March 1999

The New York Flute Club

NEWSLETTER

presents

John Solum & Richard Wyton

In concert at CAMI Hall Sunday, March 14, 1999 at 5:30 pm.

Interviews by Bärli Nugent and Kerry Walker

John Solum: Steering the Ship

On a beautiful and unseasonably warm winter morning, my doorbell rang and I welcomed the flutist John Solum into my home. He had driven into the city from his home in Westport, Connecticut and was eager to talk about his career and upcoming concert for the Club on March 14th.

What first drew you to the flute?
I found a fife at my grandmother's house when I was five years old. It had no keys; it was a Sears, Roebuck fife. I asked a girl down the street who played flute in the high school band to teach me how to play it. Within a year, I asked for a flute. But there was no way I could hold a flute at that age, so my parents bought me a piccolo. It was a great way to start out because it suits little hands! The high school band director started giving me lessons, only ten minutes long at first. And by the time I was seven, I was playing in the high school band, in Rice Lake, Wisconsin. When I was eight or nine, I graduated to a flute. I really recommend piccolo as a starting instrument.

The late Robert A. Lehman, John Solum, Richard Wyton, Laurence Libin

How long did you play in the high school band?
All through grade school! When I was in sixth grade we moved to Minneapolis. I really got serious, and at 13 began studying with the second flutist of the Minneapolis Symphony, Anton Winkler, who had been a student of William Kincaid. It was a terrific advantage to live in a town where I could study with one of the Symphony players. Winkler used to give me two hour lessons. I worked with him all through high school. By the time I was a senior in high school, I was playing professionally as extra flute or piccolo with the Symphony. I even recorded with the orchestra; I

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Richard Wyton: It Started by Accident

Richard and I met at my studio on the campus of Western Connecticut State University. Usually when I see him he is carrying one end of a harpsichord into Ives Concert Hall since another feather in his cap is historical keyboard technology.

You grew up as a chorister at the Cathedral of St. John the Divine. Are you currently a vocalist as well as a flutist?
Yes, I sing at Christ Church in Greenwich which has an English cathedral-style men and boy's Choir.

Your last name is English, Are you from the United States?
I'm a native New Yorker. My father was born in London and there is actually a town called Wyton just outside of Cambridge.

Is the Cathedral singing helpful to your playing.
I think any music making is helpful. That sort of singing is a straight-toned production. There's not much fudging when it comes to intonation.

How did you become interested in the Traverso?
I started out on the modern flute in high school. I was at the High School of Music and Art in Manhattan where I was accepted as a voice major. I was placed in a Flute Class by accident and kind of liked it so I stayed. (In my admission interview they asked what other instruments I could play. I had just had my first flute lesson the day before, so I mentioned that and found myself scheduled for a woodwind class on the first day of school.) I became interested in the Traverso in 10th or 11th grade when I did a paper on the history of the flute for World History class. I read about these

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Patricia Spencer

Note from the President:
Nicolet Reflections

The experience of hearing Aurèle Nicolet's performances and teaching, at our February 6 Flute Fair, provides us a unique musical example: an international soloist with a deep generosity of spirit, who is dedicated to performing and commissioning music of our own time, dedicated also to clarifying the structure of music to audience and students, all with a stage presence almost modest yet unfailingly communicative.

Aurèle Nicolet played first flute with the Berlin Philharmonic, at the invitation of Wilhelm Furtwangler, in the 50's. He has performed concertos all over the world—throughout Europe, Japan, Russia, the U.S., and many other countries, and has recorded solo and chamber works for dozens of labels. His recital program for the Fair featured Takemitsu, Boulez, Carter, W.F. Bach, Holliger (a work commissioned by and written for Aurèle Nicolet), and Luzuriaga. What other flutist of his stature would offer such a risky program? How many of us had heard of Diego Luzuriaga before that day? And how many of us, after hearing his dramatic duo *Tierra. . .Tierra*, wanted to program it ourselves sometime soon? Mr. Nicolet sets a superb example with his programming. Certainly not every listener responded equally to every piece (that's what it means to take risks!) But without that risk, we run a greater risk: losing touch with the composers of our own time, losing the opportunity to have today's composers write their most exciting works for flute. What would we give for a concerto or sonata by Bartok, or Stravinsky, or Berg? Now is the time for us to ensure that future generations of flutists will not share our repertoire frustrations.

Aurèle Nicolet's penchant for new music shows up in his adventurous use of extended techniques to build flexibility in the performance of traditional repertoire. To be required to play the theme of the Schubert *"Trockne Blumen"* variations beautifully in harmonics might seem Draconian —but it will certainly build control!

Perhaps Mr. Nicolet's interaction with composers grows out of, or perhaps it led to, his fascination with musical structures. In memorable moment, over Japanese food, he sang for me the opening few phrases of the Berio *Sequenza*, conducting to clarify the phrase structure. The natural internal logic of the phrases became organic, inevitable, in his treatment. We can all learn from his supremely effective drive to communicate the musical structure directly, forcefully, clearly — whether it be a traditional or new work. In this regard also he sets an unusual example, addressing structural questions with clarity and contagious interest.

In conclusion, special thanks are due Mr. Nicolet for his generous spirit. How incredibly honest, to announce a work by saying "I will try to play [Carter's *Scrivo in vento*, or Boulez's *Originel*. In conversation he always showed interest in colleagues' repertoire searches, and in their own trials at making an artistic statement in a culture not generally conducive to such undertakings. Perhaps this collegial spirit was the best gift from him, affirming our own work and artistic pursuits.

Aurèle Nicolet

Richard Wyton

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18th century flutes and the hook was set. At the time, it wasn't as easy to get an instrument as it is today. This was around 1972 or so, and things hadn't taken off yet with flute makers. I was also struggling to get my modern flute playing going at the time, so I shelved the traverso idea for awhile. Years later I was in Connecticut and learned that John Solum lived just 6 miles from me. I connected with him at the NY convention in 1986

So, when did you get a Traverso?

Just a bit before that. My wife was playing with the Norwalk Symphony, and at the time they were renovating the concert hall. The librarian gave her a shopping bag full of old flutes, most of them were garbage, but one of them was a four-keyed Millhouse English flute. It didn't have the original head joint, and the tone holes had been enlarged, but the thing played, so I got out my Quantz treatise, worked with the fingering charts and started to teach myself to play using one-keyed fingerings even though it was a four-keyed flute. I learned to get around on the instrument a little bit, and by the time I got to John Solum I knew a few pieces.

Do you have a collection of flutes?

I have one of each type I need. In addition to my Millhouse, I have one A=415 traverso that I play, a copy of a mid-eighteenth century German flute by C.A.Grenser, I have a copy of a 1692 Chavalier (French) flute which plays at A=392 which I'll play on the Boismoitier at the flute club concert. It has a wonderful sound, in fact I used it on one of the Boismoitier Concerti for five flutes at an Early Music Festival concert a few years back. I also have a recorder which is a copy of a Stanesby Jr. instrument, which was made by Friedrich von Huene.

When you play certain types of literature do you actually draw from your collection to try to be historically correct?

I actually do a lot of incorrect things, I should probably own an A=415 traversi, but I can't get that fussy about it.

I suppose you will still achieve the sound concept of wood.

Yes, different instruments would have different bores, and the way the tone holes are sized and cut gives different characteristics of sound. I have to say in listening to people play, I actually hear a greater sound difference between individual players than I hear from one instrument to another. Do you find that? I think to the player it sounds very different because so much of one's perception in this area has to do with the way the instrument responds.

Do you play any contemporary literature on Traverso instead of your modern flute?

Yes, in fact we are doing a piece on the concert by Jack Beeson, a New York composer. He is best known for his operas. The New York City Opera is presenting his Lizzy Borden this year. Jack had written some recorder duets which John Solum liked very much so John asked him if he would write a duet for two traversi, and he came up with this piece called Fantasy, Ditty and Fughettas. He wrote that in 1992 for us. It's a good piece, it captures a lot of the characteristics of the instruments and is very idiomatic. We recorded it on CRI, and Peters published it last year.

Tell me more about the concert program.

We are starting out with the C Major *Trio* for Flute and Recorder by Quantz. This is one of a few pieces that survives the time in history when the usage of the two instruments overlapped. From the Quantz we go to the Boismortier *Sonata in D Major* for three flutes.

Is it a challenge to go from recorder to flute?

Yes, particularly playing at A=392 because the finger spacing is so different. We also have no interval between pieces.

Who is your guest performer on the Boismortier Trio?

Don Hulbert is going to play with us for that piece. He's a very sensitive player, and fun to work with. I'm looking forward to it. We'll close the first half with Leclair's *Deuxième Récréacion de Musique*. After intermission, we are doing an early Telemann *Trio*-Sonata

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Flute Happenings

March 7, 1999
Sunday, 3:00 pm

Patricia Harper and **Reva Youngstein**, flutists. "Back to Bach" Series, Tenth Anniversary Concert at Harkness Chapel, Connecticut College, New London, CT. Works include Brandenburg *Concerto No. 4 in G Major* BWV1049. Info, call Patricia Harper, Director, (860) 767-8637; e-mail: rpharper@connix.com.

March 7, 1999
Sunday, 3:00 pm

Amy Ziegelbaum with pianist Laura Leon-Cohen and clarinetist Joseph Rutkowski. Works by Purcell, Mozart, Kreisler, Leo Kraft (premiere), Morton Gould, and Bizet. Great Neck House, 14 Arrandale Avenue, Great Neck, L.I. Free. Info, call (516) 482-0355.

March 12, 1999
Friday, 7:30 pm

Bonita Lubinsky, GRYPHON & CO., the folk and early music trio, performs mostly celtic music. Third Street Music School Settlement, 235 E. 11th St., between 2nd & 3rd Avenues. Free. Info, call (212) 777-3240.

March 14, 1999
Sunday, 2:00 pm

Bonita Lubinsky, GRYPHON & CO., the folk and early music trio, performs mostly celtic music. Woodlawn Chapel in the Bronx (end of the 4 line). Free. Info, call (718) 920-0500.

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*, Tchaikowsky's *November*, Kohler's *Papillon*, Alfvén's *Herdsmaiden's Dance*, Peterson-Berger's *Frösöblomster*, Paderewski's *Minuet in G.* Order online at http://donbailey.iuma.com; from Flute World; or call (212) 330-6832 for a recorded message.

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John Solum

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played third flute/second piccolo for Aaron Copland's *Third Symphony*, with Antal Dorati conducting. Copland was there for that – I was in awe of the whole scene!

Did you ever stop playing piccolo?

Oh no, I've never given up piccolo. Why, just last year I commissioned Meyer Kupferman to write a three minute piece for solo piccolo. It's called *Tanktotem II*. It was inspired by a sculpture by David Smith at the Metropolitan Museum of Art and when I saw that sculpture I said, "This is a piccolo piece, because the activity in this abstract sculpture is up rather high." This piece is based on Kupferman's feeling about that sculpture. It turned out that he used to know David Smith and even wrote a piece for his funeral.

What happened after high school?

I considered auditioning for the Curtis Institute, but I decided to go to Princeton because it had a great music history and theory department and I could easily travel to Philadelphia to study with Kincaid. I majored in a special program in European Civilization, which was a cross-departmental program. I was not actually a music major, but I took more music courses than would have been required if I had been a music major. I even made some jazz recordings during that time with Johnny Eaton, a Princeton classmate who was a jazz pianist. Princeton had a lot to offer. I have never regretted it.

What was it like to study with Kincaid?

He was tough! He tolerated no mistakes; if it wasn't up to standards, he would let you know this was not good enough. He worked hard on daily warm ups, Andersen études, and then recital repertoire. I have to say that his lessons were unbelievably inspiring; his insight into the music was fantastic. He gave all of himself, of his ideas; it was a total commitment. I never left a lesson less than truly inspired. He could orchestrate a lesson so that you went out floating on a cloud. He knew that you couldn't leave discouraged; at least this was my experience. I worked with him for a little over four years.

Here's a little story: I was going to play the Piston *Sonata* for him and one of the Curtis students had just had a lesson with him on it. I took her aside and asked, "What did he say, what is he looking for?" She told me the highlights of her lesson with him. But when I took it to him, he didn't touch any of those points. He had a whole different set of ideas. He never taught by rote. Each lesson he invented, you couldn't know in advance what he was going to say.

Another time, I took the Bach B Minor Suite to him a month before he played it with the Philadelphia Orchestra. He had lots of great ideas. When I heard him play it with the Philadelphia Orchestra, it was quite different. I said to him, "Mr. Kincaid, it was so different from what you taught me." And he looked at me and said, "Yes I know. I reworked it." It was his approach to music. Every performance was a chance to rethink or rework everything.

What were the early days of your career like?

It wasn't easy. I jobbed around New York for 13 years. It was the place to be! I played for PDQ Bach, was principal flute in the Orchestra of America, conducted by Richard Korn – they did all-American music concerts at Carnegie Hall. I left New York in 1971 and moved to London with my wife and two small children. I wanted a new challenge.

How did you become interested in the baroque flute?

When I moved to London, I met a recorder player named Carl Dolmetsch, and he encouraged me to try it. Albert Fuller, the harpsichordist and Juilliard teacher was also encouraging me. It didn't take very long for me to become involved with playing the baroque flute professionally. I began touring with Aston Magna and became a regular at Albert's summer festival in Great Barrington, Massachusetts for many years.

Was it difficult switching back and forth between the baroque flute and the modern?

No. You can play both if you practice both. It's like playing the piccolo and the flute. The baroque flute just becomes another instrument in your repertoire. I find the baroque flute physically really easy to play, like blowing a feather. I have also commissioned several pieces for baroque flute. Otto Luening wrote *Three Fantasias for solo baroque flute*. Ezra Laderman wrote a duet for two baroque flutes premiered on an all-Laderman concert presented by the NYFC in honor of his birthday, when I was Club president. It's been published in the National Flute Association Anthology of American Flute Music. Another commission was written by Jack Beeson, which you'll hear on the March concert. That is published by Peters. Both the Laderman and Beeson have been recorded on CRI. Other composers I commissioned for baroque flute and harpsichord pieces include Lionel Nowak and Roger Goeb. Joseph Goodman wrote a piece for baroque flute and three strings.

Briefly, what is the history of the baroque flute in this country?

Well, wooden flutes, such as Irish flutes, in this country never died out. There have always been people who have played wooden Boehm system flutes, from the flute sections of the New York Philharmonic in the last century, to more recent players such as Felix Skowronek in Seattle and Byron Hester in Houston. The idea of wooden flutes per se never really died out.

The turning point in the current revival of the baroque flute came almost 30 years ago. Friedrich von Huene, who worked first for Verne Q. Powell Flutes, went off on his own to make recorders and baroque flutes. He traveled all over the world, measuring and

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JOHN SOLUM, *transverse flute*
RICHARD WYTON, *transverse flute and recorder*
Arthur Fiacco, *cello* - **Linda Skernick**, *harpsichord*
Don Hulbert, *transverse flute*

Sonata in C Major -- Johann Joachim Quantz
Sonata in D Major-- Joseph Bodin de Boismortier
Deuxième Récréacion de Musique, Op. 8 -- Jean-Marie Leclair
INTERMISSION
Remembering Robert A. Lehman: Remarks by Laurence Libin
Trio in E Minor, TWV 42:e11 (c. 1705-08) -- Georg Philipp Telemann
Fantasy, Ditty and Fughettas (1992) -- Jack Beeson
Trio Sonata in G Major, BWV 1039 -- Johann Sebastian Bach

John Solum

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photographing old flutes. He set the standard of copying magnificent historic original instruments.

Around the same time, there was another significant development for baroque instruments when the lower 18th century pitch was adopted as the international standard. It was agreed that Bach is better served being played at A=415, which is a half-step below modern pitch. Suddenly, old flutes didn't need to be chopped off. When you play at the lower pitch, there's a warmth that is just incredible. The wood seems to say, "Hey, I like this!"

You have recorded extensively. What advice do you have for anyone who wants to make a record?

First, you have to really want to make it. Second, before you go into the recording studio, perform the pieces in public first. You find out a lot about a piece by playing it and it's much better to find that out after a performance than it is after having made a record. I also think one should try to find repertoire that hasn't been recorded. I know a lot of people make one-composer recordings, such as all-Telemann or all-Bach, because it will fit into the bins at Tower Records. But I think one can create programs based on other ideas.

Which recording of yours is your favorite?

My favorite recording is *Romantic Music for Flute*, recorded by EMI at the Abbey Road Studios in London. First I looked into 19th century flute concertos. Then I looked into short pieces, and this was where the lesser composers could make their statement in three minutes or five minutes or nine minutes. The record worked and sold 25,000 copies.

I heard you were responsible for the commissioning of Copland's Duo.

When Kincaid died, I got Elaine Shaffer, John Krell and Kenton Terry together with the idea in mind of doing something to memorialize his name. We came up with the idea of commissioning a piece in his memory. So, I approached three composers: Leonard Bernstein (who knew Kincaid because he had gone to Curtis), Samuel Barber (who knew Kincaid because he too had gone to Curtis), and Aaron Copland (who simply knew Kincaid through his visits to the Philadelphia Orchestra when they played his pieces). Well, Barber turned it down, "because having had not the greatest success with my last commission [*Antony and Cleopatra*, commissioned by the Metropolitan Opera], from now on, no commissions please." Bernstein was busy writing his *Mass* for the opening of the Kennedy Center. But Copland was interested. His only stipulation was that there would be no deadline. He thought about it for a couple of years, actually. And then I dropped him a note and said, "well, how are we doing?" He said he was just getting around to it. He wrote the slow movement first, then the first movement, and then the last movement. It was finished in March of 1971 and premiered at the Settlement Music School in Philadelphia by Elaine Shaffer and Hephzibah Menuhin. They played it just before intermission and again just after intermission, so the audience got to hear it twice; that was my idea! I raised the funds privately to pay for the commission; I wrote Kincaid students, Philadelphia Orchestra members, Stokowski, Ormandy . . . We got seventy people to contribute to the fund.

You were the NYFC President from 1983 until 1986. What was the Club like in those days?

It wasn't as big. We weren't doing educational outreach; it was mainly the recitals and student competition. I did initiate a project, however, that took three years to realize. We put together a tribute to Otto Luening; a concert and a recording. It's still available on the CRI label, called *Tribute to Otto Luening*. It includes a number of flute pieces by him and some of his foremost composition students. Carol Wincenc, Harold Jones, Eleanor Lawrence, Peggy Schecter and I are some of the players. We received grants from the National Endowment for the Arts and the New York State Council on the Arts for this project. The Club should consider doing another CD, of contemporary American music. But I must say I am impressed with the growth in scope of the Club and a lot more people are involved.

You have managed to juggle many facets of your career: international touring schedule, recordings, editing, teaching, administrating. What advice do you have for our younger members as to how you achieved that success?

My idea is – don't just wait for the telephone to ring. I like to organize. I like to steer a ship, and then go along for the ride. If you do only what comes over the telephone, you will drift, without direction. If you create *something*, whether it's a recording or a festival or whatever, then you're on a ship. You can program yourself in your ship. It's a lot of extra work, but then you end up doing what you want to do. Also, try to fulfill yourself. Each person is unique and you should try to find out what about yourself is unique and let that blossom. Don't try to imitate someone else, because you never will be that someone else. I would say this is my whole philosophy.

I remember when I was a teenager and I was driving in the car with my mother, and we drove by a beautiful public rose garden. And my mother said, "See all those roses? They are all different and there is a place for *each one*." You apply that to your own life. You are a rose and your job is to get the bud to bloom. That's the challenge.

You are playing this concert on March 14th in memory of Robert Lehman, a former NYFC Board member. Tell me about him.

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JOHN SOLUM made his debut as soloist with the Philadelphia Orchestra and has since performed as soloist and chamber music player in 37 countries. He has recorded over 50 works for flute on many European and American labels. He has appeared at leading festivals throughout the world, including Edinburgh, Strasbourg, Bordeaux, Prague Spring, Helsinki, Dubrovnik, Lucerne, Montreux, Haslemere, Flanders, Menuhin Festival in Gstaad, Cervantes Festival in Mexico, Caramoor, Oregon Bach, Vermont Mozart, Mostly Mozart at Lincoln Center, Aston Magna, and the Connecticut Early Music Festival, of which he is artistic director. He has edited many editions of flute music for Oxford University Press, the publishers of his book, *The Early Flute*. More than 15 distinguished composers have written works for Solum; Aaron Copland composed his *Duo for Flute and Piano* in response to his invitation to write a piece in memory of the late William Kincaid, who was Solum's flute teacher.

The Life Altering Experience of Producing a CD

by Rie Schmidt

Rie Schmidt

Where do I begin? I have produced two CD's of my duo with my husband, guitarist, Benjamin Verdery, and two and a half with the flute quartet, Flute Force (we are working on the third.) I would say the "easiest" part is preparing the music- practicing, perfecting, and rehearsing for the actual recording. This is what we have spent the better part of our lives learning how to do.

The "hardest" part is everything else. Everything else comprises raising money to pay assisting artists, engineers, manufacturers, etc.; writing and/or understanding contracts with record companies, halls and engineers; applying for mechanical licenses from publishers; preparing and proofing program notes and the recording itself; distributing CDs to magazines and radio stations etc. Why do I consider these hard? Because they are things I have learned on the job, by the seat of my pants, skin of my teeth and sometimes not at all.

Each one of the CDs has had their own personal disaster stories. A few highlights:

One year, after producing a CD with Flute Force, we took a booth at the NFA convention to sell CDs, tapes and music. Despite our pleas to send them sooner, the CDs and cassettes were sent at the very last minute. The CDs were defective and the cassette paper inserts were not complete, and we had no time to redo them. We took orders at the booth and were not able to sell either CDs or tapes directly to the attendees at the convention. I learned a very important rule: Make sure you have a contract or something in writing with the record company that has at the very least, a projected release date on it.

Another time I had a verbal (read:no) contract with a recording engineer who was a friend, only to find that their concept and mine regarding our future together and payments were entirely different. Rule #2 was: Even if they are your best friends, always put everything in writing.

After proofing program notes and the actual recording many times, I received my first shipment of finished CDs, only to open the package and find I had left a very important person off the back cover of the CD and omitted a two measures of music in the final edit. Rule #3 was: Have as many people as possible check over your work if you are doing the liner notes and the final check of the sound recording.

Last, but certainly not least, is my most sad tale. Entranced by a big name record company, I sold one of my CDs to them. I signed a contract without any future for me regarding ownership of the CD, rights to re-record, or release by the company of the CD if it should fall out of print for a certain number of years. The contract was totally lopsided in their favor, and has no future for me. Rule #4 (and the most important): Always have an attorney who specializes in the arts review your contract with an eye on your future with the company and the CD.

As I work with Flute Force on our third CD I am trying to have us follow my own rules, of which there are many more. I hope that I won't repeat those mistakes and just make new ones.

In the end, yes, I have snapshots of my playing in my duo and with Flute Force, and those are documents that I can cherish. I have learned to laugh at past foibles and it helps take away the sting of embarrassment at my mistakes. If more musicians can "share" their dirty laundry of bad experiences with others, it may help people avoid the some of the misfortunes of making a CD.

RIE SCHMIDT is a graduate of SUNY Purchase. In 1983, she gave her Carnegie Recital Hall debut as a winner of the Artists International Competition. Ms. Schmidt is a member of the Westchester Philharmonic, the American Symphony and the Riverside Symphony, and has performed with the New York City Ballet Orchestra, the American Composers Orchestra, Parnassus and many Broadway shows. She was featured flutist and dancer in Leonard Bernstein's *Mass* that was performed at the Kennedy Center in Wash., DC. She and her husband, guitarist Benjamin Verdery, concertize as a duo throughout the US and Europe, and have recorded two CDs of music for flute and guitar on the Sony Classical and GRI labels. She was the president of the New York Flute Club from 1995-98, and is a founding member of Flute Force.

John Solum

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Well, he was a scientist, an amateur flute player, a flute collector and he has left his collection of over 60 flutes to the Metropolitan Museum of Art. He served on a number of Boards and became a great friend of Laurence Libin, the curator of the musical instrument collection at the Met. When I was President of the NYFC and he was treasurer, I *really* learned a lot from him about how to be a treasurer. It's not just counting money, but helping the Board prioritize. The treasurer is the financial conscience of an organization.

Tell me about the program.

Richard Wyton and I have been playing together for years. The Quantz allows you to hear a baroque flute and recorder together. In the Boismortier, we will be joined by Don Hulbert and use really low-pitched flutes, pitched at A=392. The Leclair really demonstrates the baroque flute at its best in the sense that there are certain nuances, ornaments and inflections that you can't really do very successfully on the modern flute. The Telemann trio is interesting because it's an early piece, written not in the Italian style, but in the French style. This is a new piece recently discovered by Steven Zohn, a leading Telemann authority and student of mine. Then there's the Jack Beeson piece which I commissioned. We close with the Bach Sonata, a piece everybody knows. I'm not sure how many different flutes we'll use; you'll have to come to the concert to find out!

BÄRLI NUGENT studied flute with Julius Baker, Marcel Moyse, Samuel Baron, Harold Bennett and Albert Tipton. A founding member of the Naumburg Award-winning Aspen Wind Quintet, she has performed all over the world. She is a faculty member and Co-Director of the Woodwind Chamber Music Program for the Aspen Music Festival. She received her BM and MM degrees from the Juilliard School and pursued doctoral studies at SUNY Stony Brook. She has served on the NYFC Board for four years.

Richard Wyton

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which is very French in style. John and I played this and one other from the same set at the NFA convention last summer. Our accompanist, John Metz, has a double-transposing harpsichord, so we were able to do it at A=392, which was a blast. After that comes the Beeson and we'll close with the Bach G Major *Trio Sonata*. Most people are used to hearing these pieces on modern flute, so it will be a bit more informative hearing familiar repertoire on the Traversi.

Do you pre-plan your use of ornamentation, or do you and John spontaneously respond to each other?

We do a little of both. We pretty much know what we are going to do, but at times we have at each other a bit. After performing a piece three or four times, I'm pretty comfortable doing stuff like that. That is also the advantage of having a consistent duo partner.

You perform frequently with John Solum in the Connecticut Early Music Festival. Tell me a little bit more about your relationship with him. Has it gone from mentor to colleague?

Yes, but I'll always see John more as a teacher than a colleague. In the festival he is the Artistic Director and I am the Executive Director. He programs the literature, yet welcomes my input in this area. One of his great skills is putting together a varied, but cohesive, program.

Is the festival an annual event?

It takes place in New London every June. New London is centrally located between New York and Boston. The location between two major cities is helpful for drawing an audience as well as musicians. In early music you are often looking for very specialized players (Don't ask me about bassett horns!). We manage to cover most of the bases between the two cities.

How many concerts a year do you do?

This year there are eight program days and ten programs. Two are free children's concerts which represent our community outreach.

Sounds wonderful. Since you play both types of flutes, are there challenges in switching from the modern flute to the traverso such as vibrato technique or fingerings?

The trick comes when I play a piece on modern flute which I have learned on Baroque flute.

Is it more difficult to work up a piece on the traverso?

It might take longer to learn a piece on the traverso, depending on the keys it modulates to. There can be several fingerings to choose from for a given note, depending upon its position in the key of the piece. One has to use different fingerings in some cases in order to make it physically possible to execute certain passages, so sometimes there is a bit more finger technique practice than with the modern flute.

What advice would you recommend to the flutist who had an interest in learning Traverso but didn't know where to begin?

Get hold of an instrument, take out your Quantz, and learn to play a G and a D Major scale. Then go take some lessons. Looking back on my experience, I wanted to be able to play a piece before I took a lesson. I learned a couple of the Telemann Fantaisies. I worked pretty hard getting a nice homogenous sound before I had a lesson with John. At that first lesson I quickly realized I had wasted a whole lot of time on the homogenous sound bit! I was fighting an essential characteristic of the instrument.

Up until John Solum's time there was little interest in period instrument performance.

He was a ground breaker in showing that it is actually possible to play these flutes fluently and in tune. I think it took time for players to realize you can't fight the instrument - you have to work with what's there. You have to unlearn the kind of production that results from the modern highly supported air stream and let each note settle on the Traverso. Then it will play in tune.

I suppose that once you learn the nature of the instrument you have much more to bring to the modern flute as well. You would never play Telemann the same way again.

That is exactly right. My playing of Baroque and Classical music on modern flute will never be the same, and I think that's a good thing. The instrument teaches you a lot about the literature that you are playing. Even if a player did not want to perform on an early instrument, the time spent learning to play it a bit would be very worthwhile. Bach is particularly interesting because his music typically modulates pretty far from the key he begins in. It becomes a real musical journey. On the modern flute tonality doesn't matter as much because every note has its own tone hole. But playing in flat keys on the traverso you get into some pretty spooky sounds as a result of the forked fingerings. Then all of a sudden you can find yourself in a bright key like D major, and the sun comes out.

What a fresh perspective you have given me towards Bach. At the concert I will be listening for a variety of timbres in the different key areas. What are your favorite keys?

I like playing in A Major the best. It is a very happy sound to my ears, and its relative minor, F#, is fun to play. I especially like Bach's *Sonata in A*.

This interview has certainly broadened my concepts of performance style. As a traverso player you favor key areas and on the modern flute it is almost like pushing buttons by comparison.

Yes, playing the traverso is kind of like seeing a 3-D movie.

RICHARD WYTON made his professional debut at the age of twelve singing a role in Benjamin Britten's "Curlew River" with the New York City Opera. As a flutist he has appeared coast-to-coast as a soloist and chamber music player at major colleges and universities and at festivals including Caramoor, Music Mountain, Wolf Trap and the Connecticut Early Music Festival. He has performed with period-instrument ensembles including The Grande Bande and Helicon and recorded Bach and Telemann trio sonatas for Arabesque Recordings, works for recorder and baroque flute on the Epiphany label and twentieth-century compositions for baroque and modern flutes for CRI. In addition to his performing activities, Wyton serves as Executive Director of the Connecticut Early Music Festival and Treasurer of The National Flute Association.

KERRY ELIZABETH WALKER is Associate Professor of Flute at Western Connecticut State University where she directs the annual WCSU High School Summer Flute Camp and the annual Julius Baker Master Classes. She is principal flutist with the Ridgefield Symphony Orchestra and Chairs the NFA Convention Performers Competition. Dr. Walker's degrees are from the University of Michigan, Bowling Green State University, where she studied with Judith Bentley, and Texas Tech University. Other instructors of Kerry have included Julius Baker, Geoffrey Gilbert, and Michael Stoune.

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) 757-8339.

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NEWSLETTER
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From The Editor

Continuing our interview series, NYFC members Bärli Nugent and Kerry Walker share their conversations with this month's guest artists, **John Solum** and **Richard Wyton**. We will be entertained and enlightened at CAMI Hall on March 14th with a different fare - music on historical flutes. The concert commemorates the life and contributions of the late Robert A. Lehman, former board member of the NYFC. Special guest Laurence Libin of the Metropolitan Museum of Art will speak on his behalf.

Don Bailey

Also of interest to the growing number of our members who produce their own recordings is Rie Schmidt's article on the "Life Altering Experience of Recording a Compact Disc." We will continue to address this topic in future issues of the Newsletter.

And, of course, we have our Note from the President, Patricia Spencer, who reflects on the gifts of Aurèle Nicolet.

I hope you enjoy the March Newsletter. See you at CAMI Hall on March 14, 1999, at 5:30. **Cheers!**