



The New York Flute Club

NEWSLETTER

October 2013

Raffaele Trevisani: “Renaissance” Italian Flutist

Interview by Fred Marcusa

It is common for most nonmusical professionals, whose activities change with the times, to be largely self-taught. Doctors, for example, learn new procedures by watching, teaching themselves, and teaching others: “See one, do one, teach one” is their credo. Lawyers must learn at least new facts and often new law for every new case, again self-teaching. But in music, despite the reality that everyone is to some extent a self-teacher, this is rarely discussed. Raffaele Trevisani is the exception—he quite openly attributes his achievements significantly to self-teaching.

Raffaele, one of Italy’s and the world’s great flutists, began to play the flute at age 20, beginning a personal and musical “renaissance.” As he tells us below, his unconventional path began with night school group lessons at the local conservatory, supplemented by self-teaching and, almost from his first days playing the flute, being a teacher to others.

Metropolitan Opera flutist Stefán Höskuldsson, a mutual friend of Raffaele’s and mine, suggested that I try to persuade him to play a concert for the New York Flute Club. We were delighted that he agreed and I was privileged to interview him. Through email and Skype, I learned how his self-teaching contributed to his becoming who he is today, as well as lots of other interesting facts about this fascinating flutist and extraordinarily warm and gracious man.

(Cont’d on page 4)



In Concert

Raffaele Trevisani, flute

Paola Girardi, piano

Sunday, **October 13, 2013**, 5:30 pm

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

Program

Variazioni su “La Follia,” Op. 5, No. 12	Arcangelo Corelli (1653–1713)
Suite Op. 34	Charles M. Widor (1844–1937)
Gipsy Airs	Pablo de Sarasate (1844–1908)
Allegro di Concerto, Op. 71	Leonardo De Lorenzo (1875–1962)
Two pieces from Fellini’s films <i>Amarcord</i> and <i>Otto e mezzo</i>	Nino Rota (1911–1979) arr. R. Trevisani
Green Tablets – Altered States “Pasticche Verdi” <i>World premiere</i>	Alberto Colla (b. 1968)
Fantasia sull’opera “Il Trovatore” Libera trascrizione su “La Traviata” Fantasia su “Macbeth”	Giulio Briccialdi (1818–1881) Giulio Briccialdi Giulio Briccialdi

Program subject to change

Raffaele Trevisani’s appearance is made possible in part by Muramatsu America.

Masterclass with Raffaele Trevisani

Saturday, October 12, 2013, Noon to 2 pm
92nd Street Y School of Music, S251
1395 Lexington Avenue, NYC
FREE For NYFC members and students of the
92nd Street Y School of Music.
No audition necessary; to perform or audit,
contact info@nyfluteclub.org.

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2013–2014

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Smitten

by Wendy Stern



From the
President

As president of the Flute Club, I have had the chance to meet many of you and am impressed with the diverse career paths and intellectual and musical pursuits among us. What we do have in common is our love of the flute. So, I'm curious... when were you smitten? I am really fascinated by whatever fueled that initial spark—was it a general feeling that crept up over time, or was it an “aha” moment? Was it the sound of a flute, or a certain flutist, or a certain piece? During the Julius Baker tribute at the NFA convention in New Orleans this summer, Nobutaka Shimizu held up a picture of a 1965 album cover with Julie's picture on it and shared how this particular recording (made before Baker was in the Philharmonic) changed his whole conception of flute playing. A few years ago, after I congratulated Paula Robison on her beautifully-performed Chaminade Concertino, she remarked, “This is where it all started.”

This summer, the *New York Times* published essays by its critics about their cultural first crushes—the moments or works that prompted them to write about the arts—along with selected stories from readers about their own epiphanies. To my happy surprise, a flutist was included in the published reader responses to Anthony Tommasini's “It all started with a toy piano” [<http://www.nytimes.com/2013/07/18/arts/music/a-critics-ode-to-a-childhood-joy-in-classical-music.html>]. Dianne Winsor, principal flute of the Orquesta Sinfónica de Castilla y León in Valladolid, Spain, wrote about her inspiration hearing James Pappoutsakis play with the Boston Pops when she was only 10 years old. I would love to hear about your “first crush” on the flute [see Member Perspectives query on p. 7].

More often, that defining moment of inspiration occurs later in life than at just age 10. Our October recitalist, Raffaele Trevisani, didn't start playing the flute until he was 20. In Fred Marcusa's interview, Raffaele describes his initial fascination with the mechanics of the flute; the beautiful sounds produced by Jean Pierre Rampal and his own mentor, James Galway; and his focus and determination to master the flute, despite his late start on the instrument.

I don't yet know the exact “Aha” moments of our other artists of the 2013-14 season, but I am looking forward to them all. Hungarian flutist Gergely Ittész, New York-based jazz flutist Jamie Baum, the ensemble Flute Force, and internationally-acclaimed flutist/composer Ian Clarke will present the monthly concerts, and the flutists of the Metropolitan Opera Orchestra—Denis Bouriakov, Stefán Höskuldsson, Maron Khoury, and Stephanie Mortimore—will be the guest artists at the Flute Fair. And this year, as part of our new student initiative, we will also have masterclasses or workshops (free to NYFC members). Artists, dates and venues will be announced during the season (see our website, www.nyfluteclub.org).

This year we are happy to introduce the option of online renewal. On our website, members will be able to access the current year's newsletters (earlier archives are free to all), view our membership directory, edit their profiles, and list their upcoming concerts in Member Events. We are also trying to save a few trees...so this year instead of printing membership cards and tickets, we will have a list of members at the door. Each regular member is entitled to bring two guests, and those who have donated at higher levels are welcome to bring four guests. At this time, we are still planning preconcert workshops and will include details in our monthly emails. And as we will be serving light refreshments after each concert, plan on staying to see friends and colleagues, while enjoying a snack.

I look forward to seeing you at our first concert on October 13. I hope you are smitten too!

Dues Reminder for 2013-2014

If you have not yet renewed, visit the Club's website (www.nyfluteclub.org) to do it online. Alternatively, download a membership form and mail it to the NYFC (at Park West Finance Station, Box 20613, New York, NY 10025-1515). Dues (regular \$60, student/senior \$40, contributing \$90) are due **OCTOBER 1**. **New and returning members are strongly encouraged to personalize their online directory listings with photo, interests, etc..**

Member Profile

Malcolm Spector

NYFC Member since 2004



Employment: Part-time trial officer for the NYC Housing Authority (where he presides over hearings of employees accused of misconduct) and administrative law judge at NYC's Environmental Control Board (where he presides over hearings on violations of NYC building and fire codes).

A recent recital/performance: Regular concerts of Armenian music in Montreal in the 1970s and '80s with a mostly Armenian chamber orchestra on Armenian Genocide Remembrance Days (April 24) for appreciative audiences of the Armenian diaspora.

Career highlight(s): As an academic: being a professor of sociology at McGill University (1968–84) and a Fulbright scholar/teacher in Paris (1975–76) and Rotterdam (1982). As a lawyer (after coming to NYC in 1986): being a staff attorney at Legal Services for the Elderly (1994–2005), where he represented poor and disabled applicants for disability benefits. As a flutist: continuing to practice the flute and play chamber music (with groups including a woodwind quintet and a flute quartet with strings) for 50-plus years, organizing a Kuhlau "Meet and Greet" reading session at the 2013 Flute Fair, and experimenting with arrangements of Bach's *Well Tempered Clavier* for two to four woodwinds.

Current flute: A c. 1985 A=440 silver Powell, with B foot, closed holes, offset G, split E, and D# roller, bought new. He also owns a c. 1980 silver Phoenix No. 11 (one of the only 50 made by the Geoghegan Co.).

Influential flute teachers: As a child in the 1950s: Albert Tipton (then principal flute with the St. Louis Symphony), of whom Malcolm recalls, "I have no memory of what happened in those lessons except that my mother and I were mesmerized by his platinum flute." In New York: several years with Gretchen Pusch (who helped tremendously with his embouchure).

High school: Ladue Horton Watkins High School in St. Louis, MO (where he played flute and bassoon in the band).

Degrees: BA in political science and PhD in sociology (Northwestern University, 1965 and 1968); JD (New York University School of Law, 1994).

Most notable and/or personally satisfying accomplishment(s): His "pretty good run as a sociology professor, including a stint as editor of the scholarly journal *Social Problems*"; his work (after moving to NY) as a volunteer executive and in-the-field worker with the NY/NJ Trail Conference (www.nynjtc.org) and the NY/North Jersey chapter of the Appalachian Mountain Club (www.outdoors.org), where he maintained hiking trails, introduced people to the out-of-doors, and helped preserve open space from development. Most satisfying: his role as supportive spouse to "the beautiful and mysterious Nancy Ludmerer, an attorney and the author of bewitching short stories of every kind" and (he hopes) as a nurturing stepfather to her twenty-something son, Jonah.

Favorite practice routines: Taffanel and Gaubert, Nos. 1, 4, 12, and 13 ("Not all on the same day, of course!"), movements from Bach's unaccompanied sonatas and partitas for the violin and the cello.

Other interests: Sandy (the world's most affectionate, thoughtful, and snugly pet cat, a rescue from the superstorm of the same name); reading his favorite authors (William Faulkner, Henry James, and Marcel Proust), including three complete passes through *À la recherche du temps perdu*; and cooking/eating ("Two years living in Italy colors my choice of menus. Most of my work in the kitchen concentrates on fish and vegetables.").

Advice for NYFC members: Try to practice early in the day when you still have enough energy to do it right.

Flute Happenings Deadlines		
Issue	Deadline	Mail date
November 2013	09/26/2013	10/25/2013
December 2013	10/31/2013	11/29/2013
January 2014	11/28/2013	12/27/2013
February 2014	12/19/2014	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

FLUTE HAPPENINGS

SEPT '13

Sep 30 Monday 8:00 pm
CAROL WINCENC celebrates her 25th anniversary at Juilliard with a concert of Debussy's *Sonate*, with Trio Les Amies' Nancy Allen, harp, and Cynthia Phelps, viola; the world premiere of Yuko Uebayashi's *Misericordia* (with the Escher String Quartet); Schnittke's *Mozart on Mozart* for eight flutes and harp; Henze's *I Sentimenti after CPE Bach* for flute, harp, and strings; and a Daniel Paget arrangement of Neapolitan love songs (*100 Roses*).
 • Peter Jay Sharp Theater, 155 West 65th Street, NYC. • Admission is free. • Info, visit juilliard.edu.

OCT '13
Oct 11-13 Carnegie Mellon University Flute Forum presents "Achieving Your Best at School Auditions," a weekend flute forum of lectures, workshops, and masterclasses given by **JEANNE BAXTRESSER**, Alberto Almarza, and **SOO-KYUNG PARK**.
 • Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA. • Admission: \$200 for NYFC members, free for participant's teacher and parents. • Info, visit www.cmufuteforum.com.

Oct 12 Saturday 3:00 pm
 Music Unboxed: a Hispanic Heritage Month concert with soprano Rachel Cordeiro and flutist **NICOLE CAMACHO** joined by Shane Schag on piano and special student guests.
 • Monroe Lecture Center, Hofstra University, Hempstead, NY. • Admission: \$5 to \$15 suggested donation. • Info, visit www.musicunboxed.org.

Oct 12 Saturday 8:00 pm
 Palisades Virtuosi with **MARGARET SWINCHOSKI**, flute, Donald Mokrynski, clarinet, and Ron Levy, piano, present a program of new works with young artists from Montclair State University, including a PV-commissioned work by Michael Parsons. Pre-concert talk at 7:15 pm, post-concert reception.
 • Unitarian Society of Ridgewood, 113 Cottage Place, Ridgewood, NJ. • Admission: \$20 (general), \$15 (students/seniors), \$10 (under 12). • Info, visit www.palisadesvirtuosi.org.

MEMBER ANNOUNCEMENTS

Greenwich House Flute Workshop in its 10th year (or so): Eight Wednesday evenings starting October 9. Flute ensembles and playing tips, coached by **JAYN ROSENFELD**. Registration: Margaret Cramer, 212-242-4770; info, contact Jayn at 212-633-6260 or jaynrosenfeld@gmail.com.

NYFC Facebook NYFC Twitter
 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 Social Media Chair

Interview (Cont'd from page 1)

Background and Family

FM: It's always interesting for people to understand other players' musical roots. Was your family musical?

RT: I come from an artistic family. My grandfather, Raffaele Carrieri, was a poet and art critic who knew and was friendly with many major artists, painters, and poets at the beginning of the last century, including Pablo Picasso, Salvador Dali, and many others. But nobody in my family was a musician. They all loved music very much, and listened to music all the time. I grew up hearing all kinds of music, from classical to jazz—Duke Ellington, Frank Sinatra, Dean Martin, Nat King Cole, Edith Piaf, Louis Armstrong, the Golden Gate, Al Jolson, the Swingle Singers, to mention a few.

We had relatively few classical music records, however, and only one I recall with the flute: Camillo Wanausek, an Austrian flutist of the '50s and '60s, playing Mozart's Flute and Harp Concerto.

FM: When did you start playing a musical instrument?

RT: I began to study piano when I was six years old and took lessons for a couple of years. After that, I continued to play the piano on my own—not classical piano, just playing songs by ear—until I discovered the flute.

Beginning later than most...I became very conscious about every aspect of learning, playing and teaching. I believe one can't fully evaluate a flutist until you see if and how consciousness and maturity develop at age 20 or 30.

FM: When did the flute capture your heart?

RT: It happened when I was almost 20 years old. As it turns out, I did not become interested in the flute as a result of its sound, but rather because I was fascinated by its mechanism. I had been interested in motorcycle engines and their mechanics and immediately responded to the flute mechanism. A friend of mine lent me his flute for a week and after a few days I didn't want to give it back him. So I went out and bought my first flute before I had to return his.

A friend gave me a record of Jean-Pierre Rampal playing Vivaldi concertos. When I first heard it, I was deeply affected by his sound. I loved the natural phrasing (almost like speaking)—so logical, fluent, and beautiful. I was immediately impressed by his breathing and phrasing, which, even now, I consider perfection and representative of what I think of as “breathing through music.” Today I have perhaps 60 to 70 Rampal recordings, many on vinyl, all of which demonstrate his wonderful phrasing.

FM: How did you learn to play the flute initially—through a teacher, or by teaching yourself?

RT: I started as a 20-year-old beginner in a class of other beginners who were kids much younger than I. Although I found this situation very difficult, I advanced quickly through three levels in which I was always the best student, but naturally the oldest. I determined that, in addition to the lessons the teacher provided, I would teach myself, a principle that has become a central part of my thinking, playing, and teaching.

From the beginning of my studies, I wanted to become a professional. I went to the Civic School in Milan (Civica Scuola di Musica di Milano), where I am now a professor. This was possible because, in those days, there were some evening courses for amateur players.

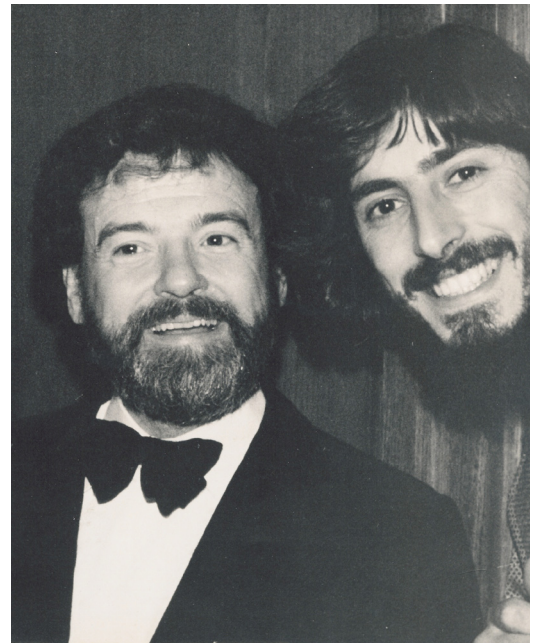
Because I was much older than the other students and grasped everything more quickly, almost from the beginning I became like a second teacher to the younger students, developing a lifelong passion for teaching. In fact, I use today many of the same techniques I used then to teach others and myself.

One of my proudest moments as a teacher was hearing one of America's renowned flutists listen to my teaching and comment he thought I was the “best teacher after Geoffrey Gilbert” he had ever observed.

FM: Do you see any advantages to your late start?

RT: Beginning later than most, at an age where things are not automatic, I became very conscious about every aspect of learning, playing and teaching. I believe one can't fully evaluate a flutist until you see if and how consciousness and maturity develop at age 20 or 30.

FM: Did you ever wonder how life for you as a flutist might have been different had you begun to play the flute earlier in your life, perhaps when you began the piano?



Trevisani and Galway (1980).

RT: I believe I would probably play worse had I started earlier, because I would have had less consciousness and motivation than I actually developed and applied. Starting to play the flute later than others did have one unfortunate consequence for me, though—by the time I could play competitively, I was too old to enter most international competitions.

FM: Another extraordinary piece of your story involves your relationship with James Galway. How did you first meet?

RT: I first met Jimmy in 1978, after I had been playing for three years. In those days, I attended as many of his concerts as I could when he played in Italy, Germany, or Switzerland. After a concert I would always try to go up to him to get some advice about playing the flute. After a while, he recognized me and invited me to meet him after the concerts, and gave me a lesson whenever it was possible. When I was lucky enough to get any advice from Jimmy Galway, it was of course precious and something I treasured, especially as I initially got lessons from him only rarely and not on a regular basis. (I think I will write a book on this unique story very soon!)

Over time, Jimmy became my teacher, friend, and mentor. We are now extremely close, both personally and musically. He has often stayed in my home when visiting Milan. And as he practiced behind a closed door in my home, I listened and learned.

FM: Did he teach you formally or did you learn from him on your own?

RT: Both. I learned many specific details as well as the overall design of his playing and philosophy. He is fundamentally of the Moyses and Gilbert

school, with his own personality and ideas, many of which he developed from playing in large international concert halls. For example he taught me to modify my embouchure to project *piano* and *pianissimo* passages in these halls.

FM: What formal training have you had with other teachers?

RT: I had three teachers in the first four years at the Civica Scuola di Musica di Milano and continued there, studying and teaching myself. I took all the courses normal for flute students in conservatories in Italy—theory, music history, and harmony—and received the Flute Diploma.

While there are an infinite number of possibilities of sound and color for each note, there is only one sound identical to the prior note. The key for me is to listen to the color of the sound and change only the pitch and not the color.

FM: Your wife, Paola Girardi, will be your accompanist on the October program. I understand that she has been your primary accompanist for many years. Did you meet her through music?

RT: Yes, we met as students at the Civica Scuola di Musica di Milano, where we have both been teachers for many years.

She began piano at age six and, as a senior student (though younger than me!), accompanied me for my exams. We then started to play concerts together. Our first concert in 1982 included pieces by Reinecke, Schubert, and Prokofiev. We married in 1988.

A wonderful thing about playing together is that we have similar ideas of phrasing and music and don't need to discover how the other plays. We know each other extraordinarily well. Perhaps unusual for married musical partners, we never fight about music.

Your Flute Playing

FM: Let's speak about your flute playing now. What are your priorities?

RT: For me, most important is always to have a beautiful sound. In developing my conception of a beautiful sound, I have been influenced most importantly

by James Galway, Jean-Pierre Rampal, Julius Baker, and Maxence Larrieu. The centerpiece of my approach to achieving a beautiful sound comes from Moysse's *De la Sonorité*. I never met Moysse, but saw a fantastic video showing him, in a concrete way, demonstrate his conception of flute sound involving vibrato, singing, projection and expressiveness.

These are all things I learned from Jimmy, who is of the Moysse school. For me, vibrato changes with each piece and must be applied in a musical way. For example, vibrato is often introduced during a note, but not necessarily at the beginning. For me, *Sonorité* is not easy. The essence of the approach is to practice with equality from note to note without any harmonic context. The goal is to ensure that each note has exactly the same sound as the prior one. While there is an infinite number of possibilities of sound and color for each note, there is only one sound identical to the prior note. The key for me is to listen to the color of the sound and change only the pitch and not the color.

FM: What is your daily practice routine?

RT: I play a combination of *De la Sonorité*, in different ways, followed by scales, exercises, studies, and musical pieces.



Trevisani and his wife, Paola Girardi.

I think it is important as a warmup routine to play some exercises covering the whole range of the flute. Geoffrey Gilbert often relied on Boehm Exercise No. 1. There are lots of other suitable exercises that cover the entire range of the flute. It is hard to play something like the Moysse scales [from *Daily Exercises*] for more than 20 minutes without becoming too tired for the rest of the practice session.

FM: How much do you practice each day?

RT: As much as I can...depending on the amount of time I have.

FM: Rampal once described to me a one-minute warm-up he customarily did (octaves on low C, C#, and D, and back down again, repeated a few times). Do you have your own one-minute warmup?

RT: No, it takes longer for me to warm up, but I think Rampal's advice is good. I also play some octaves for quick flexibility.

Musical Life

FM: What does your professional life involve? Any work on flutes (à la William Bennett, noted English flutist and flute experimenter)?

RT: I play recitals, solo concerts with orchestra and chamber music. I am professor at the Civica Scuola di Musica di Milano, where I studied, and also give masterclasses around the world. I did some experimental work on flutes and headjoints many years ago, or, should I say, I destroyed some flutes in the past. Now I only play them!

FM: What is your favorite repertoire?

RT: I like all the standard repertoire, except pieces with extended flute technique.

FM: I don't know why, but most of us know less about the Italian school than the French. Could you describe it and tell us why you love it?

RT: I don't know why Italian repertoire is not so popular internationally today. I think there are many good pieces by good composers in the tradition of the Italian Bel Canto school.

Historically, there was an Italian school, including Leonardo De Lorenzo [(1875-1962), former first flutist in the New York Philharmonic (under the direction of Gustav Mahler), sometime substitute for Georges Barrère in the New York Symphony Orchestra, and longtime professor at the Eastman School of Music], who helped establish the American school. In general, the

(Cont'd on page 6)

Interview (Cont'd from page 5)

Italian style was a little heavier and darker than both the French school and today's international style and school. Today flute playing is international and the Italian players most-known internationally, including Davide Formisano, Andrea Griminelli, and myself, all play with an international style.

October Program

FM: Will you play any Italian pieces on your program? Have you made recordings of any of these?

RT: We will play a piece by Corelli and a Briccialdi fantasy on a Verdi opera, that we recorded for Delos this year for the Verdi [1813–1901] Anniversary. I think this really operatic piece combines virtuoso flute writing with beautiful melodies from some wonderful Verdi operas. We will also present a new piece written for me and Paola by Alberto Colla called *Pasticche Verdi* (green tablets) [not *Pastiche Verdi*—Ed.] which is a fantasy in modern style on a number of Verdi operas. We think it is a very interesting new piece. It will be a world premiere for the New York Flute Club.

FM: Can any of your recordings of these be made available to purchase at your concert?

RT: We will try to have copies of the Delos Verdi recording (as well as other of my CDs) and sheet music from some of pieces available for sale at the October concert.

Flutes and Headjoints

FM: Many of us are curious about instruments and headjoints. Please tell us about your first flute and the flute and head joint you currently play.

RT: My first flute was a Rampone e Cazzani, a low-end Italian flute which was quite difficult to play. I don't know

now how I could have played it. Student flutes today are miles better than the flutes I used to play in my beginning years. My current flute is a 14K rose gold Muramatsu. It's a great flute and I love it!

FM: When was it made and how did you acquire it?

RT: In 1978 I was playing a Yamaha, with a silver headjoint I had modified, using tools available to me, which were not well suited to what I tried to do with them. I went to see Jimmy Galway, who showed me, and let me play on, his Cooper and Powell flutes, the "Powell flute" being a 14K tube made by Albert Cooper, with a Powell silver mechanism. Jimmy asked me to play them for him and complimented me on my hand position and overall playing.

Over time, as our relationship deepened with our frequent contacts, I came to appreciate the wonderful flutes Jimmy had and what I could do with them. In 1989, Jimmy acquired a magnificent 14K rose gold Muramatsu with diamonds and engraved keys. In 1991 he sold this flute to me for a generously low price. I play this flute today with its original Muramatsu head joint (which I know was the result of extraordinary efforts by Jimmy and Muramatsu).

Because I love this flute so much, I do not have a particular interest in trying other flutes, although I do have a Powell flute with a Cooper head as my backup flute. I am very fond of Cooper head joints and recall visiting Julius Baker in 1986 and seeing him play a flute with a Cooper head joint as well. I also have another Powell flute, additional Cooper head joints, and a 14K gold Haynes piccolo.

Recordings

FM: What are some of your favorite recordings of other flutists?

RT: *The Magic Flute of James Galway* and his recordings of the Franck and Prokofiev sonatas, with Martha Argerich.

FM: What are your favorite recordings of your own?

RT: While I like many, my favorite is of my transcriptions for flute and piano of the Mozart

sonatas for violin and piano, with my wife Paola.

FM: How do you decide what to record?

RT: There is no grand plan. Every recording is for its own reasons. I record what I like, when I feel ready to do it.

Health and Regime

FM: Do you have a set routine on concert day for eating, sleeping or exercise?

RT: No, not at all. I think that, for a variety of reasons, you never arrive at a concert in perfect shape. You have to learn to be ready to perform in every situation.

FM: In general, do you have routines to support your flute playing (yoga, sports, Alexander Technique, for example) or particular diet (vegetarian, for example)?

RT: No, although I do eat pasta all the time! I have always run and played soccer, but now have a problem with my knee. I think it very important to eat healthy foods and try to keep in very good physical shape all the time.

Teaching

FM: What is your approach to teaching and how did you develop it? How has your own experience of starting flute playing late and being self-taught influenced your teaching?

RT: My approach to teaching is to teach you how to become your own teacher, after making sure you have a very solid and clear understanding of the technical fundamentals.

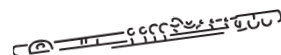
I made all possible mistakes as a 20-year-old beginner because I had limited instruction in the basics. Therefore, I recommend learning these from the best possible teacher. I particularly treasure Jimmy's advice because it was so precious to me at a time when I was mostly self-teaching. Thereafter, I have believed self-teaching is a central element of development as a flutist.

FM: Thank you so much. We are looking forward to your concert.



Trevisani with Galway at home (2006).

Fred Marcusa, a longtime NYFC board member, has had a diverse musical career as a player of baroque and modern flutes, teacher, and flute technician. He practices international corporate law at Kaye Scholer LLP, an international law firm, and has been a flute industry consultant for many years.



NYFC ENSEMBLES PROGRAM

UPDATE

by Mary-Ann Tu

The Club is pleased to announce that the NYFC Ensemble Program for the 2013-2014 season will be codirected by Mary-Ann Tu, veteran ensembles director, and Denise Koncelik, a bass flute regular with the NFA's professional flute choir. Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions about how to participate? Contact Mary-Ann (maryann.tu@gmail.com) or Denise (drkoncelik@me.com) directly.

Meetings are held at Studios 353 (353 West 48th Street, NYC), approximately monthly, on weekend afternoons from 2:00 to 4:00 pm. Dates are as follows:

Sunday, September 29, 2013	Saturday, October 26, 2013	Sunday, November 17, 2013
Saturday, January 18, 2014	Sunday, February 16, 2014	Saturday, March 15, 2014
	Sunday, April 27, 2014	



Mary-Ann Tu (above);
Denise Koncelik

Request for Flute Fair 2014 Program Ideas

Now is the time to mine those creative thoughts you have on possible workshops, lectures, and other events for the upcoming Flute Fair 2014!

Let us know what you think will stimulate and/or inspire the students, parents, adult amateurs, teachers, and performers attending the Fair; all ideas will be seriously considered by the Flute Fair Program Committee. Proposals must be in writing and clearly explained. Please email Wendy Stern at western9@gmail.com by **December 1, 2013**.

New York Flutists at the 2013 National Flute Association Convention

New York flutists were present in sizable numbers as presenters, attendees, and exhibitors at this summer's NFA convention in New Orleans. Here is a brief listing of the ones I noticed (apologies if I left anyone out!). —Ed.

COMPETITIONS: **Emi Ferguson** (1st prize winner in the NYFC's 2009 Young Artist Competition) won first prize in the NFA's 2013 Young Artist Competition. Congratulations, Emi!

WORKSHOPS, MASTERCLASSES, LECTURE/DEMONSTRATIONS: **Jamie Baum** gave a workshop on fear-free improvisation for the classically trained flutist; **Robert Dick** illustrated special fingerings for the flute (in a program with Christine Potter and Jan Gippo), explained multiphonics and how to practice them, and gave an open masterclass for post-graduate amateurs; composer **Katherine Hoover** (with pedagogue Patricia George) analyzed the concepts underlying Hoover's Etudes; **Karl Kraber** and **Carol Wincenc** appeared with Katherine Borst Jones and Jacqueline Hofto in a panel discussion on Moyses's *De la Sonorité*, **Zara Lawler** discussed memorization—theory, practice, and performance; **Greg Pattillo** taught a masterclass on flute beatboxing; and Keith Underwood (assisted by **Mary-Ann Tu**) shared thoughts on embouchure, vibrato, and breathing.

CONCERTS: **Immanuel Davis** performed the world premiere of Inessa Zaretsky's *Cloud, Castle, Lake...*; **Robert Dick** and **Greg Pattillo** demonstrated instrumental ornamentation and improvisation on a program with Barthold Kuijken and Wil Offermans; **Zara Lawler** staged (and played) Edie Hill's *This Floating World* in a sunrise concert, **Patricia Spencer** performed Thea Musgrave's *Narcissus* in a multimedia concert; and **Carol Wincenc** performed three recent pieces in a first solo concert, a Doppler flute duo in a second, and a movement from Lawrence Dillon's *Orpheus in the Afterworld* for flute and chamber orchestra in a third.

TRIBUTES: **Julius Baker** was remembered by former students, friends, and admirers for his legacy of musicianship and teaching.

MEMBER PERSPECTIVES

First Crush: What Made You Fall in Love with the Flute?



Q In this month's "From the President," Wendy Stern speaks of the "First Crush" series that recently appeared in the *New York Times*. The paper's arts critics and performing artist readers wrote of the defining incidents and influences (usually in childhood) that set them on a path to a career in the arts. These wonderfully engaging accounts made us wonder about the backstories of the NYFC's membership. So we'd like to know: what made you fall in love with the flute?

Send your paragraph-long response to the *Newsletter* editor at klsaenger@yahoo.com.

About this column:

Introduced during the 1999-2000 season with the intent of stimulating a more interactive newsletter, this occasional column includes short contributions from our readers. Responses to an existing query and discussion-provoking new queries are welcome. Send to the *Newsletter* editor at klsaenger@yahoo.com.

The editor's favorite Member Perspectives column to date:

"Finding a Place to Practice" (January 2001, check it out in the *Newsletter* archives at www.nyfluteclub.org).



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



October 13, 2013 Concert

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

Raffaele Trevisani, flute

94th Season

2013 - 2014 Concerts

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

November 10, 2013 • Sunday, 5:30 pm
GERGELY IITZES, 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

Greetings! Hope you all had a good summer! The NYFC's fall season will open with a recital by the Italian flutist Raffaele Trevisani and his pianist wife, Paola Girardi. Fred Marcusa's interview touches on Raffaele's late start with the flute (at age 20!) and the important role James Galway played as a mentor to him. My favorite parts? Hearing how learning the flute as an adult night school student in a class full of kids half his age has affected his teaching style, and finding out the provenance of his very special Muramatsu flute.

Wendy Stern's "From the President" introduces this year's season and gives us her take on the "First Crush" theme tackled by the *New York Times* this summer in a series of articles by its

arts critics and performing artist readers about the defining childhood moments that led to their careers in the arts. She provides some examples, and we hope you will provide a few more in the coming months (see Member Perspectives query on p. 7 for details on how to contribute).

New York flutists were present in sizable numbers as presenters, attendees, and exhibitors at this summer's NFA convention in New Orleans. A brief listing of some of the ones I noticed can be found on p. 7 (apologies if I left anyone out!).

Malcolm Spector, newly elected NYFC board member and amateur flutist, is this month's member profile subject. I enjoyed learning about his interesting career trajectory (once an academic sociologist and now a part-time judge), his outdoor pursuits (I found out that we are fellow members of the NY-NJ Trail Conference), and his wife's fiction (easy to find online, and a great read!).

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

Katherine Saenger (klsaenger@yahoo.com)