



The New York Flute Club

NEWSLETTER

January 2021

Meet Janet See, Baroque Flutist *Interview by Mili Chang*



I first met Janet See in 2017, on a trip to San Francisco with Juilliard's I-period-instrument ensemble. We were there to perform a joint concert with the Philharmonia Baroque Orchestra & Chorale under the baton of Nicholas McGegan, and we played music with connections to baroque France, Spain, Scotland, the Ottoman Empire, Persia, and China. I was impressed with Janet's inspiring playing at the time, and was pleased to have the opportunity to learn more about her by doing this interview.

MILI CHANG: *How did you get started in music?*

JANET SEE: My mother loved classical music and was a fine musician herself, but without the opportunities to pursue music as a career. I grew up in Seattle, and every so often my mother would take me to a Symphony concert—second balcony, last row. Even from there, I would catch the glint of stage lights bouncing off the silver flutes, and I loved their sweet sound singing above the orchestra. When I asked if I could play the flute, my mother agreed and arranged for me to have lessons with Adele Sterry, the Symphony piccolo player. Adele was a wonderful teacher, and I practiced hard, eventually joining the Seattle Junior and then Youth Symphony under the strict and fearsome baton of Vilem Sokol. As a young teen, I clearly remember how overwhelming and glorious it was to sit in the dead center of a huge orchestra playing Respighi's *Pines of Rome*, or Tchaikovsky's Fourth Symphony. Many of my friends also played in the orchestra, so I felt I'd probably found my path. I applied to Oberlin Conservatory and was fortunate to be accepted.

MC: *What made you want to specialize in historically informed performance [HIP]?*

JS: My introduction to what would be my career path took the form of diving into my study of the baroque flute, an instrument that I quickly took to heart. My professor at Oberlin, Robert Willoughby,

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January 14 Solo Series:

Emily Beynon on the flute works of Marius Flothuis.

Event details, p. 3; related article, p. 4; works list, p. 7.

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In concert

Janet See, baroque flute Jillon Stoppels Dupree, harpsichord

Sunday, **January 24, 2021**, 5:30 pm

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

Program

Methodical Sonata in A Major (1728)	Georg Ph. Telemann (1681–1767)
Suite/Sonata in F Major for harpsichord	G. F. Handel (1685–1759)
Le Rossignol-en-Amour	François Couperin (1668–1733)
Sonata in G Major - after BWV 525	J. S. Bach (1685–1750)
Syrinx (L. 129, 1913)	Claude Debussy (1862–1918)

Program subject to change



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 Jessica Yang, NYFC Social Media Chair

A year of hope

by Nancy Toff



From the President

Every December WQXR sponsors a Classical Countdown, in which listener requests are played in reverse order of popularity, culminating, almost always, with the Beethoven Ninth. (In fact this is not a free-form nomination process; listeners rank a pre-selected list, and as one WQXR listener, Michael Joseph, wrote on the station's blog: "Always surprised at the near absence of focused pieces (concertos, sonatas, suites) for individual instruments other than the piano and the violin: one for clarinet, one for cello, none for horn (despite all of those replays of Mozart and Haydn during the year), none for trumpet, harp, flute, viola. I'd be so curious to know whether there are constituencies for each instrument that don't quite pass the lowest threshold of popularity. If so, I think those of us who favor the repertoire for a specific instrument should get together and pool our votes, or perhaps take annual turns voting in each other's concertos. Time to end the tyranny of the piano and the violin!")

Indeed, I can't ever remember hearing a flute piece on that list. This is orchestral and choral warhorse territory, with the occasional piano sonata and aria. This year, there were 97 orchestral and choral pieces, and 3 keyboard solos (Bach, Chopin, and Debussy). The New York Flute Club long ago ended the tyranny of the piano and the violin, and the myth of the non-existent flute repertoire has long since been put to rest. Mr. Joseph, please come to a flute club concert!

Assembling a list of the most popular flute pieces would be a mildly amusing parlor game—we'd get Bach, Telemann, Mozart, Chaminade, Fauré, Hüe, Debussy, Gaubert, Griffes, Hindemith, Poulenc, Jolivet, Berio, all the usual suspects. But the greatest hits of the repertoire only hint at the riches available. Looking at just the unaccompanied literature to plan this year's concerts has been a reminder of how much good music we have to choose from.

This winter and spring, we're going to have a mix of old favorites and some pieces that are new to many of us. Our solo series entry for January presents Emily Beynon, principal flutist of the Concertgebouw, playing works of Marius Flothuis. Most of us know his cadenzas for the Mozart concertos, but few of us (including me) know his original flute works. It's a Dutch treat!

One of the things we've all missed most this year is the opportunity to play with others; we also have missed the chance to listen to live chamber music. This month, we get our first chance in a long time. Janet See, an exemplary baroque flutist who lives on Bainbridge Island, Washington, will perform our January recital with....a harpsichordist! Our virtual format is geography-neutral, and she now feels safe performing (sans audience) with her longtime colleague, Jillon Stoppels Dupree. Her program includes Bach, Handel, and Telemann, some Couperin for Francophiles, and....*Syrinx*, on baroque flute. Prepare to stretch your ears.

As we begin this new year, one full of hope on so many fronts, please join us in celebrating our favorite instrument. Perhaps in a few months our ensemble will be able to reconvene and play an arrangement of the "Ode to Joy." Let us hope!

2021 Competition Deadlines

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**.

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**.

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

Member Profile

Jacqueline
Martelle

NYFC member since
1996



Employment: Assistant program officer and academic coordinator for the DMA program in music performance at the CUNY Graduate Center.

A recent recital/performance: A Music in Midtown concert in February 2019, performing Toru Takemitsu's *And then I knew 'twas Wind* trio for flute, viola, and harp and, as an orchestral musician, playing concerts with the New School Community and the New York Repertory Orchestras in February 2020.

Career highlight(s): As a performer: a solo flute and electronic media concert in the "Interpretations" series at Merkin Hall in April 2002; participating in Harbor Symphony 2006, a multiple ship's horn event held daily at noon during Sound Symposium, a summer new music festival in St. John's, Newfoundland ("I did not play flute, but activated an ocean-going ship's horn while reading a specially notated score!"); performing Paquito D'Rivera's *Invitación al Danzón* for flute and piano with pianist Pablo Zinger at Weill Hall in December 2007 ("This concert honored D'Rivera with the Medalla Ignacio Cervantes from the Cuban Cultural Center of New York."); and presenting a solo flute concert at the Sound Symposium music festival (on land this time!) in 2016. As an educator: her work guiding the CUNY Graduate Center DMA performers on their own paths to academic success, using skills she learned during her own doctoral studies.

Current flutes: A custom Haynes (5% gold alloy body used with a 14K gold lip plate headjoint) and a Hammig piccolo (grenadilla body used with a Mancke cocus headjoint). She also has two Powells, including No. 947 (made in 1950), on which she performed the April 2002 premiere of Alvin Lucier's *947*, a work he wrote for her.

Influential flute teachers: Israel Borouchoff (undergraduate), Charles Delaney (graduate), and Samuel Baron (during two undergraduate summers when the NY Woodwind Quintet was in residence at the University Wisconsin-Milwaukee).

High school: George Nelson Tremper High School in Kenosha, Wisconsin (where she had the good fortune of being in the public school music program directed by James O. Froseth, prior to his distinguished career in music education at the University of Michigan).

Degrees: BFA (University of Wisconsin-Milwaukee), MM (San Francisco Conservatory of Music), and DM (Florida State University).

Most notable and/or personally satisfying accomplishment(s): Raising three now-adult sons ("I am extremely proud of them and their accomplishments as engineers, teachers, and parents."); finishing a doctoral degree (started when her children were very young and completed several years later); and her recent return to orchestral performing as a player in several NYC-based community orchestras (after a long-past six-year period as principal flute in the Roanoke Symphony).

Favorite practice routines: "My warm-up usually takes 20-30 minutes, depending on what urgently needs my attention for any upcoming performances. I typically begin with the first two routines found in the Daniel S. Wood upper note exercise book, extended to include high D, followed by Taffanel & Gaubert's Nos. 1 and 2. I also like to work through both the seventh chord and triad exercises used by Charlie Delaney in his studio class teaching and am fond of my own variation of Kincaid's *Praeludium* exercise (the original version, transcribed by Patricia George, can be found on the *Flute Talk* website). I always try to achieve the sound ideal I carry in my mind's ear and to incorporate that with fluid finger movement, and have found that I generally accomplish more if I break up practice sessions and work in 20-25-minute intervals during the day."

Other interests: Cooking and dining with friends, reading historical fiction, exploring the avant-garde/experimental music world of her composer-husband Tom Hamilton, and watching her 12-year-old geranium and other plants grow on their Manhattan balcony.

Advice for NYFC members: Some typical Midwestern advice from her brother Joe: The best way to eat an elephant is one bite at a time! My sons (and the DMA students at the CUNY Graduate Center) have laughed at this image, but it's a good approach when tackling a seemingly overwhelming, unwieldy, and daunting project or obstacle.

FLUTE HAPPENINGS

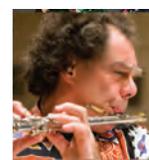
JANUARY '21

Jan.
14

Thursday 7:30 pm

EMILY BEYNON on the flute works of Marius Flothuis. A NYFC 2020-21 Solo Series event.

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



**Virtual Masterclass
with
ROBERT DICK
February 25, 2021
7:30 - 9:30 pm**

NYFC members of any age are eligible to participate. To apply, send a recording of a Robert Dick composition that you would like to play, along with a brief bio, to masterclass coordinator Jessica Taskov (JessicaAuraTaskov@gmail.com) by **February 5th, 2021**. Participants will be notified by February 8th.

NY FLUTE FAIR 2021: A Virtual Toolbox

Save the date:
April 10-11, 2021

For additional details, visit

[www.nyfluteclub.org/
concerts-events-and-more/flute-fair](http://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
February 2021	1/15/2021	2/16/2021
March 2021	2/4/2021	3/8/2021
April 2021	2/24/2021A	3/28/2021
May 2021	TBA	TBA

An Introduction to Marius Flothuis (1914–2001)

by Emily Beynon

FLOT!

Marius Flothuis was a Dutch composer, musicologist, critic, writer and... if I'd joined the Concertgebouw Orchestra some 21 years before I did, he would have been my boss! As the director of the Concertgebouw Orchestra, a respected writer, critic, and later, professor at the University of Utrecht, Flothuis was a hugely influential figure in the postwar Dutch music scene.

MOZART

I first came into contact with Flothuis via his cadenzas for the Mozart G major concerto way back in 1985, which my teacher had recommended. Although I now play my own cadenzas for both flute concertos (mostly because it's expected of me!), I still play his wonderful cadenzas for the flute and harp concerto. Because Flothuis was, after all, a world-renowned Mozart expert; he wrote his first book on Mozart in 1940, and the following year, his reconstruction* of Süssmeyer's completion of Mozart's *Requiem* was performed on the occasion of the 150th anniversary of Mozart's death. Much later, the subject of his [1969] doctoral thesis was Mozart's arrangements—of both his own works and those by other composers—and from 1980 until 1994 he was chairman of the Central Institute for Mozart Research in Salzburg.

COMPOSER

As a composer in his own right, Flothuis was largely self-taught. As a teenager, he had been enormously encouraged by Hans Brandts Buys (whose family name may be familiar to flute players from the beautiful *Christmas Quintet* in D major for flute and string quartet by his uncle, Jan Brandts Buys). Although Brandts Buys taught him music theory and piano, he nurtured Flothuis' musical talents in a broader sense too, encouraging him as an arranger, composer, and even conductor. His breakthrough as a composer came at the age of just 24 when, in May 1939, his *Vier Lieder* [Four songs] for soprano and orchestra were premiered by the Concertgebouw orchestra, conducted by Eduard van Beinum.

His early musical style was influenced by the likes of Hindemith and Milhaud. Broadly speaking, we could classify his music as neoclassical, but he is also known to have experimented with 12-tone serial composition techniques. Although later in life he moved towards writing in a freer idiom, such as we see in Debussy (Flothuis always felt drawn to the French spirit!), he once said of himself, "I'm actually a terrible traditionalist." He wrote many solo and chamber works for flute, and his lyrical lines, with transparent, often sparse textures, were beautifully described by the great Dutch conductor Bernard Haitink as being "without a single superfluous note."

POLITICS

As a teenager, encouraged by his history teacher, Flothuis became more and more politically aware and, together with his brother, Joop, even joined the left-wing Independent Socialist Party (OSP). This led to some pretty fierce discussions around the dinner table at home since his father, a German teacher, had in 1931 become a "secret" member of the NSB (National Socialist Movement), a quasi-Nazi party. You can imagine then his father's fury when Flothuis began dating Helena (Leentje) Sternheim, a young woman of half-Jewish descent. When they married in 1937, his father even refused to attend their wedding.

MUSIC UNDER THE NAZIS

The first inkling that Flothuis had that the reach of Nazi claws would penetrate his musical life came in 1934.

As a 20-year-old searching for the piano transcription of Kurt Weill's *Threepenny Opera*, he was told that it was no longer available and would not be reprinted. Being a prominent and popular Jewish composer, Weill was officially denounced for his populist views and sympathies, and he had become a target of the Nazi authorities. In 1937 Flothuis became assistant to the artistic director of the Concertgebouw, but once the Germans occupied the Netherlands in 1941, Flothuis' own career was in jeopardy too: in 1942 he refused to follow the anti-Semitic regulations of the occupying force and join the Kultuurkamer (the chamber of culture that issued the licenses artists had to have in order to be allowed to work in the occupied Netherlands), and was therefore summarily fired by the Concertgebouw.

ARREST

Flothuis had already been active in the resistance. In addition to distributing pamphlets and hiding Jews in their house on the Stadhouderskade, he and Leentje also hosted illegal concerts in their home to raise funds for the resistance. Flothuis was betrayed and, on a Saturday afternoon, the 18th of September 1943, was arrested along with five others. For the next two months he was held in the Amstelveenseweg prison, where he composed the *Sonata da camera* for flute and piano, as he himself said, "without pencil, paper or instrument—it was all in my head."

CAMP

On the 26th of November he was transported to the prison-camp Vught (Brabant, The Netherlands). The flutist Everard van Royen had already been deported to Kamp Vught earlier that year and somehow managed to arrange for Flothuis to work at the Philips-commando, the factory within the camp, making razors, torches, radios, and so on. Unlike the dreadful conditions in the rest of the camp, workers there could keep relatively warm and were served a warm meal at lunchtime. Flothuis was also able to compose in secret and give chamber concerts with, amongst others, van Royen, to whom he dedicated the *Aubade* as a birthday present. Everard van Royen performed it on the 14th April 1944 using the flute left behind by Piet van den Hurk, who had, in the meantime, been deported to Dachau (Van den Hurk became the leader of the camp "band" in Dachau and managed to survive the war; the beautiful *Pastoral d'été* by Jurriaan Andriessen was dedicated to him.)

AUBADE

After the concert, in answer to van Royen's performance of the *Aubade* from the men's camp over the camp loudspeakers, "Ave Maria" was heard, sung by the so-called Nightingale of Vught [De nachtegaal van Vught]. From the diary of former prisoner at Kamp Vught, T. Wibaut-Guilonard: "Today is Everard's birthday. He played for his fellow prisoners the *Aubade* composed by his friend Marius Flothuis in honour of this birthday... After the last notes, it was quiet, very quiet. Then, from the women's camp the 'Ave Maria' sounded, sung by the clear girl voice of Louise van de Montel. It is one of those moments when we prisoners of Camp Vught forgot reality."**

Despite these unbearable conditions, somehow Flothuis managed to keep composing, and one major work from this period was the Flute Concerto. On "Dolle Dinsdag" [Mad Tuesday] 5th September 1944, the fake news reached the prison-camp that Breda, not 50 kilometers from Vught, had been liberated by Allied forces. The camp officers, probably in panic, randomly picked out several hundred prisoners during the roll call and immediately executed

them. The next day, Flothuis was deported to the concentration camp Sachsenhausen, north of Berlin. It is said that by mid-January 1945 there were more than 65,000 prisoners in the horrendous Sachsenhausen camp complex.

END IN SIGHT

On the night of the 20th of April 1945, with defeat clearly on the horizon, the camp's SS staff ordered the 33,000 inmates on a forced march northwest. Most of the prisoners were physically exhausted and thousands did not survive this death march; those who collapsed en route were shot. It was during this horrific march that Flothuis' bag containing the manuscript of the flute concerto was stolen. Flothuis made it back to Amsterdam on 29th May 1945 only to hear that his mother had committed suicide the week before. Just over a week later, miraculously, he performed a premiere of a new work in the Concertgebouw! However, he was understandably in very poor health and suffered a severe bout of pleurisy from which he recuperated in a care home in Doorn.

SURVIVAL

The sheer physical resilience of this man is astonishing, and those who knew him said that, despite the horrors that he endured during the war years, he remained quite unchanged. In later life, whenever a conflict arose, he would always choose calm, peaceful negotiations over aggression. What I find almost more amazing is that he knew who had betrayed him back in 1943, but never told anyone who it was. How he was physically able to compose whilst in the camps is of itself astonishing, but that his music during this extremely harrowing period remained so relatively cheerful comes from his belief that his music was a "counterbalance against all the horrors around him."

PROJECT PALOMA (projectpaloma.com)

This counterbalancing is precisely the hypothesis of my Project Paloma series: during the horrendous years of the Second World War, composers were consciously or subconsciously searching for a form of musical peace. Therefore it is perhaps not such a coincidence that so many flute and piano masterpieces were written during this period.

CAREER

Unfortunately, after the war it took some time for Flothuis to be invited back to his prewar position at the Concertgebouw. In the intervening years, he worked as a librarian for the music publishing house Donemus and as a music critic for the daily newspaper *Het Vrije Volk* [The Free People], and, of course, he continued composing. In



MARIUS FLOTHUIS (1914–2001)

Education:

- Vossius Gymnasium
- Amsterdam University
- Utrecht University

Career Highlights

- 1937–1942: Assistant to the artistic director of the Concertgebouw
- 1946–1950: Librarian at Donemus Amsterdam
- 1945–1953: Music critic of the newspaper *Het Vrije Volk*
- 1953–1955: Program editor, Concertgebouw Orchestra
- 1955–1974: Artistic director, Concertgebouw Orchestra
- 1974–1982: Professor of musicology at the Utrecht University
- 1980–1994: Chairman, Zentralinstitut für Mozart-Forschung, Salzburg

1953 he was finally reinstated at the Concertgebouw orchestra, initially as program editor and, two years later, as artistic director—a post he held until 1974. From that point until his retirement in 1982, he was professor of musicology at the University of Utrecht.

FINAL MEETING

I met Flothuis just once; in November 1999, just after coming off stage having played the Mozart flute and harp concerto with the Concertgebouw orchestra. I was introduced to a smartly-dressed, rather bent-over, elderly man, with clear eyes and a long nose. Before I could introduce myself and shake his hand, he raised his right forefinger and wagged it in my direction, "You didn't play the trill I wrote at the end of the cadenza in the first movement!" I apologized profusely, but I must admit in the remaining three performances I continued to play the trill as Mozart had written it, rather than change it to the one Flothuis had written to conclude his cadenza. With hindsight I just wish that I had been brave enough to ask him WHY he changed the trill, but now, of course, it's too late.

Emily Beynon is principal flute of the Royal Concertgebouw Orchestra, Amsterdam. An enthusiastic proponent of new music, she is also active as a teacher and chamber musician. emilybeynon.com

The help of Eleonore Pameijer and Joyce Kiliaan is gratefully acknowledged.

Emily Beynon's list of works for flute by Marius Flothuis may be found on p. 7.
—Ed.

SOURCES:

- NPO Radio 4 podcast series, "Flot!" by Margriet Vroomans & Benjamin de Bruijn <https://www.nporadio4.nl/75jaarbevrijding/artikelen/6470-flot-hoe-componist-marius-flothuis-de-oorlog-overleefde-door-muziek>
- Vervolgde Componisten in Nederland, Carine Alders & Eleonore Pameijer. Chapter: "Marius Flothuis - Componist, wetenschapper en humanist," Joyce Kiliaan, Amsterdam University Press, 2015
- <https://leosmitfoundation.org/marius-flothuis-english>
- <http://donemus.nl/marius-flothuis/> (Dutch)
- <http://www.musiques-regeneeres.fr/Pays-Bas/Flothuis-Marius/FlothuisMarius.html> (French)
- *Mozart Requiem (1997): <https://www.nrc.nl/nieuws/1997/01/16/flothuis-adaptatie-van-requiem-uit-1941-eindelijk-7338880-a630371>
- **<https://www.nmkampvught.nl/dagboekfragmenten/14-april-1944/>

(Interview, cont'd from page 1)

introduced the one-keyed flute into his studio after returning from a sabbatical year in Europe. I often think about Mr. Willoughby's influence on the trajectory of my life. He was a prominent modern flutist, teaching at Oberlin after having played with the Cleveland Orchestra and Cincinnati Symphony. He remained open-minded and curious, and his sabbatical year led him to Europe to study a new instrument. In doing so, he opened up many eyes and ears, including mine, to the beauties of the baroque flute.

The more I studied baroque flute at Oberlin, the more I came to love the instrument, its repertoire, and how its very particular and unusual characteristics steered me directly towards a very expressive style of playing—a style that resonated with me. I discovered that the instrument used air in a manner more comparable to speaking. As with speech, the notes of a phrase were either foundational (stressed) or were unstressed, the latter being the ornaments to the foundation. The endlessly varied, unweighted ornamental notes gave a phrase, a movement, an entire piece, its particular spirit or affect. These ornamental gestures and nuances were all possible precisely because of the way in which the flute used air. In addition, there was a multitude of colors built into the scale of the instrument. Willoughby steered me to Quantz, Hotteterre, and other 18th-century tutors, which I read and re-read. It was an exciting unveiling and period of discovery for me. My graduate studies with Frans Vester in The Hague confirmed my desire to focus on baroque flute and 18th-century repertoire. Vester was an inspiring teacher, who possessed a wry humor and great humility.

So, I think I can say that my introduction to HIP was a “from the ground up” experience based upon working to master the instrument, realizing what it did best and most naturally, and understanding and appreciating the music from this perspective.

MC: Was there a turning point when you realized you had what it took to be a professional musician?

JS: Not really. The satisfaction and enjoyment I felt in playing baroque flute and in getting more and more accomplished on it built upon itself, and I don't recall questioning what I was doing, or that I could make this my life's work. After finishing my studies at Oberlin and in The Hague, I returned to the west coast of the US. It became clear fairly quickly that I was stepping into an energetic, new movement to perform 18th-century repertoire on original instruments, and that I was on the forefront of this movement. This was a great boost in support of my chosen field in music. I had worked

hard, and after years of preparation had landed in the right place at the right time.

MC: What was it like working with John Eliot Gardiner during your years in the UK?

JS: My six years playing principal flute in Gardiner's two orchestras was thrilling and challenging. Gardiner had heard me play a few times in the US and Canada when he came over to conduct, so he knew of me when I moved to the UK. When he hired me to play principal flute, there was a wave of indignation amongst the players of the orchestra. I was a foreigner (an American!), and was replacing their friend and colleague. The outrage was justifiable, but I didn't turn down the offer. It was a rough few years, and the pressure was immense. Gardiner is a fantastic and also supremely demanding conductor. In spite of the pressures, my experiences of touring the world, and of performing and recording great orchestral and operatic repertoire, were extremely satisfying and left me with a lasting strength of experience—and eventually I was accepted and welcomed to the point where I made some very good and lasting friendships within the orchestras. These were extremely rich and busy years in both my personal and professional life, as it was also during this time that I trained to become a teacher of the FM Alexander Technique, and also met my husband and had a baby!

MC: How is the early music movement different now from when you started?

JS: When I first started playing professionally in the US, a concert played on a period instrument was unquestionably a fringe event. Early musicians lived somewhere out on the margins of a professional musical life. On the West Coast, we were jokingly referred to as the tofu and Birkenstock crowd, and we were indeed a grass roots movement. As time passed, however, audiences grew in numbers and in enthusiasm as music lovers discovered how immediate, how genuinely expressive and moving, and how exciting concerts on original instruments could be. Orchestras and chamber ensembles were formed and often flourished.

Now, of course, HIP programs are numerous, and many more orchestras, as well as professional chamber ensembles, are flourishing—or at least were until the COVID-19 pandemic struck. Performance on period instruments is mainstream now, with even the highest profile modern musicians giving a nod to informed performance practice.

There is much good—and some not so good—to come out of the expansion of early music into a more mainstream musical arena. The good is that the general skill level has risen enormously; there are now more players, more jobs, and more

competition. Audiences have increased as they can more readily access skilled and convincing performances of beautiful repertoire on period instruments. And there is more work, including more opportunities to teach. I sometimes worry that we may be circling back around to the 19th and early 20th century—the era of the maestro, the diva, and orchestral minions. We need to guard now against this, and against virtuosity at the expense of soul and expressivity.

Make sure that your knowledge, interests, and skill base is wide and deep. Quantz himself advised students against being mere “instrumentalists.”

MC: In today's competitive climate, what would you suggest to current or newly graduated students interested in a career in early music?

JS: Those musicians I see today who are most successful in sustaining a career, especially at the moment, are musicians with a deep and thorough knowledge of what they do. They are often musicians with complementary interests and talents. Make sure that your knowledge, interests, and skill base is wide and deep. Quantz himself advised students against being mere “instrumentalists.”

MC: I am guessing you have more than one baroque flute. Can you tell me about yours?

JS: Even with the abundance of excellent models of baroque flute to choose from, I have never been (and never have been able to afford to be) a serial flute collector. I usually have about two or three flutes that I alternate playing, largely depending upon repertoire, but also upon the circumstances of a concert, i.e., my colleagues—including what and how they play, the hall, and even the weather! At the moment, I choose between two Palanca model flutes (boxwood and blackwood) by Martin Wenner, and a Bressan model in boxwood by Rod Cameron. In general, one strives to play an instrument that supports the music one is playing. An instrument will give you clues and support you in playing in a particular style. French flutes of the early 18th century have a wider bore, which helps make the sound warmer and more maneuverable. Later flutes provide a brighter sound for more virtuosic playing. And there are any number of models in between for composers such as Bach, Telemann, Handel, Blavet, etc.

MC: Baroque flutes generally tend to be softer in volume than the modern metal

Emily Beynon on the Flute Music of Marius Flothuis

(Background for the January 14, 2021 Solo Series event; see p. 3 Flute Happenings listing for details and p. 4 for Emily's biographical article on the composer.)

This Solo Series event will focus on Marius Flothuis' best-known works for flute: his cadenzas for the Mozart concertos (published by Broekmans & van Poppel) and two works for flute alone: *Aubade* (an excerpt from his 1944 flute concerto) and *Piccola Fantasia* (1971). Here is a more complete list of his other works for flute, not including the cadenzas.

FLUTE WORKS

- 1939-40 *Concertino*, for flute, oboe, clarinet, saxophone, trumpet, timbales, piano & strings, op. 8
- 1939 *Muziek bij Het drijvende eiland* [Music by the Floating Island], for flute, two clarinets, trumpet, percussion, violin, double bass, and piano, op. 5
- 1941 *Nocturne*, for flute, oboe and clarinet in A, op. 11, J & W Chester, London 1952
- 1941-42 *Quintet*, for flute, oboe, clarinet, bassoon and bass clarinet, op. 13, Donemus 1953
- 1943 *2 Lieder en Rondel, Lied*, op. 15a, (revised 1969) mezzo-soprano, flute, oboe d'amore, clarinet, bassoon, horn and double bass, Donemus 1969
- 1943 *Sonata da camera*, for flute & piano, op. 17, Donemus 1951
- 1944 *Concerto*, for flute & orchestra, op. 19, Donemus 1947
- 1944 *Aubade*, for flute, op. 19a Broekmans 1946 & 1981 (Two pieces)
- 1944 *Bicinia*, for two-part female choir with or without accompaniment (2 violins, oboe and viola, 2 flutes, 2 cor anglais, 2 clarinets or other combinations), op. 20, Donemus 1947
- 1945 *Ronde champêtre*, for flute and harpsichord, op. 19b, Donemus 1949
- 1946 *Cantata Silesiana*, for three-part female choir, flute, string quartet, and harpsichord, op. 29, [text: Angelus Silesius] Donemus 1948
- 1948-1949 *Love and Strife*, a serious cantata for contralto, flute, oboe d'amore (also oboe), viola, and cello, op. 34 [text: K. Raine] Donemus 1949
- 1951 *Een Amsterdamsch lied*, cantata for soprano and baritone solo, flute, clarinet, two violins, viola, violoncello, double bass, and piano, op. 40, [text: J. Campert] Donemus 1951
- 1951 *Sonata da camera*, for flute and harp, op. 42, Donemus 1951
- 1952/1995 *Kleine suite* (vocalises), for soprano, flute, violin, viola, cello & harp, op. 47a, Donemus 1995
- 1960 *Seizoenen*, a cycle for four-part female choir and flute, op. 61, Donemus 1961
- 1964 *Canti e giuochi* [Songs & Games] for flute, oboe, clarinet, bassoon, horn & string orchestra, op. 66, Donemus 1964
- 1965-66 *Quatter miniatures rumantschas per üna vusch ed üna flöta*, op. 68, Donemus 1966
- 1971 *Per sonare ed ascoltare, cinque canzoni per flauto ed orchestra*, op. 73, Donemus 1971
- 1975 *Sonata*, for flute and alto flute (in G), op. 76 nr. 2, Donemus 1975
- 1978 *Hommage à Mallarmé*, for voice (mezzo/baritone), flute, cello and piano, op. 80 [text: S. Mallarmé] Donemus 1981
- 1979 *Piccola fantasia*, for flute, op. 76 nr. 7, Broekmans 1981 (Two pieces)
- 1983 *Vrijheid* [Freedom], for mixed choir, 2 reciters, mezzo-soprano, flute, and string orchestra, op. 83, Donemus 1984
- 1994-1995 *Quintette*, for flute, violin, viola, cello, and harp, op. 97, Donemus 1996



Emily Beynon

Photo: Mathilde Maria Nat

flute. How do you deal with playing the baroque flute in a big concert hall?

JS: I rarely have problems with not having enough volume when performing. Volume on baroque flute is achieved by having a good instrument, and by remaining true to playing with a clear and focused tone. More volume on baroque flute can never be achieved by blowing harder. The tone, and especially the instrument's weaker notes, will simply disintegrate if pushed. If I am having trouble being heard in an ensemble, honestly it is most likely due to the violinist or oboist forgetting that they are now playing with a flute—not another violin or oboe!

MS: What are your typical daily exercises? Would you be willing to recommend a few that you do regularly?

JC: I spend most days practicing flexibility of the embouchure, so that I can continue to achieve resonant low notes, followed by sweet and weightless high notes that are not overblown or forced. I start at the bottom of the flute, moving up by half steps, and play slow octaves with a fifth in the middle—up and then back down—all slurred to thoroughly ex-

ercise the embouchure. I play harmonics also to exercise and define the flexibility requirements of the embouchure. I play scales in all keys—scales in thirds, triplet scales, etc. I practice trills—slow to fast, and trills with a smooth and naturally flowing turn and termination. These are just a few of my favorite warm-ups.

MS: Any advice for aspiring flutists?

JC: Stay conscious of how you are “using” yourself as you play—especially as you warm up. You can warm up and practice for hours, but if posture is compromised, if there is excess tension in your shoulders, arms, and hands, if your breathing is high and you are sucking air in through a tight throat, you will be working against yourself and progress will be at a cost. I highly recommend lessons in the Alexander Technique to help achieve more ease and enjoyment in playing.

Never stop working on the foundations of playing—good posture, breathing, articulation, flexibility of embouchure, control of the airstream. It's tempting to rush into playing pieces, and one should

play pieces each day. But playing pieces will be so much more satisfying if you spend time securing the foundations of your technique, as these are your tools for making music!

There is a story about a monk who, when asked how he achieved enlightenment, answered: “Chopped wood, carried water.” And what did he do now that he had achieved enlightenment? “Chop wood, carry water.”

MC: Have you explored anything more modern than the conventional baroque and classical repertoire on the baroque flute?

JS: Yes! At the moment I am working on Debussy's *Syrinx*, and will in fact play this for you on my Flute Club recital.

MC: Thanks so much, I am looking forward to hearing you!

Mili Chang, a baroque flutist and educator, is on the faculty of New Jersey Performing Arts Center. She performs with the Sebastian and the St. Peter's Lutheran Church early music ensembles.



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



Sunday, January 24, 2021

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

Janet See, baroque flute

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 25, 2021 (E) • Thursday, 7:30 pm
Robert Dick masterclass
February 28, 2021 (C) • Sunday, 5:30 pm
Solo Flute Spectacular
March 11, 2021 (SS) • Thursday, 7:30 pm
Mary Oleskiewicz on the Bach Partita
March 21, 2021 (C) • Sunday, 5:30 pm
Adam Sadberry of the Memphis Symphony
April 10-11, 2021 • Saturday-Sunday, 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.



Greetings! January brings us two Club events, a Solo Series installment and a concert. Baroque flutist Janet See is our concert performer in a program that features (with one very interesting exception!) baroque music with harpsichord. Mili Chang's interview touches on Janet's beginnings as a flutist, her recollections of the early days of the historically informed performance (HIP) movement, and her thoughts on the challenges of being heard over other instruments ("It's rarely a problem if you have a good instrument and colleagues who remember that they are not playing with a violin or oboe...").

Emily Beynon, principal flutist of the Royal Concertgebouw Orchestra, is the presenter of this month's Solo Series, devoted to the flute music of Dutch composer Marius Flothuis, a WW II-era concentration camp survivor. Her fascinating article about his life (1914–2001) starts on p. 4; curious readers should know that Flot was the composer's nickname and that it sounds like vlot, Dutch for smooth. Emily's list of Flothuis' compositions for flute can be found on p. 7; she will play his two works for solo flute (still easily available in print, as I happily discovered a few weeks ago) for her Solo Series event.

In this month's "From the President," Nancy Toff comments on the lack of solo instrument repertoire on WQXR's annual holiday-time list of classical music favorites and tries to imagine what might be found on a list of essential favorites for flute....

Jacqueline Martelle, a staff member with the DMA program in music performance at the CUNY Graduate Center, is this month's member profile subject. I was intrigued by two of her performances (one featuring a ship's horn and the other a premiere of a piece written for her No. 947 Powell flute); her practice routine description motivated me to find and download a free copy of Kincaid's *Praeludium* exercise—well worth checking out if you don't have it already.

Anyway, all for now.

Katherine Saenger (klsaenger@yahoo.com)