



The New York Flute Club

NEWSLETTER

September 2017

Nobutaka Shimizu: Sound and Agogics

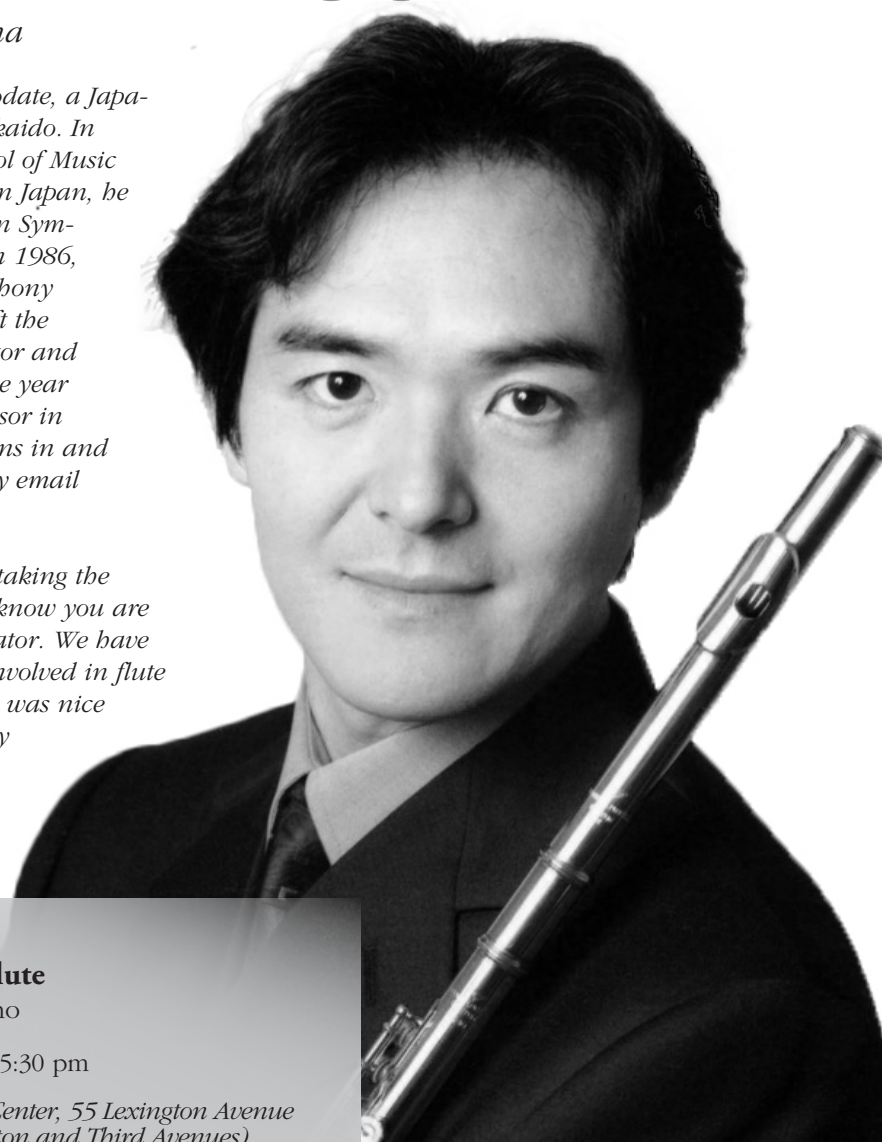
Interview by Sanae Nakayama

Nobutaka Shimizu was born and raised in Hakodate, a Japanese city located on the northern island of Hokkaido. In 1977, while still a student at the Toho Gakuen School of Music in Tokyo, one of the most prominent music schools in Japan, he won the position of piccoloist with the Yomiuri Nihon Symphony Orchestra, one of Tokyo's major orchestras. In 1986, he was appointed principal flutist of the Kyoto Symphony Orchestra, one of the best orchestras of Japan. He left the orchestra in 2016 to focus more on being an educator and a soloist. He has concert engagements throughout the year and teaches at Soai University in Osaka (as a professor in the music department) and at other music institutions in and around Kyoto and Tokyo. The interview was done by email during the month of July.

SANAE NAKAYAMA: Thank you, Nobutaka-san, for taking the time to do this interview for the NYFC Newsletter! I know you are a very busy flutist both as a performer and an educator. We have known each other for many years mostly by being involved in flute events or on juries for flute competitions in Japan. It was nice to see you again last October at the 50th anniversary events of the Japan Flutists Association.

NOBUTAKA SHIMIZU: Yes, it was a nice surprise seeing you there too!

(Cont'd on page 4)



In Concert

Nobutaka Shimizu, flute

Mayumi Shimizu, piano

Sunday, **September 17, 2017**, 5:30 pm

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

Program

Conversations	Gary Schocker (b. 1959)
Sonatine	Henri Dutilleux (1916–2013)
Mei	Kazuo Fukushima (b. 1930)
Requiem of the Cape (2002) for alto flute and piano	Ryohei Hirose (1930–2008)
Prélude à l'après-midi d'un faune	Claude Debussy (1862–1918) arr. Gustave Samazeuilh
Prélude et Final	Raymond Guiot (b. 1930)
Suite, Op. 34	Charles-Marie Widor (1844–1937)

Program subject to change

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Newsletter

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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 Social Media Chair

Summer Reading Book Report

by Patricia Zuber



From the President

I am happy to say that I was able to pull myself away from the daily breaking news on my iPhone to actually read a book this summer! The book is *The Secret Piano: From Mao's Labor Camps to Bach's Goldberg Variations*, by Zhu Xiao-Mei. It is the shocking, true story of the author's life journey. She recounts the effects of the Cultural Revolution on her life as a young pianist in China's best music conservatory and tells how music played a part in her ability to cope with the immense obstacles presented to her. I recommend this book to everyone, but especially to musicians. Ms. Zhu is able to convey the importance of music in her life and I feel the same way myself. I wish the text of the English translation flowed a bit better, but that is a small criticism when the breadth and importance of the book is considered.

Reading Sanae Nakayama's beautiful interview of Nobutaka Shimizu brought me right back to Ms. Zhu's writing on the interpretation of Western classical music in China. Ms. Zhu and Mr. Shimizu are of the same generation. We must remember that only relatively recently could we easily listen to a YouTube performance of a great master from the other side of the globe. Of course, Japan was much more open than China, but still one was very limited. Nobutaka-san mentioned how much his playing was informed by hearing a 1965 recording of Julius Baker performing in Japan. Ms. Zhu talks of Isaac Stern's comment that he felt Chinese musicians' interpretations of Western music evoked an oddness in their emotional response. When she herself heard a performance of Mr. Stern performing a Mozart violin concerto, she understood exactly what he meant. She had the same "aha" moment that Mr. Shimizu had. They were hearing the musicality passed down through the generations of master teachers and performers that are the tradition of Western classical music. Of course, every teacher has a different style, but my teacher, Alexander Murray, spent 90 percent of each lesson shaping phrases. He would touch my back and press my body forward so I could feel where the agogic accents in the phrases should be applied, where I should literally "lean" on a note.

Both Mr. Shimizu and Ms. Zhu ultimately had the opportunity to study western classical music in the West and were able to achieve their goals of being able to play with the emotion present in much music on all sides (as opposed to the "both sides" we have been hearing so much about lately).

Flute Fair 2018:

Request for Program Ideas

Now is the time to mine those creative thoughts you have on possible workshops, lectures, and other events for the **February 25, 2018** New York Flute Fair with guest artist **Karl-Heinz Schütz**, principal flute of the Vienna Philharmonic.



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 may be submitted through our online form (through the link on our Flute Fair page at www.nyfluteclub.org/concerts-events-and-more/flute-fair) through November 7. Questions? Contact Flute Fair program chair Deirdre McArdle at deirdremcardle49@gmail.com.

Member Profile

Julietta
Curenton

NYFC Member on
and off since 2000



Employment: Freelance flutist (performing with the Orpheus Chamber Orchestra, American Symphony Orchestra, and American Composers Orchestra) and recitalist.

A recent recital/performance: An all-French program for the Philadelphia Chamber Music Society with pianist Lura Johnson and soprano Karen Slack-Blackwell in February 2017 at the American Philosophical Society.

Career highlight(s): As a teacher: being a teaching artist for the New York Philharmonic and an adjudicator/faculty/coach for National Youth Orchestra 2 (a Carnegie Hall summer training program). As a performer: playing the Nielsen concerto in a masterclass with Jean-Pierre Rampal (which led her to his International Competition in Paris in 1998); playing principal in Shostakovich's First at Avery Fisher Hall under Kurt Masur (in 2002); and, after receiving a career grant in 2012 from the Musical Fund Society of Philadelphia, playing the Mercadante concerto at the Kimmel Center in Philadelphia (in 2013) and Beethoven's Fifth with Orpheus on its Japan tour (in 2016).

Current flute: A Burkart silver flute, A=442, with 0.018 tubing ("so it feels like a tank"), bought after trying it at the 2001 NY Flute Fair. She plays it with a Sonare-cut headjoint with a platinum riser. Julietta says, "The sharp edge of the blowhole allows an immediate and clear response—just the kind of equipment you want when playing those low notes at the beginning of the Khachaturian Concerto." She also owns a J.R. Lafin headjoint with an 8k gold lip plate.

Influential flute teachers: Jean-Pierre Rampal, in masterclasses before college ("Every lesson with him was like eating a full course meal...and his opinions on the use of vibrato continue to inform my playing today."); at Juilliard, Jeanne Baxstresser ("She encouraged me to record my practice sessions and to make them efficient and disciplined."); and Carol Wincenc ("She taught me how to keep

the integrity of my own, unique voice."); and Peter Lloyd, during master's degree studies in England ("He relaxed the tension in my embouchure and solved the tendinitis problems I had battled since being an undergraduate.").

High school: West Potomac High School in Alexandria, VA.

Degrees: BM in flute performance (Juilliard, 2003); MM in flute performance (Royal Northern College of Music, 2004).

Most notable and/or personally satisfying accomplishment(s): Winning first prize in the 2005 NFA Young Artist Competition in San Diego, the first competition she entered as a professional musician post-schooling, in a final program that included Hübner's *Fantaisie*, C.P.E Bach's Suite in A Minor, and Jolivet's *Chant de Linos*...and being told afterwards by one of her listeners that the performance was enough to have made the convention worth the trip.

Favorite practice routines: Julietta usually begins with about an hour on the scales from Taffanel and Gaubert ("good for finger dexterity"), using different articulations on each one, or long tones ("an efficient way to practice intonation, tone and control") from either Paula Robison's *Flute Warmups Book* or *De la Sonorité*. Then she works on her pieces, often recording herself to listen to her phrasing. If a recital is coming up, she might practice four hours a day, including an hour of score study. She loves what she once heard Marina Piccinini say in a masterclass: "I don't ever allow my students to play a piece without first studying/analyzing the score. One must always understand the form and harmonic structure of a piece before playing it."

Other interests: Family (she's close to her siblings, mother, niece, and nephew, all of whom live in the Washington, DC area), cooking (healthy, gluten-free meals), exercise (jogging and/or long walks through various NYC neighborhoods), traveling (favorite spots are Santa Barbara, the Bahamas, and Hawaii), and singing at church as part of the worship team.

Advice for NYFC members: Strive to keep growing and improving as a musician/artist, and expect to feel a healthy tension between the desire to play a safe performance vs. one that tests your limits. As Peter Lloyd always said, "You should never make it to your ideal performance. The day you feel totally satisfied is the day you should put down your instrument."

FLUTE HAPPENINGS

OCTOBER '17

Oct. 7
Saturday 8:00 pm

Palisades Virtuosi, with MARGARET SWINCHOSKI, flute, will perform music of Bizet, Puccini, Rossini, Verdi, Delibes, as well as the premiere of a new work by NJ composer Thomas Juneau for flute, clarinet, voice (mezzo Barbara Dever). Pre-concert talk by artists and composer at 7:15 pm, post-concert reception.

- The Ridgewood Conservatory, 409 Sette Drive, Paramus, NJ. • Admission: \$25 general, \$20 students/seniors, \$10 children discounts for advance sale. • Info, visit www.palisadesvirtuosi.org.

Oct. 14-15
Saturday & Sunday, all day

The Consummate Flutist: Achieving Your Personal Best in College Auditions, a weekend flute forum of lectures, workshops, and masterclasses focusing on the musical and technical aspects of the audition process taught by SOO-KYUNG PARK and colleagues.

- Carnegie Mellon University in Pittsburgh, PA.
- Admission: \$400 for performers • Info, visit www.theconsummateflutist.com.

Flute Happenings Deadlines

Issue	Deadline	Mail date
October 2017	08/31/2017	10/02/2017
Nov-Dec 2017	09/28/2017	10/30/2017
January 2018	12/07/2017	01/08/2018
February 2018	01/11/2018	02/12/2018
March 2018	02/01/2018	03/05/2018
April 2018	02/22/2018	03/26/2018
May 2018	03/22/2018	04/23/2018

Dues Reminder for 2017-2018

If you have not yet renewed for the 2017-18 season, please visit the Club's website (www.nyfluteclub.org) to do it online.

Alternatively, you may download a membership form and mail it (along with your dues) to the NYFC membership secretary



Katherine Saenger
115 Underhill Road
Ossining, NY 10562-4408.

Interview (cont'd from page 1)

SN: You had been the principal flutist of the Kyoto Symphony Orchestra for many years until you left the orchestra last year. I was a bit surprised to hear that you had left. What was the reason?

NS: Sixty-five is the orchestra's retirement age, but our salary is reduced quite significantly after the age of 60. The salary offered by Soai University, where I mainly teach now, was much more than what I would have made staying in the orchestra. The retirement age of the university being much later was another reason for my retiring early from the orchestra.

SN: Do you teach at other schools?

NS: Yes. I teach at Showa Music University in Kanagawa (close to Tokyo), Doshisha Women's College in Kyoto, Osaka Music University, Kobe College, and Kacho Girls' Senior High School in Kyoto.

SN: No wonder you are busy! And you must also be frequently performing as a soloist, right?

NS: Yes, I am very fortunate to have many opportunities to perform recitals and to play chamber music with wonderful musicians. I even get asked to sit in different orchestras every now and then. I have to say, it's been a lot of fun.

SN: Let's go back to the very beginning of your life in music. How did you come to play the flute? Was music in your environment growing up?

NS: Yes, in fact, very much so! My father was a semi-professional flutist and conductor, and my mother was an elementary school music teacher who [started my musical career by] teaching me how to play the piano. I started playing a piccolo that was lying around in the house at the age of nine and then started playing the regular flute when I was around 10. My father used to make me listen to all sorts of music. He was actually the one who first taught me how to play the flute. Even when I had already started taking flute lessons from my teacher in Tokyo, he would still try to enlighten me with various other methods of playing.

SN: I see that your father clearly had a major influence on your upbringing as

a musician. Who were your other teachers? Were they strict?

NS: My father was, of course, my very first flute teacher. As a Japanese soldier, he had survived imprisonment in Siberia during WWII. He was very tough to please, in general. Then I studied with Ririko Hayashi, a prominent flutist and flute teacher in Tokyo until her passing in 1974. She was a great teacher and turned out many wonderful flutists. However, she was even tougher than my father. If you made three mistakes during a lesson, you could no longer return to her class. I was so stressed that the skin of my fingers used to crack. After Ms. Hayashi's death, I studied with Ryu Noguchi, who was a specialist in extended techniques for playing modern music and a wonderful teacher, particularly in developing sonority. To this day, I am so grateful that I got to study with him. He was the one who taught me the importance of resonating each and every note 100%. Then, eventually, I had the chance to study with Julius Baker.

SN: Yes, we'll get to your experience studying with Julius Baker later, but were there any other teachers besides those mentioned?

NS: Though I never had the opportunity to study with her, Paula Robison was a great influence on my playing. I learned so much from her recordings. As a matter of fact, I consider her as one of my flute mentors.

SN: Speaking of recordings, what recordings influenced you when you were young and which ones did you enjoy listening to later on?

NS: My father had an extensive collection of records. Because he always raved about Jean-Pierre Rampal so much, I remember trying to practice so that I would sound like him. I also listened to recordings of Marcel Moyse a lot. My father used to talk about the spirit behind his artistry. Of course, as



Nobutaka Shimizu on a train in Tokyo after the Japan Flutists Association's 50th anniversary concert in October 2016. Photo: Sanae Nakayama

I grew up, I listened to recordings of Julius Baker, Paula Robison, and Maxence Larrieu.

SN: As we know, you eventually studied with Julius Baker at the Juilliard School. When was the first time you heard him play? And what were your impressions?

NS: I heard him on his recording of a recital done in 1965 in Japan, which included pieces by Poulenc, Dutilleux, and Griffes. It was a kind of playing I had never heard before—truly “serious” flute playing. In every piece, it sounded as if each note was placed with a great deal of thought. And his incredible sense of intonation, his string-player-like subtle nuances of tempo, his virtuosity—all in all, it dazzled me. I tried to analyze how he played and how he interpreted the music. To my pleasant surprise, my efforts to understand the agogic flair in his playing turned out to be very beneficial many years later, when I had the opportunity to work with the late French composer/pianist Jean-Michel Damase (1928–2013).

SN: Yes, I have heard your performance of Sonate en Concert with Mr. Damase himself on the piano on YouTube. It is fantastic! If I may say so, I think I did hear some Baker-esque quality in your playing. So, when did you study with him at Juilliard, during your college years or after?

NS: I won the audition to play in an orchestra when I was still a student at the Toho Gakuen College. I went to Juilliard after I had been in the orchestra a few years. I believe it was in 1982.

SN: What were his lessons like?

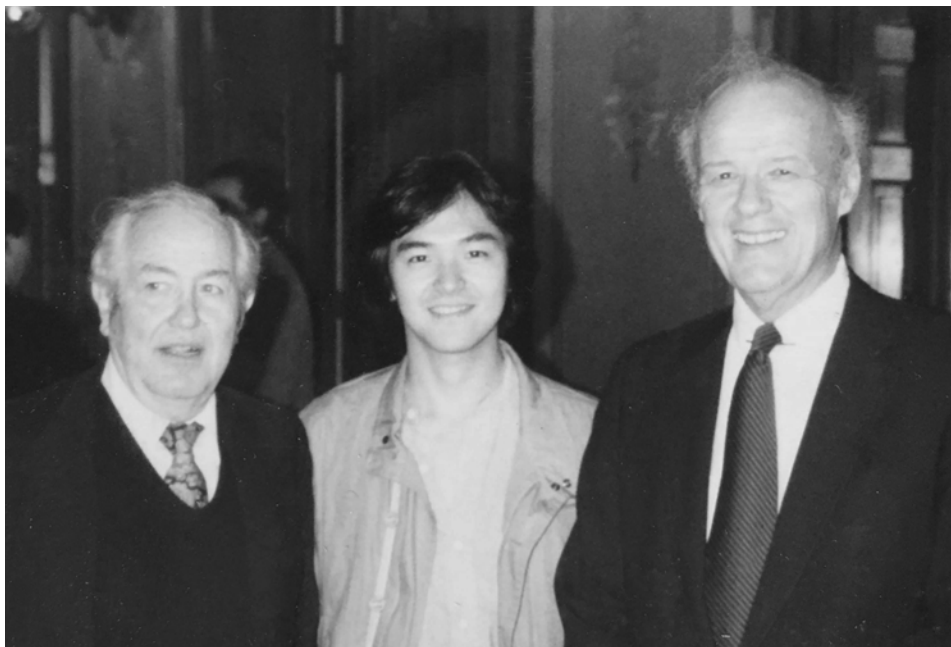
NS: For each lesson, we had to prepare a piece to play by memory with an accompanist. He explained to me the importance of always playing as if you are on stage in front of an audience. He told me to be prepared to “perform” at my lessons. Mr. Baker also used to say that playing with the accompaniment was always better because it was good training for putting together even more intricate ensembles.

Unlike Mr. Baker, I play for my students as much as I can!

Naturally, any passages I could not play smoothly had to be gone over many times. However, he would sometimes have me play a passage repeatedly, even if I was playing it correctly. First, I thought he was just being nasty to me, but he said, “In tricky passages like this, you must have it 200% under control.” In that moment, I thought to myself, “*This* is what it takes to be a principal player in a major American orchestra.”

SN: Did Mr. Baker play very much for you?

NS: You know, I had listened to so many of his recordings over and over before I went to Juilliard, and I looked forward so much to hearing him play up close. I prepared as well as I could for my lessons and, as a result, he would often be content with just one run-through of the piece and I would be dismissed. He did not play as much in my lessons as I hoped he would. So, I started going to other students’ lessons to observe and realized that he



A 1983 photograph of Nobutaka Shimizu with his two idols—Julius Baker (left) and oboist John de Lancie.

played a lot when he was not happy with the student’s phrasing. So once in a while, though not all that often, I would deliberately play a piece in a way that I knew would make him stop me, just so I could hear him demonstrate the correct phrasing. Indeed, it took some effort for me to get him to play in my lessons. All I wanted to do is to take in as much of what Mr. Baker had to offer as I possibly could. I also went to hear him at the NY Philharmonic every week until his very last performance with them, playing the Nielsen flute concerto [in May 1983].

SN: It is amazing that you were able to study with him while he was still in the orchestra. What great timing! Who were some of your classmates then?

NS: Marina Piccinini, Sharon Sparrow, and Robin Carlson. And I believe Bradley Garner was there as a doctoral student.

SN: They all are certainly important flutists in the US now. But tell me more about your long career as an orchestral musician in Japan. I know that you won the piccolo position of the Yomiuri Nihon Symphony Orchestra in 1977 while you were still a student, and that you were principal flutist of the Kyoto Symphony Orchestra from 1986 until your retirement last year. Who were some of your favorite conductors you played under?

NS: How can I forget the very first conductor I played for when I first got the job in the Yomiuri Nihon Orchestra? It was Sergiu Chelibidache. All I remember is that he was very demanding. I feel very fortunate to have had the opportunities to play under great conductors such as Zubin Mehta, Leonard Slatkin, Gennady Rozhdestvensky, and Claudio Scimone, among others.

SN: You clearly have had a rich life as a professional musician and I truly believe you will continue to enchant many audiences with your performances as a great soloist in the many years to come. As a teacher, how do you conduct your lesson? What are some key points?

NS: There is so much wonderful music from different eras and parts of the world. I make sure that each student learns major pieces from all periods. Unlike Mr. Baker [laughter], I play for my students as much as I can. I also believe that, particularly for wind instruments, sound development, articulation, and sonority are three very important aspects. In addition, I believe that it is essential to be able to shape the phrases and find the pattern or scheme of them in the music.

SN: Yes! This all makes sense. You must be a great teacher! Do you have any favorite method books?

NS: I have my students study etudes written by Köhler, Altès, Andersen,

(Cont'd on page 6)

Interview (cont'd from page 5)

Fürstenau, and Bozza. They are commonly used in Japan. I particularly like the second volume of *Altès Méthode de flûte*. It trains your mechanical skills a great deal if you play the exercises as close to the specified tempo as possible. I also like it because they are all written in two parts. The students can learn to play in tune with each other, develop a sense of ensemble playing, and it brings a kind of excitement when playing them. It certainly gives the teacher more opportunity to play during the lesson. I actually like that!

SN: That is definitely noteworthy. How do you warm up every day, by the way?

NS: I don't really have time to "warm up" these days. I just play two or three favorite phrases that happen to come to mind. I have always appreciated the advice of my first teacher: "Always train yourself enough to be able to play at any moment, even the moment you wake up in the morning."

Train yourself to be able to play at any moment, even the moment you wake up in the morning.

SN: I suppose you could oversleep before a performance and get on stage just in time and still play a perfect concert. I have a feeling you could actually pull that off! I am also curious about your interests outside of the flute. If I remember correctly, I believe you have a collection of electric guitars...

NS: Yes, I own a Gibson Les Paul, a Gibson 335, a Fender Stratocaster, and others. I even have an electric bass. I am currently on the lookout for a jazz guitar. There is such a variety of design and sound in electric guitars. I love it! I hope to eventually get my hands on a banjo too.

When I was young, I used to play the saxophone and oboe too. And I have always loved listening to violinists like Heifetz and Milstein. I probably own every existing recording of theirs. I listen to all sorts of music: jazz, smooth jazz, fusion, R&B, country,



Nobutaka Shimizu often performs with his pianist wife, Mayumi Shimizu. This photo is from a 2017 recital.

Brazilian, rock, Irish...I think it has contributed greatly to whatever kind of musicianship I have developed.

SN: Wow, I admire the diversity and taste in your musical spectrum, Nobutaka-san! Tell me, what interests do you have aside from music?

NS: Though I have not had the time recently, I do like riding my motorcycle. And I like wine! I am even a certified sommelier.

SN: Now that is awesome! We must have wine together when you come to New York in September.

NS: Yes, I hope we have time to get together.

SN: Tell us about your family.

NS: My wife and I have two children; our son is nine and our daughter is five. My son is learning both violin and piano. My daughter is learning the piano but she says she would eventually like to become a harpist. We will see...

SN: And your wife is, of course, a pianist and will be accompanying you on your recital. Have you always played together?

NS: We have often performed together since before we got married. I guess it has been something like 24 or 25 years since we started playing together.

SN: That is wonderful! Can you tell us something about the program of your recital?

NS: Of course. I am including pieces by two Japanese composers. My recital was first scheduled for September 10th which was the intention for choosing Ryohei Hirose's piece in the spirit of a requiem dedicated to the victims of 9/11. The other piece is *Mei*, written by Kazuo Fukushima. It is also a piece of serious music that embraces deep emotions. I will play Dutilleux's *Sonatine*, Debussy's *Afternoon of a Faun* and Widor's *Suite for flute and piano* as an homage to Mr. Baker. I will also play *Conversations*, written for me by Gary Schocker.

SN: It is a program full of thoughtfulness. I cannot wait to hear it! Thank you for your time to do this interview, Nobutaka-san! I very much look forward to seeing you in September.

After winning third prize at the ARD International Music Competition in Munich in 1985, Sanae Nakayama enjoyed nearly two decades as a concert flutist and a teacher before focal dystonia necessitated a career change. She is currently ESOL program coordinator at the Harlem-based African Services Committee in NYC and a member of the NYFC Ensemble.

NYFC ENSEMBLES PROGRAM

UPDATE

Denise Koncelik and **Mark Vickers** will continue as codirectors of the **NYFC Ensemble Program** for the 2017-2018 season. All members of the NY Flute Club are welcome to participate. Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions? Contact Denise (dkoncelik@aol.com) or Mark (MaestroME@aol.com) directly.

Meetings are held approximately monthly, typically on weekend afternoons. Meetings through December will be held at Studios 353, 353 West 48th Street, 2nd floor (between 8th and 9th Avenues). Fall 2017 dates are as follows:

Saturday, September 16	2:00 - 4:00 pm	Saturday, November 18	2:00 - 4:00 pm
Sunday, October 15	2:00 - 4:00 pm	Sunday, December 17	2:00 - 4:00 pm



Denise Koncelik



Mark Vickers



Members of the NYFC Ensemble rehearsing with Mark Vickers on the day of their March 12, 2017 performance in the New York Flute Fair's Ensemble Celebration event: Clockwise from far left, Elizabeth Doyle, Gail Clement, Suzanne Pynch, Karen Robbins, Lisa Underland, Catherine Xu, Mary Lynn Hanley, Lauren Klasewitz, David Russell, Judith Thoyer, Ted Davis, Roger Brooks, and Sanae Nakayama.

Photo: Brian Klasewitz



Announcing the Kincaid Centennial Challenge

As we start our 98th season, plans are underway for a gala celebration of the Club's centennial: we're planning the commission of a new work, concerts, digitization of the NYFC program archive, and other special events. All this will cost money, and to start the fundraising off, we are launching the Kincaid Centennial Challenge. We hope you'll all participate.

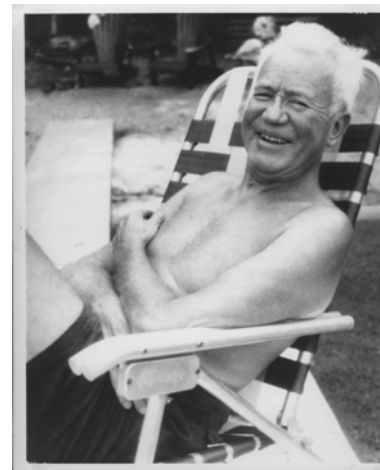
William Kincaid, the founding vice-president of the New York Flute Club, served as principal flutist of the Philadelphia Orchestra for 40 seasons. A student of Georges Barrère, founder of the NYFC, he played side by side with his teacher in the New York Symphony. Kincaid grew up in Hawaii and as a boy dove for pennies in Honolulu Harbor. A swimming protégé of Olympic swimming champion Duke Kahamamoku, he credited his underwater swimming for his magnificent breath control on the flute. Later, at his summer home on Little Sebago Lake in Maine, he took a bracing pre-breakfast swim in the lake each morning.

In honor of Kincaid, the NYFC kicks off the run-up to its centennial with a challenge: several members of the board and advisory board—Pat Zuber, Wendy Stern, Nancy Toff, and Carol Wincenc—are dedicated lap

swimmers, and they each have committed to swim 100 miles for the club. Members and friends are invited to sponsor their laps at the rate of \$1, \$2, \$5, or \$10 per mile; some swimmers have already begun their miles, and they will continue for approximately the next year.

Our completion goal is October 31, 2018, Barrère's birthday. Other members are invited to join the project as swimmers or participants in other activities—running, bicycling, walking, practicing the flute, or anything else that can be measured in units of 100. Progress updates will be posted on the NYFC website. We hope you'll join us as either a participant or a sponsor.

Complete instructions and links to registration/sponsorship forms are on our website at www.nyfluteclub.org (click on the centennial box on the right side of the home page). All contributions are tax-deductible to the extent permitted by law. Thank you! For more information, please contact Nancy Toff at nancy.toff@oup.com.





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



September 17, 2017 Concert

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

Nobutaka Shimizu, flute

98th Season

2017 - 2018 Concerts

September 17, 2017 • Sunday, 5:30 pm
NOBUTAKA SHIMIZU, flute

October 15, 2017 • Sunday, 5:30 pm
CARLOS NAKAI, Native American flute

November 12, 2017 • Sunday, 5:30 pm
EMILY SKALA, flute

January 21, 2018 • Sunday, 5:30 pm
MINDY KAUFMAN, flute and piccolo

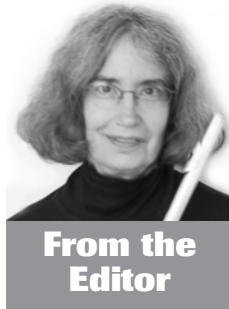
February 25, 2018 • Sunday, all day
Flute Fair, guest artist KARL-HEINZ SCHÜTZ
Venue TBA

March 18, 2018 • Sunday, 5:30 pm
Competition Winners Concert

April 8, 2018 • Sunday, 5:30 pm
MAXENCE LARRIEU, flute

May 2018 • Date/time TBA
Annual Meeting & Ensemble Concert
Venue TBA

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! For the second year in a row, our fall season will open early, this time with a September 17th concert by Nobutaka Shimizu, former principal flutist of the Kyoto Symphony. NYFC member Sanae Nakayama, who has known Nobutaka for many years through flute events in Japan (sometimes even as a fellow competition jurist), did the interview. Readers are guaranteed to be amused to hear of what Nobutaka had to do during his Juilliard days to get Julius Baker to play the flute for him during a lesson. And I learned something that I wished I had learned during my time as a young student working on the *Altès 26 Studies* with John

Wummer: all of the etudes have a second flute part, for the teacher (and they can be downloaded for free from www.imslp.org).

Pat Zuber's "From the President" column (p. 2) tells us about a book she got to read this summer: *The Secret Piano: From Mao's Labor Camps to Bach's Goldberg Variations*, by Zhu Xiao-Mei. It is the memoir of a Chinese pianist who lived through Mao's Cultural Revolution. Pat was struck by how musicians everywhere face the task of recognizing and internalizing the culture-specific nuances of phrasing—an aspect of agogics that Nobutaka Shimizu seems to have excelled at!

The NYFC's centennial season (2019-20) is getting closer every day and funds are needed for some special projects to commemorate the event. Contributions from any source are always welcome, but Nancy Toff has come up with a fun way to encourage them (see "Announcing the Kincaid Centennial Challenge" on p. 7).

Julietta Curenton, a NY-area freelance flutist and brand-new NYFC board member, is this month's member profile subject. I actually remembered Julietta from the photo and bio she sent in for the April 2001 NYFC Newsletter, when she was one of the NYFC Competition winners! I liked learning about her flutes and teachers, but most interesting to me was her technique of recording herself to better listen to her phrasing (definitely a common theme for this issue!).

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

Katherine Saenger (klsaenger@yahoo.com)