



# The New York Flute Club

## NEWSLETTER

February 2018

### Karl-Heinz Schütz: Speaking the Universal Language

Interview by Elizabeth Stern

*Karl-Heinz Schütz is principal flutist of the Vienna Philharmonic and the Vienna State Opera Orchestra and flute professor at Konservatorium Wien-University. When Soo-Kyung Park (Karl-Heinz's longtime NYC-area masterclass host) suggested that I would be an ideal choice to interview him because I was both a flutist and fluent in German, I was thrilled. Though we had never met in person, I adore his playing—especially his CD of W. F. Bach duets with Eva Amsler—and was excited to have the opportunity to get to know him better. In addition to being a passionate and versatile musician and performer, Karl-Heinz Schütz is also a master of several languages. As I was translating our interview from German to English, I was reminded of how powerfully music connects humanity across cultural and linguistic boundaries—that it is truly a universal language—and of how, as musicians, we are also translators for whom*



*translation is a process not only of reading the notes on the page and transforming them into sound, but also of clarifying the meaning inherent in a composer's narrative. Karl-Heinz Schütz generously made time in his hectic schedule to answer my questions by e-mail this past fall.*

*ELIZABETH STERN: Herr Schütz, thank you so much for taking the time to do this interview. We are all very much looking forward to your recital at the 2018 Flute Fair on February 25! Please tell us about your program.*

*KARL-HEINZ SCHÜTZ: My program ranges from such great classical composers as*

*(Cont'd on page 4)*



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*In Concert*

### Karl-Heinz Schütz, flute

Eliko Akahori, piano

Sunday, **February 25, 2018**, 6:00 pm

*Faculty House at Columbia University, 64 Morningside Drive, NYC*

*(enter through Wien Courtyard, on West 116th Street, between Amsterdam Ave. and Morningside Dr.)*

### Program

Troisième Sonate (1934)	Philippe Gaubert (1879–1941)
Six Songs (c. 1870)	Franz Schubert (1797-1828) arr. Theobald Boehm
Concertstück in E Major, Op. 3	Joachim Andersen (1847-1909)
Trio Sonata No. 5 in C Major for organ, BWV 520	J. S. Bach (1685-1750)
Romeo and Juliet Suite	Sergei Prokofiev (1891-1953) arr. Karl-Heinz Schütz

*Program subject to change*



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Follow us on Twitter, Facebook, and Instagram (nyfluteclub). Hit the Like button on our Facebook page to stay up to date on Club events. Nicole Camacho, NYFC Social Media Chair

## The 90/10 Divide

by Patricia Zuber



### From the President

genius the same as success? Maybe not, but they both require a lot of work.

Of course, Karl-Heinz also alludes to the fact that he is lucky to have his position in Vienna. He knows that even with talent and hard work, a bit of luck is helpful when you are trying to land a position such as solo flute of the Vienna Philharmonic. Once you do land a job like that, you join a rarified group of people who have the opportunity to perform regularly with other elite performers. You learn and grow in a way that people without these performance opportunities simply cannot. We have a rare opportunity to learn some of the things he has learned. He is willing to let us in to his world. We should seize this opportunity.

I'm not sure if it was talent, hard work, luck, or some combination, but the first opera I played at the Met (second flute, with Nello Santi conducting) was, like Karl-Heinz's first performance at the Vienna State Opera, a *Bohème* with no rehearsal. And, like Karl-Heinz, I felt grateful that it went well. There are a lot of holes one can fall into in that piece....

And, thanks to the interview, I just ordered a new book for my reading list: *Old Masters* by Thomas Bernhard. I bet it's going to be good!

We members of the New York Flute Club are so fortunate to have such wonderful opportunities, month after month, to hear the world-class flutists who perform on our concert series. On Sunday, February 25, at the New York Flute Fair, we have the opportunity to have the world-renowned flutist, Karl-Heinz Schütz, warm up with us in the morning, teach us the Mozart concerti in the afternoon, and play a concert for us in the evening. Please join us!

In Elizabeth Stern's insightful interview we read that the best advice that Karl-Heinz has received so far in his career was given by Aurèle Nicolet: Success is 10 percent talent and 90 percent hard work. I know that so many high-achieving people say the same thing. Julius Baker was known to say it often. Albert Einstein went so far as to say "Genius is 1 percent talent and 99 percent hard work." Is

## Paul Lustig Dunkel (1943-2018)



The Club mourns the death on January 14 of our longtime member Paul Dunkel, principal flutist of the New York City Ballet.

A member of Music from Copland House, an ensemble he co-founded with the pianist Michael Boriskin, he was an active freelancer in orchestras, opera, and ballet in the city. Paul Dunkel performed frequently at the New York Flute Club, most recently in an October 2014 recital.

In 1978, Dunkel co-founded the American Composers Orchestra and in 1989 was appointed resident conductor. Five years later he founded the New Orchestra of Westchester (later renamed the Westchester Philharmonic), an ensemble devoted to the performance of the classics as

well as newly commissioned works. In 1998, Dunkel and the orchestra commissioned the composer Melinda Wagner to write a flute concerto for the orchestra's 20th anniversary. The work won the 1999 Pulitzer Prize for Music.

Dunkel taught at the New England Conservatory, the Eastman School of Music, Queens College, Vassar College, the University of Connecticut, and the College at Purchase (SUNY). He recorded for the Nonesuch, Columbia, Opus 1, RCA, CRI, and Bridge labels. His recent CD *Live in the Studio* includes his transcription of Shostakovich's cello sonata and his own composition, *Quatre Visions* for four flutes. The latter work will be performed as part of a tribute program at the 2018 New York Flute Fair on February 25.

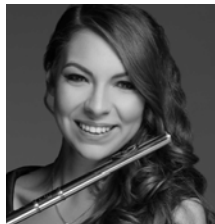
Tanya Witek's October 2014 NYFC Newsletter interview of may be found on the NYFC website in the newsletter archives.

—Nancy Toff

## Member Profile

Ginevra  
Petrucci

NYFC Member since  
2017



**Employment:** Principal flute in the Chamber Orchestra of NY, teaching assistant at Stony Brook University, and concert artist (ginevrapetrucci.com).

**A recent recital/performance:** A June 2017 recital in Rome with the Quartetto Raro ensemble featuring a performance of a newly rediscovered (and recently recorded for Brilliant Classics) quartet for flute, violin, cello and piano by Wilhelm Kempff (1895-1991).

**Career highlight(s):** Deeply cherished collaborations and performances with some great artists including the pianist Bruno Canino (“He has been my musical touchstone from my debut at age 18—we’ve been through countless international tours, including a Carnegie Hall recital in 2014); the “harpiste extraordinaire” Emmanuel Ceysson (a musical colleague since childhood), the pianist Boris Berman (“a true friend ever since working on the Prokofiev Sonata together”); and the Kodály Quartet (“whose members truly feel like my musical family”).

**Current flute:** A 14k gold Haynes is her principal instrument, but she also owns a silver Powell, a gold Johannes Hammig, and Albert Cooper’s prototype of a flauto d’amore (a flute cut in A).

**Influential flute teachers:** Her father and mentor Gian-Luca Petrucci, who taught her from childhood through college (“The technical and musical input I received from him is unequalled.”); Pierre-Yves Artaud, Ransom Wilson, and Carol Wincenc, her teachers in graduate school (“They showed me extremely stimulating approaches to flute playing.”); and András Adorján (“He never stopped inspiring me with his deep and heartfelt musicianship.”).

**Degrees:** Master’s in music (Santa Cecilia Conservatory in Rome, 2005), diplomate supérieur d’exécution (École

Normale Alfred Cortot in Paris, 2008), MM in music and artist diploma (Yale University, 2012 and 2013), and currently a doctoral candidate at Stony Brook University.

**Most notable and/or personally satisfying accomplishment(s):** Her current large-scale project: producing the first modern edition of Giulio Briccialdi’s four concertos for flute and orchestra for Ricordi/Hal Leonard. Ginevra says, “I recorded the world premiere of these concertos in 2008 and, finally, in 2018, on the occasion of the 200th anniversary of Briccialdi’s birth, these exceptional works will be available to flutists worldwide.”

**Favorite practice routines:** Ginevra likes to address specific needs at the right time, so she chooses an essential to work on every day—digital dexterity, dynamic range, breath support, or embouchure flexibility. Her desire for an open sound with a cantabile quality is a constant, so “I make a daily appointment with myself to do exercises to maintain and improve this essential characteristic.” To that end, she works on seamless slurs (with special attention to melodic expressivity) and harmonic exercises from Philippe Bernold’s two books (to preserve awareness of the facial resonators).

**Other interests:** Reading, traveling, stimulating conversation (she loves intellectual exchanges with those having different perspectives), and discovering NYC. She is also very interested in the entrepreneurial aspect of art—everything that goes on behind the stage, including new ways of reaching audiences with social media.

**Advice for NYFC members:** A true artist has an open mind, and the key to an open mind is curiosity. Be open to the idea that inspiration can come from anywhere: from music itself, of course, but also from stumbling upon a hidden art gallery, attending a fashion show or a political debate, pondering philosophical riddles or stock market behavior, catching the glance of a stranger in the street, or hearing the sound of clinking glasses on a happy night. The mind of an artist grows through living everyday life, even if we are not consciously thinking about art. “Keep practicing” is, for me, just another way of saying “Keep living.”

## FLUTE HAPPENINGS

FEBRUARY '18

Feb. 11 Sunday 3:00 pm

Winds in the Wilderness, with **SHARON POWERS**, flute, presents a program of music for mixed winds and strings by Pla, C.P.E. Bach, J.S. Bach, Enrique Granados, John Myers, and Astor Piazzolla.

• The Church of St. John in the Wilderness, 261 Route 344, Copake Falls, NY. • Admission: \$10 suggested donation, children free. • Info, visit Winds in the Wilderness Concerts (Facebook) or call 518-329-1577.

Feb. 14 Wednesday 8:00 pm

**Maxim Rubtsov**, Russian National Orchestra principal flute, and Sergei Kitvo, piano, performing works by John Corigliano, Michael Tilson Thomas, Weinberg, Andrey Rubtsov, Tchaikovsky, Rachmaninoff, Gretchaninoff, and Varlamov.

• Weill Recital Hall, 154 West 57th Street, NYC. • Admission: \$45 general. • Info, visit [www.carnegiehall.org](http://www.carnegiehall.org).

Feb. 17 Saturday 8:00 pm

Berlin Philharmonic flutist **Emmanuel Pahud** and pianist Alessio Bax in sonatas by Poulenc, Schubert (*Arpeggione*), Bach (E-flat major, BWV 1031), and Mendelssohn (F major, arr. Pahud).

• Kaufmann Concert Hall, 92nd Street Y, 1395 Lexington Avenue, NYC. • Admission: \$45 and up. • Info, visit [www.92y.org](http://www.92y.org).

Feb. 20 Tuesday 7:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, presents “A Gilded Age Salon with Love from Paris to New York,” a program of music by MacDowell, Debussy, Poldowski, Lefebvre, and Blake & Aufderheide (Richmond and Poker Rags).

• The National Arts Club, 15 Gramercy Park South, NYC. • Admission is free with RSVP online at [nationalartsclub.org](http://nationalartsclub.org) (click Events, then choose Feb 20). • Info, visit [www.nationalartsclub.org](http://www.nationalartsclub.org)

*Happenings (cont'd on page 6)*

## CLASSIFIED

Classic and contemporary flute music and recordings from **PAUL LUSTIG DUNKEL** available for purchase. Visit [Paullustigdunkel.com](http://Paullustigdunkel.com) for details about his flute quartet (based on familiar excerpts), transcriptions of works by Shostakovich, Debussy, Diabelli, and Briccialdi; and recordings of same with assisting artists P. Basquin, L. Conwesser, T. Moreno, R. Schmidt, and T. Witek.

### Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2018	02/22/2018	03/26/2018
May 2018	03/22/2018	04/23/2018

*Interview (cont'd from page 1)*

J.S. Bach, Franz Schubert, and Sergei Prokofiev, to composers whom we as flutists especially love and treasure: Philippe Gaubert and Joachim Andersen. I'm particularly eager to play my *Romeo and Juliet Suite* by Prokofiev. In this arrangement, I tried to make the chronology of the plot comprehensible and gave more weight to the key scenes, in particular at the end of the piece.

*ES: Of course, we all wonder what kind of flute you play...you mentioned to me that you were an active part of the development process.*

*KHS:* For approximately the last 10 years, I've played on a Muramatsu 24k gold flute and have recently worked very closely with Mr. Aoki and Mr. Watanabe at Muramatsu on matters involving artistic questions and taste. Additionally, I often play an unusual Emanuel silver flute that Emanuel Arista built for me about four years ago. This flute is also the product of a long and intense conversation over flutes and flute making.

*ES: Your online bio (at karlheinzschuetz.com) also references the BJ Flute Company, founded by Byung Jae Kang. I learned that he was originally from South Korea and came to Austria in 1991 for musical studies at the Vienna Conservatory and in Graz. He then trained at the workshop of Henry Gosse in Titisee-Neustadt (where he decided to specialize in the flute) before completing the woodwind instrument maker master exam in Ludwigsburg am Neckar. What is your connection?*

*KHS:* Yes, I am glad that in Vienna we have such versatile flute experts. Master Kang is always very helpful and sometimes makes the near impossible possible!

*ES: For example?*

*KHS:* He has already been able to repair my flute twice, after it had fallen to the ground, so that one could see no signs of damage. That is truly mastery.

*ES: I've read that your musical education has been as international as your career, as you studied in Austria, Switzerland, and France. How did you start the flute?*

*KHS:* I began the flute at age 11, after receiving instruction in the recorder for four years. Growing up in Landeck-

Tirol [a small town nestled in the foothills of the Alps—Ed.], my first musical goal was to take part in the city's Musikkapelle (concert band): I wanted to participate like my father, who played the tuba there for over 45 years! The conductor discovered my talent and recommended that I engage more intensively with music. So it happened that when I was 14 years old, I went into a high school with a special focus in music and, in parallel, began my conservatory studies with Professor Eva Amsler at the Vorarlberg Conservatory.

*ES: Your recording of the W. F. Bach duets with Eva Amsler is breathtaking—what a special project that must have been! What was your musical training like?*

*KHS:* Eva is a passionate teacher with a very strong focus on the forming of musical personality. Her playing and teaching ways are deeply rooted in the French flute school, with André Jaunet, Günter Rumpel, and Aurèle Nicolet. I still feel today that I was very lucky to be able to learn and develop my foundation with her, and that it set the course of my career.

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## An interpretation of a piece of music is much more than a translation.

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Through Eva Amsler, I met Aurèle Nicolet, who was able to open musical horizons for me in a very lasting, sustainable way. My studies with him were a tremendously intense matter which started from the flute, emanated outward through music history to general history, philosophy, and the humanities, and then circled back to playing the flute. He sent me, so to speak, to the center of the French school, namely to Philippe Bernold in Lyon, where I was finally able to study for four years. With Philippe, I could finally bring together everything I had learned so far and fine tune it, adding the finishing touches for which the [French] school is known and revered worldwide.

*ES: Could you tell us a bit more about Aurèle Nicolet's musical philosophy?*

*KHS:* It was especially important to him that one understood the [full] context of the piece of music one played for him. It could happen that such a flute lesson actually turned into a phi-

losophy lesson! When you reached the top of a thought tower, he could suddenly and immediately bring you back into the music. My lessons with him were always mentally and physically very exhausting.

*ES: Were there any other aspects of your studies that you feel significantly shaped your development as an artist?*

*KHS:* Yes. I would like to emphasize a circumstance that I think is very important, namely the setting in which you spend the most important years of your studies. For me, it was very good first to develop myself in a peaceful and quiet town in Austria, without the distractions of a big city. Also important is the fact that my schooling was in German and French—something that is a great treasure for me to this day.

*ES: Do you speak any languages other than German and French?*

*KHS:* English and a little Italian.

*ES: I can imagine that having such a versatile language background deeply informs and enriches your musical interpretations. Considering music as a universal language, do you see any parallels between the process of translation from one language to another and the process of translating a composer's musical narrative for an audience or in developing your own musical interpretation of a piece?*

*KHS:* No—well yes, but only conditionally. With a purely linguistic translation, it depends very much on the translator. But one does not generally, as a rule, require an interpreter to become involved in the emotional and mentally highly complex background of the translation or, moreover, require that he also add his own personal touch. In my opinion, all this makes an interpretation of a piece of music very special—and much more than a translation.

*ES: What is the best advice that you've received so far in your career?*

*KHS:* That was from Aurèle, who believed that success is 10 percent talent and 90 percent hard work.

*ES: Speaking of success, as a soloist you've also won many top prizes at international competitions, including first prize at the Carl Nielsen International Flute Competition in 1998 and the Krakow International Flute Competition in 1999. Can you say a few words about this?*

KHS: I was very fortunate to win both international competitions during my studies. I went to the Nielsen Competition because I really wanted to play the concerto I loved so much with an orchestra. In Krakow, a year later, I wanted to see if my prior success at the Nielsen competition was more than just luck and coincidence. I was also a juror in the 2014 Krakow competition and in 2019, I will chair the jury for the Nielsen competition.

*ES: As a highly-sought-after international soloist, orchestral, and chamber musician, you've been principal flute of the Vienna Philharmonic since 2011.*

*What was the audition process like?*

KHS: The orchestra invites approximately 60 candidates for two days of auditions. Ninety percent of the audition takes place behind a screen. The winner of each day and a candidate from the orchestra participate in a final round with the orchestra on the third day, also behind a curtain. The repertoire included the concerti of Mozart and Ibert and Boehm's *Introduction and Grande Polonaise*, as well as the most important orchestral excerpts—the usual solos of the literature. In the audition, I played the excerpts from Mendelssohn, Mozart, Bizet, and Strauss's *Rosenkavalier*, which are, in fact, constantly played by the orchestra.

*ES: That must have been grueling. Was there a particularly memorable moment in the process for you?*

KHS: I especially remember the final round with the orchestra, in which I played *Daphnis*. There were only two of us left and my competitor was Wolfgang Breinschmid, who was already a member of the Philharmonic! I was afraid that our collaboration as colleagues would be complicated after I won the audition, but the opposite has happened and we understand each other very well—both musically and personally. It is a gift to play and work with colleagues like him who have such genuine depth of character.

*ES: What does a typical season with the Vienna Philharmonic look like?*

KHS: The Vienna Philharmonic plays its own concert season and is also the orchestra of the Vienna State Opera. The Opera plays in a repertoire system that is customary in German-speaking countries, i.e., every evening a different piece (opera or ballet) is on the program. This means an incredible amount of repertoire, concerts,



Karl-Heinz Schütz (R) with the flute section of the Wiener Symphoniker after his last concert with them: (L to R) Alexandra Uhlig, Rudolf Huber, Robert Wolf, and Raphael Leone.

rehearsals, etc. The orchestra is quite large with 147 positions. When you are hired by the orchestra, it means that you have to learn about 30-35 operas and ballets very well on your own, because there are only rarely rehearsals.

*ES: What is your most memorable performance experience?*

KHS: My first service with the Vienna Philharmonic, which thank goodness went very well: *La Bobème* by Puccini—without rehearsal.

*ES: Do you notice a difference between the European and American music scenes?*

KHS: I'm not familiar enough with the American music scene to make a comparison here.

*ES: You also do quite a bit of teaching. As professor of flute at the Konservatorium Wien-University, what do you enjoy most about teaching?*

KHS: I enjoy accompanying and supporting the studies of my students over a period of time. This human exchange means a tremendous amount to me.

*ES: Do you have a teaching philosophy?*

KHS: In principle, it is to accompany the student on the journey to his or her true "self."

*ES: You'll be giving a masterclass on the Mozart concerti at the NY Flute Fair. What is your pedagogic approach to Mozart?*

KHS: For me the approach is always the same: to meet the student where he or she is. Mozart is always very difficult, no matter where one stands. But it is important to come to a Mozart [interpretation] that is not boring.

*ES: Your bio is so impressively full of playing, recording, and teaching. With such a busy schedule and frequent travel, how do you stay focused and balanced?*

KHS: I love spending family time with my wife—who is not a musician—and three children. I also enjoy being outdoors, running, hiking, skiing in the winter, and swimming in the summer. On the go, I often play sports and like reading thick books.

*ES: Any particular type of book?*

KHS: German literature now—one of my current favorites is a Thomas Bernhard novel called *Old Masters* [a 1985 satirical comedy that chronicles the life and musings on humanity of a fictional 82-year old musicologist through the voice of his young acquaintance].

*ES: What is some of your favorite music these days?*

KHS: Since I play so much music, it varies quite a bit. These days I am very fond of the seldom-played opera *Daphne* by Richard Strauss. And in the flute repertoire, I'm currently discovering the Gaubert sonatas.

*ES: I can't wait to hear Gaubert's Third Sonata at your recital! Who are some of your biggest musical or life influences?*

KHS: After my great teachers, I had the great luck to become part of the Vienna Philharmonic, where I so often have the opportunity to work with and learn from the greatest singers and conductors of our time. All have influenced (and continue to influence) me tremendously.

*ES: With your steady trajectory of career successes, do you have any words of advice for aspiring flutists?*

Happenings (cont'd from page 3)

# FLUTE HAPPENINGS

## MARCH '18

**Mar. 14** Wednesday 3:30-6:30 pm  
Gain insight into the music and the artistic process in this intimate, public coaching featuring **Demarre McGill**, principal flutist of the Seattle Symphony, in this inaugural Neus Family Flute Master Class.

• Thurnauer School of Music, 411 East Clinton Avenue, Tenafly, NJ. • Admission: free (\$10 suggested donation). • Info, visit [www.jccotp.org/thurnauer](http://www.jccotp.org/thurnauer).

**Mar. 18** Sunday 2:00 pm  
**Demarre McGill**, principal flute of the Seattle Symphony, joins the New York Youth Symphony in a performance of Kevin Puts' Flute Concerto. Also on the program: Dvorák's Symphony No. 8, Rimsky-Korsakov's *Capriccio Espagnol*, and the world première of Thomas Kotcheff's *go and*.

• Stern Auditorium/Perelman Stage, Carnegie Hall, 881 7th Avenue, NYC. • Admission: \$20 and up, general; \$10 students. • Info, visit [www.carnegiehall.org](http://www.carnegiehall.org).

# Centennial Update

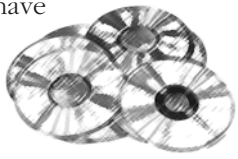
from Nancy Toff




- We have now assembled a list of more than 150 works premiered at the NY Flute Club over the last 98 years. We'll be posting the list on the website soon. Watch for them on future concerts.
- We're finalizing the commission of a new work for flute and piano by a major composer. Details will be announced shortly.

*Watch this space!*

# Member CDs and Summer Program Listings



Are you teaching a residential masterclass or music program this summer? Do you have a newly released CD or composition/transcription? A listing is planned for a spring newsletter issue. Please send details to the editor ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com)) by **March 10**.



# NYFC ENSEMBLES PROGRAM UPDATE



Denise Koncelik      Mark Vickers

Twenty-three NYFC flutists met at Studios 353 on West 48th Street on Sunday, January 13, 2018. Mark Vickers led the group through possible pieces for the upcoming performance at the Flute Fair (on Sunday, February 25).

At intermission, Denise Koncelik asked people to describe their first flutes. There were the usual Gemeinhardt's and Artleys, but some less common ones as well: one Reynolds and two Haynes-Schwelms.

All NYFC members are welcome to participate. Questions? Visit the ensembles page on the Club's website or contact Denise ([dkoncelik@aol.com](mailto:dkoncelik@aol.com)) or Mark ([MaestroME@aol.com](mailto:MaestroME@aol.com)) directly. The next three rehearsals, both at Studios 353, 353 West 48th Street (between 8th and 9th Aves.) are as follows:

Sunday, February 18, 2:00-4:00 pm • Saturday, March 10, 2:00-4:00 pm • Sunday, April 22, 2:00-4:00 pm



Participants at the January 13 ensembles meet-up: sitting (L to R) Shirley Pompura, Gail Clement, Kathy Saenger, Denise Koncelik; standing (L to R) Anita Randolfi, Gail Tishcoff, Derek Cochran, Lauren Klasewitz, Mark Vickers, Judith Thoyer, Nora North, Roger Brooks, Mary Lynn Hanley, Terry Hannigan, Iona Aibel, Ted Davis, Nicolas De Ryker, Karen Robbins, Diane Couzens, Ann Bordley, Lee Koss (with contrabass flute), Douglas Ramsdell, and James Marcus. Photo: Brian Klasewitz



Karl-Heinz Schütz (R) with Sir Neville Marriner

(Interview cont'd from page 5)

KHS: I mentioned earlier the most important advice given to me—that of Aurèle Nicolet. I would only add that

it is an essential point in the development of a young musician to learn how to handle perceived defeats. What conclusions does one draw from a

failure? Here it is often helpful not to listen to the opinion of jury member X or Y, but to slowly develop one's self-esteem and turn to the teacher or person of trust who has given you the best advice up to that point.

*ES: Vielen Dank! We are looking forward to welcoming you to New York in February, and to bearing your performance in the universal language of music.*

*Elizabeth Stern, a past winner of the National Flute Association's High School Soloist Competition, is now a Boston-based flutist and teaching artist. She studied with Elizabeth Roue (at New England Conservatory) and Jeanne Baxtresser and Alberto Almaraz (at Carnegie Mellon).*

## FLUTISTS WITHOUT BORDERS

### Flute Fair 2018

*This year we celebrate the worldwide flute community and the way in which we are united through our passion for the instrument. Please join us!*

**Concerts · Workshops · Presentations · Exhibits · Competition**  
**Sunday, February 25, 2018 • 8:30 am-8:00 pm**

**Columbia University Faculty House · 64 Morningside Drive, NYC**

(enter through Wien Courtyard, on West 116th Street, between Amsterdam Ave. and Morningside Dr.)

*Something for everyone who loves the flute or a flutist*

**Guest Artist Events:** Karl-Heinz Schütz, solo flutist of the Vienna Philharmonic, will lead a morning warm-up, present a masterclass devoted to the Mozart concerti, and conclude the day with a gala concert.

**Workshops and Presentations:** music of the African diaspora, history of the flute in jazz, flute



Karl-Heinz Schütz

music of protest, Kincaid-style phrasing, the flute on Broadway, Briccialdi concertos, conquering performance anxiety, how to run a career like a business, and more.

**Annual Events:** the NYFC Competition, ensemble program reading session, NYFC tag sale, and exhibits.

#### NYFC TABLE and TAG SALE:

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. We'll also have a tag sale of used music (two large bags already in stock) and flute-related items (including a large selection of flute magnets and figurines). Bring your items or donations the morning of the fair and pick up unsold items by **5:30 pm**. The NYFC's own merchandise, including CDs and NYFC flute polishing cloths, will also be for sale. Questions? Contact Nancy Toff ([nancy.toff@oup.com](mailto:nancy.toff@oup.com)).

#### VOLUNTEERS NEEDED:

If you would like to help out at the Fair for an hour or two, please contact Flute Fair volunteer coordinator Malcolm Spector at [munchkin1943@gmail.com](mailto:munchkin1943@gmail.com).

Visit [www.nyfluteclub.org](http://www.nyfluteclub.org) for info, updates, and pre-registration (deadline: February 20 for online, Feb. 14 for mail-in).



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



## February 25, 2018 Flute Fair

Sunday, all day • Faculty House at Columbia University, 64 Morningside Drive, NYC

Karl-Heinz Schütz, flute

### 98<sup>th</sup> Season

#### 2017 - 2018 Concerts

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

**October 15, 2017** • Sunday, 5:30 pm  
R. CARLOS NAKAI, Native American flutes

**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  
Columbia University Faculty House

**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](http://www.nyfluteclub.org).**



#### From the Editor

**Greetings!** February brings us Flute Fair 2018, “Flutists without Borders,” with guest artist Karl-Heinz Schütz of the Vienna Philharmonic. Elizabeth Stern’s interview (which she conducted in German and then translated into English) touches on his childhood beginnings in a small Austrian town, his teachers (who include our 2016 Flute Fair guest artist Philippe Bernold), and the logistics of auditioning for and playing with the Vienna State Opera and Philharmonic (which included performing his first *Bobème* without any rehearsal).

In this month’s “From the President,” Pat Zuber tells us about her first performance at the Met (like Karl-Heinz’s, it was also a *Bobème* without any rehearsal) and provides more support for the notion that success is mostly hard work with a bit of talent and luck thrown in (a feeling shared by Karl-Heinz and his teacher Aurèle Nicolet).

Don’t miss two items on p. 6: a centennial update from Nancy Toff (yes, there is progress!) and a request for you to tell us about your recent CDs and/or upcoming summer programs you are teaching in for a listing in a spring newsletter issue (deadline March 10).

Ginevra Petrucci, an Italian flutist now working on a doctorate at Stony Brook University, is this month’s member profile subject. I learned of her early in the fall, when she submitted a flute fair proposal about her work on the flute concertos of Guilio Briccialdi (the “Paganini of the flute,” b. 1818) and then met her a few days later at a Club concert. Check out her profile and be sure to attend her flute fair event.

Hope to see you at the fair (and please say hello if you see me!). And volunteers are always needed; please consider signing up for an hour or two—it might be more fun than you think (see details on p. 7). Best regards,

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