so many stone-deaf statues. I didn't realize that I would shortly feel like a piece of modeling clay myself as Amy pressed my shoulders and limbs into the posture of a flutist. The lasting effects of her teaching began to appear in the weeks following my lesson, but the inspiration of how my body should stand began in an art gallery, before the mute witness of a crowd of beautiful sculptures. Even now, my body draws a more artful line, and as I recall the Palkovich figures, my tone deepens towards music, mixed with Amy's invisible presence in my practice room reminding me to sink my elbows and lower the shoulder, as if a muscle memory keeps reforming me into the figure I need to play a little better in church, and then some!

Although Amy hasn't thought of her teaching style in terms of sculpture, she does think that "the airstream is very much like a sculpture, molded outside the instrument into art." In the masterclass following the lessons, the students "definitely experienced the philosophy behind my workshop [Anatomy of Sound], which is to unlock your potential for expression and to understand how the body creates the sound before the air hits the lip plate."

Active as a soloist and flute instructor, Cheryl Brinn is the chair of the English department at University Christian High School in Hickory, NC, and current flute student of Lissie Okopny at Lenoir-Rhyne University.

A selected Amy Porter discography

(visit www.amyporter.com for a more complete listing)



PEDAGOGY, DVDs

- *Karg-Elert 30 Caprices for Flute Op. 107: A Study Guide with Amy Porter* (Theodore Presser)
- *Telemann 12 Fantasias for Flute without Bass: A Study Guide with Amy Porter* (Theodore Presser)
- *ABC's of Flute for the Absolute Beginner*, by Amy Porter; Larry Clark, director. (Carl Fischer/Eko Productions)

CDs

- *Passacaglia: Amy Porter, Solo Flute*. Includes music of Karg-Elert (30 Caprices and Sonata Appassionata), Miklós Rózsa (Sonata per Flauto Solo), Ernő Dohnányi (Passacaglia, Op. 48, No. 2), and Paul Hindemith (Acht Stücke für Flöte allein). (Equilibrium Records CD82, www.equilibri.com).
- *Three concerti by Bassett, Bolcom, & Daugherty*. Includes William Bolcom's Lyric Concerto for Flute and Orchestra. (Equilibrium Records CD63, www.equilibri.com).

MEMBER



ANNOUNCEMENTS

SUE ANN KAHN, flute faculty at Mannes College The New School for Music, will be presenting an intensive flute masterclass as part of the InterHarmony International Music Festival in Arcidosso, Italy from July 4 - 16. Private lessons along with classes on breathing techniques, power techniques, mastering rhythms, practicing, and mind/body performance issues. All levels and ages welcome. Application deadline is April 15th. Questions, contact Sue Ann Kahn (sueannkahn@gmail.com or 917-363-5419).

Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2012	03/08/2012	04/05/2012
May 2012	03/29/2012	04/26/2012

Alma Mater Matters...or does it?

by Gloria Yun, NYFC Student Liaison



A few months ago, I read an interesting article in *Opera News*: “School Days: Nathan Gunn Talks About Teaching the Next Generation of Singers.” In this article, baritone Nathan Gunn and faculty members from various schools across the nation address the need for a singer to have a well rounded education

instead of just clocking hours in the practice room, and argue that a university is a better environment for a musician than a conservatory.

It’s audition season, and I was reminded of this article because some of my graduating friends are off auditioning for different schools. I was interested to hear that many of them were traveling to universities instead of conservatories.

Naturally, one would think that the best place for a fledgling musician to learn his or her craft is at a music school. After all, no one studies dentistry in a school of agriculture or entomology in a school for design. But where can music students make the most of their college experience? Ultimately, the right atmosphere for learning comes from a compatibility and chemistry with the right teacher, a healthy attitude that hungers for knowledge, and plentiful chances to put your thoughts into practice.

For everyone, this ideal school is different—it could have an environment focused entirely on music or one that would allow students to explore other subjects in depth. For me, I knew that I wanted to devote every moment of my life to making music, so I started looking for schools that would let me concentrate on music and provide opportunities to help me further my musical career. At Mannes, flute students learn music history, theory, and analysis while taking private lessons, studio classes, and wind repertory class. All instrumental students play in orchestra and chamber groups spanning from Baroque Ensemble to New Music. Luckily, Mannes is also part of the New School University, so I have the best of both worlds; I’m able to have an intensive musical education and the option to take classes at the main campus in subjects that are not offered in my school, like economics, religious studies, and philosophy.

But what if I had gone to a university like Gunn and his colleagues prescribed? I decided to ask one of my friends about what it was like in the parallel universe of the university world. Sarah Wald, who will receive her BA in music this year from Columbia University, started off as an English major, but her immense interest in music led her to switch majors. An avid composer as well, she’s happy with her fill of all things musical provided in a university setting. “We have very strong composition faculty and a strong theory department,” Sarah told me. She has weekly private lessons in flute and piano, plays in the Columbia University Orchestra and its New Music Ensemble, and attends standard academic classes found in conservatory classrooms (i.e., music theory/analysis, orchestration, and music history). One shortcoming she found was the low number of student performers, and another was the lack of variety in classes that focused on different subjects in music theory. On the plus side, she encounters a more academically diverse student population day in and day out.

As much as I admire artists who graduate from top conservatories and believe in the ideals of a school devoted entirely to musical studies, I feel that a musical education shouldn’t be limited to only conservatories. “School Days” mentions that like pedigrees, music schools have undeniable refinement and power, but like a pet that comes from a more diverse gene pool, healthy artistry may come from schools other than conservatories. Perhaps even a combination of both can be the recipe for a great educational experience: current Flute Club president John McMurtery earned university degrees for his undergraduate and graduate studies (Central Washington and Rutgers Universities) and earned his DMA from a conservatory (the Juilliard School). In the end, it doesn’t really matter what your alma mater is. Music isn’t just about knowledge—it’s about conveying your feelings and emotions through notes a composer wrote, and as long as you work hard with the talents you have and believe in yourself, you can go far! Good luck to those of you who are auditioning for schools, and for the others who are not, keep up the great work!

If you have any thoughts you’d like to share about this topic, feel free to leave a comment on our Facebook page: <https://www.facebook.com/pages/New-York-Flute-Club/160149310043>.

Paid Flute Teacher Position Available

The Harmony Program is seeking a teacher for its Wednesday afternoon 3-5 pm flute class at P.S. 129 in Manhattan, starting immediately. Visit www.harmonyprogram.cuny.edu for more information about this “El-Sistema”-like program; click on “Get Involved” for requirements and on-line application (which should be sent to Anne@harmonyprogram.org).

Education and Enrichment at the NYFC

Visit the Education and Enrichment page on the NYFC website (www.nyfluteclub.org) to see photos from Chris Norman’s January 22, 2012 workshop.

Susan Lurie, coordinator
Rebecca Quigley, webmaster

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. 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) and click on the Flute Fair page.



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



March 28, 2012 New York Flute Fair

Saturday, 5:30 pm • The DiMenna Center, 450 West 37th Street (between 9th and 10th Avenues)

Amy Porter, guest artist

92nd 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.**



From the Editor

Greetings! March is Flute Fair month, and University of Michigan flutist Amy Porter will be our guest artist. Wendy Stern's interview touches on Amy's New York connections (she is a Juilliard graduate and former NYFC member), her association with Michael Daugherty's *Trail of Tears* concerto (the work was written for her and she will be performing it in NY the week of her visit and at this summer's NFA convention), and her interests in pedagogy (she has produced quite a few study guide DVDs and has made somewhat of a specialty of teaching adult amateurs). Particularly enjoyable to me was the account of North Carolina native and amateur flutist Cheryl Brinn on the effect of a recent Amy Porter lesson (see sidebar on p. 6). Thanks to Wendy for finding this on Amy's website (www.amyporter.com)

and to Cheryl for permission to publish it.

In this month's "From the President," John McMurtery reflects on the upcoming flute fair and remembers three musical events that made a big impression on him. I got that "small world" feeling when I realized that I was in attendance at two of the events he mentioned—our 1998 flute fair and the 1996 NFA convention (in NY that year); they made a big impression on me too.

Student liaison Gloria Yun discusses the age-old question facing serious music students seeking to further their education: attend a conservatory or be a music major at a liberal arts institution? She concludes that both can be good options. Most interesting to me? I got to find out where John McMurtery got all his degrees.

Denise Koncelik, a Texas flutist recently moved to Brooklyn, is this month's member profile subject. Talk about a well-rounded musician! Arranger, pianist, flutist, and editor of her own edition of Boehm's arrangements for piano and alto flute. Her advice? Practice carefully, because practice makes permanent (not necessarily perfect).

Anyway, all for now. See you soon...maybe at the Flute Fair science table?

Best regards,
Katherine Saenger (klsaenger@yahoo.com)