



# The New York Flute Club

## NEWSLETTER

### Gary Schocker to Cap Flute Fair

#### Prolific Composer to Hold Mastery Class, Perform

By Jenny Cline

I spoke with Gary Schocker on a sunny Sunday afternoon in late February, when the weather was unseasonably warm. He told me he had just been outside on his terrace trimming hydrangea bushes. In anticipation of his appearance at the New York Flute Fair on March 30, we talked about the 7 pm concert that he will play that evening. He will be joined by collaborative pianist Fumi Kuwajima, with whom he has performed regularly for more than a decade, and by flutist Keith Underwood. He plans to perform a program of his own music, with composition dates spanning the entire length of his career.



Gary Schocker will perform his own compositions in a gala concert headlining this year’s Flute Fair on Sunday March 30.

**Jenny Cline: Tell us about your program for the Flute Fair.**

**Gary Schocker:** I am going to play some of my more well-known pieces, but I’m also going to play some newer pieces. One is something I wrote in 2019, called *Underworld*, based on fragments from Gluck’s famous “Scene and Dance of the Blessed Spirits” from *Orfeo ed Euridice*. And I have a set of five canonic sonatas

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2024-2025

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**From the President**



**M**arch is proving to be a tremendous month of fluting here in NYC. Karl-Heinz Schütz’s mastery class and recital were a delight for all who had the opportunity to attend. His musical sensitivity and virtuosity were a source of inspiration for all in attendance.

Our 2025 Flute Fair on March 30 is gearing up to be momentous as well. As we gather under the theme of “Creative Connections,” we will learn how to connect our body with our musical self, whether at Gary Schocker’s open mastery class and dynamic recital or the many other workshops and performances.

Flutists of all ages and backgrounds will be connected through this special day and take home new ideas and inspiration to use through the next season. Be sure to look over the fair’s lineup of workshops and other offerings listed in this issue of the newsletter as well as online. It’s also not too late to sign up to volunteer at the fair. Register at [nyfluteclub.org](http://nyfluteclub.org).

And what about April? Even though our main in-person events are completed for the club’s 2024-2025 season, this is an exciting time of year because our programming committee is taking your suggestions and requests to build our 2025-2026 season. We will also have some followups for online programming dropping in April, so stay tuned to our social media and website!

~Lish  
[president@nyfluteclub.org](mailto:president@nyfluteclub.org)

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# Karl-Heinz Schütz Teaches, Wows

Vienna Philharmonic Flutist Held Mastery Class, Presented Recital



Karl-Heinz Schütz, principal flutist of the Vienna Philharmonic, spent time with the New York Flute Club on two consecutive days in early March for both a Saturday mastery class and a Sunday recital—in between Carnegie Hall orchestral performances. In the mastery class, above, he discussed interpretation with Joohyung Park, left, who played Mozart’s Concerto in G major, K. 313, and Eunsong Ko, right, who played the the first movement of Eldin Burton’s Sonatina. Not pictured: JeongWon Choe, who also participated in the mastery class.

*Photos: Fred Marcusa*



On Sunday March 2, Karl-Heinz Schütz and pianist Eliko Akahori performed a virtuoso concert that included his own arrangement of Beethoven’s violin concerto, Lili Boulanger’s *D’un matin de printemps*, Doppler’s *Airs valaques*, and a sonata by Lowell Liebermann.



# Schocker to Headline Flute Fair

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which I wrote last year. I'm going to play three of those with Keith Underwood. They haven't been played anywhere yet, so that will be a premiere!

**JC: And *Mokuhanga* is a fairly recent piece too, right?**

**GS:** Yes, that's from 2021. During the pandemic, I arranged a suite of 20 Japanese Melodies for flute and harp. My friend, flutemaker David Williams, suggested that I try writing music in Japanese modes, and *Mokuhanga*, 13 original melodies for solo flute, is written using traditional Japanese modes.

**JC: In addition to some of your recent compositions, you are also performing the first serious flute piece you ever wrote.**

**GS:** Yes, *Scherzo*. I wrote it when I was 15. I had gone to my first Julius Baker master class, and it was my first experience playing for other people who played the flute. I heard them playing a lot of music that I didn't know yet, pieces like the Messiaen [*Le Merle Noir*] and the Dutilleux [*Sonatine*] and all of those French pieces. I didn't really know any of that music, and it was all swirling around in my head. I came back home and wrote this *Scherzo*. I guess I'd call it the beginning of my composing career. I mean, I wrote some things when I

was little, but this is the piece that got me started, and was my first published work.

**JC: You will be teaching a mastery class at the New York Flute Fair, and instead of having a group of students pre-selected to perform in the class, you would like to take volunteers from the audience. Is there a particular level of student that you prefer to work with?**

**GS:** I like to work with students at all levels of playing. I can learn something from each student and enjoy variety. By having more people play, those auditing are more likely to identify with a particular suggestion when they hear something they recognize in their own playing. Young students are often really free and play without a lot of learned habits or inhibition. With players who are more advanced, sometimes I can spot something basic which is

keeping them from sounding their best. By getting them to change a thing or two, like how they are holding the flute or taking in air, we can make a big change. I love helping people figure things out about their playing, and I always come away from a lesson with new things to try in my own playing.

“I love helping people figure things out about their playing.”

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# Schocker to Headline Flute Fair

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**JC:** You've written more than 600 pieces for flute or piccolo or low flutes, and almost 500 pieces for harp, and more than 500 pieces for piano—which is not unexpected since you are a flutist and a pianist and a harpist. Is it a different process when you are writing for each of those instruments? Are there certain sounds you're drawn to?

**GS:** The piano and the harp and the flute all do such different things.... With a harp, you're locked in by the pedaling [to play accidentals] and the length of the sustain, whereas with the piano, you know you can play short or long notes, or you can blur things together with the sustain pedal. ... And on the flute, nothing is blurred together—it's all about the player propelling the melodic line. That's why the flute has more of a vocal feeling. So, there are different rules, depending on what I'm writing for. When I'm composing for something other than harp or piano, I'll always use my flute, even if I'm writing a piece for some other instrument, like cello, because I can get a better feel for the solo line, in a way that I can't get on the piano, which has its automatic sustain.

I learned early on that it's no good to try to write a flute part on the piano. It has to feel right on the flute. The music that I like playing the most on the flute just feels right, like it was vetted by a flutist. For instance, when [Francis] Poulenc was writing his flute sonata, he collaborated closely with Jean-Pierre Rampal, and wrote it with him in mind. It would be interesting to see Poulenc's

## Gary Schocker, flute

Fumi Kuwajima, piano  
Keith Underwood, flute

Sunday, March 30, 2025, 7 p.m.  
Allen-Stevenson School, 132 East 78th St.

### Program

All music composed by Gary Schocker

Scherzo (1975)

Musique Française (1997)

Canonic Sonatas for two flutes (2024)  
world premiere

Regrets and Resolutions (1986)

Mokuhanga for solo flute (2021)

Underworld (2019)

Three Minute Sonata (1998)

Airborne (1991)

*Program subject to change*

original sketches of the piece. I wonder if there were passages where Rampal played through it and said, "Mais non—let's try it zees way instead!" Because it certainly feels so right to play. The really good stuff always feels right.

**JC:** You recently donated most of your manuscripts to the University of California at Santa Barbara.

**GS:** Yes, I did. I have written over 1,800 pieces, which adds up to a lot of envelopes and boxes, so I needed to find a place that would house my collection. My husband,

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# Schocker to Headline Flute Fair

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Richard Norton, had an enormous collection of theatrical materials [playbills, posters, recordings, and other items], which he donated to the library at UC Santa Barbara. And I happened to mention to the head librarian there that I was looking for a place that would take my manuscripts. ... The archivist there is cataloging the music now, and I hope they will be able to make it available soon to people who might be interested in seeing my unpublished work.

**JC: What are the most important influences in your musical life?**

**GS:** My dad [Paul Schocker] was my first and best music teacher. I listened to music from before the time I could talk because he practiced and taught all different instruments at every hour of the day. My bedroom was right there behind his studio, so I just heard everything. He began teaching me the piano when I was three and the flute when I was 10. Later, I had the influence of Julius Baker's effortless tone, and recordings of Rampal, whose phrasing was so beautiful and natural. Those are my two big flute influences.



**Gary Schocker**

**JC: You released an album of some of your solo piano pieces in 2020, titled *Music for Introverts*. Would you describe yourself as an introvert? If so, how does being an introvert influence your life as a musician?**

**GS:** Yes, I am definitely not an extrovert. I can act extroverted for a while, but generally speaking, when I am in a group of people, I am plotting my escape. I perform because I love to be in the music, and to share my experience of the music, but the rest of the life of a performer isn't for me. I really need a lot of time by myself.

**JC: When you are not making music, you are an avid gardener and an accomplished cook. What do you enjoy about those pursuits?**

**GS:** I love anything beautiful and anything delicious. And the great thing about cooking is that I can create something from start to finish; it's done, and then I get to eat it. I like growing things from seed. Gardening, like music, is one long experiment. It's never over but there are such beautiful surprises.



*To find out more about Gary Schocker's teaching (online and in person) and his music catalog, go to [www.garyschocker.com](http://www.garyschocker.com).*

# Young Musicians Contest Winners



**Left to right: Fabian Bachelis, won in the ages 8 and under category; Lauren Lee, took the prize among ages 9-11; Chloe Carrano reigned in the 12-14 group; Sophia Yue and Angela Zhang won in the 15-18 category.**

The NYFC's 2025 Young Musicians Contest was held on Feb. 23 at the School for Strings in New York City. Congratulations to the winners, who will appear in recital at the NY Flute Fair on March 30. And many thanks to YMC coordinator Stephanie Pizza and the judges.

Playing the *Hungarian Serenade* by Victorin de Joncière, the winner in the youngest category was Fabian Bachelis.



Lauren Lee took the prize in the next age group (9-11), playing a concerto by Saverio Mercadante. For the 12-14 age group, Chloe Carrano won with her performance of *Hungarian Pastoral Fantasy* by Franz Doppler.

The prize in the top age category—ages 15-18—is shared by two flutists, Sophia Yue and Angela Zhang, who played Carl Reinecke's Concerto in D Major, Op. 283.

## Tag Sale and Club Table at the Flute Fair

Each year one of the most popular features of the flute fair is a tag sale of used music, CDs, vintage LPs, flute-related artwork, jewelry, figurines, and other music-lover items.

We need your donations! Clean out your closets of flutey things and bring us your duplicate Bachs, Mozarts and Kuhlhaus and the pieces you no longer play. We're happy to give you a tax-deduction receipt. Please bring your items to the exhibit hall on the day of the fair.

The Flute Club table also sells CDs and publications by club members; you may sell up to 10 items. Bring them to the table at 9:00 a.m. and collect unsold items by 5:30 p.m. The Club takes a 10% commission. For more info, contact Nancy Toff, [nancytoff@gmail.com](mailto:nancytoff@gmail.com).

We also need volunteers for the fair. Please check the volunteer box when you register or email Jenn Forese at [jenn.forese.nyfluteclub@gmail.com](mailto:jenn.forese.nyfluteclub@gmail.com).

# New York Flute Fair 2025

## Workshops and Sessions

**Registration form and fee schedule can be found at [nyfluteclub.org](http://nyfluteclub.org)**  
*Programs subject to change*

### 10:00 a.m. sessions

*Flute Warm-Up*, with Lish Lindsey

*Ensemble Reading*, with Jayn Rosenfeld

Winners of the Young Musicians Contest will perform

### 11:00 a.m. sessions

*Alexander Technique, Mindfulness and Your Flute*, with Abbe Krieger

*Historical Flutes Showcase*, with Boaz Berney

*Echoes of Piazzolla: The Flute's Improvisational Journey through Bandoneon Styles*, with Sarah Rulli

Act One: New Music From Broadway, with Janet Axelrod

### 12:00 Noon sessions

*Expressive Synergy: Movement & Music*, with Juan Carlos Narvaez

*Effortless Sound: The Power of Breath Coordination in Flute Playing*, with Vanessa Mulvey

*Flutists of the New Jersey Wind Symphony*, with Kristin Bacchicocchi-Stewart

*Estampas Latinas Flauta y Piano (Latin Works for Flute and Piano)*, with Nora Lee Garcia

**1:00 p.m. Lunch Break.** Attendees are encouraged to visit the exhibit hall.

### 2:00 p.m. sessions

*Alexander Technique for Comfort, Coordination, and Confidence*, with Fanny Wyrick-Flax

*Emotion and Fantasy: A DCFlutes Journey*, with Aaron Goldman and Sandra Ragusa

*Shakuhachi Workshop*, with James Nyoraku Schlefer

*A Musical Tribute to Bonnie Lichter's Legacy*, with Soo-Kyung Park

### 3:00 p.m. sessions

*Bridging Eras: A Musical Conversation for Flute and Bassoon*, with Ashley Mendeke and Garrett Brown

*Musical Entrepreneurship: Creating Your Own Playing Opportunities*, with Carla Auld

*Paramus High School Honors Flute Choir*

*Not Too Sweet: Flute Music Through a Culinary Lens*, with Annie Wu

*Sharpen Your Improvisation Skills—Jazz Flute Workshop*, with Chip Shelton

### 4:00 p.m.

*The Many Voices of Music*, with Jinny Rock-Bailey

### 4:30-5:30 p.m.

Gary Schocker open mastery class

### 5:00 p.m.: NYFC Competition Finals

### 7:00 p.m.

Guest artist Gary Schocker performs with pianist Fumi Kuwajima and flutist Keith Underwood



# Winter Doesn't Slow Down the Ensemble



**Front row, left to right: Margot Maxwell, Laura Pologe, Catherine Xu, Eun Jeong Yang, and Danielle Schussel. Second row, left to right: Doug Ramsdell, Lester Yu, Claudia Charles, Roger Brooks, Molly Evans, Cora Riechert, Katie Soricelli, Sam Ostrowski, Mark Vickers (mirror image), Elizabeth LaBarbera, Karen Robbins, Bette Druck, Stephen Josephs, (missing – Bill Giannone)**

By Mark Vickers

On Saturday Feb. 22 the NYFC Ensemble held its fifth rehearsal of the season with 19 members (2 new, 17 returning) participating at Studios 353 in Manhattan.

Mark Vickers led the group through *Reverie* (arr. Ben-Meir), *The Musical Snuff Box* (arr. Giannone), *Scarborough Fair* (arr. Rice-Young), *Apollo March* (arr. Thurston), *Diffusion and Light* (McIntosh), *Ancient Airs* (arr. Jicha), *American Flute Salute* (arr. Holcombe), and *Edelweiss* (arr. Koncelik).

During our mid-rehearsal break, the question “As spring approaches, what will be one of the things you will now embrace

doing?” was asked of the members. Answers included planting flowers, going to the Botanical Gardens, walks in the park, watching the sunset, bike riding, and in general, just getting outside again.

The flute ensemble was also set to rehearse on Sunday March 16 from 2:00-4:00 p.m. at Studios 353 at 353 W. 48th St. in Manhattan.

To join the ensemble you must be a current member of the NY Flute Club. No audition is required. We accept all levels of players.

If you would like to participate, email Ensemble director Mark Vickers at [ensembles@nyfluteclub](mailto:ensembles@nyfluteclub).

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## 2024-2025 EVENTS

Sun. Oct. 6: **Sandra Miller**, concert 5:30 p.m. at Mannes School of Music\*, 55 W. 13th St., NYC

Mon. Oct. 14: **Lish Lindsey**, 'Play With the President,' online, 7 p.m.

Thurs. Oct. 17: **Kim Scott**, jazz improv, online, 7:00 p.m.

Sun. Nov. 17: **Miguel Ángel Villanueva**, 3:30 p.m. mastery class, 5:30 p.m. concert, at Mannes

Thurs. Nov. 21: **Denis Savelyev**, Ukrainian pieces, online, 7:00 p.m.

Thurs. Dec. 5: **Leonard Garrison** on Gaston Crunelle, online, 7:00 p.m.

Sun. Dec. 15: **Chamber music concert** featuring **UpTown Flutes** and friends and a premiere by **Tyson Gholston Davis**, performed by **Tadeu Coelho**. 5:30 p.m. at the Allen-Stevenson School, 132 East 78th St.

Thurs. Jan. 9, 2025: **Molly Gebrian** on the Neuroscience of Practicing, online, 7:00 p.m.

Sun. Jan. 26: **Robert Dick** 75th Birthday Celebration, 3:30 p.m. mastery class, 5:30 p.m. concert, live at Mannes.

Thurs. Feb. 20: **Laura Lentz**, Modal Flute Warmup, online, 7:00 p.m.

Sat. March 1: **Karl-Heinz Schütz**, mastery class 4:00-6:00 p.m., Mannes

Sun. March 2: **Karl-Heinz Schütz**, concert 6:00 p.m., at Mannes

Sun. March 30: **NY Flute Fair** with **Gary Schocker**, Allen-Stevenson School, 132 East 78th St.

Sun. April 27: **NYFC competition winners concert**, Theatre at St. Jean, 150 East 76th St.

Sun. May 18: **NYFC annual meeting** and Ensemble program. Time and venue TBD.

\*NOTE: All concerts held at the Mannes School of Music are presented in collaboration with the Mannes School and held in Ernst C. Stiefel Hall, 55 W. 13th St., NYC.

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**THE NEW SCHOOL**  
**MANNES**

## Have a Say on Programming

What kind of American flute music do you like? We want to know.

As the Club's program committee works to schedule events for coming seasons, we would like your input on the most important pieces of American music for flute. What do you consider the classics? What do you just like? What would you prefer to hear? We are interested in pieces for solo flute through small ensemble.



Please send your nominations to Nancy Toff, [nancytoff@gmail.com](mailto:nancytoff@gmail.com).



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