



# The New York Flute Club

## NEWSLETTER

November 2014

### Nicole Mitchell: Creative Flutist, Composer, Educator

Interview by Nicole Lana Camacho

Nicole Mitchell came to the attention of the NYFC's program committee this summer, after some impressive notices in the New York Times for performances at the Stone with improvisational pianist Geri Allen. An invitation to appear at one of our monthly concerts quickly followed, and I was asked to interview her. I saw curly hair (like mine!) and immediately said yes. The more I learned about Nicole and her special artist voice (expressed as a jazz flutist, jazz/contemporary composer, and teacher), the more inspired I became. This interview took place by email, in early October, and I hope you will be inspired too.

NICOLE LANA CAMACHO: How did the flute become your instrument?

NICOLE MITCHELL: The seeds were probably planted during my early childhood, in Syracuse. I spent a lot of time alone outside and really connected with nature. I especially loved watching and listening to different kinds of birds. I even have a distinct memory of waking up once and hearing a bird almost as if the sound was coming from inside of me. It wasn't until fourth grade, then living in California, that I saw a flute in person, when some older students came into our classroom to introduce us to the woodwind instruments. That first time was a direct hit—the sound went right through me and I instantly exclaimed "What is that!" Immediately I knew I wanted to play it.

NLC: But you didn't start until much later...

NM: Unfortunately, the school had introduced us to the string instrument

(Cont'd on page 4)



In Concert

**Nicole Mitchell, flute**

Sunday, **November 23, 2014**, 5:30 pm

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

**Pre-concert workshop at 4:00 pm**

Nicole Mitchell will share her signature improvisational concepts and techniques in "Breaking Boundaries with Experimental Flute Improvisation: An Inside Approach"

**Program**

Original works by Nicole Mitchell (b. 1967)

- Blue Mountain
- Engraved in the Wind
- Dadwee
- Cave of Forgotten Spring
- Glacier Wall
- Boiling River
- Fireflies and Mischief on Dada B's Porch
- Forest Family

*Program subject to change*

*Nicole Mitchell's appearance is made possible in part by Powell Flutes.*

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2014–2015

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 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

## Giving Back



From the  
President

by Wendy Stern

Flutists are newsworthy! In September, National Public Radio featured Japanese-born, Chicago-based flutist Yukie Ota as she encountered a peculiar distraction in the first round of the hugely competitive Carl Nielsen International Flute Competition in Odense, Denmark. The gist of the article was not a review of her performance, but rather an acknowledgment of her Olympian focus and clarity, as an *Aglais io* (peacock butterfly) landed in her hair and then settled on her left eyebrow as she played Pierre Sancan's Sonatine for the judges in the semifinal round. Read her interview and view a clip of her live-streamed performance: [www.npr.org/blogs/deceptivecadence/2014/09/16/348986742/watch-a-sweet-little-butterfly-nearly-crush-a-womans-hopes-and-dreams](http://www.npr.org/blogs/deceptivecadence/2014/09/16/348986742/watch-a-sweet-little-butterfly-nearly-crush-a-womans-hopes-and-dreams).

On October 10, the CBS News segment "On the Road" featured a flutist from the Cleveland Institute of Music: [www.cbsnews.com/news/one-cleveland-24-year-old-loves-living-in-a-retirement-community](http://www.cbsnews.com/news/one-cleveland-24-year-old-loves-living-in-a-retirement-community).

This article focused on the intergenerational residency program developed by the Cleveland Institute of Music and the Judson Manor retirement home. Both articles spurred a flurry of responses from friends, relatives, and fellow flutists. But the ones that resonated most with me were the responses to the symbiotic arrangement of the flutist living in the retirement home.

Suddenly, flutists all over the country (online through [www.flutelist.com](http://www.flutelist.com)) were sharing stories of their own programs and outreach projects. I decided to learn more about the local programs that are going on in and around New York. One project that struck me as unique in its goals and scope was conceived by NYFC member Anne Pollack. The Art of Freedom ([www.theartoffreedom.net](http://www.theartoffreedom.net)), an organization bringing the arts to survivors of human trafficking, has forged a relationship with GEMS (Girls Education and Mentoring Service). Currently, board member Stefani Starin is a teaching artist in the program. Another, Soundscapes, is a concert series at Christ and St. Stephen's Church on West 69th Street, founded by Paul Dunkel (principal flutist of the NYC Ballet and our October recitalist) in partnership with Copland House, Arts to Grow, and the NYC Ballet Education Programs, to name just a few. I hope the program will resume in future seasons. NYFC Ensemble participant Judith Thoyer founded an organization called Friends of Flutes ([www.friendsofflutes.org](http://www.friendsofflutes.org)), a foundation that provides financial support for student flutists (last year Friends of Flutes provided scholarships for five NYFC student memberships). Board member Nicole Camacho started a community concert organization in 2012 called Music Unboxed ([www.musicunboxed.org](http://www.musicunboxed.org)), with the mission of awakening people to the great vehicle concerts could be in building stronger communities. I am very interested in learning about other outreach or enrichment programs occurring in our area that are flute related...please send descriptions and contact info to me at [info@nyfluteclub.org](mailto:info@nyfluteclub.org).

On this topic, I was very intrigued by Nicole Camacho's interview of our November artist, Nicole Mitchell. Ms. Mitchell describes her involvement with the Association for Advancement of Creative Musicians, first as a student and then as its president. Conceived in 1965 to revitalize the community through music and music education, AACM became a major center for avant-garde music and art. You can learn about this organization in George E. Lewis's book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008).

In this spirit, Nicole Mitchell will present a pre-concert workshop, "Breaking Boundaries with Experimental Flute Improvisation: An Inside Approach," in which she will share her signature improvisational concepts and techniques. The 4:00 pm workshop and 5:30 pm concert will both be at Engelman Recital Hall on Sunday, November 23.

Ben Ratcliff's review in the *New York Times* ([www.nytimes.com/2014/07/05/arts/music/geri-allen-shares-jazz-at-the-stone-and-in-class.html](http://www.nytimes.com/2014/07/05/arts/music/geri-allen-shares-jazz-at-the-stone-and-in-class.html)) offers a hint of the treat in store for us: "Beyond her ambitions as a composer, Ms. Mitchell generates an energized connection between musician and instrument, a discipline and excitement about song and tone and technique that don't run dry and put the idea of virtuosity in its best light."

I can't wait for her solo concert...looking forward to seeing you there.

## Member Profile

Lauren  
Wuerth

NYFC Member  
since 2013



**Employment:** College senior, private flute instructor, and NYFC student liaison.

**A recent recital/performance:** Her junior recital at Queens College in May 2014, a program of 20th-century music (Jolivet's *Chant de Linos*, Carter's *Scrivo in Vento*, and the Hindemith Sonata) concluding with a collaborative free improvisation with clarinetist David Valbuena that segued into Jolivet's Sonatine for flute and clarinet.

**Career highlight(s):** Performing at the 2014 Chamber Music America conference with the Innovox Ensemble (a NY-based classical contemporary sextet) in a January program that included Jennifer Higdon's *Zaka* and David Schober's Variations; her upcoming December performance of the Nielsen Flute Concerto with the Queens College Symphony Orchestra, an opportunity won in the school's April concerto competition.

**Current flute:** Powell Aurumite flute with sterling silver mechanism A=442 pitch, B foot, with gizmo, in-line G keys and C# trill. She loves its "depth, warmth, and body" as well as the flexibility it gives her in defining her sound.

**Influential flute teachers:** As an undergraduate: Judith Mendenhall ("Judith's spirit, positivity, warmth, and discipline are inspirational—she's provided me with a solid foundation and the skills to never lose who I am as a musician..."); as an exchange student at the Royal Danish Academy of Music: Henrik Svitzer ("Henrik encouraged me to broaden my tonal palette and gave me the tools to play with more delicacy.").

**High school:** Kellenberg Memorial High School in Uniondale, NY.

**Degrees:** BM in music (Aaron Copland School of Music at Queens College, expected 2015).

**Most notable and/or personally satisfying accomplishment(s):** Spending the fall semester of her junior year in college at the Royal Danish Academy of Music. "Moving to a foreign country not knowing a single person (or the language) really pushed my

boundaries and opened me up musically and personally." Her first challenge: after arriving at the airport, loaded down with luggage, she managed to get herself on the right train and the right bus. So far, so good...except for getting off the bus three miles too soon and having to walk the rest of the way to the kollegium she would be living in. This gave rise to her current mantra for new experiences: "Keep your head up and your heart open." Now she is learning Danish in preparation for a possible future move.

**Favorite practice routines:** Lauren thinks a good warm-up sets you up for the rest of your daily practicing and rehearsals and creates a healthy foundation for your playing. While she has a fixed routine of Taffanel & Gaubert and Moyses's *De la Sonorité* exercises followed by long tones, she tries to keep it interesting by experimenting with slow, melodious improvisations focusing on sound and intonation. During the school year she also enjoys team practice with her peers: "It's great for doing drones and sharing different exercise ideas. And while I enjoy playing with other flutists, I prefer doing this kind of practicing with other instruments, trying to blend in with the different timbres and improvising totally new sounds."

**Other interests:** Travel (ideally with friends and with a bike for getting around city streets), a passion ignited at age 15 when she visited Turkey, Greece, Bulgaria, Georgia, and Ukraine with a Long Island youth orchestra. During her college semester abroad, she visited Berlin, Hamburg, Milan (where she stayed with an Italian family just outside the city), Stockholm, and Vienna. Yoga keeps her grounded—she hopes to become a certified instructor, and she loves to cook, both for herself (utilizing Italian/Greek family recipes) and for others (e.g., a Thanksgiving feast for 25 while living in Copenhagen).

**Advice for NYFC members:** Be open to any form of inspiration and surround yourself with positivity. We make the best music when we are confident and love what we are doing.



### Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2014	10/30/2014	11/28/2014
January 2015	12/04/2014	01/02/2015
February 2015	01/08/2015	02/06/2015
March 2015	01/29/2015	02/27/2015
April 2015	03/12/2015	04/10/2015
May 2015	04/03/2015	05/02/2015

## FLUTE HAPPENINGS

NOV '13

Nov  
8

Saturday 8:00 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform a program of music for flute and strings including works by Mozart, Beethoven, Schubert, Dohnányi, Michael Brecker, and Miles Davis.

- 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 or visit [theomniensemble.org](http://theomniensemble.org).

Nov  
19

Wednesday 7:30 pm

London Handel Players, with **RACHEL BROWN**, flute and recorder, will perform "Handel at Home," an all-Handel program including the flute sonata in B minor (Op. 1, No. 9), two trio sonatas, and three opera aria arrangements.

- Weill Recital Hall, 154 West 57th Street, NYC.
- Admission: \$60. • Info, visit [www.carnegiehall.org/Calendar](http://www.carnegiehall.org/Calendar).

Nov  
20

Thursday 7:00 pm

Composer/Fula tambin flutist **SYLVAIN LEROUX** will celebrate the release of *Les Enfants de Tyabala* (The Children of Guinea), a new CD on Mulatta Records, with a multimedia presentation about his four-months-long experimental music education project for children in Guinea earlier this year.

- Judson Memorial Church, 55 Washington Square South (at Thompson Street), NYC.
- Admission is free. • Info, email Sylvain at [fulaflute@earthlink.net](mailto:fulaflute@earthlink.net) or Dave Soldier at [ds43@columbia.edu](mailto:ds43@columbia.edu).

DEC '13

Dec  
7

Sunday 3:00 pm

Flutist **CARLA AULD** will perform Bach's Brandenburg Concerto No. 4 with Joanne Keeler and members of the North Jersey Symphony.

- Thomas Jefferson Middle School, 35-01 Morlot Avenue, Fairlawn, NJ. • Admission: \$18 general, \$15 students/seniors. • Info, visit [www.northjerseysymphony.com](http://www.northjerseysymphony.com).

Dec  
10

Wednesday 12:00 noon

Nielsen's Flute Concerto will be performed by **LAUREN WUERTH** as flute soloist with the Queens College Symphony Orchestra.

- Lefrak Concert Hall at the Aaron Copland School of Music, Queens College, 65-30 Kissena Boulevard, Queens, NY. • Admission is free. • Info, call 718-997-3800.

Dec  
12

Friday 7:30 pm

**LAUREN WUERTH** in a repeat of the December 10 program.

- Lefrak Concert Hall at the Aaron Copland School of Music, Queens College, 65-30 Kissena Boulevard, Queens, NY. • Admission is free. • Info, call 718-997-3800.



*Interview (Cont'd from page 1)*

family just a few months before, and my parents had invested in my choice—the viola. So they were not about to make another investment. It wasn't until four years after that day that I was finally able to convince my parents to support me playing the flute. During those four years I tape recorded the radio broadcasts of Jean-Pierre Rampal and James Galway and would listen to them every night while going to sleep pretending I was playing the flute. At the age of 14 I finally got one. Luckily my high school had a good music program, so I played in wind ensemble, band, and orchestra.

*NLC: I read that you had considered majoring in math...*

NM: I had done really well in math and music in high school, and my dad was an engineer, so I started into UCSD [University of California, San Diego] with a focus in computer science. But in that first quarter I realized I was spending 10 hours a day

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**As a classical flutist, you should develop some abilities in improvisation. Musicians now need to be hybrids, because that's the way our world is now.**

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practicing, so I decided to go for what was in my heart—music.

*NLC: Was there an "Aha!" moment when things really started coming together?*

NM: Yes—fast forward to 1996, about a decade after I began at UCSD. I was on Chicago's South Side and had just gotten off the bus at 95th and King Drive in front of Chicago State University. I was almost 30 and a single mother with a small child. I had barely enough money to survive, was in debt with school loans, and, despite having gone to some of the greatest schools in the country—Oberlin and UCSD—did not even have a bachelor's degree. At that moment I decided I had to finish school and hopefully figure out the rest in the meantime. I knew I had a purpose with music, but had no idea how or if it was going to manifest itself.

*NLC: So what did you do?*

NM: I went back to school [at Chicago State] and was accepted as a member of the Association for Advancement of Creative Musicians (AACM), which was the greatest mentorship situation I could ever ask for. The AACM was founded on Chicago's South Side in 1965 by improvising musician

composers who wanted more than just playing in local clubs. The idea was to revitalize the community through music and music education, and to develop original music merging experimental practices with jazz which we could share through performance. A multigenerational group of musicians inspiring each other to find our individual voices in music—it was a perfect fit for me.

*NLC: Who were your mentors in the AACM?*

NM: Edward Wilkerson Jr., Arveeyle Ra, George Lewis, Anthony Braxton, Ernest Dawkins, and many more. That was really my root experience of mentorship, one that I try to continue in my teaching; nurturing a student's individual approach is key. And in turn I was able to bring in new members and mentor musicians myself...

*NLC: A January 2012 article about you in the New York Times said that you became an assistant professor in a relatively new program integrating composition, improvisation and technology at the University of California, Irvine in August 2011. And that your good fortune with your own teachers and mentors has made the teaching aspect of this position a particularly welcome one. Can you tell me more about your earlier teachers and mentors?*

NM: I've had many great mentors, some flutists, and others improvisers and composers. My first flute teacher was Cynthia Ellis and she really got me started on the right foot. Then when I started college I had three amazing teachers at UC San Diego: Johann Sebastian Winston, John Fonville and Anne La Berge. I'm pretty sure I was the only freshman flute student with the privilege of studying with all three teachers. Winston really showed me how to develop my technique, tone, and, most importantly, how to solve problems in musical passages. Anne La Berge showed me how to play from my core and also helped develop my sound. And Fonville was the first to show me that I could take the flute beyond tradition into new territory, through his work in microtonalism and in his belief that I had a musical purpose.

While at UCSD I met James Newton, who literally blew my mind by showing me the endless possibilities of the instrument. Upon hearing him at my first jazz improvisation class with jazz legend Jimmy Cheatham, I was stunned with the prospect of a whole world that I had never been introduced to in my journey as a developing flutist. After all, the flute has not been seriously considered in jazz, so why would I have been invited to play in my high school jazz band? Soon after that I studied privately with Newton and he became a great mentor, exemplifying the direction in life that I wanted to take.

Much later, in Chicago, I studied with Susan Levitin while finishing my degree at Chicago State. She was an incredible teacher and really helped me to refine my classical approach and prepare for grad school. I got my M.M. at Northern Illinois University in classical and jazz flute, studying with Peter Middleton, who was very encouraging. I'm thankful for the American Symphony Orchestra League, which awarded me a scholarship two years in a row to pay for my lessons. Otherwise it would have been impossible. That scholarship also allowed me to study with Mary Stolper, who at the time was a member of the Chicago Symphony, Grant Park Orchestra, and the Chicago Sinfonietta. Mary further refined classical playing towards the professional level. I will never forget the time she told me, "One day your name will be in lights."

*NLC: What do you teach at UC Irvine?*

NM: My main focus is mentoring M.F.A. students of our ICIT (Integrating Composition, Improvisation and Technology) program. I work with composers who combine improvisation and electronic music. It's super fascinating! We're currently developing ICIT into a PhD program which will hopefully be approved soon. It is a new way of teaching music, rather than working in specified and separated channels like "composition" and "contemporary performance" and "jazz," we are putting it all together and helping students to develop a more hybrid approach.

*NLC: Do you have different approaches for teaching jazz and classical to private flute students?*

NM: If you're working towards becoming a professional flutist—jazz or classical, it doesn't matter—it's really important to have a solid foundation of classical training. And as a classical flutist, you should develop some abilities in improvisation. Musicians now need to be hybrids, because that's the way our world is now. I'm thankful that I had the five-year opportunity to play piccolo in the Chicago Sinfonietta and the Joffrey Ballet of Chicago. That really helped me develop my composition chops for orchestra. As a teacher, I only work with a few select flute students. They can be at any level, whether beginning or pre-professional, but they must be really serious about playing the instrument and working towards that goal. I never work with students who are being prodded by parents to play. They have to be committed to the instrument.

*NLC: What led you to cross over into contemporary performance/composition?*

NM: First I have to say that my family was

a bit futuristic. My dad was a big “Star Trek” fan, and my mom made paintings of landscapes with double suns setting and wrote fiction about extraterrestrials and things like that. My big brother was an amazing guitarist and when I was a little kid he used to play experimental music on electric guitar to scare me away when I was pestering him. I think the sound must have sunk in! Then when I started school at UCSD, you know they have a really incredible contemporary music program there, and I listened to a lot of concerts by the grad student performers and faculty while I was there. When I was listening I always imagined what it would be like to improvise that same music instead of having it composed note for note. Even with jazz, I was naturally attracted to the avant-garde jazz of Ornette Coleman, Eric Dolphy, Mingus, Sun Ra, and the AACM, before I got deep into Duke Ellington or even Charlie Parker or Coltrane. My brother once asked me why I use atonality in my music and I told him that for me, music reflects life. I want to be able to express every aspect of nature and emotions through sound. We don’t always have a harmonious time. Sometimes we have to go through a storm, and that makes us appreciate a clear sunny day. So I want to express all of that with my music. It’s a challenge and a joy.

*NLC: We will be featuring Claire Chase, flutist of the International Contemporary Ensemble, at our March 2015 Flute Fair, so I would love to hear about your work with that group.*

NM: Claire and ICE are the bomb!! They’re doing such incredible work!! ICE commissioned me to write a piece for two flutes and percussion which premiered in 2012 at the Museum of Contemporary Art in Chicago. The piece is called *Cave of Self-Induction*. It was a lot of fun translating my signature flute

techniques into the piece for other flutists to play and they did an amazing job. Lately I’ve been doing more through composed pieces, and this summer I just finished a piece for countertenor, flute, and piano; and a duet for flute and piano. The majority of my composing is still for improvising ensembles. I love collaborations, working with different musicians.

*NLC: Please tell us about the Black Earth Ensemble.*

NM: The Black Earth Ensemble (BEE), founded in 1998, is my oldest, flagship group and was created with the intent to be a forum for my compositions. We have a pool of about 30 musicians and each project has different instrumentation. It’s been really exciting over the years to develop relationships with these great musicians. Each project has its own personality, which you can tell, just by the album or project titles. The latest projects have been *Intergalactic Beings* (my second chapter of music inspired by the sci-fi “MacArthur genius” writer Octavia Butler) and *Liberation Narratives* (featuring the poetry of Haki Madhubuti, a Chicago-based writer and founder of Third World Press). BEE has six recordings [details at [www.nicolemitchell.com](http://www.nicolemitchell.com)—Ed.].

*(Cont’d on page 6)*



## NICOLE MITCHELL: A SAMPLING

More about Nicole Mitchell’s many projects, compositions (more than a hundred), and CDs (more than 10) can be found on her website ([www.nicolemitchell.com](http://www.nicolemitchell.com)). Listed here is a sampling of CDs and works for orchestra and/or chamber ensemble.

### CDs (arranged by project)

Ice Crystal

- *Aquarius* (Delmark, 2013)

Sonic Projections

- *Emerald Hills* (Rogue Art, 2010)

Black Earth Ensemble

- *Renegades: Black Earth Strings* (Delmark, 2009)
- *Xenogenesis Suite: A Tribute to Octavia Butler* (Firehouse 12 Records, 2008)
- *Black Unstoppable* (Delmark, 2007)
- *Hope, Future and Destiny* (Dreamtime, 2004)
- *Afrika Rising* (Dreamtime, 2002)
- *Vision Quest* (Dreamtime, 2001)

Indigo Trio

- *The Ethiopian Princess Meets the Tantric Priest* (Rogue Art, 2011)
- *Anaya* (Rogue Art, 2009)
- *Live in Montreal* (Greenleaf Records, 2007)

### Compositions for orchestra and/or chamber ensemble:

- *Harambee: Road to Victory* for improvising flute, choir, and orchestra (2012).
- *Flight for Freedom: a Tribute to Harriet Tubman* for improvising flute and orchestra (2011).
- *Honoring Grace: Michelle Obama* for 11 instruments (flute, vocals, violin, sitar, tenor sax, trumpet, cello, piano, mbira, bass, drumset, percussion) (2009).
- *Qualities of My Father: A Tribute to Michael E. Mitchell* for chamber ensemble and improvisers (3 flutes, 3 violins, 2 vibes, trombone, bass clarinet, string bass) (2007).



*Interview (Cont'd from page 5)*

*NLC: What are you doing with them now?*

NM: In October [2014] we are going to France to join forces with kora player Ballake Sissoko from Mali in a project called "Beyond Black." The challenge is to write music that integrates traditional music of Mali with avant-garde jazz of Chicago. It's

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My brother once asked me why I use atonality in my music and I told him that for me, music reflects life. I want to be able to express every aspect of nature and emotions through sound. We don't always have a harmonious time. Sometimes we have to go through a storm, and that makes us appreciate a clear sunny day.

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going to be an adventure! Then in January we have another project just commissioned by the [Mid Atlantic Arts Foundation's] French-American Jazz Exchange that will merge BEE with a contemporary music group in Paris called Laborintus Ensemble.

*NLC: The bio you have on your website mentions many influences: jazz, gospel, experimentalism, pop, and African percussion. I'm curious to know your pop influences...*

NM: Janelle Monae, Prince, Bjork, PFunk, Ledisi, Seval, Kiran Ahluwalia (India Pop), Al Green, Ugochi (Chicago soul), and Flying Lotus, to name a few.

*NLC: What are you listening to these days? Any flutists you find particularly inspiring?*

NM: My No. 1 influence has been James Newton. He's a master flutist, improviser, and composer, and he's completely original. In my opinion, the flutist who most changed the instrument for the 21st century is Robert Dick. My inspiration to do circular breathing and multiphonics came from Robert, although I never got a chance to study with him. I also feel that no one has really gone beyond the impact of Eric Dolphy as a jazz flutist, with all due respect to Hubert Laws. And for sound, James Galway was one of my earliest influences. The funkier flutist of all time is Bobbi Humphrey; she's still active now so don't forget her.

I'm really excited to see so many jazz flutists out there and I'd like to give a shout out to fellow flutists Holly Hoffman, Jamie Baum, and Bill McBirnie, who are doing great things now. And you should look out for Delandria Mills, Elena Pinderhughes, and Dawn Norfleet—they play with a lot of soul. Claire Chase is a flute superhero and she's really a great model of how to carve out your own path in music.

*NLC: Do you have any thoughts on balancing parenthood and family life with a career in music?*

NM: Motherhood has been my greatest teacher, and really was an inspiration to make me meet my artistic goals, so that I could show my daughter that you can reach for your dreams and actually achieve them. It's always a delicate balance between family and music, and I'm thankful that my husband Calvin Gantt helps me keep that balance, stay on task, and "smell the roses."

*NLC: Do you have any wisdom or life lessons to share with early-career musicians just getting started?*

NM: When we choose to play music as a life goal, we already know that there are not any guarantees. It has to be a passion that drives you to go in this direction. You have to have certainty. If you have that certainty in purpose, then you will find your way. The road may be cloudy at times, so be ready for that! It's so important not to isolate yourself. You can be in the practice room for hours and hours but if you don't get out and find community—connect with other people, it's not going to happen.

Be flexible and creative in trying things that might be outside your comfort zone. It's a wonderful life, if you believe in it. For me, playing the flute took me into directions I would have never imagined. I didn't know loving the flute would take me towards public speaking, starting a record company, teaching and becoming a professor, writing poetry and composition, working in non-profits, and countless other things.

And, please, take care of yourself. If you need a job to pay the bills—do it! The whole starving artist thing is a joke. You have to work simultaneously on your music and on taking care of your responsibilities until eventually the seeds you've nurtured take root and finally support you.

*NLC: I love how these threads have combined in your own career! It is wonderful to see an artist who is conscious of the bigger picture, has a sense of the good she can do through expressing her individual voice, and supports a sense of community as a participant and leader.*

NM: I've always believed that art has the power to help us imagine and manifest

new possibilities, new realities—it's transformative. It's such a gift that we have as people, to imagine and then create. We don't always have to just perpetuate. So with my music I try to weave the familiar with the unknown, to connect with the audience in a place they can relate to, and then hopefully bring them to somewhere new that can inspire them. Community is so important, and live music is a really humanistic activity that can bring people together and give us hope in a world that has so many issues.

*NLC: Anything you would like us to know about your program for November 23?*

NM: I'm really inspired by this opportunity to play for NYFC! It's such an honor and I've been thinking a lot about this concert. I've decided that the best way to share my playing with this special audience would be a solo concert, so that I can really express my individual approach of playing in the clearest way. I have some selections from *Engraved in the Wind*, a 2013 solo CD out on the French Rogue Art label. And I may have a surprise guest or two—but you'll see.

*NLC: Thanks so much. We're really looking forward to the concert.*

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*Flutist Nicole Lana Camacho, the NYFC's social media chair, is a classical and new music performer, educator, and community concert producer based in Long Island and NYC.*

## REQUEST FOR FLUTE FAIR 2015 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 2015, "The 21st Century Flute," with guest artist Claire Chase.

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 to program chair Deirdre McArdle at [deirdre.mcardle.manning@gmail.com](mailto:deirdre.mcardle.manning@gmail.com) by **November 15, 2014**.

## NYFC ENSEMBLES PROGRAM

## UPDATE

by Mary-Ann Tu

The New York Flute Club Ensemble met for its second session of the season on Saturday, October 11. Eleven members participated on piccolo, C flute, alto flute, and bass flute. Conducting duties were shared by co-directors Mary-Ann Tu and Denise Koncelik with an assist from Lauren Klasewitz. The ensemble read Ervin Monroe's arrangements of Sibelius's *Andante Festivo* and Philippe Gaubert's *Madrigal*, a Ricky Lombardo arrangement of the traditional "Black is the Color of my True Love's Hair," and arrangements of the first movements of J.S. Bach's Brandenburg Concerto No. 3 and Flute Sonata in C Minor.

Denise Koncelik conducted the first ensembles meeting of the season, on September 27, in Dancing Song, Op. 58 by Anatol Liadov; Symphony No. 1 by Wm. Boyce; Mozart's "Non più andrai" from *The Marriage of Figaro*, Sonata Facile, K. 545, and *Eine Kleine Nachtmusik* K. 525; Strauss's *Blue Danube* Waltzes arr. Victoria Jicha, *Sonata Piano e Forte* by Giovanni Gabrieli, and "Con Te Partiro" by Francesco Sartori.

All members of the NY Flute Club are welcome to participate. Watch this space, read your eblast reminders, or visit [www.nyflutedclub.org](http://www.nyflutedclub.org) for event updates. More questions? Contact Mary-Ann ([maryann.tu@gmail.com](mailto:maryann.tu@gmail.com)) or Denise ([dkoncelik@aol.com](mailto:dkoncelik@aol.com)) directly.

Meetings are held approximately monthly, on weekend afternoons from 2:00 to 4:00 pm. Meetings through December will be held at **Studios 150**, 150 West 46th Street (between 6th and 7th Avenues), Floor 7, Room 7.5, NYC (a new location). Remaining dates are as follows:

- Saturday Nov. 15, 2014    Sunday Dec. 21, 2014    Saturday Jan. 17, 2015
- Sunday Feb. 22, 2015    Saturday Mar. 14, 2015    Saturday April 11, 2015
- Saturday May 2, 2015



Present at the October 11 ensembles meeting: (L to R), Denise Koncelik, Judith Thoyer, Amy Appleton, Karen Robbins, Mary Lynn Hanley, Lois Roman, Katherine Saenger, Roger Brooks, Lauren Klasewitz, Ann Bordley, and Mary-Ann Tu. Photo: Barbara Klasewitz

## Dunkel Concert Q&amp;A

Paul Dunkel's October 19 concert was much enjoyed by the capacity crowd that got to hear it. Here are answers to some of the questions that came up afterwards.—Ed.

*Q: I caught the name of the encore (Sof), but not the name of the composer.*

A: The piece was composed by Tamar Muskal. Paul says, "She is quite brilliant and the piece we played is an arrangement of a song from a collection she wrote a couple of years ago. It is simple and poignant. Incidentally, Tamar has an excellent flute piece called *Mechanofin* which she wrote for me in 2006. It needs to be done again by someone other than me."

*Q: I loved Dunkel's Quatre Visions for four flutes. But I think I missed some of the borrowed themes... And will the piece be published?*

A: Paul says that the flute quartet will definitely be published: "I've fixed the glitches (thanks to my colleagues) and will either sell it online or have it for sale in hard copy." Citations for the sources, provided by the (quoting) composer are as follows:

1. La cage des oiseaux: *Peter and the Wolf*, *Carnival of the Animals*, *Magic Flute*, Beethoven's Sixth Symphony, *Swan Lake*, *Rite of Spring* ("not a bird, but couldn't resist"), *Firebird*, and *Merle Noir* ("big quote!").
2. In memoriam J.A.: Joachim Andersen's Etude No. 1 in C major, Op. 33.
3. La nuit des faunes: All *Afternoon of a Faun*.
4. Taffanel et Chloé: All *Daphnis*.

*Q: In his opening remarks, Paul mentioned that he attended his first NYFC concert about 60 years ago (when he was around 11) and that he came away very impressed with John Wummer's morning suit. What was on the program?*

A: The records of NYFC archivist Nancy Toff suggest that Paul was remembering the Club concert presented on February 28, 1954. John Wummer and his flutist/pianist wife Mildred Hunt Wummer performed sonatas by Handel and Beethoven, Taffanel's *Andante Pastorale and Scherzettino*, the NY premiere of Martin's *Ballade*, and two new pieces for two flutes by Joseph Goodman. We could not find a copy of the program in the archives, but have one for a concert Paul attended two years later (see right), remembered for the Raphling piece played by John Wummer (attire not recorded), because Paul had already "played a little piece by the same composer."

**The New York Flute Club**  
Incorporated  
Organized 1920

SUNDAY AFTERNOON  
February 26th, 1956  
FIVE-THIRTY P.M.

CARL FISCHER CONCERT HALL  
165 West 57th Street  
NEW YORK CITY

**Program**

JOHN WUMMER  
assisted by  
Sam Raphling ..... Composer—Pianist  
Stanley Drucker ..... Clarinet

I  
Sonata in D Major ..... Joh. Joach. Quantz  
Grave e Sostenuto    Presto    Allegro

II  
Sonatine ..... H. Dutilleux

III  
Prelude (Playthings of the Wind) ..... Sam Raphling  
Flute Solo

IV  
Duo ..... Antoni Szalowski  
Flute and Clarinet

INTERMISSION

V  
Image ..... Eugene Bozza  
Flute Solo

VI  
Madrigal ..... Andre Wormser

VII  
Gigue ..... Georges Hue

VIII  
Andante et Scherzo ..... Louis Ganne



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



## November 23, 2014 Concert

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

Nicole Mitchell, flute

### 95<sup>th</sup> Season

2014 - 2015 Concerts

**October 19, 2014** • Sunday, 5:30 pm  
PAUL DUNKEL, flute

**November 23, 2014** • Sunday, 5:30 pm  
NICOLE MITCHELL, flute

**December 14, 2014** • Sunday, 5:30 pm  
MARK SPARKS, flute

**January 18, 2015** • Sunday, 5:30 pm  
EMMA RESMINI, flute

**February 22, 2015** • Sunday, 5:30 pm  
KATHERINE FINK, flute

**March 15, 2015** • Sunday, all day  
Flute Fair, guest artist CLAIRE CHASE  
The Lighthouse

**April 26, 2015** • Sunday, 5:30 pm  
Competition Winners Concert

**May 2015** • 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](http://www.nyfluteclub.org).*



### From the Editor

Greetings! November brings us a solo concert by flutist/composer Nicole Mitchell as well as a pre-concert masterclass (“Breaking Boundaries with Experimental Flute Improvisation”) in which she will give us an inside look at her signature improvisational concepts and techniques. Nicole Camacho’s interview touches on Nicole M’s musical beginnings (a love of birdsong and a long unrequited yearning to play the flute) and her interests in expressive improvisation (perhaps sparked by a brother who liked scaring his younger sister away with fear-inducing guitar sounds) and experimental music (for its own sake, as well as a tool for building a sense of community).

Wendy Stern’s “From the President” talks about “flutes in the news” and some of the ways our members are giving back. One feel-good story tells of a young conservatory flutist living rent-free in an apartment in a Cleveland assisted living facility in return for a couple of on-site concerts per month. It’s a win-win situation for all, though it is hard for me to imagine something like that happening anywhere in Manhattan.

An overflow crowd showed up for Paul Dunkel’s hugely enjoyable October concert. Those of you who want to hear more about the sources of Paul’s flute quartet snippets, first NYFC concert he remembers (John Wummer, 60 years ago), and/or the encore should check out the Dunkel concert Q&A box on p. 7. Given the size of the audience, the typical reason for a post-concert recap (letting members who weren’t there know what they missed) is less applicable than usual...

Lauren Wuerth, on her way to becoming a Sunday-concert fixture at the Club’s help desk in the Engelman Hall lobby, is this month’s member profile subject. A veteran traveler, she is a flute student at Queen’s College’s Aaron Copland School of Music and this year’s NYFC student liaison. I liked learning about how she fits improvisation into her practice routines and recitals—and am looking forward to soon hearing more on this topic from Nicole Mitchell on November 23.

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

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