



# The New York Flute Club

## NEWSLETTER

February 2019

### Karl-Heinz Schütz: Transcribing the Essence

Interview by Elizabeth Stern



*Last year, in advance of his planned 2018 Flute Fair recital [NY Flute Club Newsletter, February 2018—Ed.], I had the great pleasure of interviewing Karl-Heinz Schütz, principal flute of the Vienna Philharmonic and State Opera Orchestras and flute professor at the Konservatorium Wien-University. In addition to communicating in the universal language of music, Karl-Heinz speaks several languages. Our conversation had centered on the theme of translation and on 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 the clarification of the meaning inherent in a composer's narrative. Unfortunately, he (and many New Yorkers) came down with the flu so his recital—which was to include several transcriptions—was postponed.*

*When asked this fall to conduct a follow-up email interview around the theme of transcription, I was thrilled to be able to continue our conversation. And, once again, finding myself tasked with translating an interview from German to English, I was struck by how transcription is a kind of translation in which the essence of a piece is translated into the voice of another instrument, and by extension, how we as flutists should not make it our aim to play the flute but to play music through the flute.*

*ELIZABETH STERN: Herr Schütz, thank you so much for taking the time to do this interview. We're all looking forward to your recital at the New York Flute Club on March 3rd! You've mentioned to me in the past that you have done a number of transcriptions. What was your first transcription and what motivated you to do it?*

**KARL-HEINZ SCHÜTZ:** The first transcriptions I can remember doing are of Johann Sebastian Bach's Suites for violoncello. I have been preoccupied with this music since my school studies. The Suites are an inexhaustible source of inspiration. After those, the first major transcription that I created was of the Mendelssohn violin concerto. It

*(Cont'd on page 4)*

*In concert*

**Karl-Heinz Schütz, flute**

**Eliko Akahori, piano**

Sunday, **March 3, 2019**, 5:30 pm

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

#### Program

Trio Sonata for Organ in E-flat Major, BWV 525	Johann Sebastian Bach (1685-1750) arr. Gerhard und Waltraud Kirchner
Fantaisie sur <i>La Déesse et le Berger</i> de Duprato, Op. 130	Jules Demersseman (1833-1866)
Arpeggione Sonata, D. 821	Franz Schubert (1797-1828)
Troisième Sonate (1934)	Philippe Gaubert (1879-1941)
Romeo and Juliet Suite	Sergei Prokofiev (1891-1953) arr. Karl-Heinz Schütz

*Program subject to change*

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2018–2019

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## E pluribus unum

by Nancy Toff



From the President

**E** pluribus unum (Out of many, one)—that concept applies to the New York Flute Club almost as much as to the United States as a whole. The topic of immigration is much in the news these days, and I thought about it particularly after our January concert. The immigrants Bloch (Switzerland), Serebrier (Uruguay), Ornstein (Ukraine), and Ehrlich (Austria), as well as Gideon, Copland, and Bernstein, all children of Russian immigrants—enhanced our musical life immeasurably, and we are their fortunate beneficiaries. Those of us who have spent time researching our own family histories know that the forces that brought our families to the United States, push or pull, flight or opportunity, have enabled us to enjoy and contribute to this nation of immigrants.

In early February of this year, the New York Philharmonic premiered an oratorio by Julia Wolfe, *Fire in my mouth*, that commemorates the tragedy of the Triangle Shirtwaist fire, in which 146 women, mostly immigrants, were killed. A small exhibit case on the orchestra level of David Geffen Hall, “Immigrant New York: Celebrating the Workers and Musicians of Our City” acknowledges the contributions of immigrants to the Philharmonic itself, highlighting the careers of the Italian oboist Bruno Labate (also a member of the New York Symphony and the Barrère Ensemble), Austrian bassist Ludwig Manoly, and the Austrian harpist Stephanie Goldner, the first woman member of the Philharmonic (and wife of conductor Eugene Ormandy).

The motto *E pluribus unum* likewise applies to the New York Flute Club, where for nearly a century we have welcomed fine flutists from around the world to perform for and with our community of flutists. We tend to think mostly of that quintessential Frenchman, Barrère, who indeed was responsible for the planting of the French style of woodwind playing in the United States. In his day, most of the performers were his American-born students. There were only a few exceptions among the guest performers: the German-born Justus Gelfius (1936) of the New Orleans Philharmonic, Lambros Demetrios Callimahos (born in Egypt of Greek parents), and Philharmonic principal John Amans (Dutch).

But we forget, perhaps, that the the professional generations in New York before Barrère were solidly German. At the Philharmonic those Germans included Philip Ernst (1842-44), August Gebhardt (1865-78), Hugo Wittgenstein (1878-87), Eugene Weiner (1878-1903), Otto Oesterle (1883-92), Otto Stoeckert (1886-90), Carl Wehner (1886-1902), Charles Kurth (1893-1908), William Schade (1901-09), Eugene Rose (1903-4), Paul Henneberg (1904-09), Julius Spindler (1907-9), Henry Heidelberg (1910-21), and Anton Fayer (1911-20).

The installation of Charles Molé as principal of the New York Symphony in 1903 signaled a turn to the French woodwind school that was cemented after Molé’s untimely death in 1905 by the appointment of Barrère to both the NYSO and the Institute of Musical Art. The German style of that day, epitomized by Wehner’s heavy wood Boehm instrument, quickly waned. It was never represented in the early membership of the Club—partly a legacy of Barrère’s rivalry with Wehner, and certainly due in part to the anti-Germanism of World War I.

Today’s German and Austrian flutists no longer play such instruments—but the Viennese traditions of music-making are alive and well. The Viennese have preserved their orchestral traditions every bit as carefully as the Boston Symphony cultivated its French traditions or Philadelphia traditionally drew its personnel from the home-grown graduates of the Curtis Institute.

The modern New York Flute Club has long been open to hearing and learning from flutists of every style and nationality. On March 3, we welcome a current exemplar of the Viennese flute tradition—Karl-Heinz Schütz, principal flutist of the Vienna Philharmonic. Please join us.

### Flute Fair 2019: THE KINCAID CONNECTION

Guest Artist: Jeffrey Khaner  
 Concerts · Workshops · Presentations · Exhibits · Competition  
 Sunday, March 17, 2019 • 8:30 am-8:00 pm  
 Columbia University Faculty House

Visit [www.nyfluteclub.org](http://www.nyfluteclub.org) for info, updates, and pre-registration  
 (pre-registration deadline: March 12 for online, March 5 for mail-in).

## Member Profile

Laura  
Gilbert

*NYFC Member on  
and off since 1977*



**Employment:** Freelance flutist and teacher.

**A recent recital/performance:** Performing Arnold Bax's *Elegiac Trio* and Debussy's Sonata for flute, viola, and harp with Auréole at the NYFC's Armistice Day concert in Engelman Recital Hall on November 11, 2018.

**Career highlights:** Many years of performing (with Auréole, the flute/guitar Gilbert-Goni Duo and others), recording (most recently, Auréole's 2018 *Embracing the Wind* on AMR/Naxos), and teaching (at institutions including Mannes, SUNY Purchase, and Aaron Copland/Queens). A recent highlight was a presentation of *A Forest Unfolding*, a 45-minute oratorio (details below), premiered at Duke University in December 2018, with Electric Earth Concerts, the Monadnock, NH-based organization she co-founded in 2011.

**Current flute:** Laura's choice of a flute depends on the setting (e.g., concert hall or close-up mike in a studio). She has several silver and gold Albert Cooper heads (each with its own distinct sound) that she pairs with her mostly B-foot A440 flute bodies: a 14k Brannen-Cooper, a vintage silver Powell, a silver Almeida, and a commercial A442 silver Haynes Deveau.

**Influential flute teachers:** Samuel Baron (her first longterm teacher, in high school and again as her DMA mentor); Julius Baker (at Juilliard and New England Conservatory), Thomas Nyfenger, and Keith Underwood.

**High school:** Ethical Culture/Fieldston High School in Riverdale, NY.

**Degrees:** BA in music (Sarah Lawrence College, 1980), BA and MM in music (New England Conservatory, 1980 and 1981), BM and MM in flute performance (Juilliard, 1983 and 1984), and DMA (SUNY Stony Brook, 1992).

**Favorite practice routines:** Laura aims for three hours of daily practice (divided into two or three shorter segments) and makes a point of trying to keep

her students' current repertoire in her fingers. She warms up with a 20-minute breathing bag routine followed by 25-45 minutes of scales, octaves and melodies. She then starts her playing day with a Bach aria or solo work ("Aus liebe..." from the *St. Matthew Passion* is a favorite) and then segues into whatever music she is currently working on.

**Most notable and/or personally satisfying accomplishments:** "As both a performer and entrepreneur, I love reaching audiences in a panoply of contexts (literature, art, nature, etc.). This all came together for me with the oratorio I commissioned (*A Forest Unfolding*) with violist Jonathan Bagg. Based on *The Overstory*, Richard Powers's 2018 novel, it includes songs and instrumental music (by composers Melinda Wagner, Eric Moe, Stephen Jaffe, and David Kirkland Garner) based on excerpts from the novel and poetry about trees (by Wendell Berry and W. S. Merwin). The "recitative" sections of the work were based on texts selected by three environmentalists (Bill McKibben, Joan Maloof, and Kim Stanley Robinson)."

**Other interests:** Family (she has two "shockingly grown up" children now in their early 20s—one a ceramicist in Maine and the other a recent Oberlin graduate hoping to start a medical marijuana business), pets (she currently shares her home with two dogs, two cats and four fish), exercise (she's a Pilates fan), and museum hopping (especially to see post-1885 art).

**Advice for NYFC members:** "Listen to your own inner voice. Through hard work and discovery—with or without instrument in hand—you will find your personal ways of expression. This advice came out of a long conversation I had with Sam Baron in the early '90s about the different kinds of musical greatness. Mr. Baron deeply admired both Georges Laurent (principal flutist of the BSO before Doriot Anthony Dwyer) and Julius Baker. Baker, he said, had the cleanest, most natural technique, a fluidity and fluency on the instrument that was a God-given gift. He could effortlessly do anything and his music making was naturally elegant and direct. Laurent, on the other hand, found a way to turn his weaknesses into strengths. He always struggled with the mechanics of the instrument, and surmounted his challenges with a deep, burning desire to express his musical voice. The macro and micro implications of these issues still resonate with me today."

## FLUTE HAPPENINGS

MARCH '19

Mar. 10 Sunday 3:00 pm

Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, in a concert of compositions that are either by a New Jersey composer or are about New Jersey. Works by John Lampkin, Godfrey Schroth, and the world premiere of *Paterson*, a newly commissioned work by Jeffrey Kaufman based on poetry of William Carlos Williams and narrated by a prominent New Jerseyan. Pre-concert talk at 2:15 pm

• Hackensack Performing Arts Center, 102 State Street, Hackensack, NJ • Admission: \$20 general, \$15 students/seniors, \$10 child. • Info, visit [palisadesvirtuosi.org](http://palisadesvirtuosi.org).

Mar. 14 Thursday 8:00 pm

The Da Capo Chamber Players, with **PATRICIA SPENCER**, flute, performing "EVOCATIONS: Chamber works with poetic inspiration." Compositions by Eric Moe (*Strenuous Pleasures*), Valerie Coleman (*Portraits of Langston*), Yotam Haber (*Estro poetico-armonico II*), and Ralph Shapey (*Evocation No. 2*).

• Merkin Concert Hall, Kaufman Music Center, 129 West 67th Street, NYC • Admission: \$20 general, \$15 students/seniors. • Info, visit [www.dacapochamberplayers.org](http://www.dacapochamberplayers.org).

Mar. 21 Thursday 2:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will present a concert of trios for flute, cello, and piano. On the program: Beethoven's Piano Sonata Op. 23 and Leonard Bernstein's *Anniversaries* (both arr. Jim Lahti) and Peter Schickele's *Summer Trio*.

• College of Staten Island, Center for the Performing Arts, 1-P Recital Hall (1-P 120), 2800 Victory Boulevard, Staten Island, NY • Admission is free. • Info, visit [www.theomniensemble.org](http://www.theomniensemble.org) or call 718-859-8649.

Mar. 23 Saturday 2:00 - 3:30 pm

**KATHERINE SAENGER** and **MALCOLM SPECTOR** will play Malcolm Spector's two-flute transcriptions of preludes and fugues from J.S. Bach's *Well-Tempered Clavier* as part of the 2019 Bach in the Subways program.

• 59th Street at Columbus Circle, NYC • Admission is free. • Info, visit [www.bachinthesubways.org](http://www.bachinthesubways.org).

Mar. 23 Saturday 8:00 pm

**DAVID WECHSLER** and the OMNI Ensemble in the program of March 21.

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY • Admission: \$15 general, \$10 students/seniors. • Info, visit [www.theomniensemble.org](http://www.theomniensemble.org) or call 718-859-8649.

### Flute Happenings Deadlines

Issue	Deadline	Mail Date
April 2019	03/14/2019	04/15/2019
May 2019	04/04/2019	05/06/2019

KHS (cont'd from page 1)

was actually an adaptation of several already existing transcriptions, including one from the 19th century, which I adapted further. The fascinating thing for me about working with transcriptions or adaptations of pieces of music is the fact that, in principle, the great composers, such as J. S. Bach and Mozart, repeatedly made adaptations of their own works. The great masterpieces especially lend themselves to this because one wants to work with them—especially on the flute.

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The fascinating thing for me was that the great composers, such as Bach and Mozart, repeatedly made adaptations of their own works.

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*ES: What factors do you weigh in selecting a piece to transcribe?*

KHS: The piece should flawlessly allow itself to be enveloped within the sound and character of the flute. Ideally, the composition will succeed as a result of the unique sound, the lightness, or charm of the flute.

*ES: What pieces have you transcribed and which are your favorites? Are you working on anything currently?*

KHS: I have adapted the sonatas for clarinet of Johannes Brahms (also arranged by Brahms for the viola and the violin) for the flute because that music was originally designed for a wind instrument. In my opinion, it's legitimate to think it is what Brahms would have written if he had known the flute in today's technical and musical state of development. Further, I have arranged the violin concerti of Mendelssohn and Beethoven for the flute, because with those I could realize a beautiful project with orchestra. I was encouraged to do so by a conductor and musician I greatly respect and admire, and the favorable reaction of the audience and the critics surprised me and confirmed my choice. I have also arranged the music from the ballet *Romeo and Juliet* by Sergei Prokofiev for the flute [and piano]. This piece was also originally adapted by the composer himself for various situations: orchestral suites like the solo version for piano are of course very well known. In the ballet, Prokofiev intended the flute to have an important role, so it is logical for me to

conceptualize my transcription within this frame.

*ES: We're very much looking forward to hearing your Romeo and Juliet transcription! Do you have any favorites among pieces transcribed by others?*

KHS: I especially value Peter-Lukas Graf's transcriptions of the music of J.S. Bach and the diverse array of pieces that Robert Stallman has contributed to the flute repertoire. Robert Stallman is a particularly great source of ideas here.

*ES: What is your philosophy on transcription?*

KHS: The so-called "absolute" aspect of the music stands in the foreground for me here. It should not matter on which instrument I play the piece of music. The piece needs a great deal of substance in expression and structure. And I need to have an emotional affinity for the piece, but this is very personal. As I already mentioned, I attach great importance to the fact that pieces of music are able to sing in a different context, in a different form so to speak [as on a different instrument].

*ES: Do you have any advice for others who might be thinking of making a transcription?*

KHS: I don't want to give any advice here; I just want to encourage you to always follow your heart in making music. If you especially love a piece of music, you should not be shy about trying to adapt it to your own instrument. Not all of these transcriptions will work, but some may be successful.

The music is often very vast and sublime, and that frequently allows more artistic license than one might expect from a conservative point of view. Of course, it is an important question in which context one then brings these transcriptions to public performance. Often the concert organizers in Europe shy away from that, but when one has convinced them, I have often observed that they lean back satisfied and enjoy the music. One crucial point is certain: when the transcription is finished, one should seek the honest and skilled advice of a friend or expert who has the broadest view of all the music in our classic repertoire.

*ES: Several transcriptions you mentioned earlier are of very complex works where the technical capabilities of the original instrument (violin or piano) easily surpass those of the flute. How do you decide how to deviate from the original work in sections where the range or capabilities of the flute are too limited (as in transcribing a violin or piano work, for example), and how do you maintain the integrity of the struc-*



*ture of the piece? Are there any specific principles you keep in mind?*

KHS: I try to the greatest extent possible not to alter the substance and structure. This is especially true for the sonatas and concerti. With the Suite of Prokofiev, I have had of course a choice concerning the structure of the piece. Here, I have presented the narrative as it is shown in the ballet. I know that Prokofiev had a different intention in his piano pieces. For my transcription of the Suite for flute and piano, it was important to me to tell the narrative from beginning to end, and to do this in about 20 minutes—in the same way that many conductors reduce Wagner's *Ring* into an hour-long suite for a concert!

*ES: Is there anything you wished you had known before beginning a transcription?*

KHS: I would like to emphasize that I am very glad that I do not know much before I start a transcription. In the course of working with a piece of music in such an in-depth project, one is drawn very deeply into the material and later knows more than before as a result. And I'm grateful for that!

*ES: Do you publish your transcriptions?*

KHS: I am often asked that, and I must also answer you that I have not yet found the time to deal with the very broad question of publication. My concern so far has been to make these pieces for my own use. The time will come when this will happen.

*ES: Herzlichen Dank!*

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*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 Rowe (at New England Conservatory) and Jeanne Baxtresser and Alberto Almarza (at Carnegie Mellon).*

## Rie Schmidt on Transcribing for Four Flutes

*As the theme of this issue is transcriptions, I was interested to hear Rie Schmidt's thoughts on the topic, since she has done so many for Flute Force, her four-flute quartet (www.fluteforce.org). Many are published and recorded, and several have even been played by other flute groups. When not doing transcriptions, Rie works as a NYC-area freelance flutist and teacher. —Katherine Saenger, Editor, NY Flute Club Newsletter*

**KATHERINE SAENGER:** *What was your first transcription and what motivated you to do it?*

**RIE SCHMIDT:** When Flute Force started in 1981, we did not have any low flutes, only piccolos and C flutes. As the group acquired alto and bass flutes, our range expanded to five octaves, and we were able to think of expanding our repertoire with transcriptions. We tried many string quartets, and some of them worked—others not well because the lines often got too close to each other. We also did fun things like a Vivaldi piccolo concerto with piccolo, two C flutes, and bass flute covering the orchestra parts.

**KS:** *What factors do you weigh in selecting a piece to transcribe?*

**RS:** A good piece to transcribe has to have a melody without too many chordal accompaniments. Chords can be divided, but often don't sound well with a flute ensemble.

**KS:** *What pieces have you transcribed, and which are your favorites?*

**RS:** The two pieces I have published are my favorites—Ravel's *Daphnis and Chloë*, transcribed from the orchestral version for five flutes, and Barber's Adagio, transcribed for four flutes. I have three Debussy piano pieces that I have transcribed that are not published—*Reverie*, *Clair de lune* and *Girl with the Flaxen Hair*; however we have recorded them.

**KS:** *Are you working on anything currently?*

**RS:** I'm not working on anything currently, but I do have more transcriptions that we did in Flute Force that I would like to get published.

**KS:** *Do you have any favorites among pieces transcribed by others?*

**RS:** I love some of the Rampal transcriptions of violin and harpsichord concertos of Bach and Schumann's *Three Romances*. Paul Dunkel's transcription of the Debussy Cello Sonata is very beautiful. The Shostakovich Cello Sonata is also one of his that he makes sound great on the flute. Most flutists think of taking works that fall into their own range—mostly works for violin, oboe, or clarinet. However Paul liked to be contrary and wasn't afraid of offending his cellist colleagues.

One of my first inspirations to do the *Daphnis and Chloë* transcription was hearing the LA Guitar Quartet do their version of *El Amor Brujo* by De Falla. Seeing how well an orchestral piece could be reduced to just four of the same instrument gave me the courage to do *Daphnis and Chloë* for Flute Force and a guest—after studying it, I realized I had to have a fifth person and it couldn't be done by only four performers.

**KS:** *Do you have any advice for others who might be thinking of making a transcription?*

**RS:** Make sure you love the piece, because you are going to spend a lot of time listening to it and reworking it many times!

**KS:** *What are your thoughts about publication?*

**RS:** Publication is great because there is probably somebody else out there who would like to perform it. A recording is always necessary, however, since people usually need to hear it performed before buying. Just don't plan on making any money from your publications!

**KS:** *Anything you wished you knew before you got started?*

**RS:** You can never proofread too many times. The editing process is long and needs a lot of patience. Flute Force performed *Daphnis and Chloë* many times and had three self-published versions before being published by McGinnis and Marx, and there are still a few small errors! It's a process that can't be rushed, and no matter how thoroughly you have looked at something you will need to take another look at it the next day.

**KS:** *Do you have a transcription philosophy?*

**RS:** Keep the essence of the piece as best you can whether you are transcribing from big to small ensemble or vice versa. Details can be left out if the musical essence is there.

**KS:** *How do you decide how to deviate from the original in sections where the range/abilities of the flute are too limited, and how do you maintain the integrity of the structure of the piece?*

**RS:** You will always have to make compromises when transcribing. Sometimes it is the range or voicing of a piece. A lot of it is trial and error—it always helps to have a group play through, which I was lucky to have with Flute Force. Sometimes an original idea doesn't work, like the pizzicato under the big flute solo in *Daphnis and Chloë*—Peter Bacchus actually suggested a revision for that and helped me work out a better accompaniment. It's always good to record a run-through and listen the next day to see if it is really keeping the musical ideas you desire.

**KS:** *Are there any specific principles you keep in mind?*

**RS:** You need to try to distill the original ideas of the composer down to what is essential to the piece and keep those no matter what else you leave out. With *Daphnis and Chloë* I also kept all the original flute parts and then added on to those when I needed to. You are basically playing the whole time, so it is much more tiring than playing the original orchestral version. If you have a choice of notes to leave out, always include the bass note first as this is probably the most important. You can play around with inner voice notes more than a bass note.

**KS:** *Thanks so much, Rie!*



## The Well-Tempered Flute

by Malcolm Spector

As a serious amateur flutist and lover of all things flute, I've often resented the paucity of great flute music by the composers I love best. I envy string players their Beethoven string quartets and pianists the keyboard work of J. S. Bach.

Then, in 2012-13, I took an evening division course at Juilliard entirely devoted to Bach's *Well-Tempered Clavier*. The text for the course, taught by Kendall Briggs, was an open score edition in which all of the voices had been separated out, each on a separate staff. I saw that all of the fugues, and many of the preludes, have voices that could be isolated and each one given to a different instrument...for example a flute!

It took me some time to turn my idea into action. I knew the software was difficult to use. But finally I bought Sibelius. After failed attempts to master the tutorials, I plunged in. Gradually I learned how to type in the music, although along the way I encountered puzzles: where are the grace notes? Pick-ups? How do you do triplets? Control the speed of the playback? Where is the alto flute? Online queries answered almost all my questions.

My goal was to extract from the *Well-Tempered Clavier* duets I could

play with other flutists and three- and four-part pieces to play in flute choirs. Good arrangements are often in short supply or offer music that does not represent the greatest contributions to Western civilization's musical canon.

Many of the preludes in the *Well-Tempered Clavier* lend themselves to duets. My first attempts were the two preludes in A minor, a key well suited to the flute. There are only two voices, and nothing that appears unsuitable for the flute. The voice in the bass clef was easily put above the treble voice when the two parts traded places. Many other preludes yielded interesting duets. Some were in unplayable keys (C sharp major, for example). Once the notes are typed in and proofread in the original key, Sibelius makes it easy to transpose them into a more playable key (D major for example). Indeed, Bach himself wrote the C sharp major fugue in C and then transposed it. Some preludes need to be transposed a third or a fifth to put both voices in a playable range. The "left hand" needs to go up an octave. There are the occasional intervals that do not sound good when the bass voice is bumped up. A seventh might become a second, which calls for some arranging beyond the transcribing.

I then moved on to three- and four-part fugues. Bach wrote for the harpsichord, which has a range of four to five octaves, but Bach rarely uses the entire range. With only two hands to play three or four voices on the keyboard, the voices have to be fairly close together. Giving each voice to a different instrument allows the possibility of spreading the voices over several octaves. This encouraged me to think of my project as creating flute music, not simply allowing flutes to play keyboard music. Sometimes spreading the voices works and sometimes it doesn't, but it is always worth trying and

Sibelius makes it easy to experiment. With three voices, and especially four voices, I often turned to the alto flute for the lowest voice, and even sometimes extracted a bass flute line from the counter subjects or episodes.

Several years into the project, I arranged some of the three-part fugues for two oboes and English horn, and then for oboe, English horn and bassoon. This was a revelation. Making the inner voice or the two inner voices fit was always challenging. With the bassoon below and the oboe or flute above, the English horn and the clarinet possess the perfect range for the inner voices. To my

delight, the four-part fugues played on two oboes, English horn, and bassoon sounded like a baroque organ!

Someday I would like to publish some of these scores or make them more widely available. They are well suited to amateur music making. They allow wind players to participate in some of the greatest music ever written. Also, in a fugue, everyone has a good part! No one is playing oom-pah oom-pah all the time. This experience has altered the way I listen to all kinds of music. Now, when I listen to music, I ask, are there voices here? Recently I discovered that Paul Hindemith wrote his own take on the *Well-Tempered Clavier*, *Ludus Tonalis*. Written for the piano, yes, there are twelve three-part fugues. Yes, they lend themselves beautifully to part writing for flutes or other woodwinds. Stay tuned.

**PRELUDE XX**  
[Andante con moto, dolce ma espressivo] J. S. Bach

Well - Tempered Clavier  
Book 2 Prelude 20  
A Minor BWV 889

J. S. Bach  
arr. Malcolm Spector

Flute 1

Flute 2

*Malcolm Spector is a mostly-retired attorney, an amateur flutist, and a NYFC board member. He will be playing his Bach transcriptions in the Columbus Circle subway station on March 23, 2019 (see Flute Happenings item on p. 3).*

## NYFC at Harlem School of the Arts

Tereasa Payne performed her “Flutes of the World” concert for the students and families at Harlem School for the Arts’ Family Day on Saturday, January 26 in a collaboration between the HSA and the New York Flute Club’s education program. Audience members filled the atrium auditorium of HSA to listen and watch as Tereasa invited the audience to explore how flutes are used around the world to communicate, connect, and create a sense of belonging.

As Tereasa shared 16 flutes from 13 different countries, a group of 25 children found their way forward from the hundreds in attendance to sit on the carpeted edge of the stage to watch, captivated by the descriptions and sounds of these unique flutes. Following the performance, children and adults alike asked questions and shared fascinating comments about their family heritages, and how the flutes’ distinctive sounds transport and connect them to other cultures.

This joint venture between the NY Flute Club and the Harlem School for the Arts allowed students and their families to leave the concert with a knowledge of flutes from around the world, an appreciation for the many cultures that embrace the flute and its music, and a better sense of the common threads that tie us together as humans.



*Flutist Tereasa Payne has been a featured soloist with the Rochester Philharmonic, panflutist on The Tonight Show with Jimmy Fallon, saxophonist with the Temptations, and clarinetist with Bernadette Peters. She plays in several Broadway orchestras including The Lion King, and she performs her “Flutes of the World” concert for audiences throughout the United States. For more information: [teresapayne.com](http://teresapayne.com) and [worldflutesconcert.com](http://worldflutesconcert.com).*

## NYFC ENSEMBLES PROGRAM

## UPDATE



Denise Koncelik     Mark Vickers

Thirty-two NYFC flutists (3 new and 29 returning) and four “auditors” (longtime member Robert Thomason and three visiting family members) attended the ensemble program meeting on January 27, 2019 in a second-floor room at Studios 353 on West 48th Street. Definitely a record for the number of people at one NYFC Ensemble rehearsal! The group worked on most of the season’s repertoire, led by co-directors Denise Koncelik and Mark Vickers and assistant conductor Lauren Klasewitz. Intonation seemed much improved, even with the large number of flutists.

The break-the-ice question at intermission was to name a current or past course taken (preferably not related to music). The answers included yoga (recently started by three people), literature and history classes from long-ago college days, and continuing education courses in studio art, croissant-making, fencing, machine shop, and NYC tree identification.

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise or Mark directly at ensembles@nyfluteclub.org. The next three rehearsal dates, all 2:00 - 4:00 pm at Studios 353, 353 West 48th Street (bet. 8th and 9th Aves.), are as follows:

Saturday, February 23, 2019 • Saturday, March 9, 2019 • Sunday, April 28, 2019



Participants at the January 27 NYFC Ensemble rehearsal: Co-directors Denise Koncelik (1) and Mark Vickers (2), assistant conductor Lauren Klasewitz (3), Iona Aibel (4), Erina Aoyama (5), Ann Bordley (6), Roger Brooks (7), Gail Clement (8), Derek Cochran (9), Diane Couzens (10), Ted Davis (11), Randy Faria (12), Mary-Lynn Hanley (13), Ellen Isaacs (14), April Klavins (15), Lee Glendening Koss (16), Elizabeth LaBarbera (17), Frances Lenci (18), Vicki Mack (19), Margot Maxwell (20), Samantha Ostrowski (21), Laura Pologe (22), Shirley Pompura (23), Doug Ramsdell (24), Anita Randolfi (25), Karen Robbins (26), Kathy Saenger (27), Judith Thoyer (28), Gail Tishcoff (29), Lily Wu (30), Catherine Xu (31), and Xiao (Lester) Yu (32). Not playing: Robert Thomason (33). Photos: Brian Klasewitz.



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



## March 3, 2019 Concert

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

Karl-Heinz Schütz, flute

## 99<sup>th</sup> Season

### 2018 - 2019 Concerts

**October 21, 2018** • Sunday, 5:30 pm  
HARVEY SOLLBERGER 80th Birthday Celebration

**November 11, 2018** • Sunday, 5:30 pm  
ARMISTICE DAY CONCERT: WWI Era Music

**December 16, 2018** • Sunday, 5:30 pm  
AARON GOLDMAN, flute

**January 13, 2019** • Sunday, 5:30 pm  
Flute Music of New York Jewish Composers  
Center for Jewish History, 15 W. 16th St., NYC

**March 3, 2019** • Sunday, 5:30 pm  
KARL-HEINZ SCHÜTZ, flute

**March 17, 2019** • Sunday, all day  
Flute Fair, guest artist JEFFREY KHANER  
Columbia University Faculty House

**April 28, 2019** • Sunday, 5:30 pm  
Competition Winners Concert

**May 19, 2019** • Sunday, time TBA  
Annual Meeting & Ensemble Concert  
Pearl Studios, 500 Eighth Avenue, NYC

*Except as noted, 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! Our “February” concert is in March this year—a program by Karl-Heinz Schütz much the same as the one planned for last year’s Flute Fair and canceled due to illness. Elizabeth Stern’s interview focusses on Karl-Heinz’s approach to transcriptions (one of which is on the program, a flute and piano version of Prokofiev’s *Romeo and Juliet*).

Nancy Toff’s *From the President* highlights the role of immigrants in shaping the musical and cultural life of NYC over the past 150 years or so, prompted in part by a small exhibit case in David Geffen Hall celebrating the contributions of immigrant musicians to the NY Philharmonic. Her list of names and dates was actually of personal interest to me, as I have an immigrant musician great-grandfather (Gustav Saenger, a violinist and music editor) who played with the NY Philharmonic in 1895-96. I was also pleased to note that one of the immigrant NYFC performers she mentions (Lambros Demetrios Callimahos, born in Egypt of Greek parents) had a son who is a current member of the Club (Andrew Callimahos).

The topic of transcriptions (including some useful how-to tips) is further explored in contributions by Rie Schmidt (who has long supplied them for Flute Force, her four-flute quartet) and Malcolm Spector (a relative newbie to the field), who enjoys making Bach transcriptions to share and perform with his many friends.

Laura Gilbert, a flutist in the NYFC’s November 2018 Armistice Day concert, is this month’s member profile subject. I was intrigued to learn about her role in *A Forest Unfolding*, a new oratorio based on *The Overstory*, Richard Powers’ 2018 novel about a group of strangers out to save a virgin patch of forest (at least according to the plot summaries on the internet).

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

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