



The New York Flute Club

NEWSLETTER

December 2004

A Conversation With Karl Kraber

Interview by Carol Wincenc

Being asked to do an interview with Karl Kraber for the New York Flute Club was a task I readily welcomed. Fritz (as he is affectionately called by his many dear friends and colleagues) and I have multiple common grounds, though when I first met him in the mid-'60s, when I was a teenager, I had no idea of the critical way in which he would shape my future. In a late October phone conversation we spent hours talking animatedly about his New York origins and personal flute history, our shared pasts, and his plans for the future.

CAROL WINCENC: Fritz, my first impressions of you are indelible. You loomed as this charismatic, vivacious flute master, swirling with energy like a spinning top, gesturing and vocalizing during the many coachings that I had with you nearly 40 years ago in my

hometown, Buffalo, NY. I was still in high school and wasn't sure what had bit me! Your quintet was producing music that I was not at all familiar with, and all I knew was that I wanted what you had—radiant enthusiasm for
(Cont'd on page 4)

PHOTO: HENRY GROSMAN



In Concert

KARL KRABER, flute

Michael Rogers, piano; Browning Cramer, violin;
Alicia Edelberg, viola; Michael Finckel, cello

Sunday, **December 12, 2004**, 5:30 pm
CAMI Hall, 165 West 57th Street

- Sonata in G Minor, Op. 2, for flute and continuo Pietro Locatelli
- Sonata in F Major, Op. 2, No. 5,
for piano with flute accompaniment Muzio Clementi
- Adagio Cantabile from Piano Sonata No. 8, Op. 13 Ludwig van Beethoven
(transcribed by Kraber for alto flute and piano)
- Threnody for Flute and Piano (1991) Kent Kennan
- Dance to an Ostinato for flute and piano (1992) Kent Kennan
- Barcarole et Scherzo, Op. 4 (1902) Alfredo Casella
- Chorale Prelude "Wir glauben all' an einen Gott," BWV 680 J.S. Bach
- Largo from violin/harpsichord Sonata 5 in F Minor, BWV 1018 J.S. Bach
(both transcribed by Kraber for flute/alto flute and strings)
- Quartet in A Major for flute and string trio Wolfgang Amadeus Mozart
(transcribed by Franz Anton Hoffmeister from the piano sonata, K.331)

Program subject to change.

NOTE: CONCERT AT CAMI

The December concert will be at CAMI Hall. The tickets were incorrectly printed with last year's December concert location.

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2004–2005

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Seasonal Gemütlichkeit

by Jayn Rosenfeld



Dear Friends:

I hope many of you will come to our next concert to hear Karl Kraber and friends, and to meet and greet club members. December feels to me like a time when one might want to celebrate the calmer virtues and gifts of the season: old-fashioned chamber music, with a proper party after the concert (consisting of baked goods and drinks provided in part by YOU, whosoever wishes to contribute!), and the late afternoon friendship and camaraderie we have come to enjoy.

And, speaking of late afternoon friendships, I have known our soloist of the month since college, and call him “Fritz,” as do all his friends. Early on, we gathered at least once in his Greenwich Village apartment on a college break, and listened to his father, a well-known folk-singer, perform informally for all assembled. We played together in school, but really it was ages ago and I can hardly remember! In our early 20s we found each other again at a Rampal master-class in Nice, an idyllic and inspiring time. Some of the other flutists present were Alain Marion, who just dropped in, Robert Aitken, and Edward Beckett, nephew of Samuel and a phenomenal flutist. (He played the whole first passage of the Bach Violin Concerto in E minor in one breath, a feat with which Rampal challenged all the big boys.) Back in New York, there was at least one evening of fluting, with adoring students gathered round, in which Sam Baron and Jean-Pierre played together, and sounded beautifully balanced. I take pride in having told Fritz that there was an opening in the Dorian Quintet, a position he secured and enjoyed for many years. When our kids were little, the Krabers came to visit us with their two girls, a matched set to ours, in Princeton and New York and Vermont, though it is hard to keep up with the sudden spurts of growth other people’s children seem to have; one’s own grow more gradually. When we lived in France for a year, Fritz dropped in on us, and my daughter, fluent for having endured a year of French primary school, took him around and gave him an eleven-year-old’s viewpoint on what’s really important in Paris (clothing, bakeries, the river). Much more recently, I was happy to attend his 60th birthday party, and there was a lot of flute playing. Bob Stallman and Sam Baron both contributed tooted salutes, a token of Fritz’s warmth at establishing and continuing friendships. I think you will get a whiff of the joie de vivre that permeates Fritz’s life and style when you hear him play on the 12th.

Do you remember my last month’s musings on memory and performance? The Borealis Quintet gave a splendid show in October by walking briskly out on stage at the beginning of their concert. They stood straight in a row facing the audience and launched into a memorized and perfectly dovetailed performance of the opening movement of the Ibert *Trois Pièces Brèves*. The frontality and the security of their show was a message con brio!

See you soon. Don’t forget the cookies! □



Post-concert refreshments are needed for December 12th.

Please contact Jayn Rosenfeld (212-633-6260, jes3@nyu.edu) if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. □

Member Profile

Don Hulbert

NYFC member intermittently since 1982, membership secretary since 2004



Employment: Freelance flutist and self-described technogeek (help desk analyst, software trainer, etc.).

A recent recital/performance:

On October 5, 2004, Don performed baroque flute and led members of his chamber ensemble Traverse Music in "Musica Transalpina: J.S. Bach & the Italian Influence," a program for the New York Early Music Celebration at St. Luke's Lutheran Church.

Career highlight(s): Winner of the New York Flute Club Young Artist Competition in 1982; Weill Recital Hall debut in 1993 and Merkin Hall recital in 1994, both favorably reviewed by the *New York Times*; a 1996 performance on the Dame Myra Hess Series in Chicago. More recently, performing the world premiere of Louis Andriessen's *The New Math(s)* with Ensemble Sospesso in 2000 and, in a Sonic Boom concert the same year, Steve Reich's *Vermont Counterpoint* with eleven other flutists, including Patti Monson as soloist.

Current flutes: Modern: A442 Verne Q. Powell silver flute, with a Cooper scale and headjoint "Cooperized" (embouchure hole beveling) by Jeff Weissman. Baroque: copies of a G.A. Rottenburgh in ebony and ivory (Rod Cameron, 1989) and a C.A. Grenser in boxwood and ivory (Tom Prescott, 1988).

Influential flute teachers:

In St. Louis: Carolyn Hoyer, Janet Scott, Jacob Berg; in NY: Harold Bennett, Samuel Baron, Carol Wincenc, John Solum, Sandra Miller, Janet See, and Pat Spencer.

High school: Horton Watkins High School in Ladue, Missouri.

Degrees: Bachelor of Music (Aaron Copland School of Music at Queens College, 1981); all-but-dissertation for a DMA (CUNY Graduate Center).

Most notable and/or personally satisfying accomplishment(s): Successful recital debut; continued concerts with his own chamber group, Traverse Music; improvising his own flute part on songs written for a 2003 Broadway production of *Explosion of a Picture, Description of a Memory* at the Castillo Theater.

Favorite practice routines: Long tones holding notes at least 30 seconds, for 10-15 minutes a day; articulation exercises including one recommended by Sandra Miller, in which the note is cut off by using the abdominal muscles; scales, scales, and more scales in an exercise he made up comprising harmonic minor, melodic minor, and then major scales in each key (in triplets at quarter note=56), concentrating on matching tone quality and smooth finger technique.

Other interests: Reading (recent favorites include Ardal Powell's *The Flute*, Hans-Werner Henze's *Bohemian Fifth*s, Luciano Berio interviews by Rossanna Dalmonte and Bálint András Varga, biographies of Poulenc and Hindemith, and mystery novels by Caleb Carr and Anne Perry). Using Wave Pad software to edit recordings from his concerts, and music notation software to create practice tracks. Writing about music (CD liner notes and the like) and listening to vintage recordings of pop/jazz/theater singers.

Advice for NYFC members:

Don's advice comes in the form of an order: "Enjoy making music—or else!" As they say, "It don't mean a thing if it ain't got that swing..." □

FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

DECEMBER '04

DEC
5

Sunday 4:00 pm

UPTOWN FLUTES in a program of holiday music arranged by Pierce, Randalls, Jicha, Rice-Young, McGinty, Tucker, Christensen.

• Ridgewood Library, Belcher Auditorium, 125 Maple Avenue, Ridgewood, NJ • Admission is free • Info, call 973-570-5600.

DEC
7

Tuesday 8:00 pm

Flutist **BART FELLER** will perform Bach's Cantata No. 209 ("Non sa che sia dolore") and works by Copland, Casella, Martin, and Handel with assisting artists Linda Mark, piano, Robert Wolinsky, harpsichord, and Ilana Davidson, soprano.

• St. Peter's Church, Lexington Avenue at 54th Street, NYC • Admission by donation: \$10 general, \$5 students/seniors.

DEC
8

Wednesday 12:00 noon

CARLA AULD, flute, and Anthony Scally, guitar, will perform a Midday Concert Series concert of works by Ellington, Giuliani, Molino, and Satie.

• Wayne Public Library, 461 Valley Road, Wayne, NJ • Info, call 973-694-4272.

JANUARY '05

JAN
9

Sunday 2:30 pm

Ensemble Toki with **KOAKI SHINKAI**, flute, Jennifer DeVore, cello, and Tomoko Kawamukai, piano, will perform a program of works by Mozart, Rorem, Gaubert, and Villa-Lobos.

• Donnell Library Center, 20 West 53rd Street, NYC • Admission is free • Info, call 212-621-0618.

JAN
9

Sunday 3:00 pm

Thurnauer Faculty Recital Series presents flutist **WENDY STERN** in a recital of works by Couperin, Kuhlau, Schickele, Schwantner, and Messiaen.

• Eric Brown Theater, JCC on the Palisades, 411 E. Clinton Avenue, Tenafly, NJ • Admission is free; donations to the Michael & Dede Levitt Faculty Enhancement Fund gratefully accepted • Info, call 201-569-7900, x235, email to thurnauer@jconthepalisades.org, or visit www.jconthepalisades.org.

(Cont'd on next page)

FLUTE HAPPENINGS

JANUARY '05

JAN 13 Thursday 8:00 pm
 "More Treasures From the Library of Georges Barrère," performed by the Sylvan Wind Quintet with **SVJETLANA KABALIN**, flute. Music of Lefebvre, Pierné, Poldowski, Chrétien, Provinciali, and Hindemith.

• National Arts Club, 15 Gramercy Park South, NYC • Admission: \$25 general; \$15 students/seniors.

JAN 18 Tuesday 8:00 pm
JONATHAN BRAHMS, flute, and Ofra Yitzhaki, piano, will perform works by Mozart, Schubert, Hûe, Ravel, Foote, Kennan, and Martin.

• St. Peter's Church, Lexington Avenue at East 54th Street, NYC • Admission by donation • Info, 212-769-6954.

JAN 20 Thursday 7:30 pm
MICHAEL PARLOFF, flute, and Steven Beck, piano, will perform a Bargemusic concert of music by Bach and Hindemith.

• Fulton Ferry Landing in Brooklyn Heights, just south of the Brooklyn Bridge, Brooklyn, NY • Admission: \$35 general, \$25 students • Info, call 718-624-2083 or visit www.bargemusic.org.

JAN 21 Friday at 7:30 pm
 See **MICHAEL PARLOFF** program for January 20.

JAN 27 Thursday 7:30 pm
 Joan and Alan Handler present "The Gift of Music Gala Scholarship Benefit Concert" featuring Paula Robison, flute, with Melvin Chen, piano.

• Taub Auditorium, JCC on the Palisades, 411 E. Clinton Avenue, Tenafly, NJ • Post-concert reception for reserved ticket holders • Tickets: \$100 reserved; \$35 general admission; \$15 students (10% discount on general admission and student tickets for groups of 10 or more) • Info: Monica Maye at 201-569-7900, ext. 621.



KRABER (cont'd from page 1)

your work and the ability to communicate it to young people. Can you tell me about that time when we first met?

And then I want to talk about how you got started in your career.

KARL KRABER: It must have been during my two years (1964-66) as one of the original Creative Associates at the Center for the Creative and Performing Arts at the State University of New York (SUNY) at Buffalo; I joined the Dorian Quintet in 1965, and in 1967 the group started a roving residency with SUNY. Part of our work was coaching ensembles; we needed a flutist, and the wonderful young flutist we heard about turned out to be you! You were still in high school at the time; the other participants were college students from Eastman and Buffalo.

The Creative Associates had a real impact on the contemporary music scene in Buffalo, and the rest of the country as well. Can you tell me a little more about the group?

The Creative Associates program was started by Lukas Foss (then the conductor of the Buffalo Philharmonic) and Allen Sapp (the chairman of the music department at SUNY Buffalo). We were a group of 18 performers, many composer/instrumentalists, and performed contemporary works exclusively, typically as U.S., if not world, premieres. We were in residence in Buffalo, giving five concerts a year at the Albright-Knox Gallery and four at Carnegie Recital Hall. Lukas Foss chose the pieces, but we prepared everything on our own. My experience with contemporary music from my days in Rome (two years on a Fulbright, 1959-61, and three more there on my own) was very helpful.

Ah, before we talk about the Italian part of your story (and mine as well), first tell me about your background, your early training.

I was a student at Harvard College; I began there as an engineering major with complicated (for me) classes in physics and calculus. I was already somewhat proficient on the flute, having had

six years with James Politis in NYC. My piano teacher, Gregory Tucker, was on the faculty of the Longy School of Music, and I was studying with James Pappoutsakis there as well. Longy was a small school; I took the third year of their Fundamentals of Musicianship. There were only four of us in the class; we learned to do solfege in all seven clefs, sang Bach chorales, did simple transposition at the keyboard, took dictation, and worked on the middle third of Hindemith's *Elementary Training for Musicians*. But more than anything, I learned how LITTLE I knew about music! Here I had been going to Harvard as a physics major, but realizing my real passion was with music, which I finally majored in. So when I got the Fulbright scholarship to Italy, I'd never before concentrated on the flute in a serious way.

So now we are coming to the Italian chapter of your life. My own Italian chapter (inspired by you, I must say!) came a few years later, during what would have been my senior year of high school. I graduated a year early to study in Rome with Gazzelloni at the Santa Cecilia Academy and also at the Accademia Chigiana in Siena when my father was an exchange professor from the University of Buffalo in Siena for two years.

When one applied to the Fulbright you had to have a project.

Yes, I remember well, because little did I know back then that I, too, would apply for a Fulbright and receive one in 1972 to study in France with Rampal. But as destiny would have it, I became the new principal flutist of the St. Paul Chamber Orchestra, right after getting my master's degree at Juilliard.

I had heard the person to study with was Severino Gazzelloni. He didn't yet teach at the Santa Cecilia Conservatory in Rome, so for my project I studied privately with him and took a chamber music course at the Conservatory. Gazzelloni was very inspiring and supportive, a most charismatic person. I remember at my first lesson he offered me a drink, we chatted, and he asked if I knew the Prokofiev and Martinu sonatas. I didn't, so that's what I started with. I fulfilled the interna-

Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2005	12/23/04	01/13/05
February 2005	01/13/05	02/03/05
March 2005	02/03/05	02/24/05
April 2005	03/10/05	03/31/05
May 2005	04/07/05	04/28/05



Orchestra da Camera dell'ACCADEMIA MUSICALE NAPOLETANA

diretta da **Piero Guarino**CON I SOLISTI: **KARL KRABER** - flauto — **GUDRUN GRAMLICH** - oboe — **OLINTO BARBETI** - **EBRHARD SCHOENER** - violini — **PIERO GUARINO** - pianoforte

P R O G R A M M A

Mortari - Tre danze antiche
Da un'intavolatura del Rossetto - (1546)
Passacaglia (Roncalli - 1652)
Cortesia (Caroso - 1605)

A. SCARLATTI - Sinfonia in Mi minore
Vivace - Adagio - Allegro - Adagio
- Allegro

VIVALDI - Concerto grosso in La minore
op. n. 8
Allegro - Larghetto spiritoso - Allegro

BOCCHERINI - Concerto in Re maggiore
per flauto e archi

Allegro moderato - Adagio - Allegretto (Rondò)

ALBINONI - Concerto in Do maggiore
op. IX n. 9 per flauto, oboe e archi
Allegro - Adagio - Allegro

RICCARDO MALIPIERO - Sonata per oboe
e archi
Moderato - Veloce e grottesco -
Deciso

MOZART - Concerto in La maggiore
K. 414 per pianoforte e orchestra
Allegro - Andante - Allegretto

L'Orchestra da camera dell'Accademia Musicale Napoletana è stata creata nel 1934 da Alfredo Casella allo scopo di valorizzare il patrimonio italiano del '600-'700 e per fare conoscere i più interessanti autori contemporanei.

Il Complesso, che è attualmente diretto da Piero Guarino, ha ottenuto brillanti successi a Parigi (Salle Gaveau - Ecole Normale), Lione, nelle principali città italiane, in Svizzera, ecc.

E' invitato per la prossima stagione in Germania, Turchia, Grecia ed è in trattative per una tournée negli U.S.A.

COURTESY CAROL WINGENC

And how! That reminds me of my own fond memories of Italy. Many days of the week, my friends and I would go to the RAI [Italian Radio Orchestra] concerts, get rush tickets and hear amazing concerts.

Yes, the radio orchestras were a very important part of musical life in Europe. There was government funding back then, and this was a great part of the musical culture of the time. Getting back to Guarino, though, he was a wonderful musician and coach, and had lots of contacts throughout Europe. This was my first real chamber group.

So what year are we up to now?

Well, we're still in the '60s. In the spring of 1964 I became principal flute at the Opera Orchestra at the Teatro Massimo in Palermo, Sicily. It was interesting, but also disappointing. While there I got a letter from Allen Sapp, who had been a college professor and advisor of mine, inviting me to join the Creative Associates; so at the end of the summer of 1964 I was on my way to Buffalo.

I will never forget those concerts at the Albright-Knox Art Gallery there. So, so exciting, with Jackson Pollack paintings all around and this wild music at the same time. I thought, as a middle schooler, I was definitely on the cutting edge.

So were we! And funny you should remember those Pollack paintings, like one I'll never forget (not by Pollack) with a dozen violins cut in half and sticking out of the canvas. We did so many crazy pieces, many aleatoric ones, like the Ligeti piece with 40 some metronomes all wound up differently, and to different tempi, then let loose at the same time.

What about Darmstadt [the International Summer Course for New Music, in Germany]? I remember that being one of the most vital hotbeds of contemporary music back in the '60s. Were you part of that as well?

Yes, I went there the summers of '60 and '61. Two weeks of masterclasses and exciting concerts of 20th-century music. And I got to take Gazzelloni's

tional exchange part of the grant as well, in that I learned Italian well and worked with a lot of Italian musicians. During my second year on the Fulbright, I gave a recital at the German Library in Rome, substituting at the last minute. It was very successful, and they said that if I remained in Italy, they would arrange a recital tour for me every city in Italy that had a German Library. So I remained in Italy and performed in the German Libraries in Genova, Palermo, Naples, Milan, Trieste, Torino, and Bologna, with my wonderful Italian colleague pianist Luciano Cerroni (a longtime member of the Santa Cecilia Conservatory faculty).

This was amazing to have such a beginning experience. Was it only German repertoire?

Not necessarily. I also played Prokofiev and Fauré on those recitals. Later I got to play with another fabulous Italian pianist, Piero Guarino, who was also a conductor. He had a chamber orchestra as well, and a chamber music series in Rome that I frequently played on. When I returned to Italy after my first year in Buffalo, I met Joan Kalisch (who was then a violinist), who later became my wife. She had played with Guarino's chamber orchestra on a tour of Scandinavia while I was in Buffalo, and we started seeing each other when we both returned to New York that fall.

I am so glad you mentioned Joan, as I was wondering when that chapter of

your life would emerge. Some of my fondest memories of being with you include your young family. Your marriage has been a long-standing one, with two beautiful, creative daughters too. Ahh...we'll get to parenting later. So tell me more about Guarino.

Well Guarino approached me and said, "Kraber, do you want to do the Boccherini Concerto with me, and do you know it?" I said, "Of course!" And I ran out immediately to buy it, because I'd never even known it existed! I got the music, learned it, we played it in Italy, Belgium, France and Spain. With Guarino we formed a wonderful trio with Donna Magendanz, an American cellist who came to Rome on a Fulbright after me (she married Guarino and they had three children, all good musicians); we played about 40 concerts.

Oh my, another connection! Her younger sister Felice was a cellist friend of mine from my Minnesota days.

The Trio Guarino was active for about four years; we had pieces written for us by William O. Smith, cellist Enrico Mainardi, Luciano Chailly, and Marcello Abbado (uncle of the conductor Claudio Abbado) and performed the trios of Haydn, Pleyel, Weber, Martinu, Damase, Ghedini, and many others. This was back in the days when contemporary music was popular and fairly well-subsidized. Many composers were heads of classical music at radio stations, as well as directors of conservatories, another feature of musical life throughout Europe.



KRABER (cont'd from previous page)

place there in one of the concerts.

My days with Gazzelloni were absolutely the high points of my later teen years. Immersed in one of the most colorful cultures that ever existed, speaking another language, and making extraordinary music with people that were so alive and crazy and wonderful all at once. I remember playing pieces that were essentially pictograms, all sorts of graphics and sounds and electronics and the sky was the limit.

Oh yes, there was the Nuova Consonanza, a very active contemporary music group in Rome, with American composer-pianist Frederic Rzewski, and the Italian composers Bussotti, Castiglioni, Evangelisti, Aldo Clementi, Fellegara, and Donatoni. A remarkable collection of creative minds, and so prolific! This time period from 1959 to 1964 when I was in Rome was fantastic for me. I was in Nice too, with Rampal, in the summers of '63 and '65. Jayn Rosenfeld, a college friend, and, like me a former student of Pappoutsakis, was also there in '65, and it was she who told me about the opening in the Dorian Quintet.

And look where the Dorian Quintet is today! Being a member myself of the New York Woodwind Quintet, I can certainly attest to the joys and struggles of quintet playing. But today concert presenters welcome a change from the standard string quartet concerts. It is a great time for wind players in many ways, and of course wind chamber music.

Rampal told me to call up Julius Baker and Sam Baron when I returned to New York—I'd never met either of them. Baron suggested I audition for the Aeolian Chamber players, then a flute/clarinet/violin/piano ensemble. I joined them at the end of 1965. The Dorian Quintet, which I had also joined in '65, was given a guarantee of 20 concerts in the SUNY system, so we spent several years touring NY state from '68 to '75; the group also started at Brooklyn College in 1968, dividing one professorship five ways, working our way up to half-time each by 1975 when the New

York budget crisis forced cuts and we were back to by-the-hour work there. For those seven years the Quintet was a full-time job. Then many of us began freelancing more. When Sam Baron began moved from Manhattan to Great Neck, he recommended me for his position at Mannes, where I taught from 1970 to 1983. I took his place for a semester at SUNY Stony Brook. I substituted for Tom Nyfenger for a semester at the Yale School of Music, I was visiting professor at Indiana University during 1980-81, and in the spring of 1983 I replaced Robert Willoughby at the Oberlin Conservatory, before taking the position at the University of Texas at Austin in the fall of '83.

Tell me, why did you take the Texas position, especially since you are a dyed-in-the wool New Yorker, and why did you retire?

Well, first of all, I love teaching, and enjoyed my replacement positions; I also took the Texas position for security purposes, since I had this wonderful young family to support...I was going to retire before this year, but I was scared that I wouldn't have enough to do. But look at me now! I have more to do than I ever imagined, playing principal flute in the Austin Symphony (for 20 years now), and our chamber group here since 1987, called the Chamber Soloists of Austin. We've had many pieces written for us, and have recorded many times too. I love to jog and ride my bike, too, when I'm not holding my flute.

But getting back to Mannes, I loved the old building on East 74th Street. It was so homey and engendered a spirit of community. John Wummer and John Wion were also teaching there, but, like me, they mostly taught in their homes. Some of my students from Mannes were Marco Granados, Jeanne Cinnante (now Mrs. James Galway), and Pamela Sklar (who has performed a lot with Claude Bolling). I can't believe I have several students turning 50 this year.

Mine aren't quite that old yet, but getting there, and many of them with babies and young children. Speaking of children, how old are yours now? Considering they came a year and a year-and-a-half after our marriage in 1967, they are up there in years. I am

now a grandfather! Laura, 34, lives in Brooklyn, has a two-year-old daughter, and does internet/website work for a company named Funny Garbage; Jennifer, 36, is a lawyer/prosecutor for Travis County (Austin, TX).

How exciting. I have a ways to go, since my son Nicola is almost 12. I can't believe when I see him playing the piano, beautifully I might add, and fencing, and soccer and homework now, that it seems he was born just yesterday. But wait, what about your own youth in NYC?

I was born in Manhattan. I lived on Jane Street in the West Village, and then on Washington Place, through the end of my high school years. Such memories; I'd ride my bike on Sunday afternoons all the way up to City Center and CAMI Hall to hear the NY Flute Club concerts. I heard John Amans, Frederick Wilkins, and of course, John Wummer. As far as my flute studies, I began with Jimmy Politis in grade school and continued with him when I went to Music and Art HS.

That is LaGuardia High School now, and a fabulous school. It is right behind Juilliard so I see the students all the time. Some of my classmates were conductors David Zinman and George Cleve, cellist/composer Barbara Stein Mallow, and Harris Goldsmith, who was an art major as well as a wonderful pianist and writer. But it wasn't until I was 24, when my Fulbright began, that I got really serious about the flute and decided that this was going to be my life. I got my first open hole flute at that age, too—quite a struggle at first!

How old are you Fritz? You are the proverbial youth!

I'm 69. But let's keep going with the history before I AM history. I managed to continue with the Dorian Quintet through two years in Texas; now I have been out of it as long as I was in it, from '65 to '85! Jerry Kirkbride, the clarinetist, is writing a history of the quintet. In those years, we performed about 900 concerts, had residencies at Hunter and Brooklyn Colleges, and we played innumerable concerts for Columbia Artists. All in all, it was a great experience. One of the saddest

things for me in taking the Austin job was that I would have to leave the Quintet. The Dorian Quintet then was truly a democracy. We had some amazing pieces written for us by composers such as Druckman, Davidovsky, Berio, Perle, Brant, Hoiby, Foss, and Cortes. Plus we had tours to very exotic places like India, Pakistan, Sri Lanka, Lebanon, Morocco, Egypt, Syria, Jordan, Venezuela, as well as many European tours.

After having been in the New York Quintet for almost ten years now, I couldn't agree more. As Sam Baron used to say, playing in a chamber group is the most civilized way of making music. Amen! And what wonderful players served in the Dorian for so many years now: Liz Mann, Helen Campo, Marianne Gedigian (who is also your successor at Austin), and now Gretchen Pusch.

Well, along with all this playing that I'm doing since retiring, I also have more time to come to New York. This December I'm performing with NY Philomusica on December 11 in Pearl River, NY, and on December 16 at Merkin Hall on West 67th Street. Joan and I have gotten a small place on West 70th Street and Broadway. She loves the city as intensely as I do, of course.

Well, we welcome you with open arms to your city here.

Well, there WERE many wonderful times of inspiration in Austin, like when you

came several times to give recitals and masterclasses for my students. I loved hearing all you had to say to them. Even when some things were the same as what I tell them to do, it always has so much more impact coming from a renowned visitor, from other ears.

So true...Now after all this rich history that you've shared with me, let's talk about the program you will be doing at the NYFC. I know you love to unearth new and different repertoire, and transcribe a lot yourself.

First, my longtime colleague Michael Rogers (we both joined the faculty at Brooklyn College in 1968) are going to do published sonatas by Locatelli and Clementi, both of which are on my Italian albums. Then the Adagio cantabile from Beethoven's *Pathétique* Sonata, transcribed for alto flute and piano.

Oh my, that was a standard work that I danced to in my ballet classes in Buffalo. I know it inside and out. That will be gorgeous on the alto.

I will also do the slow movement from the J.S. Bach Violin Sonata in F minor on the alto flute, and some works by Kent Kennan. The finale is the Mozart Piano Sonata in A major, K. 331, in the Anton Hoffmeister arrangement for flute and string trio. These are some of my favorites.

That sounds great! Anything else you want to share with your readers at this

point? Any thoughts that you want to leave with the NYFC community?

In one way or another, chamber music has been a major interest in my life. I love to do transcriptions, and am delighted when they are published, as many are, by International Music Co. Many years ago, Rampal came to dinner at our apartment in NYC, with Jerry Kirkbride and Jane Taylor of the Dorian Quintet, and we read the *Deux Mouvements* of Ibert for two flutes, clarinet and bassoon, and then we read the Mozart G Major Quartet, K.387, with two flutes, my wife on viola (the only original instrument!), and bassoon. I thought it sounded quite good, and I made the arrangement for two flutes, clarinet and bassoon, which we played with Rampal at the final concert of the 1978 National Flute Association Convention in Washington, D.C. Rampal was incredibly inspiring at the performance. He led us as if he'd been playing this string quartet all his life.

While chamber music certainly has been important to me, my many travels were also very inspiring. To think of a wind quintet from the USA going into the far reaches of the globe! It was fascinating and thrilling. I often think that in 1959, when I went to Italy on a Fulbright, just 14 years after World War II, Americans were loved and adored, especially for saving Europe from fascism. And now, people all over dislike our government and what it is doing, and think that it is not upholding the American values that everybody looked up to.

Well, I certainly can bear your thoughts loud and clear. I have always told my students that we are true ambassadors of the arts. That governments come and go, collapse or conquer; as it is inscribed on top of the opera house at the Chautauqua Institution, "ALL PASSES—ART ALONE ENDURES." No truer words were proclaimed. So Fritz, I wish you a splendid concert and hope to talk more with you in the future. □

In 1979, Fritz Kraber (standing, front center) joined in Marcel Moyse's 90th birthday celebration in Brattleboro, Vermont. Also playing were Eleanor Lawrence (left, in plaid dress), Samuel Baron (just behind Kraber), and Carol Wincenc (print dress, front row). Peter Serkin is at the piano; clarinetist Harold (Buddy) Wright sits with Moyse in the foreground. They performed Bruce Adolfe's arrangement of some of Moyse's favorite opera excerpts, taken from Tone Development through Interpretation, set in Happy Birthday variations style.



Carol Wincenc is on the faculties of the Juilliard School and SUNY Stony Brook.



The New York Flute Club
Park West Finance Station
P.O. Box 20613
New York, NY 10025-1515



December 12, 2004 concert

Sunday 5:30 pm • CAMI Hall, 165 W. 57th (across from Carnegie Hall)

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From the Editor

Greetings! December brings us a concert by flutist Karl (“Fritz”) Kraber in a program of chamber music for various combinations of flute, piano, and strings. Fritz was a regular presence at the Club before moving to UT Austin in 1983 and his many friends at the NYFC are delighted to have him back. His recent retirement from the university and acquisition of some Upper West Side real estate bode well for more frequent visits.

The interviewer-interviewee combination we have this month is a particularly felicitous one. Carol Wincenc first crossed paths with Fritz nearly 40 years ago, and since then, while pursuing very individual paths, they have shared many of the same experiences and influences. Their wide-ranging conversation covers many slices of musical and personal history; most notably the excitement of the European contemporary music scene during the 1960s.

This month’s Member Profile subject is Don Hulbert, a 1981 winner of the NYFC’s Young Artist competition and...the NYFC’s new membership secretary. *He’s* the person you are supposed to call about missing membership cards, address changes, etc. He now is also the person *I* will call if I want a recommendation for a composer biography to read (he’s read some good ones lately, check them out).

All for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)