



The New York Flute Club

NEWSLETTER

December 2020

Meet the winners of the 2020 NYFC Competition

JONAH MURPHY is now a junior at the Manhattan School of Music, where he studies with Michael Parloff. Past honors include awards from YoungArts, Alexander & Buono International Flute Competition, the New York Flute Club Young Musicians Contest (ages 12–14 and 15–18), and the National Flute Association High School Soloist competition (finalist). He has participated in masterclasses with Stefán Höskuldsson, Nicolas Duchamp, Mindy Kaufman, Sooyun Kim, and others, and, at Orford Music International Festival, with Robert Langevin, Julien Beaudiment, Michael Cox, Jennifer Gunn, and others. Also an active composer, Mr. Murphy has won awards from ASCAP, YoungArts, NextNotes, National Young Composers Challenge, Mata Jr., and the Chamber Music Society of Rochester [NY]. His former



First Prize

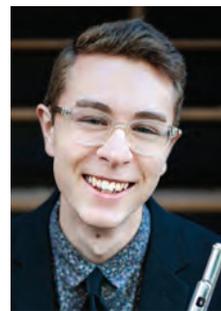
teachers are Laura Gilbert and Frances Brodeur, and, in composition, Kevin James.

JULIE NAH KYUNG LEE has performed throughout the United States and Asia. She has been a winner of the Camerata Artists International Competition and the Eisenberg Fried Woodwind Concerto Competition and performed the Nielsen flute concerto with the Manhattan School of Music's Chamber Sinfonia in 2019.



Second Prize

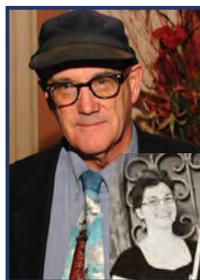
HUNTER O'BRIEN has won top prizes in the 38th Annual James Pappoutsakis Memorial Flute Competition and the 2020 Yamaha Young Performing Artists Competition. He made his Boston recital debut in September 2018 performing the Fenwick Smith Tribute Concert presented by the James Pappoutsakis Memorial Fund and has performed across New England as a member of the Boreas Wind Quintet, a 2018 New England Conservatory honors ensemble. Currently pursuing his master's degree at Rice University as a student of Leone Buyse, Mr. O'Brien received his bachelor's degree from the New England Conservatory of Music as a student of Paula Robison and a recipient of the Donna Hieken Presidential Flute Scholarship. He previously studied with Joanna Cowan White of Central Michigan University.



Third Prize

December 3 Solo Series: John Heiss on his Etudes, interviewed by Meg Griffith

Event details, p. 3; related articles, pp. 2 and 7.



In concert

2020 NYFC Competition Winners

Sunday, **December 13, 2020**, 5:30 pm

Visit www.nyfluteclub.org/calendar prior to the event for Zoom connection details.

Program

Hunter O'Brien (third prize) , flute	
An Idyll for the Misbegotten (1986)	George Crumb (b. 1929)
for amplified flute and percussion	
Caprice No. 1	Nicolò Paganini (1782–1840)
	arr. Marina Piccinini
Julie Nah Kyung Lee (second prize) , flute; Ching Chia, piano	
Ballade (1939)	Frank Martin (1890–1974)
Poem (1919)	Charles Tomlinson Griffes (1884–1920)
Jonah Murphy (first prize) , flute; Ching Chia, piano	
Le Merle Noir (1952)	Olivier Messiaen (1908–1992)
Sonata, Op. 23 (1987)	Lowell Liebermann (b. 1961)
Chant de Linos (1944)	André Jolivet (1905–1974)

Program subject to change

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Newsletter

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 Jessica Yang, NYFC Social Media Chair

Generations

by Nancy Toff



From the President

In the spring, I started my pandemic playlist, with the goal of working my way through my LP and CD collections over the length of the emergency. My mid-year report: the pandemic has stretched out longer than any of us imagined it would, and my listening project has gone more slowly than I anticipated. It has, however, revealed some treasures and made me think about the passage of time.

On a practical level, the project has helped me to think about the solo flute repertoire, since much of our concert season must draw on that literature. My collection is, not atypically, somewhat autobiographical in nature, as it tracks my own links to many of the performers.

So, I start with some LPs, in order of appearance:

- Jean-Pierre Rampal, *Sonatas and Fantasies for Flute* (1965, Epic). The standards—J.S. Bach, C.P.E. Bach, Telemann—as I first learned them.
- Harry Moskovitz, *The Flute Family* (c. 1968-70; Mark Records), from piccolo to bass flute. Moskovitz, the only person who studied with both Barrère and Laurent, was president of the Club in 1957-60 and 1967-70.
- Ransom Wilson *Plays Music for Solo Flute* (1972, Orion). Marais, Bach, Telemann, and Blavet. I first heard about Ransom when he was a grad student of Arthur Lora at Juilliard and I was still in high school, studying privately with Mr. Lora.
- Bonita Boyd, *Music for Solo Flute* (1979, Spectrum). Marais, Kuhlau, C.P.E. Bach, Hindemith, and Dahl. I got to know Bonnie well in the early 1990s, when she was president and I was secretary of the NFA, and we've been fast friends ever since.

Moving into the CD era, and three more recent acquaintances:

- Alexa Still, *Charles Koechlin, Les Chants de Nectaire* (1997, Koch)
- Rachel Brown, *Telemann Fantasias* (2008, Uppernote)
- Molly Barth, *Vento Appassionato: 20th Century Solo Flute Repertoire* (2017, Albany)

These recordings reflect not only the richness of the literature, but also the progress of time. Rampal is now a historical figure. The grad students I admired as a teenager and young professional are the eminences of major conservatories. Through the flute club and NFA, the flute community and my CD collection have grown immeasurably, encompassing new generations and new ideas.

Our December Solo Series event reflects this generational span as well: John Heiss, who has written more than 50 works for flute, played his Etudes at the Club in 1985 to celebrate the 85th birthday of his composition teacher, Otto Luening (the piece also appears on the CRI CD that the Club produced afterwards). He will be interviewed by his former student Meg Griffith, whom I met in 2001 at the NFA convention in Dallas. Meg was an undergraduate at the University of North Texas, and her teacher, Lee Lattimore, volunteered her to drive me to Fort Worth to do an oral history interview with Morty Rapfogel, a former Barrère and John Amans student. That was Meg's first time observing an oral history session, and she was hooked. She is now chair of the NFA's Archives & Oral History committee, and I work with her closely.

Please join us on December 3 to hear John and Meg discuss his work, and then again on December 13 to hear the next-gen winners of the 2020 NYFC Competition, who will play a socially distanced recital (with percussion and piano!) to celebrate their achievements.

2021 Competition Deadlines

NYFC Competition

Kaoru Hinata, Coordinator

Flutists ages 18 to 27 are eligible to compete in the annual NY Flute Club Competition, this year to be held virtually. Preliminary video entries due by **February 5, 2021**; final round video entries due by **March 5, 2021**.

Young Musicians Contest

Caroline Sonett-Assor, Coordinator

The Young Musicians Contest is open to four age groups spanning ages 8 to 17. This year the contest will be virtual. Video entries for the Young Musicians Contest are due Sunday, **February 14, 2021**.

For details, requirements, and tips on how to make your video, please visit www.nyfluteclub.org/concerts-events-and-more/competitions.

Member Profile

Peiyong Yu

NYFC member since 2019



Employment: Quantitative research associate at Vidrio Financial, a risk management and data analytics company that provides a centralized asset management platform for hedge funds.

A recent recital/performance: Premiering *The Butterfly Lovers* (a 1958 concerto for violin and orchestra) at a friend's senior piano recital at Columbia University in April 2019 in a transcription for flute and piano that they did themselves. The concerto uses melodies from the opera version of the ancient Chinese folktale of the same name, also known as the Chinese Romeo and Juliet. Peiyong says, "We enjoyed playing this piece very much, with its storytelling nature, rich dynamics, and complex techniques for both instruments."

Career highlight(s): As a flutist: her years performing with the Shanghai-based China Welfare Institute Children's Palace Orchestra and Wind Ensemble (2007 to 2009), a student flute recital at Lawrence University (on the program: Mozart's Flute Concerto in G, Chaminade's *Concertino*, and Schubert's *Trockne Blumen Variations*) in 2016, and, as a student at Columbia University, being a member of the Columbia Classical Chamber Music Ensembles program, where she played in a trio with piano and cello (2016 to 2017). As a quantitative researcher: Applying her research, programming, and modeling skills to solve various problems ("As a research assistant at Columbia, I used multilinear regression models to forecast tornado frequency in the United States with daily tornado and NOAA data from 1950 to 2016, and I determined the statistical significance of tornado frequency anomalies with different statistical hypothesis tests. In my current position, I use mathematical and statistical models to price financial derivatives and quantify risk and exposure of portfolios held by asset managers and institutional investors.").

Current flute: A handmade silver San-kyo CF201, purchased new in 2014.

Influential flute teachers: Ning Liu, from fourth grade through high school ("Mr. Liu was a lecturer at Shanghai Conservatory of Music and the former principal flutist at China National Opera and Dance Drama Theater Orchestra. He cultivated my interest and musicality in flute and built up my finger techniques with Köhler, Boehm, and Andersen etudes."); and Sue Ann Kahn, during college ("Ms. Kahn expanded my flute repertoire to include contemporary music and improved my performance skills with a rigorous training in intonation, dynamics, breathing techniques, and interpretation.").

High school: Southwest Weiyu Middle School in Shanghai, China.

Degrees: BA in physics (Lawrence University, 2016), BS in applied mathematics (Columbia University, 2018), and MS in operations research (Columbia University, 2019).

Most notable and/or personally satisfying accomplishment(s): Being the head teaching assistant for an introductory Python and data analytics class for more than 300 graduate students at Columbia for one year ("I held office hours to answer students' questions and helped the professor design class projects and grade homework with an automatic grading algorithm.").

Favorite practice routines: Peiyong aims to practice an hour a day, starting with long breath practice and scales, followed by selected etudes. Then she works on a piece of her choice (currently Bozza's *Image*). Sometimes she records her playing in order to better identify places to improve.

Other interests: Project Euler (a math website with challenging math and computer programming problems that she enjoys solving by implementing them in Python); cooking ("I love to try and share new recipes, and recently recorded and uploaded a YouTube video for how to make Shanghai-style mooncakes); tutoring (high school to graduate level Chinese, math, physics, statistics, and Python—"It's always a rewarding experience to teach."); travel (she has lived in or visited 16 countries over 3 continents, as well as 20 states in the US); and taking care of her plants (currently orchids, succulents, cyclamens, and a Zanzibar Gem).

Advice for NYFC members: From Sue Ann Kahn during a flute lesson, "When performing French music, *forte* doesn't mean strong or loud. It means perfect."

FLUTE HAPPENINGS

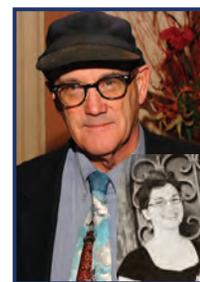
DECEMBER '20

Dec. 3

Thursday 7:30 pm

JOHN HEISS on his Etudes, interviewed by **MEG GRIFFITH**. A NYFC 2020-21 Solo Series event.

• Zoom webinar. • Access is free. • Info and connection details, visit nyfluteclub.org.



Dec. 4,6

Friday 5:00 – 7:00 pm
Sunday noon – 2:00 pm
Sunday 4:00 – 6:00 pm

Guidance from **CAROL WINCENC** for student flutists auditioning for music schools this year or next on strategies for presenting a winning, dynamic, and authentically "yours" online entrance audition. A set of three online masterclasses plus a complimentary group Q&A and short class on audition warm-ups with **ROSA JANG** and **JESSICA SCHURY**. Remember, you never get a second chance to make a great first impression!

• Virtual event. • Admission: \$75 performer (includes one 30-min performance slot), \$45 auditor. • Info and signup, visit www.carolwincencflute.com/decemberseries.

NY FLUTE FAIR 2021: A Virtual Toolbox

Tentative date:
April 10-11, 2021

Flute Fair proposals due:
December 31, 2020

For additional details and a link to the online proposal form, visit

www.nyfluteclub.org/concerts-events-and-more/flute-fair.

Questions? Contact Flute Fair program chair Deirdre McArdle at deirdremcardle49@gmail.com.



Flute Happenings Deadlines

Issue	Deadline	Mail Date
January 2021	12/10/2020	01/11/2021
February 2021	TBA	TBA
March 2021	TBA	TBA
April 2021	TBA	TBA
May 2021	TBA	TBA

Meet John Heiss, Composer-Flutist

Bronxville, New York, 1942. A young John Heiss attended his first day of nursery school. He stared at the piano impatiently until his teacher finally walked over to lead them in a song, “Mary Had a Little Lamb.” Excited, he prepared himself; he knew this song! But then the first notes appeared, and they were wrong. The song didn’t start on those pitches! When class ended, he rushed over to his teacher. “Why are you playing those notes? Those aren’t the right ones!” After a pause, she said, “I’ll be calling your parents about this.” John waited in dread for the reckoning that was to come. At home, he cringed as his parents said they had spoken with his teacher, but then relief came: she had recommended starting music lessons as soon as possible. His perfect pitch had shown itself when she performed the song in A rather than C. With the encouragement of his parents, grandparents, and teachers, he began a study of music in all its forms, colors, and sounds that lasts until this day.

Named the “Pitch Doctor” by Igor Stravinsky during rehearsals for the world premiere of Stravinsky’s *Requiem Canticles* in 1966, Heiss’s pitch awareness followed him everywhere he went, including his bachelor’s degree in mathematics from Lehigh University. While he was supposed to be studying for tests involving calculations most musicians couldn’t begin to comprehend, he somehow kept ending up in rehearsals and reading sessions looking for new sounds and experimenting with the acoustics of his flute. Through trial and error and curious exploration, he discovered ways to play what we now call multiphonics and found new colorful meanings within notes that had always been required to be pure and perfect—until now.

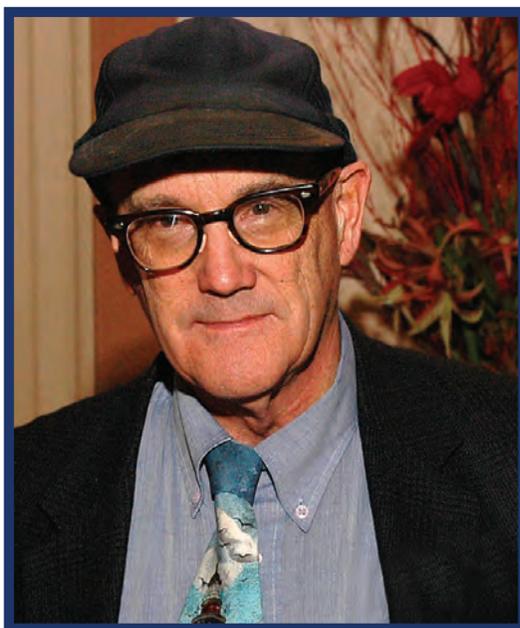
Milton Babbitt and Edward Cone stumbled upon Heiss one day in 1965 as he was exploring what he at the time called “double stops,” and asked him to write an article for Princeton’s journal, *Perspectives of New Music*. This article would prove to be a game changer for Heiss, paving the way to his eventual employment with New England Conservatory (NEC) and the start of his music career, which had always meant more to him than mathematics. His father said it best: “You will not have the income that we would be accustomed to if you’d gone on [with mathematics]... But I think you may have more psychic income.”

That psychic income has continued to pay dividends in Heiss’s teaching and his composing. Now in his early 80s, he is still at NEC, teaching composition, flute, chamber music, music history, and music theory and serves as director of the NEC Contemporary Ensemble. Speaking to him about his past teachers and mentors, one can see how their influence mixed with his own approach to education: love and encouragement, supported by respect. His flute teachers James Hosmer, Arthur Lora, and Albert Tipton all encouraged his performing and composing from different angles, even when the angles didn’t match Heiss’s own desires for new sounds and techniques. It comes as no sur-

by Meg Griffith

prise then that, in addition to multiple grants and awards over the past 40 years, he received NEC’s Krasner Award for Teaching Excellence in 1998, NEC’s Lifetime Achievement Award in 2011, and an honorary doctorate from NEC in 2013.

In his time at NEC, that love and encouragement via psychic income showed itself in the many guest composers who impatiently waited their turn to visit Heiss and his students for short residencies. In response to funding questions about one such residency, Gyorgy Ligeti said, “No fee. But don’t tell my agent or you’re dead.” Other composers followed suit, and great names such as Luciano Berio, Pierre Boulez, Elliott Carter, John Harbison, Witold Lutoslawski, and Olivier Messiaen, among many others, appreciated the creative environment that Heiss had built and willingly donated their time and talents to foster it.



Asking if he considers himself a flutist or a composer gives Heiss pause. His answer? A composer-flutist. He plays many other instruments (you name it—he’s learned it, and probably performed on it) which broadens the color spectrum of his 54 works to date. Of those, 22 are for flute in some form, from solo to mixed chamber instrumentation. Atonality seems to be the way his ear and instinct leans, but he loves writing tonal music as well. During his studies with Darius Milhaud at Aspen in the summer of 1962, he discovered that showing his teacher atonal works such as *Four Short Pieces* for solo piano (1961, Boosey & Hawkes) led to gruff grunts and “Hmmphs,” so he brought him his more tonal *Five Pieces* for flute and cello (1963, E.C. Schirmer) to show him his other side. This earned

him an “Ah!” and an “Ooh!” and “That sounds much more like John Heiss!”

Heiss feels that “Both idioms sound like John Heiss.” He writes emotionally and for pleasure, usually pulling stories from his own life and from the lives of those he cares about, making his works a beautiful endless string of continuous references, all very human and very connected. His *Whimsies* (2001, Subito) for flute and piano, for instance, is filled with musical jokes and references as well as a few private jokes we may never know about. Its purpose? To make Fenwick Smith, Heiss’s close longtime friend and the commissioner of the work, laugh. Always ready with a laugh himself, Heiss often throws humor into unexpected places to give the audiences a smile.

Another of his pieces, *Epigrams* (1985, E.C. Schirmer) for flute and percussion was written for and premiered by his children, Laura (flute) and Frank (percussion). The work is filled with references to sibling rivalries and arguments in their household, including one in which Laura wished to play percussion but Frank wouldn’t allow it as he was the percussionist of the family. In the piece, the flutist gets drowned out by the percussion so she steals the triangle

and plays it quietly to end the piece and irritate the percussionist. Heiss's sense of humor was matched by his family: his wife Arlene commissioned the work for their children and formally paid his fee with a check from their joint bank account.

Another performance involving a different kind of family took place at the 1987 National Flute Association convention in St. Louis. Heiss's *Mosaics #1 with Fanfare* (1986, Subito) for a very large array of flutes (5 to 40 or more) brought together a group of 48 colleagues and friends special to Heiss including Jacob Berg, Leone Buyse, Doriot Anthony Dwyer, Otto Luening, David Shostac, Fenwick Smith, and Albert Tipton. (Rehearsals were a little chaotic, at times more like a noisy reunion of old friends than a work session for putting a new piece together.)

Inspired by Otto Luening's *Sonority Canon* and Henry Brant's *Angels and Devils*, Heiss became fascinated by the color reinforcement created by the "capturing of resonance between instruments of the same family playing together [to create] a unique experience in music." On a sailing trip to the Virgin Islands, Heiss had the opportunity to visit the large radio telescope located in Arecibo, St. Croix, Puerto Rico. There, he heard recordings of sounds from Earth and outer space that overlapped and allowed the larger group—meaning to override the individual sounds. *Mosaics #1 with Fanfare* (and his others in the series for different families) takes aleatoric measures performed by individuals and layers them into one group sound: an echo chamber filled with traditional chords, jazz harmonies, and "flavorful dissonances." On yet another level, the piece includes Morse code that spells out Heiss, NFA, NEC, and other hidden messages.

Composer-flutist Heiss easily becomes coach-conductor Heiss (in rehearsal, his daughter once said "Shut up, Dad! I played mezzoforte!"), but flutist-performer Heiss can't be forgotten. Heiss premiered several of his own works, including *Etudes for Solo Flute* (1979, Subito) which will be explored in the December 3rd online Solo Series event. The 1985 recording we will hear was made at the request of John Solum and the New York Flute Club as a tribute to Otto Luening, a teacher and friend of Heiss. The recording session left a deep impression on Heiss. Luening was a formative mentor who became a dear friend and who had thanked Heiss for adding popcorn to the second movement via the key clicks (popcorn was their snack of choice when Luening would come by for a visit); this connection infused his practice and performance with a different kind of energy. Heiss's mother attended the recording session and sat quietly engaged throughout, providing a calming and supportive air to an event that could need both. In the end, Heiss had a recording of his own work that felt just right. "The flute did what I wanted it to do. I thanked it... and [it was] my chance to come through for a composer I'm fond of."

Such moments also help remind him of times he attempted his own music and had to pause to marvel at the difficulty of some of his pieces. Writing emotionally and following his ear didn't always translate to an easy performance. In rehearsals for one premiere, he sat in a chamber group on flute and realized someone kept missing their entrances. Stopping rehearsal to address the issue, it quickly became clear that he was the one missing entrances. Lost in his own aural world and focused on the group, he was ignoring his own part. Hearing him reminisce about such moments



John Heiss, center, with the judges of NEC's 1983 New Works Competition: (L to R) Leon Kirchner, Joseph Schwantner, Yehudi Wyner, and John Harbison.

with a huge grin and a playful roll of his eyes, I'm wishing I had been there to join in the laughter over his admission of guilt.

It is this sense of humor and wonder at the events happening around him that defines John Heiss for me as a player, composer, and teacher. His appreciation for what he knows, what he doesn't know, and what he can't wait to know inspires me to attempt for the same. Students of all types and backgrounds never fail to say some form of, "John Heiss? I'm lucky to know him. He was one of the most influential teachers I have ever had." Even his students in his basic harmony courses at MIT couldn't help but stay in his class, although six walked out over the discovery that "your graph of music has a different increment for a different point on the graph that is not the same as all the other increments!" (I had to have this explained too—this was in reference to the fact that while the staff looks and stays the same, certain notes [E to F] are half steps, while others [F to G] are whole steps, with no indication of change spatially.) Even the skeptics returned because Heiss's evident curiosity and open-minded approach inspired their own.

This awareness that not everything is as it seems and therefore is probably better than you think may have started that day in nursery school. To realize that "Mary Had a Little Lamb" can be played in any key and still be valid, to be faced with the realization that the tone he had named A in his head was actually C (it so often comes first, why isn't it called A?), to listen to records with his grandparents that offered new dissonant sounds and be encouraged to freely talk about what he and they did or did not like, to suddenly recognize and be fascinated by the "irrationality of musical notation" during his time at MIT... these types of moments have shaped Heiss's career and relationships and therefore his students and their students and their students' students. I try to tell him about this. I want him to know what he brings to our musical family and all those he knows through mutual love and respect. His response? Humble as ever, seemingly without an inkling of the legacy he has created, he gives a half smile and adjusts his hat and says quietly with a little shrug, "Oh good... well, I like nice people."

Meg Griffith, chair of the NFA Archives and Oral History Committee and a founder of *Whole Musician*, a 501(c)3, serves on the faculty of Texas Wesleyan University.

Zooming into Virtual Teaching: Takeaways from the November 12, 2020 webinar

by Jeff Mitchell

While we eagerly anticipate the end of this pandemic and getting back to performing in person, the work and preparation to do so must continue in the meantime. To keep students engaged, music schools and private studios across the globe have transitioned to online lessons. However, the virtual meeting platforms we have become all too familiar with these past several months are not ideal replacements for in-person instruction. Teachers quickly adapted by seeking out an array of virtual meeting platforms, applications, and equipment to rapidly transform their teaching to keep their students growing and learning.

As virtual teaching became the norm, Yale School of Music, Rice University, and several other top schools of music reached out to Zoom and requested improvements to the application's audio quality. Zoom very quickly accommodated the request and rolled out a series of audio enhancements at the beginning of this academic year that have made the process of virtual teaching much more successful. Knowing that there are many options, the Flute Club decided to host a panel discussion to learn what tips and tricks teachers are using in the virtual world to meet with their students and teach successful lessons. It was a privilege to moderate the discussion between Leon Buyse, Mullen professor of flute from the Shepherd School of Music at Rice University, Tereasa Payne, the NYC-based world flutist and teacher, and Ransom Wilson, professor of flute at the Yale School of Music.

We began the discussion with the nitty gritty of discussing what are the preferred meeting platforms. While it is agreed that Zoom is the most common platform, there are a variety of applications that can be used or combined to create the most hospitable environment. Tereasa Payne is a specialist in world flutes and as such has taught and taken lessons virtually for many years before the pandemic. It was interesting to learn that she not only uses Zoom, but also FaceTime. While the audio quality isn't as good, there is no latency when on the phone, and she prefers this approach when she is working with someone who requires a more conversational approach to their lessons. Both Ransom Wilson and Leone Buyse applauded the broadcast quality audio of a free application called

Cleanfeed. When combined with the video of Zoom, they are able to provide the best alternative to live instruction.

We discussed not only individual lessons, but chamber ensembles, duets, and how they can help replace the studio class element that is so important to students in their college and graduate school years. It was wonderful to learn about so many applications that are available in addition to Zoom, including Acapella, JamKazam, BandLab, Jamulus, and 4DPiano. All of these applications have pluses and minuses, but they are filling a gap and providing teachers and their students the ability to stay connected. Some of these applications require more technical skills from the end user, but, as Ransom pointed out, this gives students a great opportunity to develop new skills like editing and mixing audio, and learn-

ing to play with a click track. All of these skills will serve them well as they move into the professional world. That said, he quickly noted that, while all of these things are great, "it doesn't hold a candle to being able to play with just one other person."

While having the right tools is important for success in the virtual world, it was very gratifying to hear all of these teachers talk about the emphasis they have put on the human element above all. From spending more time simply asking students how they are getting on, to realizing being locked into a screen is actually a positive side-effect because they are able to focus much more on the student without distraction, and they receive the same attentiveness from their students. Music and the arts have always survived, and they will survive COVID-19 as well. Keeping students moving during this time is certainly challenging, but I think Leone said it best during the discussion when she said, "If there is that desire to really share and explain it, it is going to work one way or another."



The "Zooming into Teaching" presenters (clockwise from upper left): moderator Jeff Mitchell and panelists Tereasa Payne, Ransom Wilson, and Leone Buyse.

Jeff Mitchell has served on the board of the NYFC since 2019. He has enjoyed a varied career as arts administrator, artist manager, and flutist, and is currently the vice-president of client services for ArtsVision (artsvision.net).

Meg Griffith on John Heiss's *Etudes*

When I attended Boston University for my master's in 2005, I got placed in the studio of a teacher from New England Conservatory: John Heiss. From the start, I knew I had been given a great gift, and I continue to think so 15 years later. I consider John to be one of the most formative teachers I have had and will ever have, so I jumped at the chance to honor him with an oral history of his life and career for the National Flute Association.* I am excited to present a portion of this interview on his *Etudes for Solo Flute* as well as his own recording of the work for the New York Flute Club.

Written in 1979, *Etudes for Solo Flute* "sat in a drawer" for a time, as Heiss was beginning to explore the use of new sounds and colors on his instrument. The excited reaction to his article in *Perspectives of New Music* in 1966 ("For the Flute: A List of Double-Stops, Triple-Stops, Quadruple-Stops, and Shakes" in Vol. 5, No. 1) spurred him to continue searching for new options and led to further articles detailing his discoveries. Composers like Elliott Carter and Gunther Schuller began collaborating with Heiss to find

(Background for the December 3, 2020 Solo Series event, see p. 3 Flute Happenings listing for details)

effects for their own works, and Heiss's phone wouldn't stop ringing. Over time, he ended up with several movements exploring his new color spectrum modeled after the approach of Bela Bartok's *Mikrokosmos* (1926-39) which offers pianists a progressive technical and musical education within pieces that are fit for the stage.



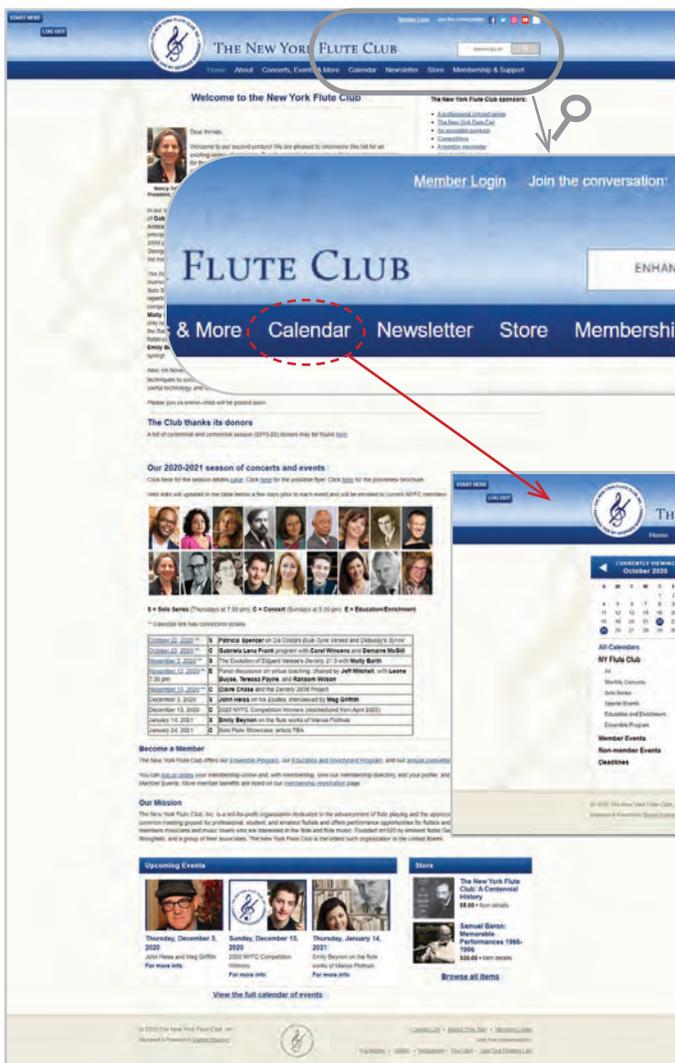
COVID-19 sadly prevented an in-person conversation, but that didn't stop us from spending a Monday afternoon in October chatting online about *Etudes*, his thoughts on composing, and the human stories he tells through his music.

*Once completed, the interview, transcripts, and accompanying pictures and documents will be stored in the NFA's archives in the Library of Congress and will be available via the NFA Archives and Oral History committee (for more information about the committee and its projects, email nfaaoh@gmail.com).

Missed a Virtual Event? View the Video!

by Katherine Saenger

Now that the Club's events are virtual rather than in-person, it is possible to view the videos of events you might have missed (or would like to see again!). This newsletter item shows two easy ways to do it from the Club's website (nyfluteclub.org).



First I should mention that there is a 15-minute length limit to videos uploaded to YouTube. So each event's video is divided into several segments, a job done by the Club's video editor, Jennifer [Spicher] Szabo. The videos are typically up on the Club's YouTube channel within a few hours of the event.

Method 1: From any page on the Club's website, click on the red and white YouTube icon at the very top right (shown circled in white in the image to the left) to get to the Club's YouTube channel. Find the video you want and start it. At the end of the segment, a link to the next segment will briefly appear as an inset on the main screen. Promptly click on it (before it disappears!) and the next segment will automatically start.

Method 2: Click on the Calendar tab from any page on the Club's website to get to the current month's event listings. If the event of interest is in a prior month, change the month with the calendar arrows. Click on the event's listing to get to the YouTube link (and more...). This is my preferred method because the transition between segments is totally automated, with no

intervention required from the user.

Happy viewing!

Katherine Saenger is the editor of the NYFC Newsletter.





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



Sunday, December 13, 2020

A virtual concert (connection details at www.nyfluteclub.org)

Winners of the 2020 NYFC Competition

101st Season

2020-2021 Events

October 22, 2020 (SS) • Thursday, 7:30 pm
Patricia Spencer plays Noel Da Costa

October 25, 2020 (C) • Sunday, 5:30 pm
McGill & Wincenc play Gabriela Lena Frank

November 5, 2020 (SS) • Thursday, 7:30 pm
Density 21.5 with Molly Barth

November 12, 2020 (E) • Thursday, 7:30 pm
Leone Buyse, Tereasa Payne & Ransom Wilson
on virtual teaching. Chaired by Jeff Mitchell.

November 15, 2020 (C) • Sunday, 5:30 pm
Claire Chase and the *Density 2036* Project

December 3, 2020 (SS) • Thursday, 7:30 pm
John Heiss interviewed by Meg Griffith

December 13, 2020 (C) • Sunday, 5:30 pm
Winners of the 2020 NYFC Competition

January 14, 2021 (SS) • Thursday, 7:30 pm
Emily Beynon on Marius Flothuis

January 24, 2021 (SS) • Sunday, 5:30 pm
Janet See, baroque flute (with harpsichord)

February • TBA

March 21, 2021 (C) • Sunday, 5:30 pm
Adam Sadberry of the Memphis Symphony

April 10-11, 2021 (C) • Sat.-Sun., all day
Flute Fair: A Virtual Toolbox

May 2021 • TBA

All events will be virtual; SS = Solo Series, C = concert, E = Education and Enrichment. Visit the NYFC website at www.nyfluteclub.org for additional information and connection details.



From the Editor

Greetings! December brings us two Club events, both virtual. This month's "concert," on December 13 (rescheduled from April 19, 2020), will feature the winners of the 2020 NYFC Competition (Jonah Murphy, Julie Nah Kyung Lee, and Hunter O'Brien). Please take a look at p. 2 for the latest details about the 2021 NYFC Competition and 2021 Young Musicians Contest.

This month's Solo Series event, on December 3, will feature John Heiss's *Etudes* and an interview of the composer-flutist by Meg Griffith, one of his former students. Meg's newsletter article about John is adapted from material she is collecting for an oral history project for the National Flute

Association. I enjoyed learning about how John's nursery school teacher found out that he had absolute pitch and how his sense of fun shows up in his music (one of his pieces includes snippets of Morse code!).

In this month's "From the President," Nancy Toff tells us about some favorite flute recordings in her extensive collection and reminisces about her connections to the performers. She also tells us about a 2001 encounter with Meg Griffith that might have jump-started Meg's interest in oral history.

If you missed Jeff Mitchell's "Zooming into Virtual Teaching" panel discussion in November, you can now retroactively experience it in either print or video. Jeff's written summary is on p. 6, and the videos are up on our YouTube channel. Courtesy of the undersigned, an illustrated guide on how to get to the Club's YouTube videos from the Club's website can be found on p. 7.

Peiyong Yu, a recent graduate of Columbia University's engineering school and one of the newer participants in the Club's ensemble program, is this month's member profile subject. I enjoyed learning about a piece she performed as a student (*The Butterfly Lovers*), her various teaching/tutoring activities, and her uploaded YouTube video on how to make Shanghai-style mooncakes.

Anyway, all for now.

Katherine Saenger (klsaenger@yahoo.com)