



The New York Flute Club

NEWSLETTER

February 2014

Flutist-Composer Ian Clarke: Beyond Categories

Interview by Valerie Holmes

As a flutist/educator, I am always on the lookout for new repertoire that will excite, engage, and challenge the students with whom I work. Since attending the National Flute Association convention in 2006 in Pittsburgh, I have heard a number of pieces by British flutist/composer Ian Clarke at various NFA conventions, and they fit the bill perfectly. His music is accessible to a variety of ability levels and is fun to play. His unique compositional style almost defies category. It most certainly has elements of classical contemporary flute playing, but is far more tonal, lyrical, and atmospheric—fusing melody, virtuosity, and extended techniques into something very listenable. Many of his works are now considered standard contemporary repertoire and have been used as set pieces for competitions and examinations both here in the United States and abroad. His second CD, *Deep Blue*, released this past spring (May 2013), is a showcase of his formidable skills as both a performer and composer.

Having used several of Ian's pieces very successfully with my own students, I was quite eager to find out more about this performer/composer/educator. I happily agreed to conduct an email interview with him and discovered a creative and thoughtful individual who strives to explore wider possibilities of music making on our instrument.

VALERIE HOLMES: Can you tell us about your first musical experiences?

IAN CLARKE: My parents were both musical so I had an early introduction to music. In those days it was also quite usual to play the recorder at school, and I did that from the age of five and loved it. I started piano lessons when I was about eight or nine. I was the third child of four and we all learned the piano as a matter of course, plus a second instrument.

VH: So you grew up in a musical home. What drew you specifically to the flute? And when did you begin to play?

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Ian Clarke Events (see p. 2 for details)

Thursday January 30, 2014

Masterclass 7:00 pm

Saturday February 1, 2014

Extended Techniques Workshop 1:00 - 2:00 pm

Flute Choir Masterclass 2:00 - 5:00 pm

Sunday February 2, 2014

Preconcert Interactive Workshop 4:00 pm

In Concert

Ian Clarke, flute

Dianne Frazer, piano

Sunday, **February 2, 2014**, 5:30 pm

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

Preconcert interactive workshop at 4:00 pm.

Program

Orange Dawn (1992)	Ian Clarke (b. 1964)
The Mad Hatter (1994)	Ian Clarke
Beverley for solo flute (2012)	Ian Clarke
Hatching Aliens (2010)	Ian Clarke
Touching the Ether (2006)	Ian Clarke
Zoom Tube for solo flute (1999)	Ian Clarke
Deep Blue (2012)	Ian Clarke
Fantaisie sur <i>Der Freischütz</i> , opéra de C. M. von Weber	Paul Taffanel (1844–1908)

Program subject to change

The appearance of Ian Clarke is made possible in part by Karen and Michael Neus and Miyazawa Flutes.



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2013–2014

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Newsletter

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

Meredith Norwood, Interim Designer
 205-492-8492
 merenorwood@gmail.com

www.nyfluteclub.org

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Follow us on twitter @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

It Takes a Village

by Wendy Stern



From the President

Those of you who might be bingeing on episodes of *Breaking Bad*, the award-winning television drama that aired on AMC from 2008 to 2013, or have viewed the movie *Eat, Pray, Love*, based on Elizabeth Gilbert's personal journey of spiritual growth, might recognize the music of the Indonesian gamelan. The gamelan is a percussion orchestra made up of what might be described as bamboo xylophones, along with gongs and flutes. There is something both compelling and mesmerizing in this music, made up of cyclical, repetitive melodies within a texture of intricately woven counterpoint.

I was actually reading *Eat, Pray, Love* in 2006, soon after my son returned from his first trip to Bali. (He was a student at California Institute of the Arts at the time, and was part of a group of students that had been invited to play in a gamelan ensemble there.) Upon his return, knowing my love of both books and music, he gave me something to read and something to listen to—a CD of

Colin McPhee's *Roots of Gamelan*, and a small paperback, *The House of Bali*, also written by McPhee, an American composer who in 1931 traveled to the remote villages of Bali, collecting and eventually publishing the results of his field work. What intrigued me most about the CD was that it contained two recordings of Colin McPhee's piano and flute transcriptions of gamelan music with none other than Georges Barrère playing the flute part! Nancy Toff knew about this musical collaboration, of course, and commented that because this recording was one of the latest examples of his work, one can hear the exquisite quality of his sound much better than in his earlier recordings. You can listen to these tracks on our website home page (www.nyfluteclub.org) and can read more about Barrère's involvement in both McPhee's music and the other composers of the new music scenes of the late '30s in Nancy's book, *Monarch of the Flute: The Life of Georges Barrère*.

Although the native music of Indonesia offers much to appreciate when heard in versions closer to its ancient traditional form, it seems to have a magnetic appeal to both the listener and performer in whatever form it takes. Both Debussy and Poulenc were directly affected by the Indonesian music they heard at the Paris Exposition in 1889, and American composers John Cage, Lou Harrison, Steve Reich, and Philip Glass are among the many who have cited the gamelan as a major influence in their work.

The first time I heard *maya*, the composition by Ian Clarke, David Hicks, and Simon Painter, I was riveted and wanted to listen to (and play) this piece for two flutes and piano again and again. I immediately connected the repetitive, cyclical melody with roots in gamelan, but I also heard what I recognized as a Scottish lilt. I must confess that this was a personal insight and not one that was documented by any historical context. However, in his interview with Valerie Holmes, Mr. Clarke mentions that he frequently draws upon a combination of influences in his work, including our non-Western heritage, jazz, rock, and the avant-garde.

Although Ian Clarke will not be performing *maya* in his NYFC concert on February 2, it will be performed in some of the many classes he will be giving as part of a consortium of organizations, businesses, and people who have joined together to bring him to this area for the week prior to his Flute Club concert (see box below for venues and times). The New Jersey Flute Society (www.njflutesociety.org) is opening up his "extended techniques workshop" at Drew University to all New York Flute Club members; cooperatively, we are inviting all members of the NJFS to attend his concert here. The NYFC is joining with NYU and Mannes to present a masterclass, and is hosting an interactive workshop (contact Stefani Starin, Education@nyfluteclub.org for details) at 4:00 pm prior to his Sunday concert. His travel is being covered by Miyazawa Flutes and his New York Flute Club concert and class is being sponsored by Karen and Michael Neus, who, by the way, became enamored of Ian Clarke upon their first hearing of *maya*.

It takes a village....

Ian Clarke Events

Thursday January 30, 2014
 Masterclass 7:00 - 9:30 pm
 Mannes Practice Space,
 37 West 65th Street (3rd Floor), NYC
 Open to students with Mannes
 or NYU IDs and all NYFC
 members

Saturday February 1, 2014
 Extended Techniques Workshop
 1:00 - 2:00 pm
 Flute Choir Masterclass
 2:00 - 5:00 pm
 Dorothy Young Center for the
 Arts, Drew University
 36 Madison Avenue, Madison, NJ
 Free to all members of NJFS and
 NYFC

Sunday February 2, 2014
 Preconcert Interactive Workshop
 4:00 pm
 Engleman Recital Hall
 Free to all members of NYFC
 and NJFS; \$5 for non-member
 students and \$1 for non-flutist
 family members (includes
 5:30 pm concert)

Member Profile



**Kristen
Gygi**

*NYFC member on
and off since 1998*

Employment: Freelance flutist and singer, human software engineer at connectingtome.com (specializing in teaching people how to eliminate their performance anxiety), Sacred Gift guide, and DJ assistant.

A recent recital/performance: In October 2013, playing a Castède etude and some improvisations at a Taizé service in Stamford for the 229th Annual Convention of the Diocese of Connecticut.

Career highlight(s): On voice: performing with Ivan Fischer and the Budapest Festival Orchestra in Beethoven's Ninth (Avery Fisher Hall, March 2010), as a backup artist for Ray Davies of the Kinks on tour (NYC's Beacon Theater, 2011), and in a special concert in honor of the Diamond Jubilee of the coronation of Queen Elizabeth II (London's Royal Festival Hall, 2012). On flute: Playing principal for the State Orchestra of Veracruz (in Xalapa, Mexico) and teaching at the Instituto Superior del Estado de Veracruz (where she learned how to teach flute lessons in Spanish); subbing with the Philadelphia Orchestra (she made the sub list in 2000 and her first gig with them was a Halloween concert played in costume); playing with the Sarasota Opera Orchestra, Spoleto Festival Orchestra, New England Symphonic Ensemble, and on several move soundtracks; premiering Jeff Manookian's Flute Sonata (and later performing it at an NFA convention).

Current flute: A c. 1987 silver Powell (A=440, B-foot) previously owned by Martha Herby (formerly of the Oregon Symphony), played with a white gold Williams headjoint.

Influential flute teachers: Joan Marie Bauman (a flutist and singer who regularly spent time in Salt Lake City and is known for her workshops on vocal techniques translated for flutists); Jacob Berg (as an undergraduate in St. Louis), and Keith Underwood (after a 1989 meeting with him at the Utah Flute Association, she became a regular

at his masterclasses in Carmel, CA and Albuquerque before studying with him at Mannes).

High school: East High School in Salt Lake City, UT.

Degrees: Following three years at Reed College (early '80s), music degrees from St. Louis Conservatory of Music (BM, 1987) and Mannes College of Music (MM, 1999).

Most notable and/or personally satisfying accomplishment(s): As president of the Utah Flute Association, producing a special 1996 concert featuring new music by Utah composers to celebrate the centennial of Utah's statehood, and then repeating the program at the 1998 NFA convention; graduating from and later serving on the volunteer staff for Enlightened Warrior Training Camp; learning and teaching human software engineering in a process that allowed her to (i) dissolve stress and allow joy and (ii) overcome her own performance anxiety and develop a program to teach others how to eliminate theirs.

Favorite practice routines: Kristen really likes Paula Robison's *Flute Warmups* Book: "I almost always start out with the singer's warm-up from that, and then play through the first and second movements of the Bach A Minor Partita."

Other interests: Reading ("I live for science fiction"), cooking ("I'm really good at it"), playing in the dirt (she has a few happy orchids and had an amazing crop of Thai chilies this year), and her cat, "who is not crazy about the piccolo," but used to monitor Kristen's flute students and sit on their feet during their lessons.

Advice for NYFC members: Don't be fooled into thinking it's inevitable to be nervous when you perform just because everybody else is doing it. We have access to new insights about stress and anxiety and new methods for resolving them. Music is supposed to be fun! We live in a culture where hard work and struggle are rewarded. But I've learned that we can achieve much greater results when we just line up with the joy of what we are doing. Focus on what you do well and let it flow!

Flute Happenings Deadlines

Issue	Deadline	Mail date
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

FEBRUARY '14

Feb
7

Friday 7:00 pm

The Volanti Flute Quartet (**JILL CRAWFORD**, Ellen Fisher Deerberg, **KATHERINE McCLURE**, and **BARBARA HIGHTON WILLIAMS**), will present a program of internationally diverse music for four flutes, including works by Jongen, Damase, Temmingh, Rozman, Dorff, Meyn, Lacerda, and Jeanjean. • Miller Chapel, Princeton Theological Seminary, Princeton, NJ. • Admission is free.

Feb
16

Sunday 3:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, Brian Snow, cello, and John Cheek, piano, will perform a concert for the Shelter Island Friends of Music. On the program: works by Copland (Duo), Schubert (*Arpeggione Sonata* for cello and piano), J.S. Bach (Sonata in E Major), Françaix (Trio), and David Wechsler (*Variations On A Neanderthal Theme*). • Shelter Island Presbyterian Church, 32 North Ferry Road, Shelter Island, NY. • Admission: Free with voluntary donation. • Info, call Friends of Music at 631-749-1488.

Feb
16

Sunday 8:00 pm

PATRICIA SPENCER, flute, with the Da Capo Chamber Players and soprano Sharon Harms in "Big Apple New Music," a program of new works and/or world premieres by New York composers Louis Karchin, Andrew Norman, Eleanor Cory, and Leo Kraft. • Merkin Concert Hall, 129 West 67th Street, NYC. • Admission \$20 general, \$10 students/seniors. • Info, visit www.dacapochamberplayers.org.

Feb
21

Friday 9:00 and 11:00 pm

The **JAMIE BAUM** Septet-Plus performing a program of original compositions influenced by the rhythms of Stravinsky, harmonies of Ives, and melodies of Qawwlii vocalist Nusrat Fateh Ali Kahn • The Jazz Gallery, 1160 Broadway (between 27th and 28th Streets), 6th Floor, NYC. • Admission: \$20 general, \$10 for Jazz Gallery members. • Info, visit www.jazzgallery.org or call 646-494-3625.

Feb
27

Thursday 2:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, Brian Snow, cello, and Rebecca Pechesky, harpsichord, in a program featuring Baroque and contemporary works by J.S. Bach, Couperin, Olga Nazaykinskaya, and David Wechsler played on period instruments. • College of Staten Island, Center for the Performing Arts, 2800 Victory Boulevard, Staten Island, NY. • Admission is free. • Info, visit omniensemble.org or call 718-859-8649.

MARCH '14

Mar
1

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of February 27. Live streaming accessible at www.bqcm.org/live. • Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn, NY. • Admission: \$15 general, \$10 students/seniors. • Info, visit omniensemble.org or call 718-859-8649.



Ian Clarke Works for Flute

Solo flute

The Great Train Race (1993)
Zoom Tube (1999)
Beverley (2012)

Flute and piano

Orange Dawn (1992)
Hypnosis (1994)
The Mad Hatter (1994)
Sunstreams and Sunday Morning
Spiral Lament (1994)
Touching the Ether (2006)
Hatching Aliens (2010)
Deep Blue (2012)

Multiple flutes and piano

maya (for two flutes and piano, 2000)
Curves (for three flutes and piano)

Multiple flutes (ensembles)

Within... (for seven flutes, 1999-2003)
Walk Like This! (for four flutes, 2002)
Zig Zag Zoo (for flute choir, 2009)

Flute and backing CD

TRKs (by Ian Clarke and Simon
Painter, 2001)
Tuberama (2008)
Within... (for single soloist playing
piccolo, concert flute, and alto; 2008)

Note: Descriptive comments about these works, including a list of the extended techniques required to play each one, may be found on the composer's website at www.ianclarke.net.

Interview (Cont'd from page 1)

IC: I can't recall the specific inspiration to take up the flute but I remember being quite certain that I'd like to try it. I can still recall the moment that my parents surprised me with a second-hand flute on my 10th birthday. I couldn't put it down.

VH: What has shaped or helped define your path as a musician and flutist?

IC: There have been many influences over time that, in retrospect, have been important and, perhaps sometimes, pivotal. [Early on] I went to concerts with my mother, who sang in a London choir (the Philharmonia Chorus), which frequently performed with the Philharmonia Orchestra under many leading conductors. I remember being very impressed by Ricardo Muti, who was chief conductor; and, of course, the flute section with Patricia Lynden and later Kenneth Smith.

Music teachers, both [private] instrumental and [general] at school, were, of course, very powerful influences. Mr. Lock, class music teacher at a school I attended when I was around 11, is a name that still stands out. I recall him playing records of some key classical works in music classes. He [also] ran various ensembles including a recorder ensemble, orchestra, and choir. We played in music festivals as well as school concerts and shows. Joyce Clarke, a very gifted local piano teacher who had studied at Juilliard, taught me more about music than I realized at the time. Averil Williams, professor of flute at the Guildhall School of Music and Drama in London [and now a fellow faculty member—Ed.], really helped me sort out my flute technique. And Robert Dick and Sir James Galway were both key influences, along with the player-composers Mike Mower and Dave Heath, who demonstrated that it was okay to compose and play. My wife Caroline (Carrie), tops any list!

VH: Is she also a musician?

IC: Yes, she trained at the Royal Academy of Music in London [and is also a flutist]. We met while playing in a youth orchestra, so we have a long, long history!

Another major influence has, of course, been my playing and work outside what one might call the "classical world" of flute. The mindset of musicians in genres such as rock/TV/film/world/jazz etc. is often very different, particularly from a creative standpoint; this has no doubt had a huge effect on me over the years. I bought my first synthesizer when I was 17 [in the early 1980s], and have been involved with music tech ever since, which probably illuminates something. Creating original sounds with music technology is the norm. I recall one recording session with my band mates—I was in bands as well as orchestras—and in the cans [headphones] they said, "Can't you do something that doesn't sound like a normal flute player?!" This culture in the studio has certainly been an influential thread...

VH: You studied advanced mathematics in college before deciding to pursue a career in music. Did this experience influence your music?

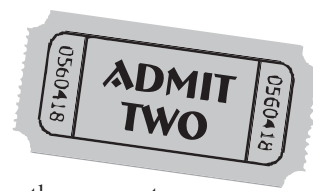
IC: It has probably had an indirect effect, although I don't recall ever applying it directly when I'm composing. The parallels in handling pattern, complexity, concept, structure, systems, and a sense of the finite and infinite all seem present in some way in music, particularly in composition. Of course, music has numerous mathematical features that are both obvious on the surface, but quickly run much deeper—for example, the harmonic series, scales and harmonic structure, and rhythm. There is also something philosophically primal at play in both mathematics and music.

VH: Performer, composer, educator, and innovator—you seem to do it all! How do you view yourself and what is the main thrust of your work at this point in your career?

IC: I see myself as a flute player who composes—hence, a player-composer. However, I have always wanted to teach and have done so since I was 16, which means I really ought to say player-composer-teacher. I guess a teacher is an educator, but that is a rather more grand way of putting it. Am I an innovator? If I am, then that is more of a consequence of the creative work I've done. In other

Guest Ticketing

NYFC membership includes two guest admissions per concert (four for contributing members). If your guests will be attending without you, please email their names to Membership Secretary Lucy Goeres (lgoeres@nyc.rr.com) by the Saturday before the concert.



words, innovations are generally means to an end and it could be argued that a composer is by definition an innovator, or at least attempting to be. As a player-composer, one is in a unique position to explore the wider possibilities of music making on the instrument.

VH: Your exciting additions to the modern flute repertoire (both solo and ensemble) often stretch the performer's vocabulary of flute-playing techniques beyond the "classical world" of flute you mentioned earlier. You have produced very accessible works that are great for introducing extended techniques to young players, as well as virtuosic works for the professional. Can you talk a little about how you develop an idea for a new work, how you choose or develop the various techniques the flutist will perform, i.e., your "process" (if you have one) of creating a new work for our instrument?

IC: That is a tough one to crystallize into a few sentences. It is not abundantly clear to me [even] when I stop to think about how I do what I do. A few key aspects of the process would seem to be the following: idea generation through improvisation on both the flute and the piano, capturing the interesting ideas primarily through recording and or manuscript, and developing the salient ideas through further improvisation and on the page. The process varies with each piece, and technology over the years has meant that I use manuscript less than I used to. I used to have numerous manuscript notebooks with ideas and sketches in them. I now have a computer with ideas on it. For audio I use Cubase, and for notation I use Finale. I often find notation time-consuming and frustrating, as it is a reductive and often fiddly process. As soon as one ventures outside the conventional norms, things become rather more tricky to simply notate. The page can look cluttered even when in reality the idea might be quite natural on the flute.

VH: Yes, one of the big challenges in playing contemporary works with extended techniques is realizing the notation. What advice do you have for

MEMBER



ANNOUNCEMENTS

JAYN ROSENFELD is giving her Flute Workshop at Greenwich House Music School, starting February 26, 2014 at 7:30 pm. Eight classes of chamber music and coaching. Info/details, contact Greenwich House at 212-244-4770 or email jaynrosenfeld@gmail.com.

A "Walk" On the Wild Side:

IAN CLARKE'S *WALK LIKE THIS!* AS A TEACHING VEHICLE

by Valerie Holmes

One of the first Ian Clarke pieces that I became well-acquainted with was *Walk Like This!* (2002). An excellent teaching vehicle for the introduction of extended techniques, it is a great audience piece (if played well!) and has been thoroughly enjoyed by all the groups I've worked with.

Written as a multiability level flute quartet, it is a lively, upbeat composition that utilizes a number of common extended techniques including singing and playing, pitch bending, breathy tone, jet whistles, vocal interjections, and also a brief scat section. It is written in 4/4 meter, is in E minor, and has a jazzy blues quality—players are asked to "swing" eighth-note rhythms at various points. The score comes with a performance guide, helpful for those new to the playing techniques incorporated. Two additional versions of the flute 4 part (one simplified, one more advanced) are available for free download on the composer's website (www.ianclarke.net).

When working with groups who are new to extended techniques, I like to introduce the techniques first, before handing out the parts. I compare learning them to learning new vocabulary words to more fully express oneself. For some, particularly older students and adults, experimenting with these new flute sounds—singing and playing, for example—can seem like stepping out into wild, new territory, sort of like coloring outside the lines. They just have to learn to let go and try! Once the students are comfortable in producing the various techniques, we look at the printed score and see how each effect is notated. The first reading through, I often give them the option of playing with regular flute tone to aid in quick and accurate learning of notes and rhythms. By the second or third time through, most everyone is intent on trying to incorporate the various special techniques.

The Special Music School Flute Ensemble (ages 8 to 13) has performed its version of this piece (memorized and choreographed) on many occasions—including one at the New York Flute Club's Flute Fair in 2011—and it is one of their favorites. One of the more interesting experiences the group has had with the piece was at the Make Music New York (MMNY) Mass Appeal Flutes gathering in June 2012 in Central Park, organized by Mary-Ann Tu. As was described in a featured article in *Making Music* magazine ["Make Music Day Brings Out the Masses," September/October 2012], the ensemble first performed the piece and then broke into small groups and helped "teach" all those in attendance (mostly adult amateurs) how to produce the various techniques. The whole group then played the piece through a couple of times to everyone's delight.

Another example of using *Walk Like This!* as a teaching vehicle occurred at the National Flute Association's 2011 convention in Charlotte at an event for Youth Flute Day. Our own Wendy Stern presented a workshop, "A Walk Through Walk Like This" for a mix of student attendees and members of the 2011 National High School Flute Choir. Wendy had the Herculean task of teaching the extended techniques, rehearsing, and then directing the group of 60-plus young flutists in a performance of the piece—all in a little over an hour's time! The young musicians were quickly engaged by the piece and the new techniques being taught, and an hour later gave a very creditable performance.

For teachers and flute choir directors, *Walk Like This!* is a go-to piece that is engaging for both audience and performers, with a little education thrown in!



Ian Clarke (L) performing with Ian Anderson (R) of Jethro Tull at a 2009 Flutewise event in London. Of Clarke's new CD, *Deep Blue*, Anderson says "[it] transcends the work of most other flautists from a classical music background. Constantly inventive and cutting edge.... An eclectic delight! Luckily for me, he doesn't sing or play acoustic guitar as well...."

The 2014 New York Flute Fair

The Magic Flutes

Sunday March 16, 9:00 am to 7:30 pm
The Lighthouse, 111 East 59th Street, NYC

Guest Artists:

Denis Bouriakov, Stéfán Höskuldsson, Maron Khoury, and Stephanie Mortimore, flutists of the Metropolitan Opera

Program Chair: Deirdre McArdle

Come for a day of flute-filled events of recitals, masterclasses, workshops, and exhibits.

NYFC TABLE

Visit the NYFC table for CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table.

WHITE (FLUTE-PLAYING) ELEPHANT SALE

For the first time in about twenty years, we're holding a white elephant sale at the flute fair, as part of the Flute Club Table. Here's your opportunity to clean your closets and contribute unwanted flute-related items for the benefit of the Club—and maybe find some gems for yourself! What we're looking for:

- music and books
- flute-playing figurines and collectibles
- artwork and posters
- CDs and LPs
- musical jewelry
- old concert programs and photographs
- flute tools and gadgets



All proceeds will be used to support the Club's education and other programs; we will be glad to supply receipts for your contributions for tax purposes. Please bring your items on the day of the fair. If you have questions, please contact Nancy Toff, nancy.toff@oup.com.

Visit the flute fair page at www.nyfluteclub.org for more info and event deadlines.

Interview (Cont'd from page 5)

the flutist or group learning, polishing, and performing one of your works? Is there a helpful approach?

IC: It perhaps states the obvious that each piece has its own character and challenges, and therefore a slightly different journey with respect to learning and performing. A common thread is that the music in general existed off the page before it came onto the page. Therefore the final experience of the music needs to get back to what I call the "musical ether" and the page is simply a map to help you get there. I have carefully worked on the "map," but inevitably it is reductive. Where there is a technique that needs explaining I have tried to explain it, and it's always worth rereading explanations and performance notes at several points during the learning process. There are often fingerings to learn in my works and I recommend internalizing these

early on in the learning process so that you don't have to keep reading them. I explain a process that can help make this much more rapid and efficient in the *Spiral Lament* (2004) performance notes. Translating the fingerings into variations of known fingerings, and using visual feedback by looking at your fingers without playing, uses several powerful memory aids, i.e., pegging to a known, along with adding visual patterns to the tactile sensation. Of course, "less haste, more speed" along with repetition is important. In my experience, most people—including experienced players, in particular—find that they are rushing this stage, and then the fingerings take longer to stick. It can actually be much quicker than one might think to learn some of the fingerings.

The sound world of my works is not just based on the French flute tradition but encompasses wider influences. For example, in the piece *Orange Dawn*

it's a good idea to draw upon the non-Western heritage of flute sound, particularly for the opening and closing sections. Rhythmically there are often non-classical influences at play, so that in *Zoom Tube*, for instance, there is strong sense of groove.

One final technique that can help is memorizing the music, or at least to experience playing a phrase at a time from memory in the practice room. This will help shift the attention away from the page and to the sound of the music. In the end, simply experience and discover the music afresh each time you play it.

VH: Where do you see modern flute playing heading in the next decade(s)?

IC: There is a wonderful diversity that I'm able to see in flute playing partly because I am lucky enough to regularly visit international flute festivals in different parts of the world. Of course it is getting increasingly easy to get a window onto this through the Internet, but that's not the same as a live performance. YouTube is also problematic in terms of accessing quality recordings. The economics of making a professional recording across the industry are rather different now given the change in access to music due to developments in technology and changing habits of people.

A positive shift has taken place towards embracing and recognizing the musical value of a wider range of techniques on the flute, and I expect this will continue. Along with this, I hope that young flutists continue to widen their horizons to different sorts of music, music that they like to make and listen to.

VH: Yes, the world is definitely getting smaller—we can now access virtually anything from the comfort of home via the Internet. How else should young flutists hoping to enter this profession strive to prepare themselves?

IC: The competition is high, so there is no escaping hard work...or better still hard play [laughter]. Trying to remember we "play" the flute can be useful in

TRAFFIC ADVISORY

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loosening ourselves up when we're practicing or performing. Remembering our own creative potential is something else that I think is important. It's also a difficult balance between remaining focused enough to excel in any particular area, while at the same time developing a broad enough skill set to find opportunities in a range of areas; some disciplines necessarily require excellence in multiple abilities. I think that the current climate encourages an open mind. I also think that it is possible to do more than one thing well, although this has obvious challenges.

Importantly, it seems possible to create work, and not just audition for it. There are many stories of pathways that people have taken in the past and are taking nowadays; no doubt there are many more yet to unfold. The terminology here seems to be a portfolio musician. Perhaps musicians have always done this when we stop to think. One wonders whether things have become too specialized in recent decades, at least to some degree. For example, it strikes me that big-name international concert violinists or pianists are not generally known for their compositions nowadays...this isn't true of many historic figures. At the moment the flute world seems vibrant with different kinds of personalities doing a range of things. Of course as flute players, we are more aware of the happenings in flute-land than in other parts of the musical landscape.

VH: Do you have any thoughts on where music making in general is headed?

IC: Beware of categories! Categories can be useful but they are also unmusical in many ways. Much of the industry and the wider world is driven by categories and therefore, at some level, conforming to a category. This systematized construction of course has its benefits, but also its downsides. It would seem difficult to categorize some of the music I have written in the musical world beyond the flute world. It is what it is, and not written to conform to any particular idea. This, I'd like to think, helps it naturally explore and express something while of course creating a challenge for the modern system of categorization—where does it sit in the record shop or the virtual record—assuming, of course, that we're not in a record shop. I have recently brushed up against the pluses and minuses of an aspect of this with the UK release of my new album *Deep Blue*. It needed to be categorized in order to be eligible for particular charts. It was deemed classical

(encompassing all periods of classical including postwar), but not completely classical because it sounded different with influences of jazz and the avant garde. So it became perhaps the first album of original flute music to reach the top 10 in the UK classical artist chart, but bizarrely ineligible for a specialist classical chart that the BBC uses! There, it would have made No. 1. I was simultaneously delighted and perplexed. In a recent conversation I had with Sir James Galway, he talked about the many challenges he's faced as he's explored music-making that failed to conform to industry expectations. The paradox is that if we conform, we fit the system, but perhaps entrench the old as opposed to creating the new. There are no easy answers here.

A final example of the problems of categorization is something I explored in a recent article I wrote about extended techniques ["A Shifting Normality, (Extended) Flute Techniques in the 21st Century," in *The Flutist's Handbook: A Pedagogy Anthology*, Vol. 2 (National Flute Association, 2012)]. Putting these techniques in a separate category somehow implies there is division where in reality they are simply flute techniques. This division can affect how we approach them as performers, students and teachers. Robert Dick was the first person I heard talk about the label "extended techniques" being problematic. Fortunately, I feel positive about the future here, but things are patchy in the flute world and often very stuck in perception in the wider classical industry.

VH: What will you be performing for us at the February NYFC concert? Any new works or choices that are a personal favorite or especially meaningful for you?

IC: I haven't finalized a program yet, but I anticipate it will be built around some works from the new album, *Deep Blue* and some old favorites from the CD *Within....* This will mean pieces spreading across 20 years: *Orange Dawn* (1992) to *Beverley* (2012). If there is time in the program I will also try to include something non-Clarke, as I enjoy playing things from the repertoire. There is a new work brewing, but that is due to be premiered later in the year. Other works I'm likely to perform are *Hatching Aliens* (2010) and *Touching the Ether* (2006) which are both on the new album. There is a great deal under the lid in both pieces. *Hatching Aliens* is very dramatic and exhilarating to play. *Touching the Ether* and *Beverley* are very—it is difficult to put into words—perhaps I'll say "special to play" and leave it at that.

Deep Blue (2012), for various reasons, feels like home to play, somehow.

VH: Thanks so much for sharing your thoughts and letting us get to know more about you and your music. We look forward to hearing you!

Valerie Holmes is faculty member at Special Music School (P.S. 859), a pre-conservatory-level public-private partnership school for the musically gifted. She also teaches all ages at the Lucy Moses School at Kaufman Music Center, and is director of the InterSchool Orchestra Flute Ensemble program.

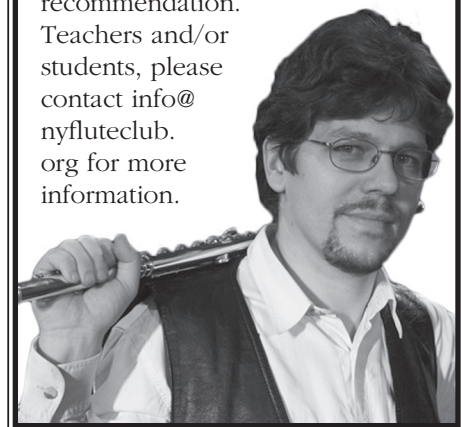
Gergely Ittzés Masterclass

ON FEBRUARY 25

A Silver Lining

Do you remember Gergely Ittzés' insightful Doppler presentation last November amid the noisy blowers of the rehearsal room at Baruch? Do you recall his exquisite pianissimo phrases despite the noise of the adjoining theater? The Baruch Performing Arts Center has offered him a second chance to share his artistry.

Hungarian flutist Gergely Ittzés returns to the Engelman Recital Hall on Tuesday, February 25, 2014 (the day before a long-scheduled February 26 performance at Weill Recital Hall) with a 6:30 to 9:30 pm masterclass geared for advanced high school and college students. Open to all NYFC members, admission is free. Auditors welcome. Performers will be chosen by teacher recommendation. Teachers and/or students, please contact info@nyfluteclub.org for more information.





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



February 2, 2014 Concert

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

Greetings! The NYFC is honored to have flutist/composer Ian Clarke as our February guest. Valerie Holmes' interview touches on his musical influences (he grew up in a musical family, enjoys music tech, and has an easy familiarity with rock/jazz/world music outside the genre of classical flute). Most interesting to me were his reflections on how he goes about composing and some tips for learning to play his compositions (too hard to summarize here—you'll have to read the interview!). We also have a sidebar from Valerie about her experiences teaching Ian's flute ensemble piece *Walk Like This!* to her Special Music School students (ages 8 to 13).

Ian Clarke and Georges Barrère are both known for their contributions to the flute world, but Wendy Stern's "From the President" informs us of another link between them: an interest in the Indonesian gamelan. I was reminded that the gamelan is an ensemble of instruments (vs. my vague imaginings of a single percussion instrument that manages to sound like a bamboo flute) and learned that a recording exists of Georges Barrère playing a gamelan piece transcribed for flute and piano and that Ian Clarke's piece *maya* was also inspired by gamelan music. She also mentions some other NY metropolitan area events on Ian's schedule that you might want to check out.

New for the flute fair this year (at least pretty new) will be a White Elephant sale at the NYFC Table. Check out Nancy Toff's description on p. 6.

Kristen Gygi, a flutist, singer, and anti-anxiety coach, is this month's member profile subject. I enjoyed learning about her activities with the Utah Flute Society, her world travels (singing in London and teaching flute in Mexico), and some organizations and fields I had never heard of (the Enlightened Warrior Camp, the Taizé community, and human software engineering).

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

—Katherine Saenger (klsaenger@yahoo.com)