



February 1999

The New York Flute Club

NEWSLETTER

presents

Nadine Asin & Carol Wincenc

In concert at CAMI Hall Sunday, February 28, 1999 at 5:30 pm.

Interviews by Don Bailey

Nadine Asin



This interview took place in Nadine's beautifully decorated apartment near Lincoln Center. As we were setting up, I reminded her of our first meeting in 1978 at the Aspen Music Festival. It was Nadine's first summer on the music faculty. I was a student of Albert Tipton, but took one lesson with Nadine on the CPE Bach solo sonata. I remember so clearly her comments, which she reiterated throughout the lesson, "Vibrate on that note! Why did you take the vibrato out of that note?" Sounds pointed, yes? Well, it did make a point, and when I later heard Nadine play in the Festival Tent with the Chamber Orchestra, I understood why she thought that way about vibrato - her sound projected magnificently.

Nadine, let's talk about your family; are you an only child?

I was born in Washington, DC, and no, I am not an only child. My sister is a research scientist neurophysiologist. My mother was an economist and my father was a demographer - he studied population trends. I'm the only musician.

Why the flute?

I started playing the flute when I was nine years old. My school was offering an instrumental program just as I was about to get braces. I knew I wanted to play an instrument, so my parents and I discussed this with my orthodontist... he made the fateful decision. My first flute was a student Gemeinhardt, and I started taking lessons with a high school student.

(continued on page 4)

Carol and I met in the faculty lounge at the Juilliard School where she teaches. She was all relaxed and composed, whereas I was distracted for having left my notes strategically placed by my printer at home - all ready to go. (Yes, I do prepare for these talks.) It didn't matter, though. Carol is a wonderful conversationalist and we had a great time. Her career is so multifaceted we found all kinds of interesting things to talk about. You'll see!

You had an incredible environment as a child. Your mother was a pianist and your father a professor of music and orchestra conductor! What was it like?

You know, it's so interesting trying to recall all of that because my husband and I are going through it now. The script is basically continuing here with my son's starting piano at age 5. I started violin at age 4. Those first impressions with the violin are indelible - working with the bow as my dad accompanied me. He was a natural teacher - very charismatic. He's the same age as Julie Baker, and they're very similar in many ways.

You're the youngest of three children? Any other musicians in the family?

Yes, there were three of us. My sisters didn't go into music professionally, although one is a programmer for young audiences in Boston. She works with Jill Ma, YoYo's wife, and they do wonderful things for children. My oldest sister is a child psychologist/therapist, sings in a chorus, and listens to music all the time. While they're both involved in music, they chose other professions.

Did you have a normal suburban school environment?

I did. I picked the flute at 9 because I wanted to play in the band. We began with group instruction and soon after, my parents arranged

Carol Wincenc



(continued on page 4)



THE
NEW YORK FLUTE CLUB, INC.
BOARD OF DIRECTORS
1998-1999

Patricia Spencer, *President*
Rie Schmidt, *1st Vice President*
Bärli Nugent, *2nd Vice President*
Diana Basso, *Membership Secretary*
Ardith Bondi, *Treasurer*
Nancy Toff, *Recording Secretary*

Don Bailey
Sandra Church
Darla Dixon
Susan Friedlander
Sue Ann Kahn
Mindy Kaufman
Gerardo Levy
Susan Lurie
David Wechsler

ADVISORY BOARD

Julius Baker
Jeanne Baxtresser
Harold Jones
Eleanor Lawrence
Laurence Libin

PAST PRESIDENTS

Georges Barrère (1920-1944)
John Wummer (1944-1947)
Milton Wittgenstein (1947-1952)
Mildred Hunt Wummer (1952-1955)
Frederick Wilkins (1955-1957)
Harry H. Moskowitz (1957-1960)
Paige Brook (1960-1963)
Mildred Hunt Wummer (1963-1964)
Maurice S. Rosen (1964-1967)
Harry H. Moskowitz (1967-1970)
Paige Brook (1970-1973)
Eleanor Lawrence (1973-1976)
Harold Jones (1976-1979)
Eleanor Lawrence (1979-1982)
Paige Brook (1982-1983)
John Solum (1983-1986)
Eleanor Lawrence (1986-1989)
Sue Ann Kahn (1989-1992)
Nancy Toff (1992-1995)
Rie Schmidt (1995-1998)

The New York Flute Club, Inc.

Don Bailey, *Editor & Designer*
215 W. 83rd Street, #6H
New York, NY 10024
212-877-6440
baileydonr@aol.com
Deadline for March issue:
February 19, 1999 (FIRM)

© 1999 New York Flute Club, Inc. All rights reserved.



Patricia Spencer

Note from the President

Thank you!

Trying to say an adequate thank-you to all the people who helped make our 1999 Flute Fair such an exhilarating event is sort of like trying to shake hands with a school of friendly, exuberant octopi. There are so many to thank, all interacting in a rich complexity of committees and participants ...where to begin?

Bärli Nugent and Rie Schmidt: hours of midnight oil, hours of careful planning and follow-up on every detail from the choice of programming to the proof-reading of the program booklet, planning which events would take place when and where. Without them, the Fair would never have happened. Susan Lurie, registration chair, taking great strides in organizing the registration area to be less congested, more streamlined. Renate Jaerschky set up volunteer schedules worthy of an IBM network grid. Ardith Bondi located the walk-talkies that made everything easier in the charming but labyrinthine spaces of Union Theological Seminary, in addition to being the treasurer/caretaker of all the books and bills.

A new experience, enjoyed by all, was the professionalization of the technical arrangements: Amy Frawley and Andrea Fares worked tirelessly and with a wonderful cooperative spirit, setting up the right tables, the right lights, the microphones, the right stuff. And were assisted by able and equally cooperative staff of the Seminary.

Nancy Toff, the registration "sheriff" somehow makes everything happen faster and more efficiently. Don Bailey, in addition to getting out a superb newsletter every month, also ran the New York Flute Club table—a double hero. The judges for the competition, Bernard Goldberg, Katherine Borst Jones, Gerardo Levy, and Jan Vinci, maintaining concentration for over six hours of listening and deliberation. And Susan Glaser, putting in all the advance time that is needed for a smoothly run competition. (Do they teach us these things in conservatory?)

Glenn Stout, traveling from Michigan to New York (via Florida, by the way), to share a

magical collection of sounds. Sandra Miller and Carlo Fittante, collaborating for a memorable demonstration that felt like a ride in a time machine. Jill Felber and Claudia Anderson, traveling all across the country to share ZAWA! with us. Jeanne Baxtresser hosting the "Teen Scene" panel with warm generosity and insight.

Jayn Rosenfeld, putting in dedicated hours of rehearsal and performing beautifully, a tour de force, with the guest of honor. The guest of honor himself, Aurèle Nicolet, the soul of generosity, treating us to musical insights, a deep and heart-warming sense of artistic camaraderie, and an exciting performance of unusual and intriguing works.

The guest composers on the panel with Mr. Nicolet: Chester Biscardi, Katherine Hoover, Arthur Kreiger, and Thea Musgrave, giving us helpful insights (and inviting performers to tell them about instrumental problems!) Elly Ball, organizing a new and very special event in the Student Ensemble Showcase (and bravo to all the students!) Rochelle Itzen and Bernard Phillips, leading a very fun flute choir reading session (we even heard some zany improvising drifting down the stairs!) Jill Allen and Skip Wilkins, taking the improvising over the edge!

Darla Dixon, lining up a *New York Times* photographer, and a Channel 5 news bit. Diana Basso, dispensing cheery directions and such for the entire day at the Information Table. And all the volunteers at the registration table—far too many to name, but Calvin Mercer is a special mainstay—coping with a record high level of attendance. David Wechsler, lining up Exhibitors months in advance (with his skill, he could be an IBM executive!) And the crowning finish, the Exhibitors themselves, showing us all an exciting and dizzying array of wares. Speaking for the board members and the membership, I extend the heartiest possible thank you to all of the above. It has been a memorable event for me personally, and I'm sure this is true for many of us.

John Krell - An Appreciation

(1914-1999)

by Sue Ann Kahn



John Krell with Sue Ann Kahn in October 1992

We met late every Friday afternoon, his first lesson of the day. A spry, trim man with tan briefcase, he sped into the lobby of Settlement Music School, fresh from the last notes of the matinee concert, where the fabled Philadelphia Main Line matrons still chattered through every performance. Dashing upstairs, I had to rush to keep up with him, lest we waste a second of valuable lesson time. Already deep into instruction, he started talking while I put my flute together. "Ormandy dropped another beat today - but Kincaid caught it and helped all of us to come in on time!" A typical beginning to the first order of business, letting me in on the death-defying (and secret) feats of the Philadelphia Orchestra flute section. "When Kincaid began his solo with the strings, the violins were already a half-tone sharp. By the end of his solo, he had brought the pitch back down to 440, so the winds could all enter perfectly in tune. Now *that's* intonation! Okay, let's have your Andersen."

What teenager could play after that? I countered with my own opening gambit. "Mr. Krell, want to see my Prom pictures?" We looked. "Which ones should I frame?" We considered. "Now Sue Ann, *let's have the Andersen.*" Ten minutes had passed, but the main obstacle to my beloved Bach and Mozart still stood in the way. Unless they were perfect, two Andersen etudes (and the scales in those keys) had to be wrestled to the ground before any other music was allowed on the music stand.

Since my sight reading skills fell short of an A for Andersen, many lessons were devoid of Bach or Mozart. Somehow, John put up with all that and, on top of it, managed to be my friend for life. And what a friend he was to all his students. He was there for my first attempts at virtuosity (Taffanel- Gaubert cadenzas). He found me my first Powell flute (I still have it). He arranged for me to audition for Kincaid. And looked at four years of Prom pictures, a firm but most forgiving mentor.

In a city where anyone Downtown recognized the colorful William Kincaid on the street, John Krell cut a more restrained and elegant figure. Growing up with his great performances of the Bartok *Concerto for Orchestra*, *Daphnis*, Tchaikovsky's *Fourth Symphony*, I never dreamed how difficult the famous piccolo solos were because he played them with such ease. He never spoke about himself but praised others, especially his own teacher and mentor, Kincaid, in whose memory he compiled the engrossing *Kincaidiana*. A courteous, unfailingly supportive presence in the lives of all who knew him, he remained modest and gently self-effacing.

By way of assuring him that his patient support of my talents had not been in vain ("John, I *practice* now"), I sent him my first solo recording. True to form, he kindly wrote me a beautiful letter in return, including his highest praise: "I hear a lot of Kincaid in your sound." Each summer since 1975, I have performed with the Jubal Trio in Philadelphia. If John was in town, he would grace our audience. One June evening I asked him if, now that he had retired from the Orchestra, he was playing more flute (he was a marvelous flutist). "Oh no," he said, wrapping his jacket flaps close to his chest, "I wouldn't want to *expose* myself!" This, from the artist who eloquently fashioned the most exposed passages in the literature. This from one of the greatest piccolo players ever.

I will think of him always.

(See related article on page 6.)

FLUTE HAPPENINGS

February 25, 1999

Thursday, 8:00 pm

Linda Wetherill performs solo works by Dary John Mizelle on the Faculty Recital series in the recital hall of the Performing Arts Center at Purchase College Conservatory of Music SUNY, 735 Anderson Hill Rd., Purchase. Free Admission. Info, call (914) 251-6700.

February 28, 1999

Sunday, 2:00 pm

Marie Stile Schwartz performs a world premiere with her woodwind quintet "4 Winds & A Horn" at the Islip Library in Islip, NY. Works by Dvorak, Mozart, Rizzi, and Tchaikovsky. Info, call (516) 581-5933.

February 28, 1999

Sunday, 5:00 pm

Linda Wetherill with David Smith, tenor, performs works of Yun, Mizelle, Martin, Holley, Fejko, Arnaoudov, and Smith. Nicholas Roerich Museum, 319 W. 107 St. Free admission. Info, call (212) 864-7752.

CLASSIFIEDS

NEW CD: "VOYAGE" -- DON BAILEY, flute with the ARCATA STRING QUARTET, plus harp and bass. From the repertoire: Corigliano, Foote, Ginastera, Hoover, Jacob. New orchestrations of Ravel's *Sonatine*, Tchaikovsky's *November*, Kohler's *Papillon*, Alfvén's *Herdsmaid's Dance*, Peterson-Berger's *Frösöblomster*, Paderewski's *Minuet in G*. Order online at <http://donbailey.iama.com>; from Flute World; or call 212-330-6832 for a recorded message.

For Sale: POWELL flute - #2227, 1962 with original head, old scale, low B, in-line G, C# trill key. Asking \$7500 (US). Reason for selling: need money for recording project. Call 201-488-1149, or E-mail: MSK8MUS@aol.com

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad must be submitted by hard copy, email or fax - no exceptions. Name and phone number are required. Deadline is the same as for newsletter submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the newsletter editor.

Nadine Asin

(continued from page 1)

We played "O sole Mio" as a duet at my first lesson. When I heard her sound, I thought I had died and gone to heaven. It was the most beautiful sound I had ever heard.

Isn't that funny? Everybody says that, but looking back, couldn't it have been a really horrible tone?

Well, of course it could have been ...she was only a high school student who played Johnny Mathis after each lesson, but I was hooked.

Johnny Mathis? Well, that's certainly an incentive! Did you have a lesson every week?

Yes, I did - I later studied with Mark Thomas, who was also teaching René Siebert at the same time.

Was Mark your major teacher until college?

Basically, yes....until the summer before college. I then took lessons with William Montgomery and would study with him whenever I returned to DC. I was very involved in music as a high school student. I played in every local organization I could, including several university or-

NADINE ASIN and CAROL WINCENC, flutes
Mariko Anraku and Goulia Mashurova, harps
Stephen Gosling, piano and celeste
Jacqueline Chambord, narrator

Divertissement Grec -- Ph. Gaubert
Trio of the Young Ishmalites -- Hector Berlioz
From "The Childhood of Christ"
Kanonische Sonatine, Opus 31, No. 3 -- Paul Hindemith
Masque -- Toru Takemitsu
Les Chansons de Bilitis -- Claude Debussy

INTERMISSION

Trio Sonaten, No. 2 -- J.S. Bach
Slovakian Children's Songs -- Paul Schoenfield
Morceau de Concours -- Gabriel Fauré
Joycesketch I: Keening -- David Schiff

chestras. When I was 15, I went to Interlochen for two summers, which I adored, and I played in all sorts of competitions. I sought out any opportunity to perform. I was a real music nerd.

I see you made your debut at age 16 with the Baltimore Symphony Orchestra. Tell me about that.

Yes, I was the winner of their young artist competition, and I played the Griffes *Poem*. I played from memory...and I bought my Powell

flute (#492) with the prize money. It cost \$800! I still play the flute, but I've replaced the original headjoint with a Dana Sheridan.

Where did you go to college?

My first year of college was at Northwestern University in Chicago, where I studied with Kujala. I remember he had an incredibly liquid sound, very beautiful.

How supportive were your parents during this time?

They were supportive, but this was pretty much outside their realm of experience. One reason I went to Northwestern that first year was because my father wanted me to get a degree in education. He wanted me to have a way to make a living.... I got my way, though (smiling).

(continued on page 7)

Carol Wincenc

(continued from page 1)

private lessons. I remember bursting into tears the day I had to tell my band director I was going to study privately. I felt I was betraying the group but they were all thrilled for me!

Was this a professional teacher?

Oh yes, I studied in Buffalo with Edna Karmachero, who was a pupil of Moyses. She started me with Moyses's *de la Sonorité* right away. Other Buffalo teachers were Robert Moles and Anton Wolf. Then, for my high school senior year I lived in Italy where I studied with Gazzeloni before returning to start college at Oberlin. I found my outlets in the drama departments as well as in music. I was also a serious actress, and I studied ballet and had master classes with Maria Tallchief, Jacques Dambois, and Melissa Hayden - dance world giants. (Laughs) I was a spirited child, that's for sure; and I have one myself now.

Gazzeloni is known for contemporary music; you must have felt his influence.

Yes, there I was living on my own - fully immersed in the world of new music. I was only seventeen and already playing in contemporary ensembles. It was a great experience, and I couldn't wait to return to the states and go immediately to Juilliard.

But you detoured by way of Ohio...

Yes, my parents wanted me to have a normal campus life, and

since they both graduated from Oberlin, the decision was made. It was an adjustment, but I stayed for two years and then came to New York. I had fabulous training at Oberlin. I studied with Robert Willoughby who was wonderful. My Dalcroze eurythmics teacher was Inda Howland, who was a giant, and I sang in Bob Fountain's Oberlin College choir, which performed and toured extensively.

Who were your teachers at Juilliard?

I studied flute with Arthur Lora (of the Italian tradition that I was used to) and Sam Baron was my woodwind quintet coach.

What was the Juilliard experience for you?

It was great. As you know, there were so many good flutists there at that time. Let's see, my classmates were Nadine Asin, Michael Parloff, Trudy Kane, Renée Siebert, Ransom Wilson, Rebecca Troxler, and Christine Neal. I thrived at Juilliard and was finally where the action was. I felt very much "at home".

Weren't all of the flute students at each other's throats?

Well, it was definitely competitive! Everybody was off doing his or her own things. Nadine and I bonded right away and would take our solace by going off to play duets. It's so different with the students now. I think it's more like a little family.

Was the course of study geared towards taking auditions?

Absolutely! It was all geared towards an orchestral career - no ques-

(continued on page 8)



Bärli Nugent

Fair a Huge Success

by Bärli Nugent

It has always been a unique challenge for the team of Club volunteers who put together the New York Flute Fair, to plan events that will serve the diverse needs of the students, professional players, teachers and flute lovers that make up our membership. Since the inaugural New York Flute Fair in March of 1994, the attendance at the Fair has remained remarkably steady, with 400 people attending every year. We have taken this to be a sign that we were heading in the right direction.

But this year's Fair, held on February 6, 1999 at Union Theological Seminary, attracted a record attendance of over 500. Ardith Bondi, Club treasurer, reported the dramatic statistic that there were 50% more students attending this year over last. This was wonderful news to the leadership team, for there had indeed been a concerted effort to more effectively serve the needs of New York area students in this Fair. But I'm getting ahead of myself. Here is the report of what we did.

There were, of course, the annual events that characterize every Fair. Besides the concert and master class presented by the guest artist, there is always the Annual NYFC Competition, the flute choir reading session, and the exhibits of flutemakers, publishers and others in the music business. Two events that, by virtue of their popularity, seem to be evolving into annual events are the *21st Century Flute*, and the Baroque dancing workshop.

Then there are events that are one-of-a-kind. They are reflective of the special gifts and passions of the person(s) presenting them. Included in that category this year were the panel discussion between our guest artist and composers, moderated by Patricia Spen-

cer; Glennis Stout's presentation of her historical flute collection; the stage presence workshop led by Jill Felber and Claudia Anderson; and the Jazz Improv clinic led by Jill Allen.

Finally, there were three brand-new events, especially designed for our area students, that may become annual occurrences. The first was the *Student Flute Ensemble Showcase*, a non-competitive good time for students in flute groups to play for each other. Coordinator Elly Ball remarked, "We had a wonderful collection of very distinctive groups. At the end, they ate lunch together, made new friends and exchanged phone numbers and email addresses. They are all looking forward to seeing each other again next year."

Human Bingo, a game open to anyone between the ages of 9 and 109, was a big hit. The canister of prizes was empty by the end of the day. Special commendation goes to the two Grand Prize winners, Mariko Perry and Calvin Mercer, each of whom received gift certificates from HMV Records. If you missed this event, check it out next year!

And finally, *Teen Scene*, the brainchild of Newsletter editor Don Bailey, was a chance to hear from the talented teens who are the innovative players and thinkers of the future. Moderated by Jeanne Baxtresser, this year's panel explored the conservatory audition and first-year experience.

So another Fair is over with. But we are already planning for next year. We would love to hear from you. Let us know your reactions to this year's events. Send us proposals for next year (we need them - we can't think of everything ourselves!). And last but not least, we need volunteers to put together such an event - let us know how you can help. Send all this to me at Barliflute@aol.com. All submissions will be brought before the NYFC Board. I look forward to hearing from you.

was teaching me, in a mixture of French, English, and confounding German! Well, it really didn't matter. What he said and showed me, and what I realized is something I'll never forget.

We breathe air everyday without being conscious of it, and for many flutists, this is the way we play as well. That is, we play without being conscious of how flute and player are connected. But suppose that ordinary practice was intensified, condensed, twisted, telescoped, drawn out, and turned on its head. In the masterclass, Nicolet had me do strange exercises, like trumpeting into the flute or blowing unnaturally. He focused especially on air. But it is exactly estranging or alienating ordinary practice that, paradoxically, brings us into a more intimate possession of experience. By forcing us into a fresh dramatic awareness of air, we are able to intensify the bond it creates between flute and player. This was the "nugget of truth" I left the stage with.

On a different level, Nicolet inspired me with his sheer genius. The varied repertoire he drew insights from ranged from gypsy to Mozart to contemporary music, all put together. His experience left me with a richer, fuller, and limitless feeling for flute and music altogether, and that is the most important truth of all.

The 1999 New York Flute Fair included a masterclass by our guest artist, Aurèle Nicolet. Our three participants represented a range of experience and a variety of schools. Two days after the Fair, I unexpectedly received an email note from our youngest masterclass participant. What follows are her thoughts on this experience. —Bärli Nugent

My Nicolet Masterclass Experience

By Dorothy Wu

When I heard they were going to let me play for Nicolet, I started laughing with astonished delight. I can't even describe the excitement, happiness, and surprise- I thought surely everyone would have rushed to apply and that I would be too late. Opportunities like that are rare and precious to me, especially now that I am sort of distanced from the music "world" and pursuing other academic studies at Rutgers University.

On the stage of the James Chapel, the sense of my surroundings and the audience quickly receded as I was drawn into a world that consisted of only the music, Schubert and Nicolet. There was no chance for me to be nervous, so intently was I focused on what he



John Krell Remembered

by Nancy Toff

The flute world lost one of its masters with the death of John Krell, legendary piccoloist and teacher, on January 10. Though he spent most of his career in Philadelphia, he was teacher and friend to many of us in the New York Flute Club.

John Krell was solo piccoloist and a member of the flute section of the Philadelphia Orchestra from 1952 to 1981. After graduating from the University

of Michigan in 1937, he studied with William Kincaid at the Curtis Institute and later joined him as a colleague in the Philadelphia Orchestra. He had previously been a member of the American Youth Symphony under Stokowski and had played in the National Symphony Orchestra in Washington from 1947 to 1951. He taught flute at Curtis, the Philadelphia Musical Academy, Temple University, and the Settlement Music School. His published works include *20th Century Orchestra Studies for Flute* (G. Schirmer) and *Kincaidiana: A Flute Player's Notebook* (1973), the second edition of which was published by the National Flute Association in 1996.

Much appreciated by his colleagues for his musicianship and generosity of spirit, John Krell received the Citation of Merit from the University of Michigan, the C. Hartman Kuhn Award, given by the Philadelphia Orchestra for outstanding service, and the Lifetime Achievement Award of the National Flute Association in 1995.



I had known of John Krell by reputation—especially as author of *Kincaidiana*—for many years, but I did not meet him until the National Flute Association sent a cultural exchange delegation to China in 1987. By chance, I was assigned the seat next to John and his wife Midge on the second day of the trip. We simultaneously said, “I love your book!” and we quickly became fast friends.

Because he had traveled to the People's Republic with the Philadelphia Orchestra in 1973, John was an Old China Hand. So when concerns arose concerning the sanitary qualities of the wooden chopsticks we were offered in Shanghai, he stood up and demonstrated how to sterilize the chopsticks by dipping them in a gin bottle from the hotel mini-bar. It worked.

John was one of the sages of the trip, and his own comments, published in the official NFA report, exemplify his open-mindedness, curiosity, modesty, and great respect for his colleagues. Despite a plethora of last-minute program changes, resulting in what he termed “capriccio impromptu programs, it turned out,” he wrote, “to be a very instructive situation. We were given an education in the sophisticated artistry of the Chinese musicians performing on traditional Chinese instruments plus the remarkable world-class potential of the young conservatory flutists, whose brief exposure to Western schooling dated only from the end of the Chinese cultural revolution. This situation pertained particularly in the cultural centers of Shanghai and Beijing, where the former conservatory professors had survived and the talent of the students had been rekindled.

“Moreover, without quite realizing it, our bus group constituted a kind of floating flute seminar on every conceivable subject. In the seat beside you could be an expert on ornamentation, across the aisle might be one of the great flutemakers of the world, behind you a Suzuki practitioner, ahead of you a baroque specialist, and perhaps someplace in the bus a lively protagonist of the Flauto Transvesterus (a sort of bass flute with soprano proclivities). For every specialized question you did not have to look far for an authority with a specialized answer.

“In retrospect, what we communicated and contributed to our Chinese colleagues we do not really know. We hope they were impressed with our variety of sounds, the extent of the growing flute repertoire, the variety and quality of our instruments, and the use of the flute choirs with the alto and bass flutes. We hope that some of our missionary enthusiasm spilled over into their artistic lives and that their own professors were somehow impressed with the new dimensions of the flute world.

“But in the end what was more important than what we brought was what we learned. First of all we learned that talent is talent whether it is a Chinese virtuoso playing a traditional folk instrument or a young Chinese student playing western music astonishingly well on a modern flute. We learned that our Western musical language and technique does not necessarily represent a great progress in basic musical communication and expression nor should musical progress necessarily be measured by the sophistication of our musical medium. We learned that there is something called the pentatonic scale which existed long before our diatonic refinements, but we learned that once you get it inside your head it is hard to get it out. We learned that the enormity of the Great Wall and the scale of the Forbidden City have to be seen and touched to be fully realized and understood. We learned through our daily association with our extraordinary and efficient Chinese guide, Zhang, that we share a common humanity and the same qualities of humor, exasperation, adaptation, and aspiration.”

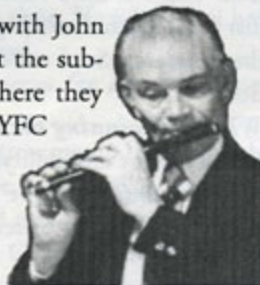
(continued on next page)

John Krell's *Kincaidiana*, second edition, may be ordered from the National Flute Association, 26951 Ruether Avenue, Suite H, Santa Clarita, CA 91351. The cost is \$12.95 plus \$4.00 shipping and handling. The book is also available through Amazon.com. For more information, contact the NFA office, (661)250-8920 or FAX (661)299-6681, or visit the NFA website, www.nfaonline.org.

John Krell Remembered

(continued from previous page)

After the China trip, I kept in touch with John and Midge, visiting them occasionally at the suburban Philadelphia retirement home where they lived. John and Jim Hosmer (whom NYFC members will remember as the stalwart financial secretary of the Club for many years) were the music committee of the place and took great pleasure in arranging musical programs for the residents—even a double bass recital.



In March 1995, Kathy Borst Jones and I drove out to visit, and John told us that he was taking care of selling his flutes, organizing his papers, and so forth. But there was one thing, he said, that was troubling him. *Kincaidiana*, which had been published by Trio Associates in 1973, had gone out of print, and he wanted to have it reprinted. What should he do? Kathy and I looked at each other, and in stereo instantly exclaimed, "The NFA will do it."

The story of *Kincaidiana* goes back much further than that, and it is worth telling not only for the historical record but also for what it shows about John's incredible modesty and wry humor. In a 1970 letter to Richard Condon of Trio Associates, who had inquired about a mysterious document that was circulating in flute circles, he wrote:

"I came (retarded) to Curtis from the University of Michigan, and after three years of earnest study was drafted into the service (1941). During the study with Mr. Kincaid, he had always in-

sisted on our keeping notes of the lesson—an excellent idea, for in the process of reconstructing the lesson you do consolidate what you have learned. Anyway—from the backs of old etudes, envelopes, and stray scraps of paper—I assembled the information and during a particularly dull period of service in New Jersey (1943), I sat down to my old faithful 1929 Royal Deluxe Portable and organized the material into the present notes.

"Subsequently, I gave the notes to some friends and fellow flutists to read and discreetly copy for their *own* use. Of course, once this is done, you do lose control, and I later heard rumors that they were being peddled and distributed to one and all.

"My main concern on rereading the notes is that it all might be construed as, verbatim, the Kincaid Gospel—which would be an injustice to him. (It is a pity that he left nothing in print, for he was a very articulate man.) These notes were assembled from a different perspective and a different time so that I probably incorporated certain of my impressions received from the Tabuteaus and others on the scene—plus a few erroneous ideas of my own."

For the revised edition, John suggested that we add some reminiscences of Kincaid by other Philadelphia Orchestra colleagues, flutist Kenton Terry and bassoonist Sol Schoenbach; a discography by John Solum; and an index, which had been lacking in the first edition. We also made a few corrections, such as printing all the musical examples right-side-up. I had the privilege of editing the revised edition, and am grateful for the opportunity to work with him and to share his work with a new generation.

An intensely private man, John never agreed to record an oral history, despite repeated requests. But we treasure his recordings, his writings, and the memories of this kind and gentle man who taught us so much.

Nadine Asin

(continued from page 4)

What was your connection to Juilliard?

No connection. I first studied with Arthur Lora, who had been the principal flutist with Toscanini at NBC. Then, when I entered the Master's program, I studied with Julie.

Do you think going to Juilliard affected your career?

Absolutely! My studies with Julie Baker were a pivotal experience for me. To be that close to that sound! I just had to figure it out! I had to have it! I practiced a lot in those days. And the other flutists were incredibly talented...competition can have a very healthy effect on the learning experience!

Did you do much freelance work in the city before you landed the Met job?

Yes, luckily I was a busy girl.... Mostly, I was subbing with the Philharmonic, but I do remember one particular gig in which Nancy Allen (the harpist) and I were the centerpiece at a very fancy party. The heat from the chafing dishes was quite extraordinary!

Did you go through a period of auditioning madly and worrying about your future?

Oh absolutely. I think taking an audition is a skill in itself. It was wonderful to study with Julie during that period because he taught that skill - how to practice hard and then strive for a perfect performance. You have to give it your best shot and not take it personally if they say no, so that you can go on, at the same time, being objective about what you need to do better. I do think the key to a successful audition is preparation - giving yourself the time necessary to learn and digest, to study the score and the context of the excerpt and then to make it your own. And that takes a lot of time, to really internalize the music!

I know that the Met's audition process is pretty unique in that every stage, even the final round, is anonymous. How do you feel about that?

I think it's the only way to hold an audition. The Met orchestra audition procedure really sets the standard for the business, and as far as I know, it is unique. I've been on both sides of the audition process, and I can verify there is absolutely no discussion among the judges at the Met. The decision is made by secret ballot, and

(continued on page 8)

Carol Wincenc

(continued from page 4)

tion about it. In our own prayers, of course, we all wanted to be like Jean-Pierre Rampal!

Did you do much freelancing before going to St. Paul?

Yes, I did things with John Nelson and PDQ Bach.

Well, those are awfully nice freelance gigs. Did you ever play in the shoe department of Bloomingdale's?

No! But what a great idea! I never played in the subway either, although some of my students have. About the time I was finishing my Master's and before I left for Minnesota, I played in an opera orchestra with Ransom Wilson in New Jersey, and with the National Orchestral Institute with Leon Barzin. All of our concerts were at Carnegie Hall. David Shifrin was playing clarinet; Trudy Kane and I played flute. I also played in a woodwind quintet that got performances through the school.

It must have been difficult to leave New York for the St. Paul job.

Yes, it was a tough decision. So many people were telling me that I shouldn't be leaving NY because I was getting such a good toehold here. But, the St. Paul Chamber Orchestra was my first seriously offered job - with a contract and benefits. I would be on my own, independent, learn how to drive, have my own car... And thank goodness I went, because it was the catalyst for my wanting to

Nadine Asin

(continued from page 7)

it's based totally on the audition performance. This method removes any possibility of something "funny" happening.

Let's talk about the DMA. You were the first flutist in Juilliard's history to be admitted to the Doctor of Musical Arts program.

What was your reason for starting this "educational" degree?

Well, I didn't have a job at the time, and I wanted to continue my studies with Julie. Gustav Reese, the famous Renaissance scholar was the head of the program and I enjoyed researching and writing.

Why didn't you finish?

I began subbing at the Philharmonic and started to get more and more work as a flutist, which was my goal in the first place, so I withdrew from the program. I don't mean to lessen the importance of a doctoral degree in music. I have students who I think would be terrific teachers, and I encourage them to complete the DMA so they have the required credentials. I think everyone should do what he/she loves to do and college teaching is a wonderful career. Not everyone has the temperament to sit in an orchestra, for example. I don't see any type of hierarchy in this profession.

Speaking of sitting in orchestras.... I'm always interested in the differences between symphonic orchestral playing and operatic orchestral playing.

I think playing opera is a different technique than playing in a symphony. First of all, you're not the main attraction; you're playing more of a supporting role (of course there are the great Wagner operas with huge stretches of purely orchestral music). As flutists, we're usually accompanying the higher voices, so a very transparent tone color is necessary from the pit. Also, because of the sing-

ers' use of rubato we can be asked to play more freely, in a rhythmic sense.

How is that? Did you leave to be a soloist?

Well, the actual reason I left was to do the Naumburg competition. The orchestra started to tour in the last two seasons, and I just felt I wasn't working hard enough with all the repetition of the programs. So, I took a leave of absence and did the competition.

What did winning the Naumburg do for your career?

It was instant credibility back in those days. I was heavily under Moyses's influence at the time, and the recording that came about is still one of my favorites. They've not had another flute competition since.

Have you had any other orchestral jobs?

Through those summers in St. Paul, I also played the Grand Teton Festival for four seasons - big orchestra repertoire. Then when I came back to NY, I played with Orpheus and St. Luke's Chamber Ensemble until I started getting engagements as a soloist through my manager, Charles Hamlen. I didn't play again in an orchestra until I played in the Boston Symphony one summer for two weeks when they were looking for a principal flute. It was like getting back on a bicycle.

Was the Boston job of interest to you?

You know, it was. I flirted with it; my son was little and my family lives in Boston. But it just wasn't meant to be. I need diversification; I thrive on different kinds of projects and venues. Not that you can't have that in a symphony orchestra, because you can, but

(continued on next page)

ers' use of rubato we can be asked to play more freely, in a rhythmic sense.

Aha! You mean they don't count? Poor singers, they have to live with such jokes from us...

Well, it is true that singers use rhythm in a more flexible way than instrumentalists do.

I would think the piccolo part is extremely difficult to keep in balance, yes?

Yes, it's tough. The pit is very shallow and long, and I'm very near the conductor. When it says FF in the part, that means you play MP, and it goes down from there.

For years, you had two orchestra jobs -you also played principal in the American Symphony Orchestra from 1982-1996. How were you able to do both?

That was quite a juggle. The ASO had rehearsals Thursday, Friday, Saturday, and Sunday with a Sunday concert. Ultimately I resigned from the American Symphony because the scheduling just became too problematic. I did love it though...the concerts were held in Carnegie, and it is always a great thrill to perform on that stage.

How many performances do you play each week with the Met?

There are seven shows per week; we each play four.

Do you enjoy solo performances?

I adore solo performance. It is such a different sensation from orchestral playing. One is able to personalize it in a way that is more difficult to do sitting in the midst of a large orchestra. I took

(continued on page 10)

Carol Wincenc

(continued from previous page)

for me, maybe it's too much music all the time. Now I teach, I have chamber music, I play concertos and travel.

You've commissioned numerous new pieces for the flute repertoire. How did you meet Lukas Foss?

Lukas Foss was a mentor to me as I was growing up in Buffalo. He was the Music Director. One day while I was still a student at Juilliard, he called me out of the blue and asked if I would collaborate with him at a concert at Kennedy Center. I nearly fainted. Imagine!. He's a masterful artist. He wrote his "Renaissance Concerto" for me in 1985. I've performed it over fifty times now and still love it.

You have quite a roster of composers you've worked with. I read somewhere that for you it's just a matter of asking?

Well, I had established friendships with several composers. Joan Tower and I are real buddies, Paul Shoenfield and I spent summers together at Chataouqua, Lukas and I had the Buffalo connection. Gorecki was introduced to me, and I went to his home in Poland, and I'm from a Slovak family, so it was like two peas in a pod. He loves folk music, and I adore it. I met Rochberg through the Naumburg, and Ezra Laderman and I have the same birthday! I knew Peter Schickele from all those years doing PDQ Bach. He's the one who said, "People wondered, how did she get me to write a piece for her? Well, she just asked."

Do you think flute playing has changed since you were a student at Juilliard?

Hmmm, interesting question. Well, Julie's still here. I mean, the Baker tradition is like a bloodline - the royal bloodline. Hearing him play was an amazing thing. Then there was the French tradition, through Rampal and Moysé which I identified with also. To answer your question, I would say that today you will hear lots of diversity among the students. You might not be able to tell who's studied with whom, whereas back in the old days you could probably guess.

What about national styles in flute playing?

I don't think there are national styles so much anymore. Galway had such an influence for years and everyone wanted to imitate him. I don't think you can tell by someone's playing what country they're from. People are becoming more themselves as far as styles go.

(Laughing) **With your varied past in so many phases of the arts, you must sound like a real hybrid...**

AND, it depends on whom I'm playing with. My sun sign is cancer, the moonchild, so we adapt.... For example, when Nadine and I play together on the concert coming up, we'll have to mix and match that way. But it's true, many people say they can pick out my sound. I think it's the amalgam of all the experiences I had in music and dance and theatre and singing..... I still think, though, that it goes back to my dad and the violin; I still try to imitate the

sound of the fiddle. The choice of vibrato/non-vibrato - I see it now, because they have open strings....I tried to imitate that.

Where do you teach now?

I teach here at Juilliard and at Stony Brook. I've taught at Indiana University, and I taught at Rice University in Houston for eleven years altogether. I was offered the Rice job full-time, but there was such a pull to come back to New York. There's a way of life here. It's a wonderful city.

What are your students be expected to accomplish by the time they graduate?

It's so selective here that I have to formulate things on an individual basis. I'm a confrontational teacher and might not be the ideal for some students - I'll get them on the floor or dancing a gigue if they're having physical problems. Of course, I don't force anyone, but I do place a big premium on what's happening physiologically with a player. Etude-wise, we try to get the Andersen etudes in, but these kids are so busy very professionally minded. They have rehearsals for productions and chamber music obligations, so I find that I cover a lot of repertoire with them. Of course, we do scales and warm-ups together. I'm a firm believer that everyone has to do the Taffanel Exercise No. 4 in every imaginable way by the time they leave.

Everybody's style is different. Some students want to give a recital right away to stay motivated, others don't - they may prefer to take their time and branch out. And most of the students who come here are competitors, so they're always getting ready for some kind of competition. Their lessons reflect their needs at the time.

It's also my hope that the students who leave Juilliard will be good teachers as well as flute players. I think their becoming educators is critical. Very often in master classes, or in my chamber music classes, I'll have the students get up and teach each other to get them thinking

more that way.

Orchestral excerpts?

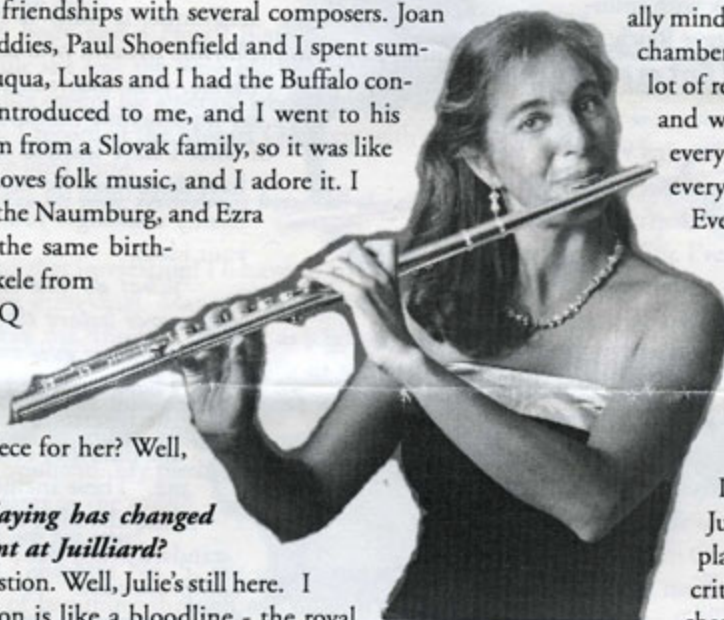
Yes, I adore orchestral excerpts. The students are required to study them, and they have routine auditions twice a year behind a screen.

What's your teaching load like?

At the moment I have 12 individual students, and I have two chamber music courses - The NY Woodwind Quintet Seminar and my own chamber music class, which is for winds, harp, and guitar. I also take part in a freshman course called Colloquium, which is a study of all the disciplines, dance, drama, and music. This class gives them a feel for what everybody's doing all day long here at Juilliard.

Are you still involved with the International Flute Festival you started?

Not at the moment. I would love to resurrect the festival, but I'm glad the NFA took the ball and ran with it. There's a lot of ethnic music at the conventions now, which is as it should be, because



(continued on page 11)

Nadine Asin

(continued from page 8)

a year's leave from the Met last season and had a blast performing in recital with Rita Sloan, a marvelous pianist I have worked with a lot over the years at the Aspen Festival.

I see you've premiered several commissioned works.

Yes, most recently my husband commissioned Augusta Reed Thomas to write a concerto. She called it *Enchanted Orbits*. Augusta is in her mid-thirties and is Composer in Residence in Chicago; she also teaches at Eastman. "Orbits" is a piece about 15 minutes long in three movements. It's jazzy in a very contemporary way with the flute part scampering over rhythmic tutti writing in the orchestra. I performed its premiere with the Chamber Orchestra of the South Bay in Los Angeles. And on February 28, I'll be performing a piece written for me by my friend, the composer David Schiff. It's a wonderful solo work with influences of Elliot Carter, with just a touch of Steve Reich.

Let's talk more about Aspen. You attended first as a student, then returned as faculty in 1978, the summer I met you. Are you still there?

I'm still there. When Albert Tipton retired in 1990, I moved from the Chamber Symphony, which I had played in since 1978, to the Festival Orchestra. Besides orchestral playing, I play chamber music and teach great students from all over the world. I served on the board for eight years, which was a great opportunity for me to learn about the non-musical aspects of running a musical organization. It was very impressive to me how committed the board was (and is) to keeping the show running!

How does Aspen today compare to 1978?

The Music Festival has changed a lot in twenty years. We have a stunning new chamber music hall (Harris Hall); it's absolutely world class. Unlike the tent, you can't hear the dogs barking during the slow movements and you don't get wet when it rains. The festival is still nine weeks long. There is at least one concert every day in addition to numerous public master classes, open rehearsals, and a full array of student classes. It really is an incredible experience for the students; they leave after nine weeks sated by all they have heard and performed.

You also teach in Japan. How does that fit in with everything?

Aspen has a "sister" festival in Nagano, Japan, which begins after the Colorado festival ends in August. For the last ten summers, a few of us have traveled to Nagano to teach a week of master classes. At the end of the week there is a faculty chamber music concert. Then the fun really begins - we hit the road to visit wonderful small towns, where our concert might be the only one for the entire year. I feel so fortunate to be able to visit these remote parts of the country.

Do you think the Japanese concept of flute sound is different from ours?

Hmm, that's a good question. Actually, a lot of their flute players go to Europe, specifically Germany, to study.

Maybe the division of national styles is diminishing due to the global "merging of ideas."

Yes, I would agree that contemporary culture has an homogenizing effect. However it's amazing to me that there are basically two questions we flutists ask of one another - the first is "what do you play?", and after that, "who was your teacher?" This denotes a legacy. It tells me a tremendous amount about how you play.....

About your teaching... What's your idea of a good lesson?

That really depends on the student and where she/he is in their own flutistic/musical development. Certainly it is important to have a healthy foundation, and what goes into creating a beautiful sound is it for me. A perfectly used airstream will give you great intonation, a supple technique; it really is the basis of great flute playing. In turn, your sound becomes your signature, your individual color palette. I would say my teaching methods are an amalgamation of what I have learned from others and what I have discovered for myself. And teaching constantly challenges you, the teacher, to rethink your ideas.

What do you expect your students to cover before they graduate college under your guidance?

I have compiled for my students lists of the repertoire I want them to know by the time they complete their studies with me. These include etudes, concerti, sonatas, chamber music...most of it is fairly standard stuff, but I think the scope of it is comprehensive.

What do you do for a daily warm-up?

Performing and practicing are two difficult realms. When I'm performing in the orchestra, I'm very conscious of trying to incorporate what I've been thinking about in my practice time. My warm-up includes slow soft scales to get in touch with the hands, embouchure and the air stream.

Now, your upcoming concert at CAMI...

Carol Wincenc and I will be performing a duo-recital. She and I were buddies at school and have remained friends. Last year we were having lunch and we came up with the idea for the recital.

What do you feel is the performer's responsibility to the audience?

Hmm, that is a complicated question. I suppose, primarily to represent the composer's intention as purely as possible. However, it is true that classical music's performance idiom is changing. Who will our audience be in 25 or 50 years? And, who directs the change in performance practice - the performers or the audience?

What kind of flute do you play?

I play a David Williams flute, with a kind of mix-and-match look. It has a white gold headjoint, a rose gold body, a rose gold lip, and silver keys, and I have my Powell # 492 sitting in the closet. I've



(continued on next page)

Carol Wincenc

(continued from page 9)

it's the common thread among us all. Carlos Nakai and I will be collaborating this summer at the Santa Fe Festival. Carlos attended my International festival when he was just emerging. Now, he's world reknown.

What's your view of the state of the arts?

Each year we hear 100 flute players here at Juilliard for three or four openings, which is a shame because there will be at least 25 who are totally eligible. It just breaks our hearts that we can't accommodate them. These days musicians have to be creative. There are many wonderful careers out there in music. Look at all the flute choirs and ensembles like the Three Flute Moms with Laura Gilbert, Linda Chesis, and myself. These ideas of enjoying music make a real statement.

What kind of flute do you play?

I have a silver Brannen body and a Powell platinum head that Lillian Burkhart cut while she and Jim were still at the company. I've played silver all my life except for a period when I played Tom Nyfenger's 9K Brannen. I recorded the Mozart Quartets with the Emerson Quartet on the gold flute.

Can you hear a difference on your recordings between the silver and gold flutes?

(Very long pause).....Isn't that interesting? I'll have to go back and listen. However, it's very individual. Many of my students play gold and sound great! For me, though, playing as a soloist with orchestras, I could never get that "zing" that I love so much with the silver flute. I don't think the flute has to sound pretty all the time. I mean, it may need to sound gritty, ugly or grotesque, as well as scintillating and beautiful. My platinum headjoint is great. I enjoy getting lots of colors in the sound.

What's a typical warm-up for you?

I start with Taffanel & Gaubert's No. 5, the chromatic scale. I have this whole system of breathing through my nose; it's like a walking meditation. I start the scale and walk around the room slowly. I play non-vibrato, breathing through my nose, taking as much time as I want. This is something I got from Alexander Murray, and it changed me forever because it slows me down and gets me focused. Then I do my T&G No. 4 - all legato, then all staccato, then changing the articulations. After that, I take out

Nadine Asin

(continued from previous page)

played David's flute for the past two years.

Piccolo?

Haynes.

Wood or silver?

(Smiling) Please! Wood.

Can you imagine your life in any other profession?

I think I would always be in something arts-related. I've always loved art history.

Any regrets?

(Having the last laugh...) I'm sorry if I was tough on you at your lesson!

the Boehm octave exercise, and then, if there's time, I'll do the *de la Sonorit e*. It's interesting - I don't do the Moyse first. I like to slowly get my fingers going and the air and the movement of the air. Then, if I'm really luxuriating and I have the time, I'll do some orchestra excerpts like *A Midsummer Night's Dream* or the St. Saens *Voliere*. You see, I feel my big weakness is fast-moving things so I'm always on the lookout for that. Others may not perceive my technique as weaker, but we all have our "zones." I think there is real merit to playing those tricky orchestral passages.

Speaking of the Voliere, do you use the real fingerings?

No, I use the D-E trill fingering at the start.

What are your views about auxiliary fingers in general?

Oh, use them constantly! I hate being out of tune, so I'll try everything possible to get it right, and I won't let my students get lazy about pitch. Also, I might use harmonics in fast passages - like in the Joan Tower *Concerto*. What matters is the finished product. Be creative if you need to, but don't cheat in order to avoid a correct fingering.

Let's talk about your concert with Nadine on the 28th..

First of all, this is a reunion of sorts with Nadine. We were close at Juilliard but were out of touch when I went away to Minnesota. We've always enjoyed playing together, and we wanted to plan a concert with some interesting colors and effects. As far as repertoire is concerned, it was a mutual decision to do the Debussy *Chanson de Bilitis*. I've coached it and I love it, but I've never played it. And we've chosen some flute favorites with harp - the Berlioz was a must. There's a variety among the *Rigoletto*, the Bach G major, the Hindemith, and Takemitsu. And we'll each do something solo. We hope that the duo performance concept will encourage other flutists to program non-solo events. In fact, I think two flutes sound better than one in many ways.

How would you define yourself?

I don't really think of myself as a flute player, although my name, Carol, comes from Old French, which is Carole (to sing) and aulos, which in Greek means the reed flute. Together it means a song of joy. I picked the flute because it was lightweight, had a feminine quality and was portable! Actually, I could have gone in any number of directions - I'm sort of an airborne dreamer... And because I love all forms of art from painting to movement and sound. I picked the flute to convey the images from all these mediums. I'm a channeler, so to speak!

Our Fair Volunteers We Thank you!!

Ellyn Aronson, Samuel Aronson, Carla Auld, Martha Boonschaft, David Bruskin, Louis Carlini, Sarah Chamberlin, Jennifer Cole, Pamela Corcoran, Joan Edelstein, Elizabeth Evans-Iliesiu, Michael Garland, Marcia Hankle, Ida Henderson, Ruth Hirsch, Marjorie Hone, Elaine Jorgensen, Jennifer Kellerher, Amy Krieger, Jill Kuntz, Arthur Levine, Marti Lewis, Calvin Mercer, Andrea Metsopoulos, Edith Ochsner, Richard Parately, Dennis Puzak, Rebecca Quigley, David Samuels, Katherine Singer, Beatrice Strauss, Nancy Washburn, Harriet Wohlgermuth

THE 1998-99 CONCERT SEASON

October 11, 1998 Sunday, 5:30 pm
Marco Granados, flute. AMERIGO
ENSEMBLE: Wind quintets plus Venezuelan
favorites for flute, guitar, cuatro, bass.

November 22, 1998 Sunday, 5:30 pm
Renée Siebert, flute. Works by Bach,
Poulenc, Deak, Fauré, and Beethoven.

December 13, 1998 Sunday, 5:30 pm
Michael Parloff, flute with collaborating
artists. In celebration of Elliott Carter's 90th
birthday.

February 6, 1999 Saturday, 9:00 am - 8:00 pm
Flute Fair with Aurèle Nicolet Union
Theological Seminary.

February 28, 1999
Sunday, 5:30 pm
Nadine Asin & Carol Wincenc

March 14, 1999 Sunday, 5:30 pm
Memorial Concert for Robert Lehman. John
Solum, Richard Wyton, historical flutes.

April 18, 1999 Sunday, 5:30 pm
1999 NYFC Competition Winners.

May 23, 1999 Sunday, 5:30 pm
Ensemble Program Concert. Kaplan Space at
Carnegie Hall.

*All programs at CAMI Hall, 165 W. 57th Street, unless otherwise
noted. All programs are subject to change. Tickets \$10, only at
door. For more information call (212) 757-9230.*



The New York Flute Club

NEWSLETTER

215 W. 83rd Street, #6H · New York, NY 10024

Dr. Katherine Saenger
115 Underhill Road
Ossining, NY 10562

0362+4408

From The Editor

Greetings everyone! It was a great Flute Fair - yes? I enjoyed meeting many of you at the NYFC Sales Booth.

We continue our Concert Season interviews in this issue with Nadine Asin and Carol Wincenc. I hope you're all enjoying these talks and find something enlightening in each and every one of them - I certainly do!

If you're wondering why the Newsletter is a bit irregular in its appearance in your mailboxes, I should explain that this concert season has been considerably different from those in the past. Traditionally, the concerts have fallen on the third Sunday of each month, and the Newsletter was meant to go out about two weeks prior to that. However, this season, as you can see, the concerts are not evenly spaced, which makes it a bit tricky to stay on top of the events. I have appreciated

your patience and understanding.

Having said that, I'll alert you to the impending deadline for the next Newsletter which I hope to mail on March 1st. So, heads up!

I think the year's going great, and I look forward to seeing you at Carol and Nadine's concert on February 28, 1999, at 5:30 pm in CAMI Hall. **Cheers!**



Don Bailey