



The New York Flute Club

NEWSLETTER

November 2013

Gergely Ittzés: Extending the Circles

Interview by Greg Pattillo

I first met Gergely Ittzés in Manchester when he was blowing minds at the British Flute Society convention six years ago. Since then I have immensely enjoyed following him on YouTube, and was pleased to get the chance to bear him perform his commissioned work for the National Flute Association Young Artist Competition (Totem) last year in Las Vegas. So what a pleasure it was to find out that he was to be playing for the NYFC this coming November. When asked if I might be interested in running an email interview with him, I was delighted to take this opportunity to pick the mind of one of our generation's master flutists!

GREG PATTILLO: So, how did you get into the flute, and have you always had a fascination with both performing and composition? Do you consider yourself primarily a flutist, or a composer?

GERGELY ITTZÉS: It may sound a bit immodest, but I consider myself primarily a musician. To play a wind instrument was my parents' idea, since my elder brother started on the violin and they wanted me to do something else. After studying the recorder, I switched to flute because my lips were not proper for the oboe (my first teacher's actual instrument). When I decided to become a musician at age 11, it was not because of my unquenchable love of the flute, with which I was struggling a lot (and I am still), but because of an inner call to devote my life to music. But to answer the question more directly, as a musician I am first of all a flutist, then a teacher, and finally a little bit of a composer, too.

GP: Who were some notable teachers and influences on your flute playing/compositions? What about non-flutist influences?

(Cont'd on page 4)



In Concert

Gergely Ittzés, flute

Sunday, **November 10, 2013**, 5:30 pm

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

Preconcert presentation on Franz Doppler's *Fantaisie Pastorale Hongroise* at 4:00 pm.

Sonata in C Minor, BWV 1017
Sonata in E Minor, KV 304
Caprice No. 24
Sonata in G Minor
Two pieces for flute solo
Partita
Totem
Sonata

Johann Sebastian Bach (1685–1750)
Wolfgang Amadeus Mozart (1756–1791)
Nicolò Paganini (1782–1840)
Claude Debussy (1862–1918)
László Lajtha (1892–1963)
Anthony Newman (b. 1941)
Gergely Ittzés (b. 1969)
Willem Pijper (1894–1947)

Program subject to change

A reception will follow the concert.

Gergely Ittzés's appearance is made possible in part by the
Balassi Institute, Hungarian Cultural Center of New York.



IN THIS ISSUE

Gergely Ittzés: Extending the Circles <i>Interview by Greg Pattillo</i>	1
From the President: Not your Bach Inventions <i>by Wendy Stern</i>	2
Member Profile: Nicole Camacho.....	3
About Flouble <i>by Katherine Saenger</i>	6
The <i>Monotone-Silence Symphony</i> : A View from the Flute Section <i>by Kim O'Hare, Nathalie Joachim & Jessica Taskov</i>	7

Announcements

Flute Happenings.....	2
Ensemble Program Update.....	7



Follow us on twitter at @nyfluteclub

Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum.

Nicole Camacho, NYFC Publicity Chair



THE NEW YORK FLUTE CLUB INC.

2013–2014

Board of Directors

Wendy Stern, President
 Nancy Toff, First Vice President
 David Wechsler, Second Vice President
 Jeanne Wilson, Recording Secretary
 Lucille Goeres, Membership Secretary
 Nneka Landrum, Treasurer

Ardith Bondi Nicole Camacho
 Kaoru Hinata Fred Marcusa
 Karla Moe SooKyung Park
 Katherine Saenger Malcolm Spector
 Stefani Starin Patricia Zuber

Advisory Board

Jeanne Baxtresser Stefan Höskuldsson
 Harold Jones Robert Langevin
 Gerardo Levy Marya Martin
 Michael Parloff Jayn Rosenfeld
 Renee Siebert

Past Presidents

Georges Barrère.....	1920–1944
John Wummer.....	1944–1947
Milton Wittgenstein	1947–1952
Mildred Hunt Wummer.....	1952–1955
Frederick Wilkins	1955–1957
Harry H. Moskovitz.....	1957–1960
Paige Brook	1960–1963
Mildred Hunt Wummer	1963–1964
Maurice S. Rosen	1964–1967
Harry H. Moskovitz	1967–1970
Paige Brook	1970–1973
Eleanor Lawrence	1973–1976
Harold Jones	1976–1979
Eleanor Lawrence	1979–1982
Paige Brook	1982–1983
John Solum	1983–1986
Eleanor Lawrence	1986–1989
Sue Ann Kahn	1989–1992
Nancy Toff	1992–1995
Rie Schmidt	1995–1998
Patricia Spencer.....	1998–2001
Jan Vinci.....	2001–2002
Jayn Rosenfeld.....	2002–2005
David Wechsler.....	2005–2008
Nancy Toff.....	2008–2011
John McMurtery.....	2011–2012

Newsletter

Katherine Saenger, Editor
 115 Underhill Road
 Ossining, NY 10562
 914-762-8582
 klsaenger@yahoo.com

Meredith Norwood, Interim Designer
 377 South 1st St. Apt#2F
 Brooklyn, NY 11211
 205-492-8492
 merenorwood@gmail.com

www.nyfluteclub.org

Copyright © 2013 by The New York Flute Club Inc.,
 unless otherwise noted. All rights reserved.

Not your Bach Inventions

by Wendy Stern



From the
President

While viewing videos of Gergely Ittzés on YouTube in anticipation of his November NYFC concert, I came across an astounding performance of the *Carnival of Venice*, a “Duet for One” performed with two players simultaneously blowing into the opposite ends of the flute (find it with any internet search on *Carnival of Venice* and Ittzés). Convinced this was mere illusion, I queried Katherine Saenger (NYFC Newsletter editor, scientist, inventor, and NYFC Board member) about the scientific legitimacy of such a performance... did it defy the laws of physics or could it be scientifically possible? Intrigued, but unable to figure out how it was done, Kathy finally learned the secret behind this seemingly impossible feat from Greg Pattillo’s interview. As Gergely explains to Greg, the flute is blown into like a ney at one end and a flute at the other. (A ney is an ancient instrument, played by putting the mouth to one end

of the flute and blowing in a somewhat oblique direction into the tube. The air bounces off one inner side of the flute and produces the sound, somewhat like blowing over a bottle; see, for example, www.mideastweb.org/culture/ney.htm).

Kathy had recently started doing flute acoustics research in her home lab, using an artificial blower she built (mostly with a pump, a garden hose, and a lot of PVC tubing) to avoid the complications of a human player. She said that in her early days with it she felt a bit like Frankenstein trying to get a mechanical apparatus to come to life and play like a human. The apparatus is capable of playing regular notes with various tone colors as well as whistle tones. When—still searching for clues about the *Carnival of Venice*—she found Gergely Ittzés’s www.flouble.com website with its wealth of mp3 soundclips and fingerings for flute “double-stops” (see Flouble sidebar on p. 6), she decided it was time to teach “Mechmouth” (her name for the apparatus) how to do multiphonics. With the added impetus of Ittzés’s work, she started working in earnest to reproduce some of the Flouble multiphonics, using her real-time spectrum analyzer as a diagnostic. Recently, I ventured out to her lab in Ossining, New York to see the apparatus firsthand. I realized in “teaching” her artificial flute to create these sounds, Kathy had actually developed an educational tool with unlimited potential. (You will be able to see Mechmouth in action—and maybe even teach it some new tricks—at the Flute Fair on March 16.)

One of Kathy’s discoveries when creating her artificial blower was that low C was a hard note to get, just like it is for human beginners. She found her artificial blower had more success in reproducing that note with a new design for the device’s aperture (lip opening), and that a slight modification of the embouchure hole with a piece of tape could noticeably improve the tone quality. This was not surprising to me, as I know modern flute makers are constantly experimenting with different cuts of embouchure holes. What I didn’t know was that these acoustical enigmas had been around for hundreds of years. Baroque flutist Rachel Brown recently brought to our attention (in an online flutelist discussion thread about premiere orchestral performances featuring now-famous flute solos) a story from John Bailey’s dissertation. Apparently, Brahms, while conducting an 1886 performance of his Fourth Symphony, was so taken with flutist Maxmillian Schwedler’s flute solo in the fourth movement that he not only spoke to Schwedler personally, but wrote him a letter saying (in translation), “I gladly repeat here in writing that I was very pleased yesterday not only about your excellent playing, but in addition about the especially full-bodied, beautiful and powerful tone of your flute! If an invention of yours has helped you in this, then it is to be praised most warmly and to be recommended most highly.” Schwedler was playing on his “Reform flute,” an enhanced simple system instrument with a raised embouchure. (For more details, visit Rick Wilson’s www.oldflutes.com and click on “Reform flutes.”)

Gergely Ittzés will not be performing on a newly invented instrument.... He plays a Sankyo pure silver flute with a gold Seder headjoint, but he will bring at least one of his own inventions—or should I say compositions—as he will be performing *Totem* for solo flute, commissioned by the National Flute Association in 2012 and winner of its 2013 Newly-Published Music Competition in the solo flute category. Mr. Ittzés will also be presenting a workshop on the Doppler *Hungarian Pastorale Fantasie* immediately prior to the concert and will be available immediately afterwards for a “Meet and Greet” sponsored by the Hungarian Cultural Center of New York.” Hope to see you there.

Member Profile

Nicole
Camacho

NYFC member
on and off
since 2010



Employment: Flute teacher, freelance flutist/composer, director of MusicUnboxed! (a community-concert-producing organization, www.musicunboxed.org), and flutist for KK Group (a folk band led by Norwegian singer/songwriter Kjersti Kveli, www.kjerkstikveli.com).

A recent recital/performance:

Producing and playing in an October 12 MusicUnboxed! concert at Hofstra University celebrating Hispanic Heritage Month in a program featuring Nicole's own compositions for solo flute and alto flute—utilizing percussive techniques as well as singing and playing.

Career highlight(s): Founding Music Unboxed! (as an antidote to her dissatisfaction at being a freshly minted MM performance major doing only scattered gigs and private teaching here and there while working for minimum wage at a Long Island bookstore and waiting for a school system music job to open up). During that time, "I let myself dream about what I could do with my skill set and realized I could create a platform for artists and new audiences to connect." Since then, MusicUnboxed! has received its first grant (in 2013, through the Huntington Arts Council), and Nicole has been recognized with a "Make a Difference Award" from the mayor of Hempstead.

Current flute: A silver Haynes.

Influential flute teachers: In high school, Linda Wetherill; in college, Patricia Spencer ("a truly generous human being who helped me write my first bio and taught me the ins and outs of rehearsing new chamber music"); as a master's student: Patti Monson ("who gave me confidence by seeing something special in me and accepting me into a new degree program"), Jamie Baum (for improvisation), and Tara O'Connor. She's also had lessons here and there with Robert Dick, Jayn Rosenfeld, and Camilla Hoitenga (each special to her for different reasons), Steve Gorn (for bansuri), Kathy Blocki (for Kinderflute

training), and with "the very patient" Jonathon Landell (in his beginning flute repair class).

High school: Uniondale High School in Uniondale, NY.

Degrees: BS in music education (Hofstra University, 2005), MM in contemporary flute performance (in the inaugural class of the program, Manhattan School of Music, 2009).

Most notable and/or personally satisfying accomplishment(s):

As an independent flutist: being a founding member of the Cochlea Freedom Ensemble (a classical free improvisation chamber group, www.cochleaensemble.com) and establishing her Future of Flute blog (at www.facebook.com/FutureOfFlute and Twitter:@FutureOfFlute)—a place for potential audiences to meet emerging artists and for emerging artists to get advice and encouragement on producing records, shows, and projects. As a teacher: seeing the success of her Kinderflute students (including a seven-year-old who now enjoys composing).

Favorite practice routines: In addition to the requisite longtones and Taffanel and Gaubert, she likes to work on the singing while playing and multiphonics exercises in Robert Dick's *Tone Development through Extended Techniques* book. She also uses babble words and movement to internalize the "energy/ feel" of the music ("I find modern dance—in the privacy of my practice room—is a fun way for me to visualize and then create the sound I love. And babble phrases (without worrying about tone or technique) to help keep the energy in my sound.").

Other interests: Maintaining her website (visit www.nicolecamacho.com for a look at her latest compositions and videos), and talking and interacting with new people.

Advice for NYFC members: Words from her two arts/media business/strategy coaches: "Don't wait around to be discovered, discover yourself instead" (from Jade Simmons at JadeMedia.org) and "Instead of asking yourself 'Why is this so difficult?', turn the question around and ask, 'How can I make this easier?'" (from Renita Kalhorn at stepupyourgamenow.com). Both recommend focusing on being the best YOU, rather than trying to be the best musician in the world.

FLUTE HAPPENINGS

November '13

Nov 7 Thursday 2:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform a program of acoustic and electronic music including works by Schubert, Copland, and Françaix. Center for the Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info, call 718-859-8649.

Nov 9 Saturday 1:00 to 4:00 pm

ROBERT DICK Flute Workshop: From BREATH to TONE to PHRASING in classical and contemporary repertoire. Studios 353, 353 West 48th Street, NYC. • Admission: \$40. • Info, visit masterclassesNYC.com.

Nov 9 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of November 7. Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors. • Info and ticket reservations, call 718-859-8649.

Nov 16 Saturday 2:00 to 5:00 pm

Flute Masterclass with **NICOLAS DUCHAMP**: Style & Sonority. Studios 353, 353 West 48th Street, NYC. • Admission: \$100 performer, \$35 auditor. • Info, visit masterclassesNYC.com.

Nov 19 Tuesday 7:30 and 9:30 pm

A performance by the **JAMIE BAUM** Septet and guests to celebrate the release of her new Sunnyside Records CD, *In This Life*. The Jazz Standard, 116 East 27th Street (at Park Avenue), NYC. • Admission: call 212-576-2232 or visit jazzstandard.net for ticket info.

Nov 19 Tuesday 8:00 pm

The Art of French Flute: **NICOLAS DUCHAMP** will perform music of Franck, Debussy, Poulenc, and Gaubert. Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$30 and \$45 general, \$15 students. • Info, visit www.kaufmanmusiccenter.org.

Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2013	10/31/2013	11/29/2013
January 2014	11/28/2013	12/27/2013
February 2014	12/19/2013	01/17/2014
March 2014	01/30/2014	02/28/2014
April 2014	03/13/2014	04/11/2014
May 2014	03/27/2014	04/25/2014

Interview (Cont'd from page 1)

GI: The first name I have to mention is the flutist ideal of my youth, István Matuz, also a Hungarian flutist who has composed experimental works for himself. He is mostly known for his knowledge about the acoustics of the flute and his experiments in extended techniques, but his performances of Bach or romantic music could be superbly spiritual as well. (If you want to hear something really special you should order the CD *Matuz 60* at fontrademusic.hu. This is a selection from his legendary live performances. If you try not to listen to him with preconceived notions about what a flute should sound like, you will understand that he is far beyond this poor instrument. I have never been István's official student but followed him and learned from him everything I could.)

I was lucky enough to meet and have masterclasses with Aurèle Nicolet who guided me from a more classical, still not conventional, point of view. He helped me a lot with developing my sound technique and improving my musical culture. I also had four very intense years with the world famous Hungarian composer György Kurtág (a legendary chamber music teacher as well), who taught at the Liszt Academy while I was there. I learned that no note may be played without intention and emotional intensity. However, it is Ferenc Rados, the pianist and chamber music teacher, who I consider my real master in music. His musical vision is one of the deepest and most incorrupt I have ever encountered, where I use the word incorrupt to mean not determined by any habit, taste, convention, or instrumental comfort. Almost everyone on the Hungarian music scene who counts has studied with him and Kurtág. These old masters preserve something from the great Hungarian tradition, starting with Liszt, Dohnányi, Bartók, Leó Weiner; the great conductors like Reiner, Ormandy, Szell, and others;

string players like Flesch, Szigeti, Starker, and many more; and, of course, a lot of great pianists. Still, Rados is very much up-to-date, too. I learned from him for the first time to see early music from a historical point of view.

GP: Tell us more about your program for the upcoming concert here in NYC. What can we expect?

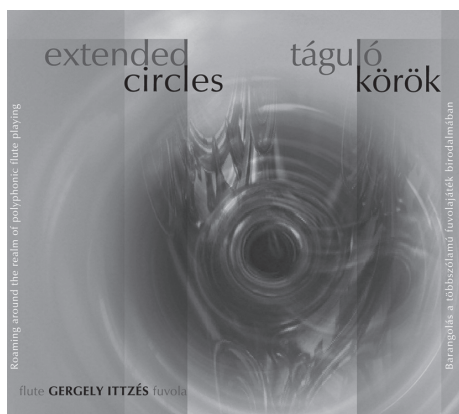
GI: I like constructing my concert programs with a certain clear conception. The guidelines are chronology, showing as much of my musical and instrumental skills as possible, and to introduce lesser known works to the public. I find the generally-played flute repertoire very narrow. I know that we don't have many masterpieces but there are a lot of works which are at least as interesting as the ones which became popular. It is the ones of this type that I try to smuggle into our programs. Some of them are real masterpieces. Many others are just enjoyable music, but at least fresh for our ears. Since, of course, I also prefer masterworks and I have a special attraction to violin, I love playing violin works. Anyway, when playing the flute I often just hear violin sound in my head or feel bowings while working with the air and tongue. The first half of the concert is supposed to present this idea. In addition to major violin sonatas from three different epochs, it includes a Paganini Capriccio (in a version that uses my extended technique skills). The second half starts with the Deux Pièces pour flute seule by László Lajtha. Lajtha was a Hungarian composer and ethnomusicologist whose importance rivaled that of Bartók and Kodály. Born in 1892, he composed the most imaginative, sensitive, and brilliant chamber music, combining French musical culture with the rich heritage of Hungary. It is worth getting to know his oeuvre; for us, his most important work is the fantastic Sonata en concert, a piece which should become part of our basic repertoire; in addition to this, he has composed especially attractive trios and quintets for flute, harp and strings. The concert continues with a piece composed for me by my great friend, the New York-based composer and keyboardist Anthony Newman. His Partita, an idiosyncratic neo-baroque composition, will contrast a bit with my own work *Totem*, composed for the NFA's 2012 Young Artist Competition, which applies most of the unusual sounds I cultivate. The last piece, again a sonata with piano, was written by the Dutch composer Willem Pijper in 1925. It is a unique and exciting

mixture of classic impressionism and new compositional devices like polymetry. My pianist partner will be Hiroko Sasaki from NY, another good friend whom I first met in Hungary; we played together there, and later here a few times, too, and understand each other's musicality very well.

GP: You are incredible at playing the most delicate and well-honed extended techniques, such as multiphonics and circular breathing, to name a couple. I know from personal experience how frustrating it can be to learn new skills, especially to a level where you are comfortable using them on stage. How do you go about conquering all the amazing sounds you make? Can you recommend some sort of "extended techniques" warm-up?

GI: The point is to know what is theoretically possible and to believe that we ourselves can realize it. For this, some theoretical knowledge and/or a convincing good example is necessary. Once you experience a sound for a short moment you know it is there. While trying to get it again and to stabilize it you have to keep the required result alive in your imagination and stay flexible and reactive to follow your body's intentions. (I guess, I am describing now what we have to do generally for improving no matter if it is about classical technique or new sounds.) Well, when you start playing the flute, to distinguish the lower register from the middle one is just as challenging, on a more advanced level, as selecting and maintaining two of the possible partials resulted by a weird fingering. Nicolet used to say, "The body is intelligent." He meant that it will find the way itself to realize your idea once you know exactly what you want. Of course, it is helpful, to a certain extent, to know logical tendencies and make conscious decisions. But above a certain level, things change very delicately, almost invisibly, and you feel that you control the result only with your feelings and imagination. At that point you can experience what Creation means. Probably this is the message I would like to share the most.

Since extended techniques need more refined sensations than classical sounds, learning those techniques can greatly benefit one's classical playing. Any exercise is good (overtones, double-stops, whistle tones, horn embouchure, etc.) if made with intense concentration, active but elastic muscles, and, most of all, open ears.



Ittész plays Ittész on the 2008 CD *Extended Circles*.

GP: The idea and role of the modern instrumental musician is increasingly in flux, especially thanks to the decline in traditional mediums (orchestras and the classical arts) and the rise in worldwide interconnectivity and technology (Internet and digital recording techniques). Can you give some fresh advice to those of us looking for ways to transition to a professional life in music in these modern times? As a professor yourself, have you noticed a need to teach additional skill sets beyond mastering the flute in order to succeed these days?

GI: I am afraid I am not up-to-date enough to follow these tendencies. There are two extremes in this situation. One preserves the sanctity of music, the purity of different musical languages and cultures, and may become a musical hermit; the other prefers to salvage the essence of our heritage accommodating to the new conditions. The first one cannot make much direct effect on the world; the second may, but will lose a lot of the original values. I am trying to do both at the same time which is impossible, of course, just like being conservative and liberal at once. In this situation to create new music for our days would be the best idea. The question is if we, performers, composers and audience, are up-to-date enough to feel what art could really say about and to our age. Conventions, habits, and prejudices limit our imagination; commercial and bourgeois considerations poison our sensitive and fresh spiritual activity. I know it is not very practical but I can't do more than speak about these ideas to my students if the subject pops up.

Of course, I am familiar with the digital technology. I often edit my own recordings, and I can use the computer to write music with unusual notations. However, although I consider many non-musical things as part of my teaching, I suppose this kind of technical knowledge does not belong to my subject. If I could learn these things by myself, for them it should be even easier. To speak to my students about improvisation and non-classical musical idioms would be more important. But unfortunately we don't often get that far.

GP: Will you take some time to tell us about the amazing resource you call Flouble? What is it, and how did it come about?

GI: Flouble summarizes the results of my long term work on the field of multiphonic flute playing. After I understood the principles of the flute

acoustics during the lectures held by István Matuz in the late '80s, I started to calculate the fingerings for all the double-stops, i.e., two-sound combinations, mathematically possible in the twelve-tone system. I worked on it on and off during my student years. I wanted to turn the theory to apparent practical use and to save myself and others from having to do this work again and again for each composition. The first version of my "Chart of Double-Stops" was a big printed paper with some explanation and included about 400 intervals in a system of coordinates. The digital form is based on the same idea but the data is refreshed and expanded and the software offers many more options. The most important is that you can hear the recording of each double-sound played by myself. (I speak about double-stops because two pitches of the whole spectrum are dominating but, just like in a normal sound, many other partials complete these complex acoustic phenomena. (See figure on p. 6.) Two hours of recorded video films and some other extras complete the DVD-ROM. My goal is to offer a useful device to all of those who want to discover this dimension of the flute. However, while the tool is easy to use, serious devotion and time are required to realize its full benefits.

The point is to know what is theoretically possible and to believe that we ourselves can realize it.

GP: Can you recommend some must-play works that use extended techniques, especially for those of us who want to learn more about these sounds, but don't know where to begin?

GI: Good question. There is a lack of "easy" experimental pieces. This is, first of all, because these techniques are usually demanding. And also because we flutist-composers like to compose for ourselves on the level where we are with these skills. Anyway, it is stressful to play risky modern sounds in the context of a musical piece on the stage. So, for a start, it can provide enough joy and benefit just to practice these techniques separately and improvise with them. Flouble is a good device for that. Still, there are some composers who have written directly for the beginners. Most of these warmly recommendable pieces are good for opening one's ears and

expanding one's taste. Nevertheless, the technical tasks in them don't go beyond the effective but comfortable tricks. I am planning to write simple and short studies of this educative type, but with a bit more concrete didactical intention and as a preparation for the musical languages of the recent decades. I hope to find energy and inspiration for this project in the near future.

GP: Of all the pieces you have written, which is your favorite?

GI: When a professional composer writes piece after piece, he can get away from his own works easily. After a while he might lose the contact with them completely. He also can judge his pieces more objectively from a certain distance in time. When I, a performer-composer, write a piece I have to face the problem that I probably will play it many times so if it does not really match my taste and interest I will get bored with or frustrated by it. So I really have to accept my own works again and again. I have a good relationship with most of them. They are my children and, although some are more exciting than the others, I don't want to name any of them a favorite. Time might decide if any of them will survive at all. Still, if I had to burn all of them except for one I probably would save the *Doppler Effect*, a multiphonic fantasy in the style of a romantic salon piece. This one is the most connected with tradition, but represents a modern approach, utilizes extended techniques comprehensively, has irony, and includes obvious and hidden musical gags. It is on my CD *Extended Circles* (along with six other solo works and my five "Just a Tube" etudes).

GP: And what about your "four hand on one flute" variations on Carnival of Venice seen on YouTube? It is also quite a surprising thing. How is it possible?

GI: Again, I have to mention István Matuz. About 30 years ago he played, as an encore, a Hungarian children's song in canon on one flute with his son, about eight at that time. Needless to say, the audience was shocked. Of course, I wanted to know immediately how it was possible. The idea is simple and based on acoustic knowledge. The sound wave does not propagate much beyond the last closed key so if the tube reaches longer or not, does not matter. Consequently, we can use the rest of the tube to create another independent resonating air column, we just have to leave one or two holes open between the two sections.

(Cont'd on page 6)

Interview (Cont'd from page 5)

When I decided to compose a more complicated piece for this idea I had to make a chart for myself how to share the tube without disturbing each other. The second player blows the flute in an asymmetric way just the way one plays the Arabic ney or Bulgarian kaval. Any simple tube can be made to sound in this way.

GP: Where can we find out more about what you are up to? Do you Tweet?

GI: I have my website (not always updated though): www.itzesgergely.hu. Somehow I have never felt like doing any of the social networks like Twitter or Facebook, as it is easy enough to contact and find information about me on the web with a simple search. I know this works, as it often happens that I am contacted by unknown colleagues from all around the world. Although I prefer my CD recordings, I have posted many things on YouTube, too, mostly live performances.

GP: What do you make sure is always on your iPod?

GI: Strangely enough, not much classical music. What I have with me always is mostly jazz—Chick Corea (especially with Steve Kujala on flute), saxophonist Jan Garbarek, Ralph Towner's Oregon group, for example—along with something with the amazing Indian flute player Hariprassad Chaurasia. (I prefer attending live concerts for classical music, though I often listen to it on the radio.)

GP: What else are you looking forward to doing on this visit to the US?

GI: I have been to NYC many, many times and love it. This time I'll spend about five weeks in North America, only a few days of which will be in the Big Apple, where I will appear at the Manhattan School of Music and Stony Brook. I was also asked to do a class before the NYFC concert on the music of the Doppler brothers; the idea probably came about because of my Gypsy band rendition of the *Hungarian Pastoral Fantasy* on YouTube. I want to speak a little about the social and artistic circumstances in which the Dopplers worked while staying in Hungary. It is an exciting topic which might influence the performances, too.

I will also be one of the professors substituting for Thomas Robertello at Indiana University while he is on sabbatical, visit some other universities in Iowa, Boston, and Baltimore for short

masterclasses and concerts, and possibly spend a few days in Canada, too.

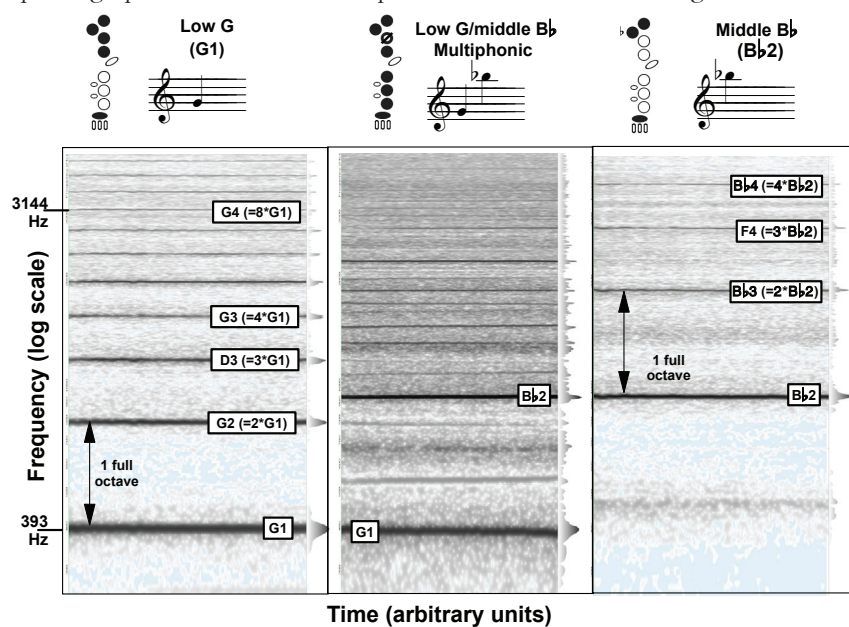
GP: Thanks so much! We are really looking forward to your NYFC pre-concert class and concert.

Greg Pattillo beatboxes on his flute, and plays full-time with the PROJECT Trio. Based in Brooklyn, NY, he has travelled the world as an educator and performer, trying to spread the joy of flute performance.

About Flouble by Katherine Saenger

Flouble (www.flouble.com) is Gergely Ittzés's electronic treatise on two-tone multiphonics. (For the back story on how I found out about it, read Wendy Stern's p. 2 "From the President.") The name Flouble (rhymes with "double") combines two words: flute and double, the latter representing the string players' term double-stop, meaning two notes at once.

After reading Leonard Garrison's *Flutist Quarterly* review posted on the Flouble site, I downloaded the free introductory version (again, from flouble.com), and then paid \$30 to get a DVD-ROM of the "deluxe" version, complete with the full complement of fingerings, mp3 sound clips, sheet music compositions, and instructional videos. As an enthusiast of spectral analysis (and sometime exhibitor of the technique at Club events), I was particularly interested taking a look at his mp3 files for the individual multiphonics. Spectrographs of three Flouble mp3 files can be seen in the figure.



Spectrographs (frequency vs. time) and fingerings for three mp3 sound files from Gergely Ittzés's Flouble: a standard low G, the low G/middle Bb multiphonic, and a standard middle Bb. The vertical bar to the right of the 3-second-long spectrographs shows the relative intensity of the spectral peaks towards the end of the time sample. The dark horizontal lines indicate frequencies that are strongly present in the sound. In the pure tones, the strong frequencies are integral multiples of the fundamental (lowest) frequency; in the multiphonic, the frequencies present include the fundamentals of the two pure flute tones as well as numerous weaker combination peaks derived from the sum and difference of the two flute tone fundamentals.

Unlike the Virtual Flute (another flute multiphonics resource, available from phys.unsw.edu.au/music), Flouble fingerings include those in which open-hole keys are closed but incompletely covered. Consequently, Flouble is able to provide fingerings for many two-tone multiphonics that are completely missing from the Virtual Flute. Flouble and Virtual Flute also differ in how selective they are in listing a fingering: Flouble limits the fingerings presented to the best one or two, whereas Virtual Flute lists them all, regardless of playability. However, it is the presence of the sound samples that makes Flouble so useful. For a player struggling to produce one of Gergely's multiphonics, there is nothing like one of the Flouble sound clips for an existence proof that the difficult is not impossible. This player (your Newsletter editor) also found spectral analysis helpful for providing a visual comparison of her real-time attempts to a reference spectrum from Gergely's mp3s—perhaps an integrated add-on to hope for in future Flouble versions!

The Monotone-Silence Symphony:

A View from the Flute Section

Yves Klein's *Monotone-Silence Symphony* had its NY premiere on September 18, 2013, at Manhattan's Madison Avenue Presbyterian Church. As reported in the *New York Times* ("A Sound, Then Silence (Try Not to Breathe)," September 18, 2013, p. C1), the work's only documented performance during the composer's lifetime (1928-1962) occurred in 1960, in a Paris art gallery. The NYFC's social media chair Nicole Camacho and Newsletter editor Katherine Saenger combined forces to find the three flutists who participated in the NY performance and get their impressions.

From Kim O'Hare

When responding to an ad on Craigslist, you never really know what, or who, you're going to get. So when the response to my ad inquiry was an invitation to be a performer in Yves Klein's *Monotone-Silence Symphony* that had just been written about in the *New York Times* ("An Artist's Symphony Will Reverberate Again," August 2, 2013, p. C22), I was incredibly excited to be part of such a momentous event.

The piece consists of a D major chord played by orchestra and chorus for a full 20 minutes, followed by 20 minutes of silence. Artist Yves Klein intended that the work have no real beginning or end, and that any attacks be imperceptible. The conductor, Roland Dahinden, requested that we not have a full rehearsal before the performance so that focus and energy would be saved.

The nearly 70-piece orchestra and chorus had three flutists—myself (Kim O'Hare), Jessica Taskov, and Nathalie Joachim. We did not circular breathe—rather, the conductor's instructions were to simply fade in and out as necessary. The biggest challenge of the entire performance was the amount of mental and physical focus

required. As time went on, the D major chord began to feel more and more foreign, and I began to appreciate the occasional measures of rest in a typical symphonic performance. The only person keeping track of time was the conductor, who had two stopwatches on his music stand. Dahinden used the energy and intensity in his eyes to keep the focus of each musician, and continued to nurture the chord through his arm motions.

The silence somehow seemed longer than the playing. Each musician came to a resting position after the chord stopped, but was completely still and continuously focused. All eyes stayed on the conductor. The audience was fully engaged and became one with the orchestra in the silence. The only sounds heard were the occasional beep from cars on Madison Avenue, or a slight shift in someone's seat. It was clear that both orchestra and audience went in and out of their own meditation.

At the end of the performance, the conductor turned to the audience, and received a standing ovation. Orchestra and audience resumed their roles as separate entities, until the next time they are given the opportunity to unite in such a beautiful, mystical way

Kim O'Hare is a freelance flutist in NY, NJ, and PA. She holds a bachelor of music degree from the College of New Jersey (studying with David DiGiacobbe) and a master of music degree from NYU (studying with Brad Garner).

From Nathalie Joachim

A long-time friend asked if I was interested in performing on this concert. Since I've always had an interest in interdisciplinary work, I was excited to participate.

There was one rehearsal prior to the performance. The conductor talked

us through the schematic of the work, but the performance was the only true run-through of the piece for the group. The conductor guided us to fill in and build upon the sound as the chord was held, and, of course, indicated the larger cues (starting, stopping, silence, etc.).

The biggest challenge was maintaining a concentrated performance level of focus while playing one note followed by silence. It was interesting to observe where my mind went, and guide it back to a centered focus—almost like a meditation practice. It would be interesting to see how that experience would change in a subsequent performance....

Nathalie Joachim is a founding member of the duo *Flutronix* (flutronix.com). She holds a bachelor's degree in flute performance from the Juilliard School (studying with Carol Wincenc) and a graduate degree in sound studies from the New School.

From Jessica Taskov

I wasn't sure how I felt about it before I started; afterwards, I thought it was amazing. Many of us agreed that the chord felt about 12 minutes long (as opposed to 20) but the silence felt like 30! The conductor "nourished" the chord (as he beautifully put it) by influencing balance with his conducting. During the silence I focused on one spot and let my mind wander. It was like meditating in front of an audience with my eyes open. We were not to move at all.

Jessica Taskov is a NY-area freelance flutist. She holds a BM degree from SUNY Purchase and a MM degree from Lynn University in Boca Raton. Her main teachers were Robert Langevin and Stephanie Mortimore.

Ensemble Program Update

by Denise Koncelik



Ensemble Program participants after the September 29 rehearsal.
Credit: Brian Klasewitz.

The New York Flute Club Ensemble Program held its first rehearsal of the season on Sunday, September 29, from 2:00 to 4:00 pm at Studios 353 on West 48th Street. Two new NY Flute Club members and ten returning members attended. Present were Nina Attar, Diana Elton, Randy Fields, Zanne Hall, Mary Lynn Hanley, Francesca Heller, Rebecca Hiess, Lauren Klasewitz, Denise Koncelik, Karen Robbins, Kathy Saenger, and Cecilia Zheng. Denise Koncelik conducted the ensemble, and Lauren Klasewitz conducted one selection.

Musical selections were varied, including an antiphonal work by Giovanni Gabrieli, three works by J.S. Bach, 14 variations on *Greensleeves*, and an arrangement of George M. Cohan's "Yankee Doodle Dandy". The next meeting will be on Sunday, November 17 from 2:00 to 4:00 pm at Studios 353, with special guest Nicolas Duchamp. The group is open to any NY Flute Club member.



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



November 10, 2013 Concert

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

94th Season 2013 - 2014 Concerts

October 13, 2013 • Sunday, 5:30 pm
RAFFAELE TREVISANI, flute

November 10, 2013 • Sunday, 5:30 pm
GERGELY ITTZÉS, flute

December 15, 2013 • Sunday, 5:30 pm
JAMIE BAUM, jazz flute

January 12, 2014 • Sunday, 5:30 pm
FLUTE FORCE (flute quartet)

February 2, 2014 • Sunday, 5:30 pm
IAN CLARKE, flute

March 16, 2014 • Sunday, all day
Flute Fair with Metropolitan Opera Flutists,
The Lighthouse

April 27, 2014 • Sunday, 5:30 pm
Competition Winners Concert

May, 2014 • Venue/date TBA
Annual Meeting & Ensemble Concert

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 \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.



From the Editor

sidebar on p. 6.

Wendy Stern's "From the President" brings our attention to some flute inventions spanning a time period from the late 1800s to the present. She starts with a look at Gergely's "Duet for One Flute" version of the *Carnival of Venice* (readers must check this out on YouTube and read the newsletter interview for an explanation); continues with an account of her lab visit to see my recently constructed artificial blower, now being taught to play some of Gergely's Flouble multiphonics on a student flute; and concludes with an historical tidbit about Brahms and Reform flutes.

The NY music scene is never short of eclectic and intriguing concerts, but October's calendar had something particularly unusual: a performance of Yves Klein's *Monotone Silence Symphony* (20 minutes of a D major chord followed by 20 minutes of silence). A report from the three flutists who participated can be found on p. 7.

Nicole Camacho, the NYFC's social media chair and a newly elected board member, is this month's member profile subject. I enjoyed learning about her community concert promoting organization MusicUnboxed! and the teachers who helped her get started in the professional music world.

Those of you who pay attention to the masthead column on p. 2 might notice that we now have an interim newsletter designer. Meredith Norwood will be taking over for the next few months while Naomi Ichikawa Healy (our designer since 2008) is out on maternity leave. Thank you Meredith!

Anyway, all for now. See you soon. Best regards,

— Katherine Saenger (klsaenger@yahoo.com)