



The New York Flute Club

NEWSLETTER

November 2000

Welcome, M. Langevin!

Interview by Jayn Rosenfeld

I found Robert Langevin in a green room at Avery Fisher Hall. Just finishing a lesson with a visiting Mexican flutist, he was the soul of respect and concentration. They were discussing the first flute entrance in Ravel's Bolero, and Mr. Langevin was stressing the perspective of the whole piece and the importance of a beautiful soft focused sound. What I discovered in this brief peek at his teaching was absolutely characteristic of the whole person: he cares most of all about the music, and then the basics of sound, and he is never less than thoughtful, to the point, and kind. Wonderful qualities which I am sure we will bear in his music-making.

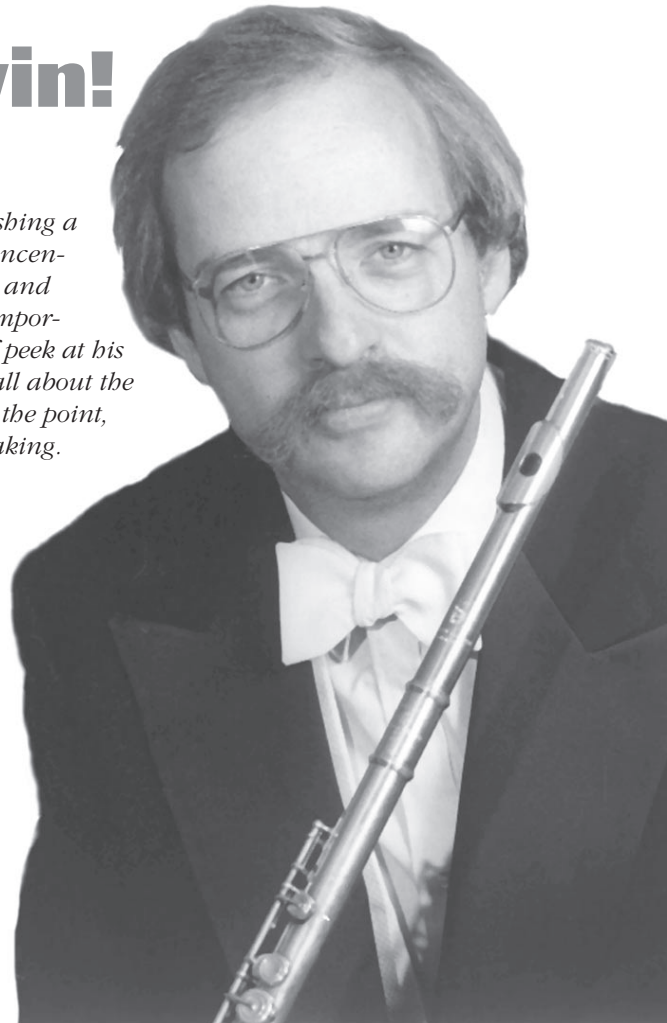
JAYN ROSENFELD: To start with an obvious question: how is New York different from other cities and other orchestras?

ROBERT LANGEVIN: New York is so different. Everything is on such a large scale—there don't seem to be any limits. An organization such as the NY Philharmonic has a larger budget, more concerts, a bigger variety of programs, and a lot more modern music. For example, there's a Schoenberg Festival in the spring. I don't think many orchestras would do this. In a smaller city there are audience problems; the

public is very conservative. And the Phil does a lot of commissions compared to the two commissions a year other orchestras will do. And big projects—for example, this week the entire *Midsummer Night's Dream*. Things like that are very interesting...

Another advantage [here] is that there is a subscription program every week, so it's easier to keep the orchestra at a high playing level. In Pittsburgh,

(Cont'd on page 4)



In Concert

Robert Langevin, flute

Karl Paulnack, piano

November 12, 2000 5:30 pm

CAMI Hall

165 West 57th Street

Program

Rondo in D Major, KV 373	W. A. Mozart
Sonata in A Major, Op. 13	Gabriel Fauré
Prélude à l'après-midi d'un faune	Claude Debussy <i>(arr. G. Samazeuilh)</i>
Density 21.5	Edgard Varèse
Gypsy Airs, Op. 20, No. 1	Pablo de Sarasate <i>(arr. R. Stallman)</i>

Program subject to change

IN THIS ISSUE

Welcome M. Langevin!	1
<i>Interview with Jayn Rosenfeld</i>	
From the President	2
<i>Gratitude for colleagues</i>	
Member Profile	3
<i>Jan Vinci</i>	
About the Artists	5
<i>Robert Langevin and pianist Karl Paulnack</i>	
Member Perspectives	6
<i>The benefits of not practicing</i>	

Announcements

Flute Happenings	3
Member Announcements	3
NYFC Ensembles Gathering	7



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2000–2001**

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From the President:

Gratitude for Colleagues

by Patricia Spencer

Perhaps growing up in a small town with virtually no musical life outside of the local high school and churches has led me to be particularly grateful for colleagues. All the help with repertoire searches, shop talk about new developments in instruments, the shared excitement about a really great performance that lifted everyone's spirit—all this means

that one is part of an artistic community, that there are helpers available.

The Paige Brook Memorial Concert was a beautiful and varied tribute to a colleague who was very much a helper. The many remembrances and wonderful performances (by more than a dozen artists!) were a celebration of Paige's special collegiality, which he extended to the organizational front by serving three terms as president of the New York Flute Club. (His example was followed by several of the performers on the program: Harold Jones and Sue Ann Kahn are also both former presidents.) But in addition to these, my thoughts are now led to two colleagues who are contributing enormous amounts of time for the Club. Every fall, as new memberships and renewals are received, there is a regular glut of data entry and bookkeeping to keep it all straight. For the past two years this work has been done efficiently and thoroughly—and somewhat invisibly—by Mindy Kaufman and Ardith Bondi. We can all be grateful to them for managing this mountain of information!

Still of the subject of gratitude, another former president is very much in our thoughts. Eleanor Lawrence served three full terms as president in the 70's and 80's, later continuing on the Advisory Board. As many of you know, Eleanor is presently very ill. This note is included here to convey our collective gratitude to her for her dedicated, inspiring example. [Those who wish may write to her directly, at 100 Riverside Drive, #7C, New York, NY 10024.] □



Come One, Come All!

Informal NYFC Pre-Concert Ensemble Session

Bring your flute (including alto or bass or piccolo) for a fun time reading some flute ensemble pieces.

Sunday, **NOVEMBER 12**, 3:30–5:00 pm at CAMI Hall to be conducted by Ardith Bondi.

Call Ardith if you plan to attend: 212-724-3869.

Dues Reminder/Membership Information

To be included in the 2000–2001 NYFC Membership Directory, dues must be paid by **OCTOBER 31** (Barrère's birthday).

Dues (Regular \$50, Student \$35, Contributing \$75) can be sent directly with identifying information (name, address, phone, email) to:

Michele Smith, Membership Secretary
 Park West Finance Station, Box 20613
 New York, NY 10025-1515

718-399-1842 / smithm@NYPHIL.org

Deadlines for Flute Happenings Columns

<i>Issue</i>	<i>Deadline</i>	<i>Mail Date</i>
December 2000	11/09/00	11/27/00
January 2001	12/28/00	01/15/01
February 2001	01/25/01	02/12/01
March 2001	02/08/01	02/26/01
April 2001	03/22/01	04/09/01
May 2001	04/19/01	05/07/01

Member Profile

Jan Vinci

NYFC Member since 1994

NYFC Recording Secretary since 2000



Employment:

Chamber musician and founding member of *Tritonis* (a flute, guitar and cello trio) and *Iridescence* (a flute and harp duo). Currently on the faculty of Skidmore College (Saratoga Springs, New York); previous faculty appointments with Queens College (Flushing, New York) and Hofstra University (Hempstead, New York).

Most recent solo recital/performance:

A faculty recital at Skidmore College including music of Bach, Messiaen, Martinu, Rosengarten, Roussel, and Hübner on November 4, 2000. Her busy November–December concert schedule also includes four upstate performances of Stan McGaughey's *Für Flöte* (1988) for solo flute (November 10–12), a performance of Katherine Hoover's *Kokopeli* at Skidmore College (November 12), a solo and duo recital with Yvonne Chavez-Hansbrough featuring the music of Robert Baksa at the Pleshakov Music Center in Hudson, New York in a concert series devoted to the work of Hudson Valley Composers (November 18). A performance of Reinecke's *Concerto* with the Skidmore Orchestra is coming up on December 4.

Career highlights: Performing a duo concert with Julius Baker at the Annual Skidmore Flute Choir Festival in Saratoga Springs, New York in 1995; recording premieres of pieces by Vivian Fine, Andrew York, Loris Chobanian, Anthony Holland and Carver Blanchard on a CD with *Tritonis* for Albany Records in 1992.

Current flute: Powell #4354 (silver, A440) with a Jack Moore headjoint. She sold this flute at one point, but after four years, missed it so much she bought it back! She's still looking for a flute she likes better.

Influential flute teachers: Julius Baker, Samuel Baron, Maurice Sharp, Martha Aarons and Judith Bentley.

High School: Maryville High School, Maryville, TN.

Degrees: B.M. [Bowling Green State University (Ohio)]; M.M. [Cleveland Institute of Music]; D.M.A. [Juilliard].

Most notable and/or personally satisfying accomplishment(s):

Founding the Skidmore Summer Flute Institute; playing and teaching at the *Chamber Music Festival of the East* at Bennington College, as a substitute for Sue Ann Kahn. Working with composers on their music while heading commission projects for *Tritonis*.

Favorite practice routines: One to four hours a day (depending on her teaching and rehearsal schedules), including single long tones without tonguing, Taffanel and Gaubert's *Grands Exercices Journaliers de Mécanisme* Nos. 12 and 13 (slowly, for flexibility), and Mendelssohn's *Scherzo* and Saint-Saëns' *Volière* (for double tonguing). In addition, technical exercises alternating daily.

Interests/hobbies: Her favorite: hanging out and traveling with her wonderful husband, Mark Vinci (jazz saxophonist and flutist). She likes swimming laps and working out, and wishes she had the time to get back into painting and other art work.

Advice for NYFC members: Allow the flute to bring out the best in you—love, compassion and joy. □

FLUTE HAPPENINGS

NOVEMBER

November 18, 2000

Saturday 8:00 pm

Flutists **Julius Baker** and **Kerry Walker** in a duo recital with pianists Russell Hirshfield and Linda Mark, to benefit Western Connecticut State University's newly established Julius Baker Scholarship Fund. Compositions by Bach, Kulhau, Doppler, Copland, and Fauré.

• *Ives Concert Hall on the main campus of WCSU, Danbury, CT* • Admission is free; donations are welcome • For directions, see www.wcsu.edu.

DECEMBER

December 1, 2000

Friday 8:00 pm

The Da Capo Chamber Players, with flutist **Patricia Spencer**, will perform a program called OZMOSIS: New Music from Australia. Works by Mary Finsterer, Liza Lim, Padma Newsome, Gerard Brophy, Nigel Westlake, and Elena Kats-Chernin.

• *Washington Square United Methodist Church, 135 West 4th Street, NY, NY.*

December 4, 2000

Monday 8:00 pm

Sue Ann Kahn in a recital with pianist Andrew Willis. Program to include sonatas by Poulenc and Martinu, Edison Denisov's *Four Pieces*, Meyer Kupferman's *Echoes II* (for solo flute with two-piano echo), and Peter Schickele's *Spring Serenade*.

• *The Concert Hall, Mannes College of Music, 150 West 85th St.* • Free admission.

MEMBER ANNOUNCEMENTS

The New Music Advisory Committee of the National Flute Association is soliciting nominations from NFA members for a composer who will be commissioned to write a 6–7 minute-long piece for solo flute, to be performed by each contestant in the NFA's 2002 Young Artist Competition. Please submit a letter of nomination, a biography of the composer, and a recorded example of the composer's work (preferably a solo or chamber work on cassette or CD) to **Patti Monson** at 31 Tiemann Place #64, NY, NY 10027, by February 1, 2001.

CLASSIFIED

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad should be submitted by hard copy or e-mail. Name and phone number are required. Deadline is the same as for Happenings submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.

Langevin

(Cont'd from page 1)

the orchestra is at a very high level after a few weeks with the music director. But then there's a week of Pops, and the ensemble suffers. The groups you accompany might be amplified; you don't hear yourself, so you try to play in a very delicate way and your sound suffers. So it's bad for the morale.

JR: You don't have to answer this question, but were you nervous when you started your new job?

RL: Strangely enough, no. I was really looking forward to it. And I think part of it is because I played some weeks last season and the previous summer. If it had been my first time, I would have been VERY NERVOUS.

JR: What were you looking forward to?

RL: Working with Maestro Masur. When I first came and played with the Phil (in the summer of '99), I had never worked with him. I did not know what to expect, and I was pleasantly surprised.

And I've had a long vacation this summer, longer than usual, which was nice because it gave me time to get ready, to move, and to look at music. I like to stop playing in the summer—three or four weeks—but this summer I was lucky enough to be able to stop for eight weeks.

JR: And you didn't touch the flute?

RL: No, not at all. I must say I'm superstitious, because I never did that until I had my first job. The first time I stopped for three weeks and I was wondering if I would even remember how to play. I was really nervous, but I find every year when I stop it becomes easier to start again.

JR: What does the stopping do for you?

RL: Two things. It relaxes the muscles. Of course, I didn't know that [until] after the first time. One doesn't realize how tense your muscles get playing a lot every day. And usually when I pick

up the flute after stopping, the sound is so much better. Because you're relaxed. It takes me one day per week that I stop to get back in shape. At first I can't do all the little delicate things but the sound is so much more relaxed... And it's good also for the fingers. Some of my colleagues who tell me they never

“It was very strange the way I got into music. Even playing the flute was a pure coincidence...one day I tried it just for fun and I was able to make a sound right away. And I thought, ‘This is a really easy instrument!’”

—Robert Langevin

stop get tendinitis problems. During the season, I do practice regularly: I'm organized, and I practice scales and patterns every day. On days that I don't have a rehearsal or I'm not working, I'll probably practice four hours. But by stopping in the summer it avoids getting problems.

And of course [it's good] for the head—when you come back you are mentally rested, too, and fresh. It's hard after a while to get some distance from what you play. I do certainly listen to music in the summer, but I don't do the daily work.

JR: Do you think other Philharmonic players practice as much as you do?

RL: I have no idea how other people do it, but [this has been my routine] ever since I started working. Of course, when I was a student I would practice even more. Just playing in the orchestra is not enough to keep me in shape. When I practice, I find I'm working on the very basic things: sound, articulation, and technique. And only after that do you pick up a piece. It's like an

athlete doing push-ups and stretching exercises: you don't have to work on every passage you're playing. And that's what I try to explain to students, because it's always more tempting to just play through pieces.

JR: Let's go back to your training: did you just get born wanting to practice hours and hours? How did practicing move into your life?

RL: I never thought about it; you're the first person to ask me that. It was very strange the way I got into music. Even playing the flute was a pure coincidence. My father was a band teacher, and I started playing the trumpet and then the clarinet. He played with jazz groups on the weekends and most of the music we heard at home was jazz. I wasn't familiar with classical music, and so I wanted to be a jazz player and play the saxophone. Then my

mother decided she wanted to play the flute. So my father brought her a flute from his school. She was having trouble making a sound, so one day I tried it just for fun and I was able to make a sound right way. And I thought, “This is a really easy instrument!” {Much laughter}

And also I was in an all-boys school in a small town, and there was nobody else playing the flute. My father said that if I were to play the flute, I'd be asked to play a lot because there was no one else to play it. Once again... little did I know.

I sort of taught myself the first three months and I went through some Rubank flute method books. And I made up fingerings.

JR: You were a hard worker...

RL: The irony is that I don't think I'm as natural a player as other people I know. If you're not a natural player, you need to work regularly. Even now, if I didn't stick to my schedule I wouldn't be able to do what I want to do.

(Cont'd on page 6)

About the Artists

Robert Langevin

Born in Sherbrooke, Quebec, Robert Langevin began studying flute at age 12 and joined the local orchestra three years later. He studied with Jean-Paul Major at the Montreal Conservatory of Music and graduated in 1976 with two first prizes, one in flute, the other in chamber music. One month later, he won the prestigious *Prix d'Europe*, a national competition open to all instruments with a first prize of a two-year scholarship to study in Europe. This enabled him to study with Aurèle Nicolet at the Staatliche Hochschule für Musik in Freiburg, Germany, from where he graduated in 1979. He then went on to study with Maxence Larrieu in Geneva and at the International Summer School in Nice, France, and won second prize at the Budapest International Competition in 1980.

Prior to his appointment to the Pittsburgh Symphony in 1993, where he held the Jackman Pfouts Principal Flute Chair, Mr. Langevin served as Associate Principal of the Montreal Symphony for 13 years, playing on more than 30 recordings. During that time he also recorded many recitals and chamber music programs for the Canadian Broadcasting Corporation and served on the faculty of the University of Montreal. As a member of *Musica Camerata Montreal* and *l'Ensemble de la Société de Musique Contemporaine du Québec* he helped premiere many works, including the Canadian premiere of Pierre Boulez's *Le Marteau sans maître*.

This summer, Mr. Langevin was named Principal Flute of the New York Philharmonic, succeeding Jeanne Baxtresser as the Lila Acheson Wallace Principal Flute Chair. He began teaching at the Juilliard School of Music this fall, and will make his Philharmonic solo debut this coming spring as a featured artist in the United States premiere of Siegfried Matthus's *Concerto for Flute, Harp and Orchestra*, with Music Director Kurt Masur and Principal Harp Nancy Allen. □

Karl Paulnack

Newly relocated to Manhattan this year, pianist Karl Paulnack has appeared in concerts throughout North America and Europe. Among his American concert venues are the Hollywood Bowl, Library of Congress, Tanglewood Music Center, Alice Tully Hall, Merkin Hall and Carnegie Hall, with recital partners including the Cleveland Quartet, violinist Jorja Fleezanis, oboists Richard Killmer and Harry Sargous, saxophonist Frederick Hemke, baritone Stephen Salters, and soprano Lucy Shelton.

Dr. Paulnack has held academic appointments at Ithaca College, the University of Southern California, and the Music Academy of the West, and is presently an associate professor of coaching and accompanying at the University of Minnesota. He has held musical staff positions with the Los Angeles Philharmonic and the Boston Symphony, and has served as rehearsal pianist and musical assistant to conductors Sir Charles Groves, Christopher Hogwood, Seiji Ozawa, Otto Werner Mueller, and Michael Tilson Thomas.

As a frequent performer of new music, Dr. Paulnack has been privileged to work closely with many of the important composers of our time including John Adams, Elliott Carter, George Crumb, Karel Husa, Steve Reich and Joan Tower in the preparation of performances of their works. He recently participated in Minneapolis performances of the complete songs of Francis Poulenc, and collaborated with soprano Lucy Shelton in recitals at Tanglewood and the Longy School of Music to celebrate the 90th birthday of composer Elliott Carter. This August he was featured on Tanglewood's Festival of Contemporary Music, joining colleagues Xak Bjerken, Kayo Iwama and Ursula Oppens. □

Langevin

(Cont'd from page 4)

JR: *You know that is what Marcel Moysé said about himself? That he wasn't a natural player and therefore had to work harder?*

RL: *It's not by choice, it's by necessity that I work the way I do, although I*

it can change your life. He changed my way of thinking about music. He taught more about music than flute. It happened by sheer luck: there was another Canadian girl who went to study with him, and she knew I was looking for somewhere to go, and she recommended Nicolet. Then I spent a

on technique and etudes. Before him I was thinking mainly about the instrument. With Nicolet, it was more than playing the flute. He would have us play transcriptions. In the 2nd year he would have us memorize a Bach piece for each lesson. And of course I would go to the library and listen to a cellist

“I don't think I'm as natural a player as other people I know. If you're not a natural player, you need to work regularly. Even now, if I didn't stick to my schedule I wouldn't be able to do what I want to do.”

—Robert Langevin

like it, obviously. I remember when I was about twelve, shortly after I had started playing the flute. I really liked it, and I thought, “Well there's nothing else I'd rather do.” I didn't mind coming [home] from school and playing for hours, whereas doing homework was a chore. And even then, what I loved more than playing the flute was playing with other people. School band, anything...playing with other people was the best thing there was, and that's what really motivated me.

JR: *So then you went to music school?*

RL: *No, my town [Sherbrooke, Quebec] had an amateur orchestra. This Dutch man, an amateur flutist, joined after he had been transferred to my city for his work. My father asked him if he would teach me, and he did for about two years. Then my father found Jean-Paul Major, a really fine teacher at the Conservatory in Montreal. So I started taking private lessons, going by bus on Saturdays. Then I was accepted at the Conservatory, and went there full time after high school. Major formed most of the flutists in Quebec. He was an excellent teacher; all his students were strong. For fifteen years he was the second flute in the Montreal Symphony, up until Jeanne Baxstresser came to the orchestra.*

Then I went to study with Aurèle Nicolet. He's a wonderful musician. It was fantastic. It's always a stroke of luck when you study with somebody,

summer in Nice, where one of Nicolet's former students, Andras Adorján, was teaching; I studied with him to prepare the audition. I also played for Rampal, and he asked why didn't I audition for Paris. I said, “I will, and I'm also auditioning for Nicolet,” and Rampal said, “I send my best students to Nicolet.”

The first year with Nicolet we would spend the first half hour on sound—all the Moysé exercises for sound—and the second half we'd do pieces. He had an assistant who would have us work

or a violinist to have an idea. Then you play the music, you don't think about playing the flute. It gives you another dimension when you play the Bach flute sonatas. You have this global view of music.

JR: *I feel that flutists do not get the training that pianists and violinists and cellists get, because our music isn't as great.*

RL: *Oh, that's absolutely right. I agree entirely and that's why I like playing transcriptions.*

MEMBER PERSPECTIVES

The benefits of not practicing

IN THIS MONTH'S Newsletter interview, Robert Langevin tells Jayn Rosenfeld about the extended vacations from flute playing he takes each summer—why he does it and what the effects are. Your editor would like to hear from readers who can comment on the pros and cons of scheduled breaks from practicing. What types of players does it work for? Are the benefits really worth the effort required to get back in shape? And who of you would like to try it, but are too scared of the consequences? Let us know.

Readers are invited both to submit paragraph-long responses to an existing query, or to submit discussion-provoking new queries for either the general membership or a specific NYFC member. Responses and new questions can be sent by email to saenger@us.ibm.com.

ENSEMBLE PROGRAM

An Invitation

From: Ensemble Program Coordinator Rochelle Itzen
To: NYFC Members interested in playing in ensembles

The Fall NYFC Ensembles Gathering will be held on:
Sunday, November 19th, from 1:00-5:00 pm

at

The Bloomingdate House of Music
 323 West 108th Street, New York City.

Meet old friends and make new ones in an afternoon of music making. Find compatible players for longer-term ensembles. Auditors welcome, too. Please fill out and return the enclosed flyer to Rochelle Itzen if you plan to attend.

JR: How do you run your lessons?

RL: I like to spend a lot of time on basic things, sound, air stream, control of dynamics and pitch. Of course working on technique, but always paying attention to sound. Can you answer a question: it seems that in this country a lot of students don't seem to do etudes. Why? Some of them are very good players, but they mainly do music. I have a student here who says she's never done etudes, and she feels technique is her weak point... It surprises me. When I was with Major we had to do four etudes a week out of four different books, some 20th century: Castèrède, Jeanjean, Bitsch, Paganini...

JR: Is there anything you don't like about playing the flute?

RL: The limited repertoire. For many years in Montreal I was in a chamber music group, and I would never play the last work on the program! It's too bad we don't have the big string quartets and piano trios.

JR: That's exactly why I play contemporary music.

RL: [With *l'Ensemble de la Société de Musique Contemporaine du Québec* we did the Canadian premiere of *Marteau sans maître*, for Boulez's 60th birthday [in 1985]. That was one of the best experiences I ever had. It was so interesting, we maybe had a total of 50 hours of rehearsals. If the piece had required all seven people to play all the time, we couldn't have rehearsed it. It was such a wonderful experience. Boulez's music is complicated but the result is good.

JR: I was wondering why you live in New Jersey...

RL: Because I've lived for many years in a house. If I get up at 6:30 I can practice and not worry about the neighbors. I often do that on days we have rehearsals. That will be the only time; I'll do an hour and a half or two before breakfast. And I don't think I could do that in an apartment.

JR: Do you have any other interests.?

RL: Yes. I play tennis.

JR: Ever have an accident?

RL: No, but last February I was playing a concerto with Pittsburgh on Friday

night. Often on Friday afternoons I play tennis (between the dress rehearsal and the concert there's not much to be done). And probably for the only time in my life, the ball came and hit the frame of my glasses and one lens fell down and fortunately did not break. I just had time to get to the optician to get it put back together.

JR: Are you a competitive tennis player?

RL: My wife and I play in a summer league. Last year we won in our category (a low category) and this year we came in first, but finals were last Saturday and we couldn't be there. If it had been this coming weekend...

JR: What are you playing for the Flute Club?

RL: The program I'm planning is mostly transcriptions. [Editor's note: program on page 1.]

JR: Are you trying to make a statement with your program?

RL: I suppose, but it's mostly to get the richer literature. To get to do something different, and something challenging, that's really the main reason.

JR: When you play recitals elsewhere do you also play transcriptions?

RL: Yes. The public doesn't mind if you play transcriptions as long as you pick pieces that work well on the flute.


JR: Thank you very much.

After the tape stopped running, M. Langevin said that we should listen to a lot of music and go to many concerts as part of our musical and cultural education. That seems a perfect prescription for Sunday afternoon the 12th of November!

Jayn Rosenfeld is an active soloist and chamber music player, especially of contemporary music. She is flutist and executive director of the New York New Music Ensemble, the first flutist of the Princeton Symphony, and teaches flute and ensemble playing at Juilliard's Music Advancement Program, Princeton University, and the Greenwich House Music School. Her most recent CD release is Albert Roussel, Chamber Music with Flute (Centaur CRC 2458). □

2000–2001 Concert Season

October 22, 2000 • Sunday 5:30 pm
PAIGE BROOK MEMORIAL TRIBUTE



November 12, 2000 • Sunday 5:30 pm
ROBERT LANGEVIN, flute
at CAMI Hall
165 West 57th Street

December 10, 2000 • Sunday 5:30 pm
INTO THE MILLENNIUM
The “Best of the New”—Highlights from recent repertoire

January 28, 2001 • Sunday 5:30 pm
FLUTE FORCE: Sheryl Henze, Gretchen Pusch, Rie Schmidt, and Wendy Stern, flutes

February 25, 2001 • Sunday 5:30 pm
RANSOM WILSON, flute

March 11, 2001 • Sunday 9:00 am–8:00 pm
Seventh Annual FLUTE FAIR
Remembering JEAN-PIERRE RAMPAL
Union Theological Seminary; 100 Claremont Ave. (between 120th & 122nd Streets)

April 22, 2001 • Sunday 5:30 pm
2001 NYFC COMPETITION WINNERS

May 20, 2001 • Sunday 3:00 pm
ENSEMBLE PROGRAM CONCERT
Place to be announced.



GEORGES BARRÈRE
FOUNDER

The New York Flute Club
NEWSLETTER

P.O. Box 20613 • New York, NY 10025-1515

Concerts are at CAMI Hall, 165 West 57th Street, unless otherwise noted. All programs are subject to change. Tickets \$10, only at the door; free to members. For more information, call (212)799-0448.

November 2000



From the Editor:

Greetings! November brings a concert by Robert Langevin, newly arrived in New York to take on the position of principal flute with the New York Philharmonic. Learn about Mr. Langevin from Jayn Rosenfeld’s interview (in this issue), or better yet, come to our CAMI Hall concert on Sunday November 12th to hear him in an interesting program of transcriptions. In reading Jayn’s interview, I was particularly intrigued to hear about the 4-week-long summer vacations from flute playing he takes each year—why he does it and what the benefits are.

Also in this issue is a Member Perspectives query to find out who else might have an opinion on the pros and cons of regular breaks from practicing. And this month’s Member Profile subject is Jan Vinci, who joined the NYFC board this year as Recording Secretary.

Our annual Fall NYFC Ensembles Gathering is scheduled for Sunday November 19th, at the Bloomingdale House of Music (see inside for details and questionnaire to fill out and send back to NYFC Ensembles Coordinator Rochelle Itzen). Hope to see you there.



Best regards,
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