



The New York Flute Club

NEWSLETTER

February 2007

RENAISSANCE MEN, BAROQUE FLUTISTS: JOHN SOLUM AND RICHARD WYTON

Interview by Don Hulbert



Early this past November I sat down for a chat over lunch with flutists John Solum and Richard Wyton, cofounders of the Hanoverian Ensemble. Both combine a great love of the flute with an interest in historically informed performance (aka “HIP”), and both have had fascinating careers and lives. In the interests of full disclosure, John Solum was one of the judges the year I won the NYFC Young Artist Competition (1982), and I began studying baroque flute with him shortly thereafter.

DON HULBERT: As I recall from our lessons, Mr. Solum, you studied with William Kincaid and went to Princeton.

JOHN SOLUM: Yes. At Princeton [AB, 1957] I studied musicology under Arthur Mendel, who was at that time the greatest Bach authority in this country. And almost every Saturday during those four years I took the train to Philadelphia for my lessons with Mr. Kincaid. He was happy with that, as long as I played my lessons perfectly! You didn't make mistakes with him.

DH: One dropped note and that was it?

JS: Yes. He would close the book and say, “You're not prepared.” So it makes concerts easy, because Kincaid isn't there to close the book. For what it's

(Cont'd on page 4)

In Concert

The Hanoverian Ensemble

John Solum, baroque flute
Richard Wyton, baroque flute
Arthur Fiacco, baroque cello
Kent Tritle, harpsichord

Sunday, **February 25, 2007**, 5:30 pm
Yamaha Piano Salon, 689 Fifth Avenue
(entrance between Fifth and Madison on 54th Street)

- Sonata en Trio in B minor, Jacques Hotteterre
Livre I, Oeuvre III (1712) (1674–1763)
- Suite No. 11 in G major (1721) Michel de la Barre
for two flutes (c.1675–1745)
- “La Françoise” from “Les Nations” François Couperin
. (1688–1733)
- Trio Sonata in G major, BWV 1039 Johann Sebastian Bach
. (1685–1750)
- Epigrams and Canons (1989) Ezra Laderman
for two baroque flutes (b. 1924)
- Trio Sonata in A major Georg Philipp Telemann
. (1681–1767)

Program subject to change

IN THIS ISSUE

- Renaissance Men, Baroque
Flutists: John Solum and
Richard Wyton.....1
by Don Hulbert
- From the President2
My Vacation
- Member Profile3
Lynn Nicole Cunningham

Announcements

- Flute Happenings.....3
- Next Ensembles Get-Together5



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My Vacation

by David Wechsler



From the President

For the longest time I was saving up to take a really interesting vacation, and I finally did! Let me tell you about it. I just returned from the little-known country of Musicus, in the faraway continent of Artasia, where the people pride themselves on their love of classical music above all else. It is a fascinating place. From the minute your plane touches down at the airport, you are bombarded with ads and imagery concerning music. Famous musicians are seen on billboards selling everything from wine to watches to underwear! I was amused by two ads in particular, with captions that read “My time is so perfect, and it’s partly because

I have a Framé timepiece!” and “My sound is not the only thing that’s velvety smooth . . .” Even retired well-known artists are selling “mature” products to the aging members of the population. As you travel to the capital, you see lots of pickup sports games happening all over the city. The kids (and some adults) play just for spare change, and there is often a hat, or someone working the crowd between plays. On the buses and trains there are often two or three teenagers playing a little ball game for money. It’s sad, really, because they usually are not very good, although once in while you do spot a talented player.

After I checked into my hotel I bought a paper. I read the back where the concert listings were. There must have been 15 pages of listings! There were a few editorials and articles about which player was going to which orchestra, and what effect that might have on the season. I was disappointed to read about the steroid and performance-enhancing drug scandals, however. It seems that some very famous soloists were caught “doping.” It enabled a lot of them to play passages faster and more accurately than was formerly considered possible. It was especially embarrassing at the International Performing Olympics, where the altered physical appearance of some of the contestants was obvious. I had never seen such long and muscular fingers or such deformed lips! Were blood tests really needed to confirm something was awry? When interviewed, some performers’ bravura bordered on maniacal! One of the really well known flutists, Percy “Never Miss” Kiabolosvenskilldugélli, was ranting about how he’d be back if he was chucked from competition. And how everyone would pay! *EVERYONE!!* Now when I listen to him on my iPod, I wonder if he was doped when he nailed that passage at the end of Ingolf Dahl’s *Variations on a Swedish Folktune*.

As sad as the income disparity is between rich and poor in Musicus, it is still gratifying to see the living that can be made at the top of the music profession. The orchestras and opera companies enjoy wide popularity from all segments of the population, regardless of socioeconomic position. People pay absurdly inflated prices to go to concerts. The average salary for an orchestral musician in Musicus starts at around \$2 million a year, with solo and principal chairs running as high as \$15 million a year! In the newer concert halls, the wealthy patrons have built special mezzanine boxes for themselves. Like mini hotel suites, really, they include banks of video monitors for watching several musical events at once, and special zoom lens controls for close-ups of singers when they go for high notes. There are refrigerators for cold beer, double beds for those *really* long operas, and showers. Why, you could live in one of those boxes! There is also a lucrative underground economy of wagering that goes on for competitions. There are odds on favorites for accurate rhythm and technique, but every so often a newcomer long shot wins and a career is born.

The sports industry in Musicus, on the other hand, is rather pathetic. There are teams that play the same sports that we have here, but the average person doesn’t show much interest. Sports are merely a way to stay physically fit and have a little fun. They are taught haphazardly in the schools and most people feel that they have little educational value. Personal exercise is much more acceptable as a fitness regimen. The salaries at the top of the sports profession are about \$150,000 a year—for a baseball player who bats .450, or a basketball player who can score 50 points a game. Many teams need private philanthropy and government support to keep solvent because ticket sales can’t cover expenses.

I really enjoyed my vacation in Musicus, and after my term as president of the New York Flute Club is up, I’m seriously considering moving there.

Member Profile

Lynn Nicole Cunningham

NYFC member since 2006



Employment: Principal flutist and woodwind group leader, United States Military Academy (USMA) Band at West Point; private flute instructor, second flute and assistant principal, Newburgh Symphony; freelance flutist.

A recent recital/performance: A November 2006 concert at Ithaca College, performing music of Sousa, Jager, Grainger, Khachaturian, and Gorb with the USMA Band.

Career highlight(s): Solo performance with the USMA Band in Franz and Karl Doppler's *Valse di Bravura* at the 1996 NFA convention in NYC; the USMA Bicentennial Celebration Concert at Carnegie Hall with the same band and guest host Walter Cronkite in March 2002. Annual chamber music concerts and solo appearances with the USMA Band (1980–present) including performances of concertos by Ibert, Mozart, and Vivaldi.

Current flute(s): A 1973 silver Haynes (modified in 1994 by David Williams, with assistance from Dr. Emil Pascarelli, to fit her hand) used with a Zalo-Cooper headjoint.

Influential flute teachers: On flute: Robert Cole (in college) and Eric Hoover (in graduate school); summer studies with Marcel Moyse and William Bennett, and postgraduate studies with Samuel Baron, Julius Baker, and Thomas Nyfenger. Other training: Alexander technique with Debra Kaplan and Ann Mathews (1980s) and classes with performance coach and sports psychologist Alma Thomas (2001–present).

High schools: Walt Whitman High School in Bethesda, MD (for grades 10 and 11) and Sturgeon Bay High School in Sturgeon Bay, WI (for grade 12).

Degree(s): BM in applied flute performance (University of Wisconsin-Madison, 1978) and MM in flute performance (Arizona State University, 1980).

Most notable and/or personally satisfying accomplishments: As a parent: performing with her son, Kevin Ray, in a duo recital (with Kevin on alto sax and voice, February 2002) and with the USMA Band at West Point (with Kevin as guest baritone vocal soloist, August 2006). As a teacher: seeing her students go on to major music schools and become music teachers themselves. She says, "During lessons I try to get my students to think methodically. They develop problem-solving skills, and learn to set long-range goals with structure and flexibility. We also stress the difference between practice and performance: by letting go of fears and judgment during performances you can free yourself to experience success and enjoyment."

Favorite practice routines: Lynn starts with Feldenkrais and Alexander body stretches (without the flute) and then does long tones and the orange juice warm-up (from Paula Robison's *Flute Warm-up Book*), followed by one or two pieces from Moyse's *Tone Development through Interpretation* (the same ones every day to keep tabs on her sound). A lot of interval training (especially some favorite combinations of scales and arpeggios passed on to her by William Bennett) for lip flexibility, intonation, and timbral balance; and daily sight-reading (to prepare for rehearsal/performance situations in which she may not have the music ahead of time).

Other interests: Wine tasting, travel (Italy, Spain, Alaska, Bermuda, Mexico, Caribbean, Austria, and Germany), running and walking for fitness, and hiking (Hudson Valley and during travels); learning from singers by listening to live performances.

Advice to NYFC members: Remember that success as a musician requires passion, talent, intellect, and honest commitment. When setting goals, don't forget the value of good health and having work you enjoy.

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.

FEBRUARY '07

FEB
8

Thursday 1:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, Deborah Sepe, cello, Jim Lahti, piano, in a program including J.S. Bach's Suite in B minor and piano quartets by Fauré and Copland.

• Center for the Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island, NY. • Admission: \$15 general, \$10 students/seniors. • Info/reservations, call 718-859-8649 or visit www.omniensemble.org.

FEB
10

Saturday 8:00 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, in same program as February 8.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (corner of Lincoln Place), Brooklyn, NY. • Admission: \$15 general, \$10 students/seniors. • Info/reservations, call 718-859-8649 or visit www.omniensemble.org.

FEB
11

Sunday 2:00 pm

Duo Del Norte with **SHARON LEVIN**, flute, and Gene Pino, guitar, performing a mix of baroque, classical, Latin and popular music including Chorhinos by Abreu and others, Ecuadorian mestizo music, Fauré's *Pavane* and Chopin's Variations on a Theme by Rossini.

• Westport Public Library, Arnold Bernhard Plaza, 20 Jesup Road, Westport, CT. • Admission is free. • Info, call 203-291-4840 or visit www.westportlibrary.org.

FEB
11

Sunday 4:00 pm

The Kaiser Woodwind Quintet with **LAURA KAREL GEORGE**, flute, will perform a world premiere of NJ composer Louis Gordon's "Movements," compositions by Leon Karel and Franz Danzi, Ronald Roseman's Renaissance Suite, and transcriptions of Gershwin, Respighi, and Cervantes.

• St. Cassian Roman Catholic Church, 187 Belleview Avenue, Upper Montclair, NJ. • Admission: \$15 suggested donation. • Info, call 973-744-2850.

Flute Happenings Deadlines

Issue	Deadline	Mail date*
March 2007	01/25/07	02/22/07
April 2007	03/15/07	04/12/07
May 2007	04/05/07	05/03/07

*Projected

FLUTE HAPPENINGS

FEBRUARY '07

FEB
11

Sunday 3:00 pm

CARLA AULD, flute, and Linda Sweetman-Waters, piano, in "Romance Around the World," a program of music with origins in France (Fauré, *Morceau de Concours*), Germany (Schubert, "Trockne Blumen" Variations), Russia (Rachmaninoff, *Vocalise*), and Italy (Mercadante, Concerto in E minor).

• Ridgewood Public Library, 125 North Maple Avenue, Ridgewood, NJ. Admission is free • Info, visit www.ridgewoodlibrary.org or call 201-670-5600.

FEB
11

Sunday 8:30 pm

Flutist **MICHAEL PARLOFF** and friends will perform music of Schulhoff (Sonata for flute and piano), Debussy (*Bilitis*), Schubert ("Trockne Blumen" Variations), Bach (Sonata in G minor, BWV 1020), and Jongen (Concert à cinq for flute, string trio, and harp, Op. 71).

• Weill Recital Hall, 154 West 57th Street, NYC.
• Admission: \$35 general/\$15 students/seniors.
• Info, call MidAmerica Productions at 212-239-4699 or email mwaymire@midamerica-music.com.

FEB
14

Wednesday 7:00-9:00 pm

"Swinging on a Star," a masterclass by Paula Robison featuring love songs and melodies TBA.

• Diller-Quaile School of Music, 24 East 95th Street, NYC. • Admission (auditors): \$30 general, \$15 students. • Info, call Heather Holden at 212-369-1484 x26, or email hholden@diller-quaile.org.

FEB
18

Sunday 3:00 pm

TARA HELEN O'CONNOR and **PATRICIA SPENCER** in a duo recital with Fred Hammond, harpsichord, and Greg Hesselink, cello. Works by J.S. Bach, W.F. Bach, C.P.E. Bach, Elliott Carter, Goffredo Petrassi, and Robert Aitken.

• Olin Hall, Bard College, Annandale-on-Hudson, NY. • Admission is free. • Info, visit www.patriciaspencerflute.com.

FEB
19

Monday 6:00 pm

Da Capo Chamber Players (**PATRICIA SPENCER**, flute) with Chinary Ung, guest composer, in a Composers' Forum presented by the Juilliard School. Program features Mr. Ung's *Oracle* (written for the Da Capo Chamber Players), *Luminous Spirals* (for flute, guitar, and cello), *Spiral VI*, and . . . *Still Life After Death* (with Lucy Shelton, soprano).

• Morse Recital Hall at the Juilliard School, Lincoln Center, 65th Street and Broadway, NYC. • Admission is free. • Info, visit www.patriciaspencerflute.com.

Solum/Wyton (cont'd from page 1)

worth, he only closed the book on me twice in four years.

DH: *Wow!*

JS: And that was early on, you understand, before I knew what the standards were. But that's the standard of concerts. When you play in an orchestra, how many mistakes are you allowed to make?

DH: *I see what you mean.*

JS: So it was part of the training, Kincaid was doing me a favor by being tough. But at the same time you never left a lesson less than inspired. He would orchestrate his lessons so that when you left the room you were on a high.

DH: *Sam Baron called him the "American Taffanel."*

JS: Really?

DH: *Yes, because of the variety. Look at all the people who were Kincaid students and how differently they played . . .*

JS: This is the way any great teacher works. You shouldn't come out sounding like the teacher, you should come out with the tools to sound like yourself. I don't ever remember Kincaid saying "Play like me." Every Kincaid student sounded different.

DH: *They did, you can start naming them: Julius Baker, Harold Bennett, Jacob Berg, Elaine Shaffer, Maurice Sharp . . .*

JS: Mariano . . .

DH: *A whole list of people. Frances Blaisdell studied with him, too. Everyone came out with these extremely different approaches to the instrument, how to play, how to teach, what was important musically, and somehow all came from the same source.*

JS: You could never predict how Kincaid was going to teach. I remember when I was going to do Walter Piston's Sonata for flute and piano, and I knew one of the Curtis students had taken a lesson with him on that piece a couple of months before. I [got her] to tell me what he had talked about, but when I went in for my lesson, it was completely different—he had other things to talk about.

DH: *So there were no Cliff Notes for his lessons.*

JS: He didn't teach by rote, he taught creatively, and each lesson was a different experience. Sometimes he would focus in on one aspect of playing or musicianship and it would go through the whole lesson from the moment you

started playing. He would feature a particular aspect so you'd see how this thing applied in many different contexts. But you could never predict how he was going to teach you, except that you had to play all the right notes! Of course if you had a technical problem, something in the Prokofiev for example, he would work with you on it. He wouldn't close the book because you couldn't nail the high D's, he'd have a creative solution.

DH: *And your studies prior to Kincaid?*

JS: In Minneapolis, I studied with Anton Winkler, who was a Curtis graduate and a Kincaid pupil; he was in the Minneapolis Symphony. So I got all of the Andersen etudes under my belt before I played them for Kincaid.

DH: *Richard, what about you?*

RICHARD WYTON: [Gesturing to John Solum] You're looking at my main influence, right across the table. I actually had a fairly late start on the flute (when I was 14) with Henry Zlotnik. [N.B. RW's flute studies were preceded by a brief professional career as a child singer.]

DH: *Didn't Robert Dick study with him?*

RW: That's right. In fact, he was the one who referred me to Henry Zlotnik. My dad was the organist at St. John the Divine, and he had a series of what he called West Door Concerts. Robert Dick played one, probably when he was a master's candidate at Yale. That was just the time that my parents were looking for a flute teacher for me.

JS: *And for college?*

RW: I went to SUNY Albany [BA, 1979], and studied with Irvin Gilman, [another] Kincaid student. At the time I was actually more interested in keyboard instrument technology and making harpsichords. They had a full-time curator for their 45 Steinways and two harpsichords. I took a couple of his courses in organology and then in my last couple of years I was his assistant; I pretty much tuned a piano every day.

DH: *Wow. And then?*

RW: I worked at Patelson's, which is where I met my wife. We were serving the same sentence; I worked in chamber music, she was in piano methods. [Shortly thereafter] I moved to Connecticut [December 1979].

DH: *Mr. Solum, Sandra Miller told me last year that you were one of the first baroque flutists she heard perform live and how much that had inspired her [NYFC Newsletter, December 2005]. What drew you to the instrument?*

JS: I was living in England, and I got to

meet the Dolmetsch family. [N.B. Visit www.dolmetsch.com for more about this legendary clan of musicians and instrument makers.] That's about where early music was at that time. In the early '70s I actually made a recording [for RCA] with the Dolmetsch twins, Jeanne and Marguerite, on modern flute. They [suggested that I] pick up baroque flute. So, I bought one from Friedrich von Huene, put the fingering chart on the left side of the music stand, and the Handel sonatas on the right.

DH: So you never had any particular formal instruction?

JS: Never. At about the same time, Albert Fuller wrote me a letter asking if I could possibly think about taking up baroque flute. What do you know? [Encouragement] was coming from both sides of the Atlantic. Then I began doing Aston Magna concerts with Albert Fuller around 1976.

DH: You were certainly in the vanguard.

JS: I learned from other instrumentalists, like Michel Piguet (baroque oboe and recorder), Jaap Schroder (violin), and John Hsu (viola da gamba), and also from Bernard Krainis (one of the founders of the New York Pro Musica). And of course from Albert Fuller.

DH: I remember going to the Aston Magna Academy in 1983 and sitting in on rehearsals. Albert Fuller was amazing.
JS: He was always concerned about the emotion of the music. It was never technique, it was the feeling.

DH: He once told you to "ride the waves" when playing a musical line?

JS: Yes. For a great teacher, Albert was never academic in his approach. The proof was how does it sound, and does it move me? These were terms that he used over and over again. If it didn't move him, it wasn't good enough. He cringed at academic type performers who just played notes—and there were a lot of them around at that time.

DH: There still are . . .

JS: If you started to say, "Well, Quantz says . . .," Albert would say "Oh, screw Quantz!" Ed Reilly, who was the translator of the Quantz treatise and taught at Vassar for many, many years, used to say that you could look around [in various] treatises and find something to back up any approach. You really have so many choices that you end up playing your own way.

DH: In my lessons with you, I never came away with "No, no, no, you have to do it THIS way." But there were some

general precepts you were communicating, for instance, the primacy of the bar line in how to shape the musical line.

You stressed that the harmonic motion was key, and that it very often that coincided with the bar line. What are your thoughts on this, Richard?

RW: I totally agree. I can think of one example, the Corrente of Bach's A minor partita, which is in 3/4, where John just said make those bars into a 3/2 measure.

JS: When it goes into 3/2, then it's a Courante. That's Bach, breaking rules and having fun. [Incidentally,] what we now call the Partita in A minor was known as a sonata when I played it for Kincaid. He didn't think it was by Bach, because it wasn't like the other sonatas. So that got me going to study what the piece was. It had been found around the end of World War I, an extra thing at the end of a manuscript of partitas and sonatas for solo violin. Then I began to wonder why did Bach call some of them sonatas and some of them partitas? The sonatas had abstract movements and one movement was always in another key, a related key, usually the slow movement. The partitas were always dance movements and they were all in the same key. It seemed obvious to me that's what our solo piece by Bach was, though it was only four movements. In the source, there was no title to it—it was cut off, but people had sort of figured out that it said "solo pour la flûte traversière." But it is a partita in its shortest manifestation. I published that in a magazine then called *Woodwind World*. And that kind of got that around.

RW: When was that, John?

JS: About 1959 or maybe 1960.

RW: I'm just curious, because when I studied it with Henry Zlotnik, the first thing he did was cross out "Sonata" on the top and write "Partita."

JS: Anyway, that got things going, and by the time Barenreiter published it in their complete Bach edition, it was called "Partita." [We now think] that Bach wrote it [around 1720] for [Pierre-Gabriel] Buffardin, who would have probably been the only flute player around that time who could have played it.

DH: I heard Christopher Krueger say that Buffardin may have gone to Turkey with his patron and been trained as a glass blower. So he would have known how to do circular breathing.

JS: I've never heard that. My approach to

(Cont'd on page 6)

FLUTE HAPPENINGS

FEBRUARY '07

FEB
24

Saturday 8:00 pm

DON HULBERT, flute soloist, performing with Ensemble du Monde in a program including Mozart's Concerto for flute and harp, Jolivet's Concerto for flute and strings, and Ravel's Introduction and Allegro and *Le Tombeau de Couperin*.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$30. • Info, call 212-501-3303.

FEB
25

Sunday 3:00 pm

MICHAEL LADERMAN, flute, and Judith Lynn Stillman, piano, will perform a program of works by Fauré, Barber, Poulenc, Enesco, and Reinecke.

• Christ and St. Stephen's Church, 120 West 69th Street, NYC. • Admission: \$10 general, \$5 students/seniors. • Info, visit www.fluteperformer.com or email m.a.laderman@gmail.com.

FEB
28

Wednesday 7:30–11:30 pm

The Patrizia Scascitelli Quartet with **JAMIE BAUM**, flute, Patrizia Scascitelli, piano, Bob Bowen, bass, and Sylvia Cuenca, drums, in a program of jazz standards.

• Trumpets Jazz Club/Restaurant, 6 Depot Square, Montclair, NJ. • Admission: \$10 cover/\$5 minimum. • Info, call 973-744-2600.

MARCH '07

MAR
5

Monday 8:00 pm

The New York New Music Ensemble with **JAYN ROSENFELD**, flute, will perform Bernard Rands' *Memo 4* (for solo flute) and two sextets, Donald Martino's *Notturmo* and Steve Mackey's *Micro-Concerto* for percussion.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, call 212-501-3303.

MAR
5

Monday 8:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, will perform William Mayer's *Yankee Doodle Fanfare*, Rami Levin's *Danças Brasileiras*, Max Lifchitz's *Vignettes*, Cynthia Folio's *Aphorisms*, and David Diamond's Quintet.

• Christ and St. Stephen's Church, 120 West 69th Street (between Broadway and Columbus), NYC. • Admission is free. • Info, call 212-663-7566.

Solum/Wyton (cont'd from page 5)

the piece is that you have to take breaths! First of all an Allemande is a dance piece for which dance historians have never discovered any steps. By default then, they think it may be an arm dance, where you're presenting yourself.

DH: Like a praeledium . . .

JS: Exactly. If you're looking for a metro-nomic approach, you're looking in the wrong place. I've always said that in this Allemande, the rhythm is not metro-nomic, it's harmonic, and you have to see how often the harmony changes. Then, you've got the rhythm.

DH: Richard, how did you get interested in baroque flute? Did it have anything to do with your interest in historic keyboards?

RW: Yes, absolutely. In fact, I decided I wanted to explore the baroque flute when I was still in college. I just never really found the right opportunity, and somewhere along the line I heard a few performances. I think I heard John in 1985 with Aston Magna, and then at the 1986 NFA convention in New York. My wife, Barbara, who is very good at taking care of things (and a flutist herself, playing with the Norwalk Symphony at the time) found John there and introduced him to me. I had a four-key Milhouse and had been working on my own learning the fingerings, but John took me over to Tom Prescott's exhibit, pointed at a flute, and told me to buy it. When I had my first flute lesson with him, I played the Handel G major or something and thought I had it all figured out. He said, "You sound just like a modern flute player." That's how I got started. I think the first time I played it in public was maybe the next year for a Connecticut Early Music Festival benefit. John learned pretty quickly that I tuned harpsichords, and so I was drafted! In fact, I'll be tuning the instrument for our concert. I call it being a full-service flute player.

DH: Just for a moment, I want to turn to the subject of vibrato. Mr. Solum, it was you who introduced me to the idea that vibrato should be viewed as an ornament. How did you come to that way of thinking?

JS: In the beginning I used vibrato, too, but then you get the confidence to explore other expressive means. Someone once asked Michel Piguet, "Do you play with or without vibrato," referring to his recorder and baroque oboe playing. He said, "I don't play without any-

thing!" Anything is possible—you can use finger vibrato on baroque flute ("flattement"), which is absolutely correct.

DH: I also seem to remember your saying that baroque flute takes much less air pressure, making many subtle things a lot easier than they would be on a modern flute.

JS: They are two different instruments.

DH: Richard, was playing without vibrato a challenge for you?

RW: Not really. My earliest musical background was as a cathedral chorister, and that was all straight tone. I was already exploring that right from the beginning of when I played flute. I already had in mind that I didn't want to use vibrato working on Handel sonatas. I used to get a bit of flack from my teachers at [the High School of] Music and Art.

JS: Of course, it makes intonation much easier, when everybody's always vibrating. Ormandy all those years he conducted the Philadelphia Orchestra, the minute he began to hear out-of-tune

"In the beginning I used vibrato, too, but then you get the confidence to explore other expressive means."

playing, he would summon up more vibrato from the strings.

DH: It covers up a multitude of sins.

JS: I think ultra-modern flute, the avant-garde flute, you use much less vibrato, because you're working towards other goals like tone color—to coat everything with vibrato is just a distraction.

DH: I think that Chris Krueger spoke to this at the 1987 NFA convention in St. Louis. He said that what impelled him to baroque flute was [a desire] for something beyond the "all-purpose" orchestral prettiness that he'd learned, or what Robert Willoughby used to call being served "five courses of cherry pie."

JS: Don Peck had a name for it—generic flute playing.

DH: Richard, how did you come to be involved with Music Minus One?

RW: My wife and I also run a music contracting business, and a bass player I know was working for them as an engineer. At some point they decided to re-release some old LPs or cassettes as CDs and they needed it twice, the second time with someone playing over it as kind of a demo. He was in charge of that project, and so he just asked me if I wanted to do it. I said sure!

DH: As they say, network, network, network. What was it like?

RW: It's been a while . . . typically they were rather old recordings and not so easy to play along with. Sometimes the flute was on there, but not in tune (a cringe-worthy experience!); other times the tempi of the movements were sometimes driven by the amount of time available.

DH: Just like those early recordings . . .

JS: Like 78s, you know, five minutes maximum.

DH: Are you doing much on the modern flute?

RW: A fair amount of gigging [through our contracting business] . . . music we organize for various church things and stuff like that.

DH: I know you teach privately . . .

RW: And sixth grade instrumental music in a public school, too. This year I have about 25 flute players in addition to my trombones and clarinets.

DH: Some people think that the world is overpopulated with flutists.

RW: The issue now is saxophone—way too many saxophones.

DH: Really? Everyone wants to be Branford Marsalis?

RW: Or Bill Clinton. But the plus side of that is that the attrition rate is very high. You get a lot started that drop out. My college teacher, Gilman, was originally a clarinet/sax player, jazz player. Then under the GI Bill, he went to Curtis and studied with Kincaid.

DH: How did the Hanoverian Ensemble come into being?

JS: Richard and I were both at the Connecticut Early Music Festival [which Igor Kipnis and I created]. Richard was the executive director, and I was the artistic director. We left and formed the Hanoverian Ensemble around . . .

RW: In 2000.

JS: We created it as a nonprofit foundation, since you can't do anything in music without raising money. That's what it is, a foundation to raise money.

DH: Can you remind me where the name comes from?

JS: We say this on every recording—the name relates to the time of the Hanoverian Kings of England, 1714–1837 [George I through William IV].

DH: Any time period of particular interest?

JS: Well, our de la Barre CD is the 1720s, our Bachanalia CD has the W.F. Bach

duos, and we could go all the way to Schubert and Beethoven. Listen to our recordings.

DH: Any other performances this season?

JS: Just before the NYFC, we play at Vassar College [where JS still teaches], and our harpsichordist Kent Tritle will play a solo J.S. Bach piece on their new million dollar organ.

DH: Anything else later in the season you want to get the word out about?

JS: Really, no. Right now we're gung-ho to make records with this local record company [MSR Classics (www.msrd.com)] we just found. They're terrific—honest, hardworking, and they've got the right distribution. So, you have to kind of go with the flow, when you have an opportunity like this.

RW: One thing that we learned in doing the Connecticut Early Music Festival, is that it is as much work to raise money to put on a festival as it is to do a recording, but the recording lasts. The concert is over and then the money is all gone and the music is all gone, and now you have to push the same old rock up the same old hill. So here we push the rock up the hill, but we have something lasting.

JS: I think the reward comes when you get good reviews and then somebody calls from Boston and says, "Gee, I just heard you on WGBH." Oh, really? What did I play? And you get heard without having to go there. When you're on a recorded broadcast, it'll be Simon Rattle conducting the Berlin Philharmonic, John Solum and Richard Wyton playing a Grétry duet for baroque flute, and then Leonard Bernstein, so you get tucked in with big names. And some of the people who [listen to] these radio programs [will end up buying] the record.

DH: Who knows, maybe Glenn Gould was right . . .

JS: That's right, he gave up performing in public completely.

DH: Do you have any advice on fundraising?

JS: To fundraise you need budgets, you need to know how much you're going to raise and you need to have a project to raise the money for. And then you just start raising the money and you keep going until you get it all. Isn't that the way it is, Richard? You just keep going. . . . One of the rules I have about fundraising is to never hold a grudge against anyone if they don't contribute. Sometimes people have other priorities, sometimes they forget. If you let personal feeling enter into it, it won't be long

before you won't have any contributors.

DH: Any nonmusical interests we should know about?

JS: Richard is a spectacular pilot and a glider. And I've been saving WPA artworks—big-time rescue missions of murals that have been abused and painted over, and so on. Tell him what you did yesterday.

RW: I had my son's scout troop at the airport on Saturday for glider rides—I did 17 in one day.

JS: There's no engine. You're towed up, and then you're left to the elements, and you just hope you'll make it back . . .

RW: No, John. [laughter] You know that's not true. Plus, there is an aspect of my flying that connects with my interest in historical performance practice. My passion is for vintage gliders, typically made of wood and fabric; I own a wooden sailplane made in Germany in the mid 1960s. In a world where most flutists play on metal and most sailplane pilots fly in fiberglass, I do both in the medium of wood.

JS: You've had your glider's license since . . .

RW: Age 16.

DH: And those murals?

JS: Well, they're all by one artist named James Daugherty. I never knew him—he died in 1974. But he painted murals in Connecticut, Illinois and Ohio in the '20s and '30s. Some were missing, some needed to be cleaned. I've actually been responsible for saving or restoring ten of them. The first one I discovered was on a plaster wall in a school in Darien, CT, and had been painted over. It had been lost from the consciousness of the school, and I came there looking for it.

RW: And the key was the tile. Remember? JS: Yes. I had a photograph of the room with the mural. It was a kindergarten room, where there were Delft tiles with animals or birds on them, where the kids hung their coats. The little kids could recognize the bird and know that "my coat hangs with duck." That's how I knew this was the wall, and sure enough there was a mural under the green paint.

DH: Wow.

JS: So far we have raised about three-quarters of a million dollars for this. The latest one is going to be installed in the Stamford, CT, library. I use the fundraising skills I learned in music for this. I take charge and just keep hammering away until the job gets done. I'm very quiet, I never raise my voice, but I convince them that the work is important. In

Cleveland, there were four murals in one theater, and it cost \$200,000—four professional restorers working eight or ten months just to clean off the old varnish and put on fresh varnish. I went out there, showed them what needed to be done, and made them do it. That's pretty good, huh?

DH: Yes, I'd say it is. Looks like you have your own way of "closing the book!"

JS: [laughs] Yes! "If you don't do this fairly soon, the mural won't be worth saving." *That's* how you do it. And the press picks up on this stuff like crazy: "Public Art Getting Abused." Music doesn't get attention like this, [even though] I could make the argument that music is public too: Bach (for instance) belongs to everyone.

DH: The analogy that just occurred to me, clearing the varnish off . . . generations of . . .

JS: . . . misinterpretation of baroque and classical music. But anyway, you get the idea. There's more in the world than just flute. I have this art interest, Richard has his airplanes. Maybe these things make you a better player. Do what you need to do for your career, but try to be well balanced and have fun.

DH: Thank you! ☐

Freelance flutist Don Hulbert performs on modern and baroque flute with Traverse Music.



NEXT ENSEMBLES GET-TOGETHER

**March 4, 2007
Sunday 2:00–4:00 pm**

The next ensembles get-together will be in Brooklyn, at the home of Ed Wolf, 34 Plaza Street, Apt. #607. His phone and email are 718-857-5801 and ed11145465@yahoo.com.

Please RSVP to Annette Baron,
NYFC Ensembles Coordinator
New York Flute Club
Email: NYFCensembles@aol.com
Phone: 973-244-0992



The New York Flute Club
Park West Finance Station
P.O. Box 20613
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February 25, 2007 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)

John Solum & Richard Wyton, baroque flutes

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October 29, 2006 • Sunday, 5:30 pm
FENWICK SMITH, flute, and SALLY PINKAS,
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LEW TABACKIN, jazz artist

December 17, 2006 • Sunday, 5:30 pm
LAUREL ZUCKER, flute, and
MARK DELPRIORIA, guitar
Holiday reception

January 21, 2007 • Sunday, 5:30 pm
TIM LIU, Chinese bamboo flutes

February 25, 2007 • Sunday, 5:30 pm
THE HANOVERIAN ENSEMBLE
JOHN SOLUM and RICHARD WYTON,
baroque flutes

March 10, 2007 • Saturday, all day
FLUTE FAIR 2007—CAROL WINCENC,
Union Theological Seminary

April 29, 2007 • Sunday, 5:30 pm
2007 NYFC COMPETITION WINNERS

May 20, 2007 • Sunday, 5:30 pm
ANNUAL MEETING & ENSEMBLE CONCERT
Greenwich House Music School

All concerts and events (except as noted) at Yamaha Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org or call 732-257-9082.



From the Editor

Greetings! February's NYFC concert will feature the Hanoverian Ensemble, with John Solum and Richard Wyton, baroque flutists. Don Hulbert's lunchtime interview touches on some of the expected topics—how these two gentlemen got started with the baroque flute, and the role of vibrato in historically-informed flute performance—but also on some not-so-expected topics that were particularly interesting to me—Kincaid's teaching style, the provenance of J.S. Bach's Sonata/Partita in A minor for solo flute, arts management issues (how to be an effective fundraiser), and their wild hobbies (vintage glider planes and saving 1930s WPA murals). It must have been a lively meal!

David Wechsler had some fun this month reflecting on a vacation to the imaginary land of Musicus, where classical musicians enjoy the prestige and earning power of today's celebrity sports figures. However, things *were* better for musicians in days past. Thanks to the detective work of Nancy Toff, our readers have seen 1920s Philippe Gaubert testimonials (in French) on the wonderful qualities of Lucky Strike cigarettes [April 2003] and 1940s Georges Barrère endorsements (in English) of some nice Manhattan apartments on West End Avenue [May 2004].

This month's member profile subject is Sergeant Major Lynn Nicole Cunningham, principal flutist of the USMA Band at West Point. A new member of the Club, Lynn came to my attention through her participation in the ensembles program. A profile not to be missed; check it out.

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)