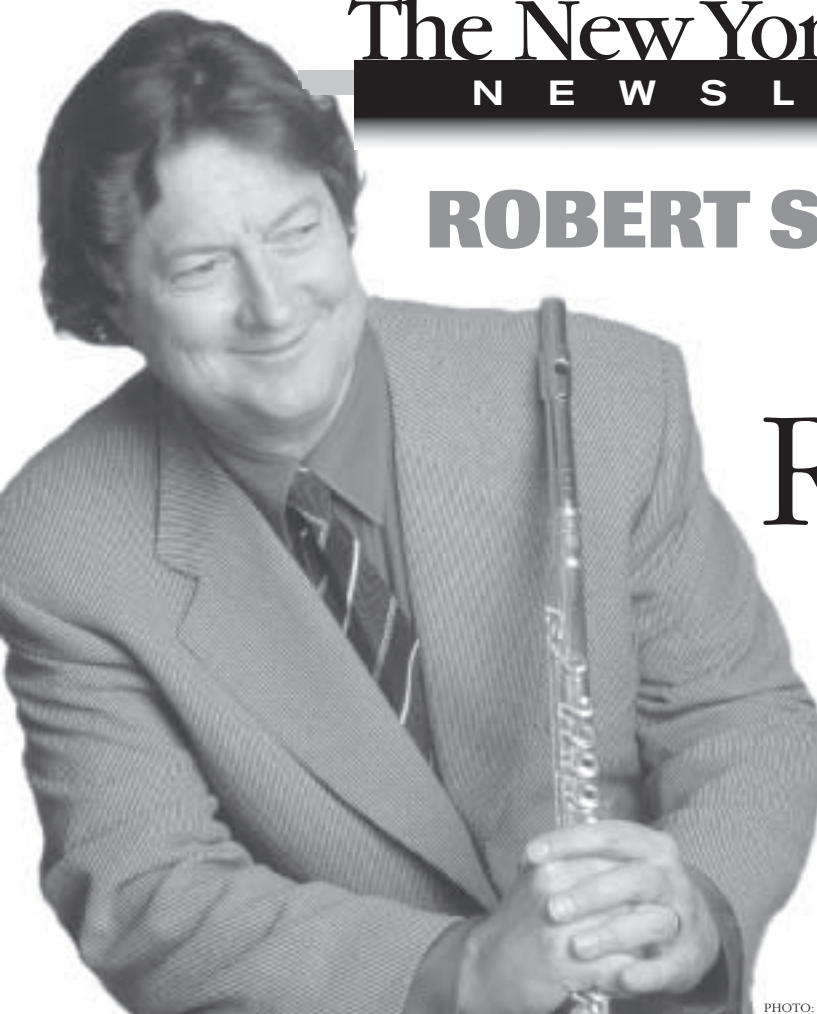




The New York Flute Club

NEWSLETTER

October 2002



ROBERT STALLMAN: Versatile Virtuoso

Interview by Barbara H. Williams

Robert Stallman is a virtuoso soloist with an international career. He is a master teacher, recording artist, arranger, and flute editor for International Music, Schott, and G. Schirmer.

This interview took place by telephone, in August, a time of year when Bob and his wife typically enjoy several weeks undisturbed on the island of Monhegan, off the coast of Maine. He was preparing for concerts in Prague the following week, New Mexico in early September (Flute Fusion in Las Cruces), and Brazil (ABRAF's 5th International Flute Festival) a week after that. I began by asking him about the transcriptions for flute that he enjoys doing in his "spare" time.

ROBERT STALLMAN: I got the [transcription] bug really early on. If it fits the flute, I'll play it. My thrust has been to expand the repertoire with great music. So, over the years I've put out transcriptions of six Schubert works,

Dvorak's Sonatina and Romance, the Fauré Sonata, and works by Mendelssohn, Chopin, etc. Coming out this fall is Beethoven's Opus 8 Serenade in D for string trio, arranged for flute and piano (all these with IMC).

Now I'm just near the end of my second Beethoven quintet for flute and strings, with another on the way. The first one, which I finished in July, was the Quintet in G Major, originally the Violin Sonata, Op. 3, No. 3. I'd read

(Cont'd on page 4)

*This concert is dedicated to
ALBERT WEATHERLY,
repairman extraordinaire,
in honor of his 50 years of service to flutists and the flute.*

ROBERT STALLMAN, flute
Colette Valentine, piano

Sunday, **October 27, 2002**, 5:30 pm
CAMI Hall, 165 West 57th Street

Program

- Sonata in G major, Op. 30, No. 3 (1802) Ludwig van Beethoven
- Les Folies d'Espagne (variations for solo flute) Marin Marais
- Polonaise Brillante in C Major, Op. 3 "La Gaieté" Frederic Chopin
(arr. R. Stallman)
- Pastoral Dances (1954) Lee Hoiby
- Second Thoughts for solo flute (1977) Robert Helps
- Sonata (1936) Paul Hindemith
- Two Hungarian Dances Johannes Brahms
(arr. R. Stallman)

Program subject to change.

IN THIS ISSUE

- Robert Stallman: Versatile Virtuoso .. 1
Interview by Barbara H. Williams
- From the President 2
A New Season
- Member Profile 3
Rachel Bergman

Announcements

- Flute Happenings 3
- Member Announcements 3
- Dues reminder/membership info 4
- A gift from James Hosmer 5

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2002–2003

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Newsletter

Katherine Saenger, *Editor*
 115 Underhill Road
 Ossining, NY 10562
 (914) 762-8582
 klsaenger@yahoo.com

Alice Barmore, *Layout/Production*
 125 Christopher St., #4H
 New York, NY 10014
 (212) 675-9706 (phone and fax)
 abarmore@compuserve.com

www.nyfluteclub.org

A New Season

by Jayn Rosenfeld



From the President

Dear Friends:
 A new season, a new president, and a sense of controlled optimism about our post-September 11 world. If there is anything to celebrate on the first anniversary of the disaster, it might be our ability to carry on, to be sensitive to one another, and to continue to create things of beauty and meaning.

A most important New Yorker—who can be said to have carried on, to have been sensitive, and creative at all points—is ALBERT WEATHERLY. The Flute Club’s first concert this fall will be dedicated to a celebration of his fifty years (to date) as a New York flute repairman and dealer. Al undertook his flute apprenticeship with Verne Powell himself, spending seven years in Boston under Mr. Powell. He played professionally for a time in the Minneapolis Symphony and kept his chops all these years, so that he is quite virtuosic as he rattles around looking for tiny imperfections in a customer’s flute. His clientele includes hundreds, if not thousands, of flutists from all over the world. Al has been the most careful and honest workman, a modest and loyal friend, an extraordinary resource for American and visiting flutists. He has loaned instruments to the needy, trusted anyone who needed trust, shown interest in young and beginning students as well as the great and famous, been sympathetic (but realistic) with all his customers. I have known Al and taken advantage of his expertise for 40 years! What a unique gift to have had a trustworthy friend and workman for so long. In my house he is known as the flute psychiatrist. When I dropped and destroyed a precious gold Sankyo two years ago, Al tried to repair the headjoint, tried to recycle some of the gold; in his dry calm way, he was infinitely sympathetic, though it must have hurt him too to be handling such a corpse. Let us all celebrate Albert Weatherly for his care and humor and excellence and constancy.

As a longtime colleague and customer of Al Weatherly, Robert Stallman was highly enthusiastic when we broached the possibility of honoring his friend on October 27, at the first concert of our 2002-3 season. Mr. Stallman’s poster is one of many covering the workshop’s walls, inscribed to the “essential fixer.” Mr. Stallman will open our season with solos by Marin Marais and Robert Helps, a marvelous example of the range of music our instrument covers (Marais was born in the 16th century, Helps in the 20th). He will also play flute transcriptions of violin works by Beethoven and Chopin, demonstrating how the limitations of our repertoire can stimulate a searching musician.

The season will continue with Stephanie Mortimore, the new piccoloist of the Metropolitan Opera, Patricia Spencer’s curated concert of new music, played by some of New York’s Finest (Flutists), Ulla Suokko with her unusual interest in theatre and the “Gesamtkunstwerk,” the integration of all the arts, and finally Robert Dick, a bright beacon of open mind and hard work.

Our gala Flute Fair, in late March, will feature another world-class player, Canadian Robert Aitken. His close working friendship with the composer Henry Brant has resulted—seventy years later!—in a successor to the composer’s *Angels and Devils* (written in 1931, revised 1956): Brant’s 2001 work *Ghosts and Gargoyles*, “a concerto for flute with ten members of its own family.” We may witness the 88-year-old composer conducting his own work and hear him discuss his ideas on composing for flutes. Imagine being present 250 years ago when J.S. Bach probably did the same thing! Mr. Brant is as imaginative and experimental as Bach was; they are closer in type than you might think.

The Club’s year as always also contains an ensemble program for amateurs and a competition for young students and professionals. Please attend these events if you can. They encourage the feelings of cooperation and communication that keep the club vibrant, and they are soul-filling in a way that we need these days.

Happy New Season! □

Member Profile

Rachel Bergman

NYFC Member
since 1999



Employment: Teaching music theory at the Educational Center for the Arts (a high school in New Haven) and Southern Connecticut State University (SCSU), and ear-training at Yale University.

A recent recital/performance:

An instructor's concert on July 28, 2002 at the Skidmore Summer Flute Institute, where she performed Mike Mower's *Sonata Latino*; a chamber music concert on August 11, 2002 at the Britt Music Festival in Jacksonville (Oregon), where she performed *Third Anniversary Dance*, a piece by husband Mark Bergman for flute, viola, and double bass.

Career highlight(s): Being a faculty member of the Skidmore Summer Flute Institute since its creation in 1993; teaching appointments at Skidmore College in music theory (1996-97) and flute (1999). Performing the Nielsen concerto with the Skidmore Orchestra in 1992; giving a pre-performance lecture on Viktor Ullmann's opera *Der Kaiser von Atlantis* at the Yale School of Music in 1998.

Current flute: A silver Haynes with a B foot and 10k gold headjoint (serial number 48937, early 1990s).

Influential flute teachers: Gary Zaimont, Judith Mendenhall, Jan Vinci, Paula Robison, and Ransom Wilson.

High school: Great Neck South High School in Great Neck, NY.

Degrees: B.A. in music and mathematics (Skidmore College, 1992); Ph.D. in music theory (Yale University, 2001).

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

Completing *The Musical Language of Viktor Ullmann*, her Ph.D. dissertation on the life and music of Viktor Ullmann, a member of Schoenberg's circle who was killed in the Holocaust; seeing this work recognized by invitations to academic conferences on Jewish music. Her many teaching experiences have also been very satisfying. A favorite: getting the students in her music history survey class at SCSU to interview and write a paper on an assigned arts mentor (performer, conductor, teacher, administrator, contractor, composer, etc.) in the community, giving the students a personal understanding and appreciation of what it means to be an artist/musician in the 21st century.

Favorite practice routines: Since she doesn't practice as regularly as she'd like, she *has* to begin each session with long tones. She begins on B in the staff and works her way up two octaves (and then down one) chromatically, always coming back to the original B (i.e. B-C-B, B-C#-B, B-D-B, etc.). After some of the Moyse *Daily Exercises* or Taffanel and Gaubert *17 Big Daily Finger Exercises*, she's usually ready to practice her solo/chamber music. She also likes to do breathing exercises/stretchers before she begins. The time and frequency of her practice sessions is directly proportional to the amount of performing she's doing at any given time.

Interests/hobbies: Hiking, rafting, swimming, traveling, reading; spending time with husband Mark and bulldog Samantha.

Advice for NYFC members:

Play because you love it! And even if you're not a full-time performer, there are many ways to incorporate the flute into your life. □

FLUTE HAPPENINGS

OCTOBER 2002

OCT
13

Sunday 3:00 pm

Michael Parloff will perform the Nielsen Concerto for flute and orchestra with the Met Opera Orchestra.

- Carnegie Hall, 154 West 57th Street (at 7th Avenue), NYC • Ticket info, call Carnegie-Charge at 212-247-7800.

OCT
18

Friday 7:30 pm

UpTown Flutes in a Grace Community Series concert and play-along with the NJYS Flute Choir.

- Grace Church, 4 Madison Ave., Madison, NJ • Admission \$15, \$10 seniors/students
- Info, call Anne Matlack at 973-377-0106 ext 17.

OCT
20

Sunday 3:00 pm

The Sonata Trio with Tamara Freeman, violin, **Nancy Horowitz**, flute, and Noriko Kubo, piano, will be playing works by Stamitz, Quantz, J.S. Bach, Delibes, Richard Lane, and Riuchi Sakamoto.

- Ridgewood Public Library, 125 N. Maple Avenue, Ridgewood, NJ • Admission is free
- Info, call the library at 201-670-5600, x125 or email Nancy at nancyhorowitz@yahoo.com.

OCT
23

Wednesday 12:00 noon

As part of their October Musicales series, **Carla Auld** and Miriam Lachenauer, flutes, will be performing works of Haydn, Bach, Mercadante and Kuhlau with Marsha Tyshkov, piano, and David Gotay, cello.

- St. Timothy's Lutheran Church, Wayne, NJ
- Free-will offering • Info, call the church at 973-694-8316.

OCT
25

Friday 7:30 pm

Patricia Davila, flute, and Elaine Christy, harp, will perform works by Schaposhnikov, Caliendo, Confrey, and Debussy in a faculty recital.

- Rockland Conservatory, 95 Perlman Drive, Spring Valley, NY • Admission \$10, \$5 students/seniors • Info, call 845-356-1522.

OCT
27

Sunday 3:00 pm

Patricia Harper, flute, will perform in "Women in Music," a concert of the women of the MacDowell Colony, including works by Amy Beach, Marion Bauer, and Ruth Crawford Seeger.

- Evans Hall, Connecticut College, New London, CT • Admission \$10 general, \$5 students/seniors
- Info, call 860-439-2720.

FLUTE HAPPENINGS

NOVEMBER 2002

NOV
2

Saturday 5:30 pm

Artists International New York debut winner **Yong Ma**, flute, will perform works of Fauré, Taffanel, Widor, Mozart, and Prokofiev with assisting artists Insun Choi, Shan Jiang, Silang Meng, and Clara Yang.

• Weill Recital Hall at Carnegie Hall, 154 West 57th Street (at 7th Avenue), NYC • Admission \$20 • Info, call 718-931-1323 or 646-831-5609.

NOV
2

Saturday 8:00 pm

Works by Villa Lobos, Poulenc, Schumann, Beethoven will be performed in a chamber music recital by **Patricia Davila**, flute.

• Unitarian Society of Ridgewood, 113 Cottage Place, Ridgewood, NJ • Admission \$20 • Info, call 201-444-6225.

NOV
3

Sunday, 5:30 pm

Mercedes Smith, winner of Artists International, will perform an all-American recital in Weill Hall. The program will feature flute works by Barber, Copland, Burton, Liebermann, and Hoover as well as world premieres by David Noon, James Cunningham, and Nils Vigeland.

• Weill Recital Hall at Carnegie Hall, 154 West 57th Street (at 7th Avenue), NYC • Admission \$20 • Info, email MercedesFlute@aol.com.

ANNOUNCEMENTS

Patricia Harper will be hosting a flute masterclass by Leone Buyse on Friday October 11, 2002, from 4-6 pm at Connecticut College's Evans Hall in New London, CT. For further information, call 860-439-2720.

Flute Happenings Deadlines

Issue	Deadline	Mail date
November 2002	10/17/02	11/09/02
December 2002	11/07/02	11/30/02
January 2003	12/05/02	12/28/02
February 2003	01/16/03	02/08/03
March 2003	02/20/03	03/15/03
April 2003	03/20/03	04/12/03
May 2003	04/03/03	04/26/03

CLASSIFIED

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

(STALLMAN, cont'd from page 1)

that there was a quintet for flute and strings (1810) that Beethoven's publisher, Diabelli, had started but didn't finish. I said, "What a brilliant idea!" It's all there—five parts. So I had a ball making my own version. I'll be curious to see Diabelli's sometime—if it still exists....

I just love this transcription business because you're dealing with harmony and counterpoint. We play a single-line instrument, so we miss out on the whole fabric. When you're transcribing, you're dealing with choices in voice-leading, texture, balance. I've recreated 20 flute quartets and quintets from Mozart piano works and I'm now in a project with the Martinu Quartet in Prague to perform and record a number of them. Eventually I'll publish them all. The Mozart Sinfonia Concertante for two flutes and piano has been out for about a year. My friend Stephen Dodgson and I collaborated on the orchestrated version and I've begun to perform it. I gave the premiere in Prague with the Suk Chamber Orchestra with my friend Jirí Válek, principal flutist of the Czech Philharmonic.

BARBARA H. WILLIAMS: I've really enjoyed your Flute Workout. Could you say a bit about how it evolved?

RS: I was getting bored with Taffanel-Gaubert and decided to create some exercises in a more melodic vein. Later I was delighted when International chose to break precedent and publish a technique book for me (1995). I still use these daily and find they do make practicing technique a lot more enjoy-

able. *Flute Workout II* (chromatic technique) is to be published in 2003. I continue to create new technical studies to keep my practicing fresh.

Tell us about your teachers.

David DeWitt was my first teacher. (He's now down at NMSU in Las Cruces, and prompted the invitation there where I'll play and teach in September.) He understood, when I began at ten, that I didn't have the patience to change some of my bad habits at that point. He let it go, and we just did music—Altès études, scales, pieces, and duets (duets are always very important). I just loved it. You know, some students learn right away. Other people, like me—it's in our own time.

So a teacher need not despair...

There's a famous story in Piatigorsky's autobiography. He had a student who was kind of a genius, and so he was inspired to play for the kid. And the student got worse as the weeks wore on. Soon, Piatigorsky realized the kid was depressed. He finally saw, "He can't assimilate my playing. It's just unattainable." So he stopped playing for the rest of the year, and the kid blossomed. You do have to be careful playing for students. Sometimes, with a fragile ego, it is wise not to demonstrate too much. That said, you really can't get a musical idea across with words alone.

The power to inspire is there.... I don't know how to do that without playing.

Exactly. Inspiration is everything. Without it, there's no point. It's just hard work, [for no apparent reason]. I loved all my

Dues Reminder / Membership Information

To be included in the 2002-2003 Membership Directory, you must pay your dues by **OCTOBER 31** (Barrère's birthday). Dues (regular \$50, student/senior \$35, contributing \$75) can be sent directly with identifying information (name, address, phone, email) to:

Michele Smith, NYFC Membership Secretary
Park West Finance Station, Box 20613
New York, NY 10025-1515
718-399-1842; michele.smith1@worldnet.att.net

Special thanks to Rosemary Birardi and George Kimmel for helping with the membership mailings.



A Gift from James Hosmer

We are honored to announce that the late James Hosmer, former flutist of the Metropolitan Opera and longtime NYFC board member, willed to the New York Flute Club one of his vintage Verne Q. Powell flutes. Powell no. 356, made in 1938, was recently sold, and the proceeds have gone into our interest-bearing capital fund. Jim's many contributions to the Club thus continue, and we are very grateful to Jim and his family for this generous gift.

—Nancy Toff

teachers and I wanted to do well for them. Each one inspired me...and changed me. In this, I was extremely fortunate.

And after David DeWitt?

My family went to Strasbourg, France, for a year—I guess I was eleven. There I studied every week with the first flutist of the Strasbourg Symphony [Maurice Chevry], and I liked him very much. [Later, as a teenager, I studied with] Carl Bergner, who helped me organize my practice habits and develop technique.

slow down." He shamed me into reforming. Within that term, I got it. So when I went off to France for my first summer in Nice with Rampal, I had a basically good sound. Mr. P was all about tone, intonation, line, purity, colors.

I'd first heard Rampal in Strasbourg. And later he came twice to my school in Massachusetts (Groton), and I turned pages for Veyron-Lacroix. So, later, when I arrived in Nice, he already knew me, and that helped a lot. It also helped that I spoke French well. (Rampal wrote the recommendation that got me the Fulbright

school. It was a different kind of playing—a virtuoso school, not an orchestral school. And yes, you can say the French players at that time were not always 100% precise. That may be true, but they were always interesting.... Rampal taught the music. He had neither the interest nor the patience to teach technique. If you were ready, you played. And he would just pick up the flute and show you. It was just incredible because, in those days, he could pick it up and play almost anything. I remember his playing the last *Incantation* of

“...sound comes from your *intent*—it's visceral.”

At the New England Conservatory you studied with James Pappoutsakis...

He was a very important influence on me. Without him I would have been in big trouble. You see, I was very stubborn about changing. Everything about music was so exciting, so visceral, to me that I didn't have the control.... I had too much energy, and everything was overdone, not what you'd call really beautiful. Maybe interesting, but...very turbulent. And he was trying, with the enormous patience that he had, to get me to slow down, to get to this purity of sound, the beautiful “string of pearls.” Finally in the third year, he saw that I hadn't gotten the message, and said, “Bob, sit down.” (Mr. Pappoutsakis was *the* gentleman of the entire Boston Symphony—one of the most civilized musicians you could ever meet, and the sweetest man.) He said, “You're a smart lad! What's wrong? We've been talking about this for over two years, and every time you come, we work on the sound, and you go away, and when you come back, nothing seems to have sunk in.” He'd had it. He said, “It's really easy. You just have to

grant.) Then when I went to Paris with the Fulbright, I had the good fortune to study not only with Rampal, but with Alain Marion. I had these very long, intense lessons with Alain. He gave me two or three hours every Saturday afternoon. Sometimes I'd stay for the whole evening, and I just ate it up. I still consider Marion one of the greatest flute teachers of the century, because he was relentless in getting the message across. He would insist until you got it. He was so passionate about the teaching and the music, that he brought out the romantic, expressive side of my own nature. Then five years of Rampal's summer classes in Nice offered me balance, with his beautiful, light, limpid, warm sound. Alain had a sound that was intense, whereas Jean-Pierre's sound, as a rule, was never intense unless the music called for it. It reminded me of Nikolai Gedda's voice—a beautiful, warm, easy, *natural* sound.

Rampal taught mostly by playing?

Yes. You see, back then, the French school was leagues ahead of any other

Jolivet for the class...maybe he hadn't looked at it since he recorded it years before. But he sounded just great.

His energy and sheer indefatigable joie de vivre...

That's what rubbed off on a lot of us.

You seem to be a “chip off the old block.”

Well [laughs], compared to him I'm “un peu trop puritan [a little too puritan].” He once said to our mutual friend, Bobbie Finn, “Tu sais, j'adore Bob, but he likes to rehearse too much.” I'd asked for a second rehearsal the first time I played with him (Symphony Hall, Boston—sold out, including the stage seats). I was to play the last piece with him. I was young, and I'd never played this Kuhlau trio before, and we had almost no rehearsal. We ran through the piece once, no repeats, and I said, “Jean-Pierre, could we just go through the first movement again...?” He said, “It's fine—don't touch it. It's bad luck. Ça y est. Ça y est [Let it be. Let it be.]”

(Cont'd on next page)

(Cont'd from previous page)

Hair-raising!

Talk about by the seat of your pants! We had our differences, of course, but I loved him like a father. He was an enormous inspiration. Actually, though, Alain [Marion], in terms of detailed learning, was the biggest influence, because he taught me to go for the colors, to imitate other instruments.

Speaking of teaching, I wonder—what are your thoughts on competitions?

Well that's a big issue. I shied away from them when I was young. The international ones—I didn't do them. And I think this was smart because I was not that kind of player.

What do you mean, "not that kind of player"?

Well, there are people who take tests well, others who don't. I would do much better if you heard me play in a concert, and judged me that way, and maybe that's the ideal way to have a competition. I have mixed feelings about it...most

really grabs me, makes me say "Wow! Who's that?" I think it's partly because people are in a hurry to have a big career before they've had time to find their own unique voice as an artist. I think it's also partly because modern instruments play so easily. You just *breathe* on them and they play, and people think that's enough, and they don't understand that that's not even the beginning. I've always wanted more from the instrument than is often considered the norm. We can do it...not just in dynamics, but in depth of sound, colors.

I've been influenced greatly by pianists, violinists, cellists, and singers like Gedda, Jon Vickers (one of the great voices of the century), Mirella Freni, and Leontyne Price. These were powerful influences. You know, sound comes from your *intent*—it's visceral. It's an urge that you have. It's a primal urge to *sing*, but it's also an educated urge of going for line, of always having a line. And that's what I miss, not only in flutists, but everywhere. Nine out of

small sound, and they may or may not ever reach their goal. Now I was never aware of this until Sam Baron mentioned it. We used to play duets in my studio on West 72nd Street. They were really wonderful afternoons. We'd play Kuhlau, of course, and other things, and talk. We'd have lunch down the street, then play for an hour or two, and one day he said, "Bob, you know, obviously you've started from the large, and have gone to the small. I started from the small and am going toward the large." And I said, "Sam, I never thought of that. I started from the bottom octave. That was my foundation." He said, "I hear that. It's so much easier that way."

Sound comes from the diaphragm, and it has to be open and round, you know. And *then* you learn how to float the sound....

I've been trying to get students to back off from the blowing and feel more of that singing process. I ask my younger students to imagine they are Luciano

“It's the glue between the notes that is the music.”

people do. A lot of it is of course political. So it often comes down to national tastes. I certainly don't encourage students to compete. If they want to, fine.

And early, at the local music school level?

Oh, well that's different...that's really good, because they get all this experience.... The teacher needs to be very careful to talk to their parents, so there's not a lot of undue pressure.

What do you long to hear more of in today's young, aspiring flutists?

Oh, what a question! [Laughs] I guess if you'd asked me ten years ago, I would have reacted more violently, because back then there was just a general lack of taste. There were people who played like they were playing soprano sax...this automatic kind of vibrato. [But] I think that's been changing in the last decade. I don't hear so much of it now. I hear other influences.

For the better?

Yeah, for the better. I hear beautiful sounds. But I rarely hear a sound that

ten musicians don't seem to have it. Real line. And I learned a lot of this in my twenty years of directing a chamber music festival....

Marblehead...

Yes. And from being around string players and pianists, and knowing, getting inside, all those wonderful piano quartets and trios...also from recordings. And from one pianist, in particular, who is one of my oldest friends, Richard Goode. This kind of Schnabelian sense of line...sensing innately where you are going, and delivering that, yes, with colors, but never losing the thread of the story. And when you have that intent, your sound *has* to have depth and center. You can't maintain that [seamless line] without a core sound. It becomes one sound, like one bowing, you know, or one big concert-grand Steinway, unified from top to bottom. It's the glue between the notes that is the music.

Another thing about sound—ideally, one starts with a sound that is too big, and then refines it. Others start with a

Pavarotti, projecting to the umpteenth balcony of the opera house, uninhibited, full out....

On the technical side, you have to find "point" in your sound, otherwise it won't project. And openness, a bell-like resonance. In the '80s I heard Pavarotti and Sutherland in *La Traviata* at the Met. [After the first acts I] went backstage with a friend who was a singer there. Standing in the curtains stage-left during the death scene, what struck me was that these voices did not sound overly large close up. But they had such point, ping, that they just filled the hall.

So how do you get that?

[Laughs] You get that from the air stream—the warm air, the correct angle, the proper embouchure...the spin of the air, not overly intense, but just spinning. It doesn't push, it spins. I got that from Mr. Pappoutsakis. And even more so from Rampal. That you don't force. You expand.... The vowels are very important—the French vowels. There's nothing else that can come

close to the French “tu,” the French forward vowel, for point and resonance.... So if your students can begin to speak French, or pronounce those vowels, it’s to their advantage.

I loved your comments in the Traversières interview [Spring 2000] about “timbre,” or tone quality. You mentioned “ouverture,” openness, center, body, purity, roundness, radiance, depth...tone like dark chocolate. Yes. I go for this delicious quality. You see, when I heard Rampal as a youngster, I wanted to *eat* the sound—it was so delicious. And I wanted to be able to play like that. That sound—you can’t take your ear off it—it’s so beautiful! Of course, everyone has his or her own personal sound....

I wonder if you would speak about playing Baroque literature on the modern flute?

Baroque flute is lovely if it’s played well (hear Sandra Miller, for example). But I find that some people are still stuck on this mannered playing—it’s become their own cliché. If you know Bach, you know that he wouldn’t tolerate...this kind of prissy, seasick phrasing. It’s ludicrous. Even Couperin wouldn’t have tolerated that kind of preciousness. It’s a caricature. Bach would have been *thrilled* with [today’s modern instruments]. The intonation, the range of the sound, the evenness. Baroque composers didn’t want the sound to be uneven! They wrote music geared for those old instruments because that’s all they had!

...And this whole “authenticity” thing—it always bothered me. It seemed so hypocritical—how could anybody *know*? And why would you want to play that way? All these composers were tearing their wigs off, because they rarely got decent performances. I remember Jean-Pierre said once, “If you want to be totally correct, and ‘authentic,’ the audience would arrive at the hall in carriages with horses, I would not have showered for two weeks...there would be no lights, and people would be talking and shouting, and carrying on while I play, and eating. *That* would be authentic!”

In my book, this “museum school” was really an antidote to the romantic

performance style, which was an aberration. Wanda Landowska was the first one to try to counteract that, and now *she’s* viewed as a romantic. However she’s one of the great proponents of the harpsichord. Why? Because it doesn’t *matter* if she trills from the upper note or not. We don’t care, because she has such conviction about what she does—her conviction is authenticity. That’s the real thing. To be a slave to these rules—this is not music—it’s being a librarian.

I had to wait *twenty years* to make the baroque recordings! Because back in the ’80s nobody would take them on. ASV got warm critiques for my Vivaldi, Op. 10 CD in 1991, but then new management said no more baroque on modern instruments. Finally I found VAI, and I did the Leclair sonatas. Then I did the Händel and Blavet sonatas, the Telemann concerti, the Bach violin sonatas.... And I must say, I met with very positive reactions from the critics—baroque specialists who said things like, “this curmudgeonly devotee of period instruments hereby asseverates that Robert Stallman is impeccably stylish on the modern flute.” I thought, well, that’s a victory, because I had to wait a long time to do this, and now I think people are ready to hear the modern flute with an open mind.

I can’t wait to hear your recording, Le Rossignol en Amour.

It has some beautiful things on it—the Couperin (*Concert Royal IV*), and the Marais, and La Barre’s G major sonata—he has a real gift for melody. I love the French baroque.

And the Gypsy Flute CD?

No. There are a bunch of recordings that are yet to come out.

These two are so enticing!

[Laughs] Well the market has been pretty bad the last couple of years, so the release schedule has slowed down. I also have a couple of others not yet edited—Bach flute sonatas and my own orchestrations of Bach adagios, in which I’ve taken some of the solo works and opened them up to five parts. For example, a cello sarabande is now arranged for flute, two violins, viola, and cello/continuo. It’s rather

thrilling to play this incredibly great music with an orchestral setting. For me, this has been an education—to attempt this in true Bach style—it’s very satisfying.

At the other end of the spectrum, I love your recording Incantations. You have recorded such a wide range of styles and periods.

I used to do a lot of contemporary [music] when I was fresh out of school.... But there came a time when I just couldn’t do all that serial stuff anymore. There was often nothing that stirred any emotions at all. *Incantations* pulls together some of the 20th century solo works that I find emotionally compelling. It includes composers who had become friends of mine, like Bob Helps, Stephen Dodgson, Take Gokita, John Heiss, and Tom McKinley. I think that, of the solo repertoire, for me the most satisfying (other than *Syrinx*, and *Density 21.5*, of course) are the *Incantations* of Jolivet.

They seem so elemental.

They’re *primal*, absolutely primal. You have to really focus. The last one is staggering. It takes incredible energy.

So, what are you planning for us on October 27th?

At this point, I haven’t yet decided on the program. But one piece I will play is *Second Thoughts*, by the late Robert Helps. It’s an outstanding work, seldom played. It’s very angular (he being a pianist). He doesn’t make it easy for the flutist, but it all works out, and it has a fantastic, kind of mesmerizing ending, going off into nowhere, like a blind man with a stick, you know,...just sort of wandering off....

I’m looking forward to playing again in New York, and connecting with a lot of old friends.

And we are so looking forward to bearing you again! Thank you! □

Barbara Highton Williams is a freelance flutist living in Princeton, NJ. She maintains a private teaching studio and is on the flute faculty of Westminster Conservatory.



The New York Flute Club
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From the Editor

Greetings!

Hope you all had a good summer, and are ready for the New York Flute Club's 2002-3 season. I spent some of the hot muggy days we had in July lining up newsletter interviewers and am glad to report that we're in good shape: one interviewer—no more, no less—signed up for each performer on the schedule. We still have some openings for Member Profile subjects, so let me know if you'd like to recommend anyone (yourself or someone else you'd like to know more about). Suggestions

for article topics and Industry Corner questions are always welcome.

Robert Stallman will be giving this month's NYFC concert. NYFC member Barbara H. Williams interviewed him in August. I enjoyed reading about his recent publishing activities (transcriptions and exercises in press and in the works), his warm memories of his teachers Jean-Pierre Rampal and Alain Marion, and his spirited opinions on the virtues of playing baroque music on modern instruments.

Rachel Bergman is this month's Member Profile subject. Check out her profile for some interesting teaching ideas and a brief introduction to Viktor Ullmann (the subject of her 2001 Ph.D. thesis).

See you soon.

Best regards,

Katherine Saenger
(klsaenger@yahoo.com)