



The New York Flute Club

NEWSLETTER

March 2007

INSPIRING COLLABORATIONS: A CONVERSATION WITH CAROL WINCENC

Interview by Tanya Dusevic Witek



Peter Schaaf

Carol Wincenc was the teacher who drew me to study at Juilliard more than 13 years ago. I first met her in 1990, when I was a student at the Banff Centre for the Arts in Canada, and in the years following she became a significant mentor, influence, and friend. We caught up with each other in early January over a cup of tea at her Upper West Side apartment and talked about her teaching, her musical inspirations, and some of her current activities.

TANYA DUSEVIC WITEK: You are in high demand as a performer and also as a teacher. When you are auditioning students, what are some of the qualities that make certain candidates stand out?

CAROL WINCENC: Is the sound alluring enough to bring us in? Is their musical interpretation really speaking to us—or, I should say—to me, personally? Are they being authentic? You can find an artifice in a lot of kids because their teacher told them to do it a certain way. If there is something that seems authentic, where I am getting a sense of who they are—their essence—that is worlds right there. And then, of course, there's that kind of talent when they're not even conscious of any of that, and it's just so dazzlingly wonderful. It's a

(Cont'd on page 4)

In Concert

Carol Wincenc, flute

Stephen Gosling, piano
Tanya Dusevic Witek, flute

Saturday, **March 10, 2007**, 5:15 pm
*Union Theological Seminary, 100 Claremont Avenue, New York
(between 120th and 122nd Streets)*

- Sonata No. 5 in C major, K.14Wolfgang Amadeus Mozart
(1756–1791)
- Le Merle NoirOlivier Messiaen
(1908–1992)
- BalladeFrank Martin
(1890–1974)
- Au delà du tempsYuko Uebayashi
for two flutes and piano
- Six Chassidic SongsPaul Schoenfield
World premiere (b. 1947)

Program subject to change

IN THIS ISSUE

Inspiring Collaborations:
A Conversation with
Carol Wincenc1
by Tanya Dusevic Witek

From the President2
Flute Fair Musings

Member Profile3
Herb Waldren

Announcements

Flute Happenings.....3
Classified5
Flute Fair Update7
Ensembles Program Update7



THE NEW YORK FLUTE CLUB INC.

2006–2007

Board of Directors

David Wechsler, *President*
 Jayn Rosenfeld, *First Vice President*
 Ardith Bondi, *Second Vice President*
 Jeanne Wilson, *Recording Secretary*
 Keith Bonner, *Membership Secretary*
 Edward Wolf, *Treasurer*

Katherine Fink Karla Moe
 Susan Friedlander Seth Rosenthal
 Svietlana Kabalin Rie Schmidt
 Fred Marcusa Stefani Starin
 Nancy Toff

Advisory Board

Jeanne Baxtresser Robert Langevin
 Harold Jones Gerardo Levy
 Marya Martin

Past Presidents

Georges Barrère 1920–1944
 John Wummer 1944–1947
 Milton Wittgenstein 1947–1952
 Mildred Hunt Wummer 1952–1955
 Frederick Wilkins 1955–1957
 Harry H. Moskovitz 1957–1960
 Paige Brook 1960–1963
 Mildred Hunt Wummer 1963–1964
 Maurice S. Rosen 1964–1967
 Harry H. Moskovitz 1967–1970
 Paige Brook 1970–1973
 Eleanor Lawrence 1973–1976
 Harold Jones 1976–1979
 Eleanor Lawrence 1979–1982
 Paige Brook 1982–1983
 John Solum 1983–1986
 Eleanor Lawrence 1986–1989
 Sue Ann Kahn 1989–1992
 Nancy Toff 1992–1995
 Rie Schmidt 1995–1998
 Patricia Spencer 1998–2001
 Jan Vinci 2001–2002
 Jayn Rosenfeld 2002–2005

Newsletter

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

Sue Carlson, Layout/Production
 789 Westminster Road
 Brooklyn, NY 11230
 718-258-5325
 scarlson@wnnorton.com

www.nyfluteclub.org

Copyright © 2007 by The New York Flute Club Inc.
 unless otherwise noted. All rights reserved.

Flute Fair Musings

by David Wechsler



From the President

Since this is the March column, it must mean that we are in Flute Fair mode. And indeed we are! What began as an iffy experiment has become somewhat of an institution, and we in the flute playing community are the lucky beneficiaries. I still remember the first fair, in 1994, when Jean-Pierre Rampal was our guest. He had a fondness for New York and was happy to participate in our maiden voyage. This year we are fortunate to have Carol Wincenc as our guest artist, someone who is fond enough of New York to live here! Once again, the fair will have interesting panels

and lectures, the competition, and, of course, the backbone of the all-day event—the exhibits.

When I first started as a board member of the New York Flute Club, it was my job to round up corporate sponsors. While soliciting a contribution from Lillian Burkart, she suggested that we ought to have some sort of flute event here in New York. That got the whole ball rolling. And, needless to say, it has been very successful. A good deal of that success has been due to the exhibitors who come with all their flutes, music and flute paraphernalia. When I was the exhibits chair, I had to get to the fair really early (which I still do), do table assignments, and supervise the load-in. I got to chat with all the makers before *Daphnis and Chloë* arrived. I still enjoy doing that. It always fascinates me how dedicated the flute makers are to their craft; how painstaking they are in maintaining a centuries-old tradition of handcrafted musical instrument-making in an increasingly mass-produced world. Most flute makers today use some high-tech manufacturing techniques. But the bottom line is to get a reliable mechanism with an aesthetically pleasing look, and, more importantly, a beautiful sound for you and the listener. In both areas, most of the professional flute makers have succeeded. You pay for that level of attention to detail and craftsmanship, to be sure, but in addition to buying the tools of your trade, you are also buying an individual work of art. It's a little like the Patek Philippe ad, where they say, "You don't own the watch, you just care for it for the next generation." As far as price, however, if you factor in inflation for the past 85 years or so, the cost of a new professional flute is about the same as it has always been relative to a decent weekly salary.

I always find the bigger flutes, the altos and the basses, of unique interest. In these instruments you see a bit more variation in design and construction, especially in the bass flutes. Rudall Carte used to make a bass flute with a double (or "S") bend in it. Presumably this was done to have the embouchure plate facing the right direction. But the flutes had no trill keys on them. Presumably this was done because it was too difficult to rig up a mechanism to have trill keys open in the middle of a bend. Or, maybe they thought nobody would ever play a trill or a third octave note on a bass flute. My bass flute is of the other design, the one that looks like a long "J." It too was made with no trill keys, so I had them retrofitted after I bought the flute. Except for Ravel's *Daphnis and Chloë*, Stravinsky's *The Rite of Spring*, and Varèse's *Deserts*, the alto flute is pretty scarce in early 20th-century orchestral music. However, alto and bass flutes are used in a lot of commercial music, film and TV dates. The arranger Gil Evans used the alto flute quite imaginatively and effectively in his arrangements for the Miles Davis records *Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain*. Henry Mancini used altos and basses in many of his film scores. And now, with the explosion of flute ensembles, they have become more popular. So, when you go to the fair, make sure to toot a big baby!

Member Profile

Herb Waldren

NYFC member
since 2003



Employment: Individual investor; retired science teacher (NYC high schools).

Most recent recital/performance: Playing a flute and piano arrangement of Debussy's *The Little Shepherd* and *Prelude to the Afternoon of a Faun* at the Unitarian Universalist Congregation at Shelter Rock (UUCSR) in Manhasset, NY, in September 2006.

Career highlight(s): A sabbatical spent taking computer courses (1988–89), leading to coordinator/staff developer positions at Grover Cleveland High School (1989–90) and the NYC Board of Education (1990–95) helping highly motivated night school students and school personnel gain computer literacy.

Current flute: Custom-made Powell flute with C foot and Aurumite head (c. 2003), Miyazawa Atelier IV silver alto flute (c. 2004), Gemeinhardt wood piccolo with Jeff Weissman exotic wood head (c. 2003).

Influential flute teachers: John Solum (as a teenager) and Amy Ziegelbaum (since 2002). Herb says, "I started playing the flute at the age of 12 in a junior high school band in the Bronx and began lessons at the Henry Street Settlement shortly thereafter [mid to late '50s]. It wasn't until recently that I realized how notable my teachers were (Robert DiDomenica, Claude Monteux, and John Solum)."

High School: Boys High School in Brooklyn, NY.

Degrees: BA in philosophy (Brooklyn College, 1964), MA in philosophy (San Jose State University, 1970).

Most notable and/or personally satisfying accomplishment(s): Retiring from the Board of Education in 1996 at the age of 54; running the NYC Marathon ten years in a row (1979-1988) with a personal best of 3:07 in 1981; in 2001, resuming his flute playing activities and joining a church (UUCSR) in which he could feel comfortable, after being away from both since his early 20s.

Favorite practice routines: Herb's favorite book of practice routines is Taffanel and Gaubert's *Seventeen Big Daily Finger Exercises*, but he says, "I believe that practice routines should be selected based on what you think you need to work on most. Many of the new pieces that I want to perform present challenges in different areas of skill mastery and there isn't enough time to cover them all. So I select routines from various sources or I will make up my own. Incidentally, being a member of my church choir has been a wonderful experience and (to my initial surprise!) complements the work that I do on the flute."

Interests/hobbies: A self-confessed information junkie, Herb enjoys reading (nonfiction books and periodicals) and computers. In addition to the flute, he also enjoys photography, golf, and long-distance driving (stick-shift only). He's also become interested in recording musical performances (his own and others) on CD. In his words, "The caveats and pitfalls are not to be ignored, but there are advantages."

Advice for NYFC members: Herb's advice is for flutists who are not professionals: "Perform for others judiciously and often (even friends and family); join an ensemble to get the experience of coordinating your performance with others. And consider memorizing the pieces you perform. Even if you don't play without the music, it's a great confidence builder to know you could play without it if you had to."

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.

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 *Notturno* and Steve Mackey's *Micro-Concerto* for percussion.

• Merkin 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.

MAR
8

Thursday 8:00 pm

UpTown Flutes (**CARLA AULD, ELISE CARTER, PATRICIA DAVILA, KAREN DEMSEY**, Jeannie Fessenden, **MARCIA HANKLE**, Becky Vega, and director **VIRGINIA SCHULZE-JOHNSON** performing works by Mozart, McMichael, Bacchus, Bach, Guiot, LeMay, Caliendo, and Lombardo.

• Caldwell College, 9 Ryerson Avenue, Caldwell, NJ. • Admission: \$15 general, \$12 students/seniors. • Info, call 973-618-3520 or 3326, or visit www.uptownflutes.com.

MAR
18

Friday 7:30 pm

The Arc Duo with **HEATHER HOLDEN**, flute, and Bradley Colten, guitar, will perform an Ensemble-in-Residence Recital featuring works by Joan Tower, Roberto Sierra, David Leisner, and a world premiere by Shafer Mahoney.

• Diller-Quaile School of Music, 24 East 95th Street, NYC. • Admission is free. • Info, call 212-369-1484 or or visit www.arcduo.com.

MAR
18

Sunday 8:30 am–6:00 pm

NJ Flute Choir Day with guest artist Peter Bacchus: Members of UpTown Flutes (**VIRGINIA SCHULZE-JOHNSON**, director; **PATRICIA DAVILA**, program assistant) will coach six levels of students followed by a 4:00 pm performance.

• Dorothy Young Center for the Arts, Drew University, 36 Madison Avenue, Madison, NJ. • Admission: \$70 per participant. • Info, visit www.depts.drew.edu/music/beyond or call 973-408-3428.

FLUTE HAPPENINGS

MARCH '07

MAR
22

Thursday 7:00 pm

LAURA KAREL GEORGE and Darren O'Neil will perform a program of flute and guitar music by Piazzolla, Ibert, Granados, Albeniz, Scarlatti, and others.

• Stage One, Wagner College, 1 Campus Road, Staten Island, NY. • Admission is free. • Info, call 718-420-4068 or visit www.wagner.edu.

MAR
24

Saturday 11:00 am

"Chocolate Chip Chamber Music," a program featuring the Femmes Four Flute Quartet, with **AMY ZIEGELBAUM**, Helen Richman, Anna Povich de Mayor and Lauren Ausubel, flutes, in an interactive children's concert.

• Turtle Bay Music School, 244 East 52nd Street, NYC. • Admission: tickets at the door. • Info, call 212-753-8811, email: info@tbms.org or FemmesFour@gmail.com.

MAR
24

Saturday 12:00 noon

Femmes Four, the flute quartet listed above, in a one-hour recital featuring the music of J.S. Bach, Massenet, Dubois and others.

• Turtle Bay Music School, 244 East 52nd Street, NYC. • Admission: tickets at the door. • Info, call 212-753-8811, email: info@tbms.org or FemmesFour@gmail.com.

MAR
24

Saturday 8:00 pm

SUE ANN KAHN, flute, with David Oei, piano, in a recital of works by Mozart, Prokofiev, Ibert, Pierné, and Greenbaum.

• Mannes Concert Hall, Mannes College of Music, 150 West 85th Street, NYC. • Admission is free.

MAR
29

Thursday 7:30 pm

The Sylvan Winds, with **SVJET-LANA KABALIN**, flute, will present "Passion and Protest," a program including Henry Cowell's Ballade, Robert Dick's *Starling Stories* (world premiere), Robert Martin's *From the Green Mountains* and *Summer Quiescence*, and Shostakovich's String Quartet No. 8 (arr. by M. Popkin).

• Tenri Cultural Institute, 43A West 13th Street, 1st Floor, NYC. • Info, call 212-222-3569.

MAR
29

8:30 pm and 10:00 pm

The Jamie Baum Septet with **JAMIE BAUM**, flutes, in a program of original compositions.

• Cornelia Street Cafe/Jazz Club/Restaurant, 29 Cornelia Street, NYC. • Admission: \$10 cover charge. • Info, call 212-989-9319 or visit www.corneliastreetcafe.com.

Wincenc (cont'd from page 1)

kind of naiveté. People come with all degrees of equipment. I love to take this poll in classes: For you, if you had to choose between a rivetingly beautiful sound or a knock-out musical delivery—if you had a choice—what would be the thing that would have you accept that person? It's very interesting, because sound is imperative; as a wind player it's so important. Is it sound that's more important? Or is it this magical interpretation? I can forgive a sort of oddball sound if the person is totally storytelling or saying something. I just had a case in point where I was judging a concerto competition and the child didn't have the greatest sound . . . maybe it was an off day . . . I mean it was good, but it maybe didn't have that sparkle and zing you would hope for. But the music making was terrific, and the person sold the piece. So there's such a fine line between both areas.

TDW: Absolutely. In terms of the sound, how do you teach it? It can be so difficult to verbalize. Is it mostly through demonstration? Through description?

CW: Well you can probably remember when you studied with me, I was probably playing a lot.

TDW: Yes, yes.

CW: So I do believe in demonstration. I think a young person needs to have that role model. What happens in terms of the embouchure is important, but so is the airstream. Most of the work I do is getting the person to connect to this fully supported forward movement in the airstream. Because it's so blah and boring if it doesn't have the direction [she sings . . .].

TDW: I think that this was one of the things that really spoke to me when I originally met you—the way you used the airstream in such a full, rich way.

CW: As I am getting older, I still instinctively want to demonstrate, but sometimes it's not there. I mean if I have been teaching all day, I don't always have the immediacy. But I remember Mr. Moyses. The minute he picked up the flute, and then attempted to demonstrate something—I mean he was 80 plus at this point—there was some magic there, regardless. And there are lots of teachers

who never play a note, and they are still able to convey. I had to deal with that recently, because I had this dental surgery and I couldn't play for a week and a half or so, so I had to do everything without playing. It was a great exercise!

TDW: You also have a talent for using images and words to get your meaning across. I remember you saying things like "put gold nails in the sky" as you articulate. I guess this is something very intuitive for you, right?

CW: Well, it is also what I grew up with; my dad was filled with imagery and Moyses certainly referred to nature all the time. What is the feeling when you're handed a newborn baby? What is that experience? So play the phrase like that, as if you have that kind of guard and delicacy.

TDW: You mentioned Moyses and you mentioned your father. Would you say that they are two of the key influences in your teaching style and who you are as a musician?

CW: Yes, definitely.

TDW: Does anyone else come to mind?

*CW: Well, certainly all the people that I worked with along the way. I remember Felix Galimir at Marlboro, because we did *Pierrot Lunaire* there together. I'll never forget it. It was indelible. I mean, all his ranting and raving and saying what was needed in the moment in the phrase. I also sang a lot. I was in Robert Fountain's Oberlin College Choir. It was really incredible to get that experience. The Oberlin College Choir was the chamber choir that toured, so all that finessing and placement was really powerful.*

TDW: And you make your students sing a lot in the lessons, as well. There's that connection between singing and playing.

*CW: Well my very first teacher was Edna Comerchero, who is still out in California. She just came this past summer when I was out at Menlo. She got me onto *De la Sonorité* when I was eight or nine. She had it firsthand, because she was over in Paris as well. Those early impressions are so important.*

TDW: Definitely. You went to Juilliard as a student, and you have been teaching there for quite a long time.

CW: It will be twenty years this coming year.

TDW: Unbelievable! So how have things changed there since you were a student?

CW: When I was a flute student, Julius Baker was the king. He held court on a daily basis. There were about 20 flute players around school. Now we have 12, so it's completely different in that "hands-on" way. Even though I didn't take private lessons from Mr. Baker, he was an energy that was there. I was working with Arthur Lora, and Sam Baron was my chamber music coach. It was exciting to be part of the flute empire that was going on at Juilliard. My dear colleague Jeanne Baxtresser used to say we really do too much hand holding around here. I mean, we had to fend for ourselves.

TDW: Oh, that's interesting.

CW: The style of teaching has changed, too. You did what you were told to do back in the old days. Whereas the way I teach, I open the door to the student's comments. I have the students get up and teach. Maybe the style of teaching is more that way now. I mean, I see how our New York Woodwind Quintet seminar is so open that way. We invite people to offer their reactions. Going back to your original question about the Juilliard I knew and the Juilliard of today, we were a wacky bunch. It was great. When I think of my master's graduation recital, playing the Bach B Minor Suite with Ida Kavafian, Guillermo Figueroa, Yo-Yo Ma (continuo) and Lionel Party (harpsichord), it was amazing!

TDW: Wow! That's really amazing!

CW: We were a fiery bunch!

TDW: Who were the flute students in school with you then?

CW: Nadine Asin, Ransom Wilson, René Siebert, Michael Parloff, and Trudy Kane. All these people have major jobs currently.

TDW: That must have been quite inspiring.

CW: That was our group.

TDW: Quite a few years have passed since you joined the New York Woodwind Quintet. I was wondering how the experience of playing in the quintet regularly has changed you or affected your professional life.

CW: Well, it's what I love to do most perhaps . . . collaboration—even though I have done the whole solo trek—alone in the hotel rooms and all that. But as Sam Baron said, chamber music is the most civilized way of making music. It's really true. I had a substantial quintet background when I played in the St. Paul Chamber Orchestra. During the first three seasons of my job there, we had a resident woodwind quintet. We did so much outreach. Getting into cars and schlepping through snowstorms. I had a really thorough background in quintet playing. So when the NYWQ asked me if I would consider joining, it was like riding a bike again.

TDW: I know that you were close to Mr. Baron and it must have been a moving experience to be taking his seat in the quintet. Can you say a little bit about what that was like for you?

CW: Well, I have nothing but the utmost regard and respect for this man, because he was a thinker. I am not the intellectual magma of the volcano—that was Sam Baron. He was the molten lava, and these incredible ideas would come to the surface. You know, I use a lot of his parts for the quintet, so all of his markings are in there . . . his writing.

TDW: It must be great!

CW: It is great! You feel this one on one connection. So he had a legacy. There is no question. The way in which he approached playing chamber music . . . analysis was always at the forefront. And that's so important in understanding a piece. But he had all the warmth of beautiful music making, too.

TDW: His thinking must have really affected the quintet's interpretations.

CW: It did. I'll tell you where we are now . . . It's interesting. We are five soloists coming together, there's no question about it. Everybody is just a knockout in their solo playing, and that's really exciting, because it has this sort of "out there, off the wall" quality that we can get—big risk taking!

TDW: Right now, what's inspiring you musically and personally?

(Cont'd on page 6)

FLUTE HAPPENINGS

MARCH '07

MAR 31

Saturday 8:00 pm

The Palisades Virtuosi with **MARGARET SWINCHOSKI**, flute, will perform "South (and North!) of the Border," a program including works by Ginastera, Villa-Lobos, Donald Draganski (Trio from Rio), Michael Colina (Habanera), and the world premiere of a commissioned work by Eric Ewazen.

• Unitarian Society of Ridgewood, 113 Cottage Place, Ridgewood, NJ. • Admission: \$20 general, \$15 students/seniors.

APRIL '07

APR 15

Sunday 2:00 pm

AMY ZIEGELBAUM and Lauren Ausubel, flutes, and Laura Leon, piano, performing works by J.S. Bach, Leo Kraft, Bela Bartok, Gary Schocker, Claude Debussy, Jacques Ibert, and Franz Doppler.

• Yamaha Piano Salon, 689 Fifth Avenue (entrance on 54th Street). • Admission is free. • Info, email FemmesFour@gmail.com.

APR 18

Wednesday 7:00-9:00 PM

"Calling All Divas and Divos!," a masterclass with Paula Robison featuring Bizet/Borne's *Carmen Fantasy*, Cecile Chaminade's Concertino, and Paul Taffanel's *Fantasia sur le Freischütz*.

• 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.

CLASSIFIED

SUE ANN KAHN has released a new recording of the Mozart Flute Quartets for Albany Records (TROY884), with Eriko Sato, violin, Ronald Carbone, viola, and Alexander Kougel, cello. The recording is available from albanymusic.com or amazon.com.

Flute Happenings Deadlines

Issue	Deadline	Mail date*
April 2007	03/15/07	04/12/07
May 2007	04/05/07	05/03/07

*Projected

Wincenc (cont'd from page 5)

CW: Hmm. . . . Well my [now-14-year-old] son's performance (on the French horn) the other day. It just blew me away. I just couldn't believe it. It's really freaky to see your offspring communicating through music, because it's something that you do in your life constantly.

But there is no question that teaching is probably the single most inspiring thing in my life. I am sometimes amazed at myself, how I'll come up with an idea or concept—an approach to something. I'll think, "Where did that come from?" I've always been fascinated by "the whole person." I'm pretty psychic that way. I know what's going on in the person, or maybe what door needs to be unlocked. And I take a lot of risks. That's the most rewarding. Maybe I am seeing a person for the first time and they're just having one or two lessons. And afterwards they say, "How did you know that that's exactly what I needed to work on?" You develop that sense as a teacher after all the years.

TDW: You have commissioned a lot of new literature for the flute. What specifically do you find so satisfying about collaborating with composers on new pieces?

CW: Well, certainly, hearing what the composers have to say while working firsthand with them. The voice of the composer is so exciting, because I can't imagine being able to write something as elaborate as a lot of these pieces that have been written for me. Where does that expressivity come from? It's incredible. You are connecting to the person's ideas. I remember playing the Duo with Mr. Copland. Working with living composers is the ultimate reward for the interpreter.

TDW: What do you remember about the experience of playing with Mr. Copland?

CW: Well, I was really young—in my early 20s. I was playing in St. Paul. He was conducting us as well, so I was in the orchestra with him, too, and then we got to play the Duo. This was 1973—just after it was written.

TDW: Did you know the piece already?

CW: No. He came to St. Paul, and I had heard there was this new flute piece, so we played it together.

TDW: Amazing!

CW: Yes, it was. It was wonderful. And he was absolutely down to earth like the piece is. I think the Duo is a real snapshot of his writing. It's dreamy and loaded with imagery, and all the indications in the score are in English. . . . Like "getting a little faster, little by little" or "played warmly," you know, as opposed to the standard Italian terms.

TDW: Right, right.

CW: And he was so approachable. He was so real. He was playing his part, and he was worried about playing his part.

TDW: It's a hard part!

CW: Yes, especially the slow movement, which is less obvious. It's kind of abstract. I asked, "How am I supposed to play this, Mr. Copland?" and he said, "Just play it. I like what you're doing . . . like you're thinking . . . like a stream of consciousness."

TDW: But he gave you freedom.

CW: Yes, he gave me the freedom, and also just playing it with him directed me. For instance, the last movement is a hoedown, and hearing him play it conveyed the kind of spirit you were supposed to have. And he was in his 80s. He was a really wonderfully warm, approachable person. There was no formality. I was on pins and needles; I was so excited to work with this real icon of American music.

TDW: Do you remember what you played in the orchestra?

CW: Yes, *Appalachian Spring* in the 13-instrument version. And he used to stand up there, and he would say "Gentlemen, gentlemen . . ." I always laugh about that, because there were four women in the orchestra. "Gentlemen, gentlemen, no sentimentality, no sentimentality." I always thought his music was so sentimental. He did not want sentimentality. I think he just wanted it like many Shaker songs—sweetly tender and deeply emotive.

TDW: Simplicity . . .

CW: Yes, simplicity.

TDW: Can you talk a bit about your Flute Fair concert program?

CW: Yes. Well, Steve Gosling is going to be the pianist because Paul [Schoenfeld] loves how he plays his music.

Paul has just finished the *Chassidic Songs*, two of which are in the Valentines book, *Ufarasta* and *Achat Sha'alti*. It's a beautiful set of six pieces, so now we have the other four. They are originally piano pieces that he transcribed for flute and piano. At the moment the program is mostly 20th century, but I will put one of those little Mozart sonatas on the program because I just recorded them.

TDW: Can you talk a little bit about that?

CW: Gena Raps and I recorded it over Christmas vacation, just about a year ago. She is on the Mannes faculty and was my son's piano teacher for a long time. I am referring to the six sonatas he wrote when he was eight years old for flute or violin. We made quite a project out of it, because we reworked some of the voicing. The recording just came out on Naxos.

TDW: This year, you are the Flute Club's Flute Fair guest artist. Were you pleased to be selected?

CW: I am absolutely delighted. It's quite an honor. It's in my home, where I live and work. I am so excited. There will be a flute choir with all these students who have been in my life, and you'll be playing with me in my evening concert.

TDW: I'm so excited.

CW: Yes, it will be great. I wish that I had had the time to be more involved with the Flute Club in years past, but I look forward to doing more in the future.

TDW: Well, thanks a lot, Carol. It's been really interesting to sit down and talk to you like this. □

Tanya Dusevic Witek moved from Calgary, Canada in 1993 to study with Carol Wincenc at the Juilliard School, where she earned her master's and doctoral degrees in performance. She is currently a freelance flutist in NYC, and is also active as a teaching artist for the New York Philharmonic.

ENSEMBLES PROGRAM ANNOUNCEMENTS

Ensembles Concert

May 20, 2007, Sunday 5:30 pm

If your ensemble would like to play at the NYFC's May 20 concert, please contact Ensembles Coordinator Annette Baron as soon as possible. Let her know who is in the group, what you'd like to play, and the estimated length of your proposed program.

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.

Phone/email: 718-857-5801 and ed11145465@yahoo.com.

Please RSVP to Annette Baron,
NYFC Ensembles Coordinator

Email: NYFCensembles@aol.com • Phone: 973-244-0992



NYFC members (L to R) Yvonne Juris, Nancy Smith, Riannan Wade, Selena Daniels, Elinor Gipfel, and Julia Porter (not shown) participated in the February 4 ensembles get-together in Brooklyn.

(Photo: Julia Porter)

UPDATE ON

NEW YORK FLUTE FAIR 2007

STAR TRACKS: SETTING YOUR COURSE

Katherine Fink, Flute Fair Chair
Sunday, March 10, 2007, 9:00 AM–7:00 PM
Union Theological Seminary, 100 Claremont Avenue
between 120th and 122nd Streets, NYC

Join the NY Flute Club and world-renowned soloist **Carol Wincenc** for a day of masterclasses, workshops, concert and flute exhibits. Please check www.nyfluteclub.org for detailed information and updates.

LECTURES AND PANEL DISCUSSIONS INCLUDE

History of Breath Teaching: Correcting Mistakes of the Past

Andrew Serman, flutist with the Philip Glass Ensemble and teacher of the Chinese disciplines *tai chi* and *qigong*, will examine the evolution and the major trends in breath teaching from 1850 to the present.

Auditions: Behind the Silver Screen

Paul Dunkel, music director of the Westchester Philharmonic and principal flutist of the New York City Ballet,
Trudy Kane, principal flutist of the

Metropolitan Opera, and **Mindy Kaufman**, solo piccolo with the New York Philharmonic, share their experiences, observations, and insights from the viewpoint of the audition committees.

College, Opportunity!

Edward Joffe, head of woodwind studies at New Jersey City University,
Sue Ann Kahn, teacher and director of the Mannes Pre-college Division, and **Rachel Cohen**, doctoral candidate at SUNY Stony Brook, discuss school options, admission requirements and preparations, and how to choose the right school and get the most from your education.

Going Solo: A Guide to Developing a Solo Career

Linda Chesis, head of woodwinds at Manhattan School of Music, **Laura Gilbert**, soloist and professor at Harrod

Conservatory, and **Margaret Swinchoski**, soloist and founder of Palisades Virtuosi, present strategies for generating solo performance opportunities, concert funding, and recordings and promoting your projects.

CONCERT: Admission to the 5:15 pm Carol Wincenc concert is free to current members (with membership card) and Flute Fair registrants; \$10 for all others.

NYFC TABLE

New York Flute Club members in good standing are invited to sell their recordings and publications at the Club table in the exhibit hall. Bring your items (maximum of 10) to the Club table the morning of the fair and pick up any unsold items by 5:00 pm. The NYFC takes a commission as a contribution to the Club. For more information, contact Rie Schmidt at Rieschmidt@aol.com.



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



March 10, 2007 concert

Saturday, 5:15 pm • Union Theological Seminary, 100 Claremont Avenue

Carol Wincenc, flute

87th Season

2006–2007 Concerts

October 29, 2006 • Sunday, 5:30 pm
FENWICK SMITH, flute, and SALLY PINKAS,
piano

November 19, 2006 • Sunday, 5:30 pm
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 Yamaba 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! Our guest artist for New York Flute Fair 2007 is Carol Wincenc, flutist with the New York Woodwind Quintet and longtime Juilliard School faculty member. Tanya Dusevic Witek's interview covers Carol's recollections of playing Copland's Duo with the composer at the piano (in 1973, when the piece was still new) and, even more interestingly, what she thinks about when listening to the flute players who are auditioning for her. Is she grabbed by the sound? the interpretation? What are the turnoffs? Great background reading for an upcoming Flute Fair panel discussion ("Auditions: Behind the Silver

Screen") directed towards the same topic, with Paul Dunkel, Trudy Kane, and Mindy Kaufman sharing their experiences as audition committee members.

Dave Wechsler's "From the President" topic this month is . . . you guessed it: New York Flute Fair 2007. Everyone has their own favorite corner of the fair, but now I know what Dave's is: checking out the exhibit hall before the space fills up with *Daphnis and Chloë* for massed flutes.

Herb Waldren, a Long Island-based amateur flutist who remembers baroque flutist John Solum from Henry Street lessons as a kid in the late '50s, is this month's Member Profile subject. Now a private investor (after being a NYC science teacher and ten-time NYC marathon finisher), he is a sometime ensembles program participant who performed at the May 2006 Ensembles Program concert. All for now. Hope to see you at the fair.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)