



The New York Flute Club

NEWSLETTER

November 2007

MARGARET SWINCHOSKI AND THE PALISADES VIRTUOSI

Interview by Katherine Fink

I have known Margaret Swinchoski for many years and have always been impressed by her energy and enthusiasm for performing. As a resident of Rockland County, home to long stretches of the Hudson River Palisades, I have been riveted by the progress of the Palisades Virtuosi, an ensemble that started with one concert and is now a powerhouse conduit for new repertoire. It is inspiring to see a local group with a focus on living composers grow and flourish in this region and bring so much music into the lives of their audiences. I am also fascinated by Margaret's athletic prowess as a figure skater, especially since she began this sport as an adult. We conducted this interview by email and by phone.

KATHERINE FINK: How and when did the Palisades Virtuosi come together and why did you chose that instrumentation [flute, clarinet, and piano]?

MARGARET SWINCHOSKI: I met our pianist, Ron Levy, in 1991. We bonded immediately, and over the course of the next 11 years we played at least a dozen recitals together, championing and commissioning new works by composers from New Jersey, New York, and Vermont. We collaborated on two works on *From the Hudson Valley*, my solo CD [Albany Records, 1999]: Godfrey Schroth's *Spring in Bucks County*, and Eric Ewazen's *Ballade, Pastorale and Dance*. I met our clarinetist, Don Mokrynski, even earlier, at a reading orchestra in New York City in 1986, and loved his playing. During the '90s, Don was on tour with *Phantom of the Opera*, but we would get together when he was home on breaks and read through trios because we enjoyed making music together. In 2002 he finished the touring and moved back to Bergen County (NJ) with his family. Ron and Don, both from

Bergen County, met in the late 1970s and had been performing together for years.

I will never forget the moment when the idea to form the Palisades Virtuosi came into being. I was driving west on



In Concert

The Palisades Virtuosi

Margaret Swinchoski, flute
Donald Mokrynski, clarinet
Ron Levy, piano

Sunday, **November 18, 2007**, 5:30 pm
Yamaha Piano Salon, 689 Fifth Avenue
(entrance between Fifth and Madison on 54th Street)

NEW AMERICAN MASTERS

Lep•i•dop•ter•o•lo•gy (2003) <i>New York premiere</i>	Aaron Grad (b. 1980)
Four Movements for Virtuosi (2006) <i>New York premiere</i>	Carlos Franzetti (b. 1948)
Wind-Space—a 9-11 Commemorative (2007) <i>New York premiere</i>	Brian Schober (b. 1951)
Three Scenes from the Mountains (2004)	Robert Manno (b. 1944)
George Washington Slept Here! Variations on <i>Soldier's Joy</i> (2004) <i>New York premiere</i>	John Lampkin (b. 1946)

Program subject to change

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2007–2008

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Your Place in the Section

by David Wechsler



From the President

This month I wanted to talk about the art of playing a particular chair in the flute section of a big orchestra. Most full-time symphonies have at least three chairs per instrument in a wind section. In addition to the first and second chairs, bassoons have a third/contra, clarinets have a third/bass (and sometimes a fourth chair for E-flat clarinet, though that may be the associate principal's job), and oboes have a third/English horn. Flute sections have a third/piccolo and sometimes a utility chair for a fourth player (often the associate principal) who is responsible for alto flute, second piccolo, or fourth flute, etc. depending on the orchestration. In

Holst's *The Planets* the fourth player plays both alto flute and second piccolo. In *Daphnis and Chloë* and *The Rite of Spring* the fourth player plays only alto flute. Other than having to play flawlessly in solo passages, the skills needed to play each chair are pretty different.

Let's start with the principal flute chair. Playing any solo chair in a big group requires the player to turn on and off a soloistic sound, style and attitude. At any moment in the music you're required to "blend" in a tutti section and then stand out in a lyrical or technical solo passage for a few bars, and then go back to blending. A good principal flute often must play like another second oboe. In tutti passages the oboe very often functions as the lead wind player, except in obvious places where there is a big flute solo. And the clarinet often has that lead role as well. Often the oboe and the clarinet are more suited to sharing phrasing behavioral cues from one another than with the flute. It must be the reed thing.... A good principal flute will temper vibrato in tutti wind passages, and, in a solo with another instrument, will match that sound and, if necessary, that vibrato. It is important, however, to have a big, in-tune sound with no vibrato. Your voice in a chord may demand that, and an obtuse vibrato does not serve the music.

Second flute is similar to principal in the way that you must often follow someone else's lead in phrasing and interpretation, but here it is mostly the principal flute. Your job, in many ways, is to make the principal flute sound better. If you are a good second player, your principal flute will love you for it. The skill most important to good second playing is adaptation. Your job in solo passages is to support the first flutist by imitating their sound, nuance, dynamics and phrasing. In certain circumstances, such as a Dvorak symphony, you may get a true solo where you are not just an answering or countervoice to the first flute part. That is your opportunity to play out. But taste dictates that you not overshadow the first flutist, or play anything bizarre or overly aggressive to be heard better. You are not playing principal second in a flute section.

The piccolo is particularly difficult for a number of reasons. Intonation can be a stressful factor on piccolo. No matter how bad the intonation may be in the winds, when the piccolo plays, that's all you hear. So you must find the middle ground, that place to put your notes where the perception of being in tune will be the best. When the piccolo is in tune, it sort of disappears. So that's when you know you are okay. Another difficulty is that the piccolo generally plays less on many pieces than the other two flutes. And when it plays it is usually an exposed part. Piccolo truly is a solo chair. In Tchaikovsky's Fourth Symphony, it is quite challenging to be tacet during the first two movements, and then play this jolly little high solo in the third movement without benefit of warming up. Then the really hard solo follows about 30 seconds later.

The final chair is the fourth flute. In this chair you must be comfortable wearing many hats. You may play alto flute and switch to piccolo or flute in the same piece. You may play principal or second flute for an entire concert when someone calls in sick.... Know all the parts of the Bartok Concerto for Orchestra during the flu season! And you need to be attuned to the other big instruments in the wind section, because you often have things with them, not the flutes.

Basically, you need the same set of skills in big orchestra playing as you do for any other type of playing. The trick on all the chairs is to be a chameleon and know your place at any given moment, and to switch gears as rapidly as is necessary!

Member Profile

Lucille Goeres

NYFC member since 2004



Employment: Freelance flutist with groups such as the New York Virtuosi, Bronx Arts Ensemble, Lake George Opera, New Jersey Symphony, and New York City Ballet; regular (Broadway) sub for Dave Weiss in *The Lion King*; member of the Long Island Philharmonic, the Queens Symphony, and the New York Grand Opera.

Recent recital: A November 2006 performance with pianist Eliza Garth at the University of Maryland, St. Mary's, featuring the premiere of David Froom's *Lightscares* and works by Stephen Jaffe, J.S. Bach, and Casella.

Career highlights: Lucy says, "There's always a special thrill in premiering a composition." One of her first: a 1977 performance of *In Freundschaft* by Karlheinz Stockhausen, as a birthday present to his partner, the clarinetist Suzanne Stephens.

Current flute: Two C-foot Powells: No. 718 (c. 1947), sold to her by Les Thimig, a flutist/composer at the University of Wisconsin, and No. 6805 (c. 1980s), bought from the company.

Influential flute teachers: While in high school, Robert Cole (the former Philadelphia Orchestra flutist); while in college, Julius Baker; as an adult, Keith Underwood.

High school: Lodi High School, in Lodi, WI (where her fellow flutists in the Madison-based Wisconsin Youth Orchestra were Karla Moe and Lillian Burkart).

Degrees: BM (1976) and MM (1977), both from Juilliard.

Most notable and/or personally satisfying accomplishments: Her longstanding col-

laboration with pianist Eliza Garth and composer David Froom, which began in 1978 (when they premiered a piece at Columbia University) and has continued over the years with numerous flute and piano recitals. Most memorable: a coaching of the Copland Duo that Lucy and Eliza had with the composer shortly before his death in 1990, and seeing a 2006 piece David wrote for them win a prize and get a good reception when they performed it at a Toronto music convention last spring.

Favorite practice routines: In Lucy's words: "I enjoy practicing. It's a luxury, in a way, to take the private time to hone one's craft. Studying with Keith Underwood (the world's greatest flute doctor) has transformed my practice—what I work on and think about. What's crucial is to be relaxed everywhere—hands, arms, lips and face." Finally, before she performs in public, she always plays for her husband, a dancer and one of the most musical people she knows.

Other interests: Furthering the cause of working musicians, in leadership positions with Local 802 and in contract negotiations with the Long Island Philharmonic; watching the colors grow in her Manhattan roof terrace garden (as much fun as painting or changing the color of a flute tone).

Advice for NYFC members: "Any musician who wants to perform on a professional level needs to be in the musicians' union. The music business is in great flux and the more versatile we are, the better our chance of survival. We need to buy those bamboo flutes, get comfortable on the recorder, and get over our fear of improvising. Those marketable niches could be a lifesaver. Finally, if you need help with your playing, go get it. Playing problems crop up as we get older, and they usually get worse if our only solution is to practice more."

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.

NOVEMBER '07

NOV
3

Saturday 1:00—5:00 pm

World Flute Fest featuring Roger Glenn (jazz legend), Skip Healy (Irish wooden flutist based in Rhode Island and Ireland), Ravichandra Kulur (master bansuri player from India), Philip Gelb (shakuhachi) and **CAROL ALBAN** (principal flute, Bay Area Chamber Symphony) and others.

• Chapel of the Chimes, 4499 Piedmont Avenue, Oakland, CA. • Admission is free. • Info, visit www.worldflutefest.com.

NOV
4

Sunday 4:00 pm

SHARON LEVIN performing the Mozart Flute Quartets with Liz Lim Dutton, violin, Suzanne Corey-Sahlin, viola, and Gunnar Sahlin, cello.

• St. Anthony's Roman Catholic Church, 149 South Pine Creek Road, Fairfield, CT. • Admission is free. • Info, call 203-557-3973 or visit www.sharonlevinflutist.com.

NOV
7

Wednesday 2:00—4:30 pm, 7:30 pm

An afternoon masterclass and evening recital by Swedish flutist Goran Marcusson, hosted by Molloy College; Tim Carey is the piano accompanist.

• Hays Theatre, Molloy College, Rockville Centre (Long Island), NY. • Admission (covers both masterclass and recital): \$25 class participants (by audition only), \$10 general, \$5 Molloy students/faculty/staff. • Info, email Denise Lozano at dlozano@molloy.edu.

NOV
9

Friday 8:00 pm

Musicians from Marlboro performing the Beethoven Serenade (with flutist **MARINA PICCININI**) and other chamber works for strings by Beethoven and Kodaly.

• Metropolitan Museum of Art, 1000 Fifth Avenue (at 82nd Street), NYC. • Admission: \$40 regular, \$25 discount (if ordered before noon 11/7 through www.metmuseum.org [extra \$9 handling fee; code CHAMBER2D]) or through Julia Lin at jlin@marlboromusic.org or 212-581-5197. Price includes pre-concert museum admission and post-concert wine/cheese reception at the Goethe Institute (1014 Fifth Avenue).

NOV
17

Saturday 3:00 pm

UpTown Flutes in a recital of traditional and contemporary holiday music. Bring flutes and music stands for the finale play-along.

• Verona Presbyterian Church, 10 Fairview Avenue, Verona, NJ. • Admission: \$7 at the door, \$5 general (if in advance from church office at 973-239-3561 or Charlotte Cunningham at 973-857-1083) and students/seniors. • Info, visit www.uptownflutes.com.

FLUTE HAPPENINGS

NOVEMBER '07

**NOV
19**

Monday 7:00 pm

SHARON LEVIN conducting the Stamford Young Persons Flute Choir and the Stamford Young Artists Flute Choir in a shared concert with two jazz ensembles.

• Union Baptist Church, 805 Newfield Avenue, Stamford, CT. • Admission is free. • Info, call 203-557-3973 or visit www.syap.org.

**NOV
28**

Wednesday 7:00 to 9:00 pm

“Theater Pieces for Flute,” the second of four 2007-2008 Diller-Quaile Paula Robison masterclasses. Repertoire: Luciano Berio, *Sequenza*; Claude Debussy, *Syrinx*; Edgard Varèse, *Density 21.5*; and Toru Takemitsu, *Voice*.

• Diller-Quaile School of Music, 24 East 95th Street, NYC. • Info, call 212-369-1484 x26, email ejanzen@diller-quaile.org, or visit www.diller-quaile.org.

**NOV
30**

Friday 8:00 pm

The Jamie Baum Septet with **JAMIE BAUM**, flute, playing original modern jazz compositions and arrangements from her soon-to-be released CD.

• The All Things Project & JazzUnderGround, 269 Bleecker Street (between 6th & 7th Avenues), NYC. • Admission: no cover, no minimum. • Info, call 212-691-1770, email allthings@ix.netcom.com, or visit www.ncgv.com.

DECEMBER '07

**DEC
1**

Saturday 8:00 pm

A Comprovisation Series concert featuring the Jamie Baum Septet with **JAMIE BAUM**, flute, in the same program as November 30.

• The Puffin Cultural Forum, 20 Puffin Way (formerly East Oakdene Avenue), Teaneck, NJ. • Admission: \$10 (reservations recommended but not required). • Info, call 201-836-8923 or visit www.puffinfoundation.org.

**DEC
2**

Sunday 2:00 pm

UpTown Flutes performing “Home for the Holidays,” a program of traditional and contemporary holiday music.

• Franklin Lakes Public Library, 470 DeKorte Drive, Franklin Lakes, NJ. • Admission is free. • Info, call 201-891-2224 or visit www.uptownflutes.com.

Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2007	11/1/07	11/29/07
January 2008	12/13/07	1/10/08
February 2008	1/10/08	2/07/08
March 2008	2/14/08	3/13/08
April 2008	3/13/08	4/10/08
May 2008	4/3/08	5/1/08

Palisades Virtuosi (cont'd from page 1)

Route 4 and was surprised to get a call on my cell phone from Ron, who typically never called the cell phone. He said “Hey, now that Donny is home, why don't we start a trio?” The idea was greeted with enthusiasm and we began collecting music to create a full-length recital, mixing solos with duos and trios to fill out the program. We performed our first recital in November 2002 on a local series in Nyack (NY). We had a great time rehearsing and performing together and decided to look for more performance opportunities.

When we started to search for more repertoire we realized that there wasn't much choice. Ron had the inspiration that our mission should be to increase the repertoire for this instrumentation. We contacted composers whose work we knew and loved and asked them if they would write a seven- to ten-minute work for a very modest fee. Having received positive results from everyone we asked, our first season took shape. Ron then suggested that we should create a subscription series at a single venue in order to build an audience base, and that's exactly what we did. Now we are in our fifth season, having brought 25 new works to our repertoire, a few of which have actually been gifted to us by composers who just really believe in us and in our mission. The vision to form this ensemble is one that we have equally shared and worked toward together. It has truly been a labor of love.

KF: Where do you give concerts?

MS: We have a subscription series in Ridgewood, NJ, at the Unitarian Society, where we perform four concerts a year, with a premiere on each concert. Our programs this season are “Anniversaries” (October), “Shall We Dance” (December), “The Women Speak II” (March), and, to celebrate our fifth anniversary season, “Everything Five” (June). You can read more about these concerts at our website [www.palisadesvirtuosi.org]. We also perform a lot of concerts outside of our series on various other recital series and venues.

KF: How do you finance so many recording and commissioning projects?

MS: Well, as you might imagine, the challenges of forming a new group are mostly financial. In the beginning we all contributed. Our debut CD, *PV in*

Recital, was funded on our own and started out as just a demo CD. It quickly morphed into a full-blown project, and we now sell it at our concerts and as a digital download. We are really proud of it. We've become well known for our commissioned works and will perform them at our NYFC recital, but *PV in Recital* gives the flavor of a typical PV subscription series concert, which includes a variety of pieces for different combinations of solos, duos and trios. *New American Masters—Volume One*, which received spectacular reviews from *Fanfare Magazine*, was funded almost completely by our concert fees. We have just finished recording *Volume Two*, which was funded mostly from private donations and sponsors. We now have more concerts, and the additional ticket revenue generated is turned back into our commissioning program. We have also established levels of giving and memberships that allow for contributions to certain projects and concert programs. We have also been very fortunate to have many personal associations with composers who were willing to accept smaller commissions in order to accommodate our meager resources.

KF: Do you write grant proposals yourself or do you hire a professional?

MS: Both Ron and I have written proposals for several grants. We get some writing assistance from our arts consultant, Jeffrey James, who also does our press releases, publicizes our events, and looks for new and interesting performing opportunities and projects. Using a professional grant writer would be a huge asset for us and we are contemplating it at this point.

KF: Your group is self-managed. Did this evolve by default or was it a conscious decision?

MS: Mostly by default. However, we are currently looking into management because none of us has the time it takes to make the calls, send out the press kits and contracts, and get the publicity and follow-up calls done.

KF: Do you share the responsibilities of running the group? If so, describe the jobs and who does what.

MS: We each have our responsibilities. Although we all contribute to the artistic vision and direction of the group, I would say that Ron is the great impresario of our ensemble. He often comes

up with concepts or themes for our programs and then we flesh them out together as a team. Don takes care of creating the demo CDs for grants, and assists with finding sponsors and in-kind services for PV. I handle the day-to-day affairs, including designing and maintaining the website and creating the programs and flyers. I also coordinate the information that is disseminated to the board and to our audiences. Our vision is to eventually have a full-time office person.

KF: How do you resolve musical or personal disagreements in your group?

MS: We wrestle each other to the ground and whoever is strongest wins! No, no, no—just kidding! I think the basic strength of our interaction is that we really like and respect each other and we really love working and performing together. We have our disagreements of course, but we are generally able to work these out.

KF: Have you ever commissioned a work that just didn't appeal to the group or to your audiences?

MS: We have been very fortunate with the works we have received to date. A few pieces were difficult to read because they were handwritten manuscripts, but we resolved that issue by adding a clause to our agreements with the composers. In general, the pieces have been very well received. We always try to ensure that our audience will be connected to the music before we play it. To encourage this, I have expanded my ability to entertain, even incorporating humor into my remarks. I have learned a lot from Ron, who is a master at speaking at concerts and always relates amusing anecdotes about the various composers. In an effort to keep our remarks brief, we decided that it would be wise to put the program notes for each concert on our website. We can refer the audience to the website for details about the composers and keep our remarks focused on the reason for choosing a certain piece, how it reflects the theme of our program, and what our personal connection to the piece may be. This also brings the audience into our thought process and makes them feel involved with us and the music on a whole different level. Our composers have attended their premieres and been present to meet with our audiences. We always have a reception after the con-

certs where people really enjoy talking to the composers about their work.

KF: Knowing what you now know, would you have done anything differently in the early years?

MS: We were not very knowledgeable about the 501(c)(3) process that provides the nonprofit status necessary for grant funding. It would have been better to hire someone to help us with this because it took a very long time to get the status and it was a big headache.



Flute Playing

KF: You graduated with degrees in performing arts and music education from Johnson State College in Vermont [in 1982], and received a MA from the Aaron Copland School of Music at Queens College [in 1984]. With whom did you study and what were the most important things you learned from each teacher?

MS: In high school, I studied with Edward Powell (son of Verne Q. Powell), who taught me that I could be expressive. In college, I studied with Sophie Sollberger, who taught me *how* to practice and achieve technical proficiency. Later, in New York, I studied with Tom Nyfenger, who changed my embouchure so that I could create colors and shading in my sound. He also gave me a greater knowledge of all kinds of repertoire. For several years after graduate school I worked with Trudy Kane and went through vast amounts of orchestral and opera literature. Trudy is a great coach who really

listens to what you're doing and helps you to maximize the effect of whatever you are trying to achieve. I love working with her and have gone back again and again over the years when I've had to prepare an audition.

KF: Do you have any special practice routines?

MS: I like to use the Maquarre *Daily Exercises* and the Taffanel warm-ups. Once I'm warmed up, I like to do the Bach A minor Partita and the Andersen Op.15, No. 3 from memory. After that, I'm ready to work.

KF: What kind of flute do you play? What do you like about it?

MS: I play a 1977 (non-Cooper scale) Powell, with a Drelinger head. I'm not a "flute jock"; I've played the same combination since 1983. I like it and trust it because I know exactly what to expect when I pick it up. There is one cool thing about my instrument. When I bought the flute in 1977, I was a student of Ed Powell, who had his own little invention, two reshaped rollers on the low C# and C keys, added to the flute. The C key is conical so that it is raised on the right side and eliminates the need for a "gizmo" key. Somehow the invention never caught on, but I think it is so easy to use. There is no stretching or reaching with the little finger, it's just right there!

KF: Has your flute playing changed as a result of working in a chamber music group?

MS: I don't know if my actual flute playing has changed, but since forming the Palisades Virtuosi I have grown tremendously as a performer and I am much more expressive and creative than before. I feel as though I have entered a second career. I was a founding member of another chamber group, the West End Chamber Players, from 1986 to 1991, but I was primarily an orchestra musician during the first part of my career. I was principal flutist with the Westchester Symphony for ten years (before it folded in the wake of 9/11), principal with Harrisburg (PA) Symphony for a year (what a long trip that was!) and I did a lot of subbing in the various regional orchestras and on Broadway. In an orchestra, you are one of many musicians following the lead of one person. Now as one of a

(Cont'd on page 7)

• M A S T E R C L A S S R E P O R T •

The British flutist Paul Edmund-Davies gave a three-hour masterclass on October 6th, the day before his NYFC concert. Six students participated: Jessica Anastasio (1st movement of Mozart's Flute Concerto in D major), Daniel Casey (1st movement of Quantz's Concerto in G major), Rebecca Metheny Mason (3rd movement of Mozart's Flute Concerto in D major), Andrew Rehrig (Handel's Sonata in A minor), Kristen Wuest (Reinecke's "Undine" Sonata), and John Yi (1st movement of Mercadante's Concerto in E minor). Here are some of the responses from the participants and auditors.

—Katherine Saenger, NYFC Newsletter Editor

David Wechsler (NYFC president):

The class was terrific. He is a world class player, and a particularly interesting teacher. Always something good to say, and very perceptive analogies.

Stefani Starin (NYFC board member and participant selector):

His demonstrations were heavenly. He was able to very quickly and kindly find important flutistic issues to deal with and always made it relevant to the audience.

Participant John Yi (a 17-year-old senior at Princeton High School, and a student of Barbara Highton Williams):

Mr. Edmund-Davies was humble and kind. His humorous teaching style and his down-to-earth air made the masterclass an amazing experience. He talked



Paul Edmund-Davies with John Yi

about the operatic nature of the Mercadante piece, and helped me enhance it with dramatic changes in dynamics, bold interval jumps, and a strong supported sound throughout all of the fast moving passages.

Participant Jessica Anastasio (an 18-year-old freshman classics major at Princeton University and student of Jayn Rosenfeld):

Mr. Edmund-Davies pinpointed the habits of all the players extremely quickly and gave very accessible, tangible advice.

Participant Rebecca Metheny Mason (a freelance flutist and teacher new to the NY area):

I thoroughly enjoyed the class, both

for the very insightful comments, and for his personality! He kept the crowd laughing with his jokes and stories.



Paul Edmund-Davies with Rebecca Metheny Mason

If I had to pick one lesson learned that sticks out above the many others, it would be the importance of always having a musical direction in mind to convey to the audience. He talked a bit about "nerves" (something I tend to struggle with a lot in performance settings) and reminded us that even when you're nervous, it's still *very* important to convey your musical ideas to the audience. Hopefully now when my brain gets into the "just make it through" mode, I can also remember, "Don't forget it's all about the music!" He also gave a helpful technique in calming the nerves: in addition to deep breathing, hold the breath in for several seconds before exhaling. I found that this helped to slow my heart rate even more effectively than deep breathing alone.

Participant Kristen Wuest (a 22-year-old private flute teacher and master's student of Katherine Fink at New Jersey City University):

I loved the class. In my 30 minutes, he was able to diagnose a few pros and cons to my playing and we worked through the problems one by one. By the time I was finished, I walked away with a sense of accomplishment. Overall, I learned that it is very important to vary your practice time and exercises in order to keep

yourself engaged. "Don't only practice what you already know how to do, practice what you need work on." This is something we all already know deep inside, but we don't always practice that way.

Participant Daniel Casey (a 14-year-old Susan Friedlander student who attends the Third Street Music School Settlement and the School of the Future):

I have been playing the flute for five years and getting accepted into the masterclass was an amazing experience for me. I try hard and practice many hours a day because I want to be the best flute player in the world.

I learned many things from the class, but the main thing was about my



Daniel Casey experiments with his embouchure.

embouchure position. Before the class I had it right on my lip, but Mr. Edmund-Davies told me that my sound would be stronger and louder if I lowered it to almost underneath the lip. I tried it out and it was true. Ever since that class I have had a stronger sound and it makes me feel so good that it changed.

The class was inspiring because I was able to hear the before and afters of the changes all the players made. Then I tried the same for myself and I was shocked with the results.

Annette Baron (NYFC Ensemble Program Coordinator):

Paul talked about the importance of communicating something when we

play: “Focus on the second beat of the measure rather than the first—that will keep the music moving forward.” On tonguing, he likes Andersen’s Op. 15, No. 9b for single and double tonguing, and favors using a soft “D.” In one of his colorful analogies: “Imagine a tennis ball hitting a dead sheep.”

Jayn Rosenfeld (NYFC board member and former NYFC president):

Paul Edmund-Davies had fascinating and critical things to say about Moyse: the exercises are boring and mind-deadening, and you should warm up differently on different days. He suggested that we ornament and expand the Taffanel and Gaubert dailies; make them different, interesting, and harder.

Seth Rosenthal (NYFC board member and publicity director):

The crowd of 80–100 people nearly filled Dorot. We heard lots of funny stories at both the masterclass and Sunday’s concert. One (told at the concert) took place at a *Götterdämmerung* rehearsal with the Royal Opera. Georg Solti was running late, and the principal horn, with whom Solti had feuded before, stopped him in the last act and asked him if he could refer back to the first act. Solti agreed, switched scores back to his first act score, and impatiently waited. The horn then said “Sir Georg, at letter V ...” Solti impatiently turned pages until he finds letter V. “Sir Georg, at measure 233....” So he counts out the measures to the spot, saying “Yes, yes, what is it about that?” Then horn player says, “Well, Sir Georg, I just wanted to let you know that’s my favorite part!”

Palisades Virtuosi (cont’d from page 5)

group of three, I find that I enjoy reaching out to the audience.

Figure Skating

KF: *When did you begin skating and to what level of achievement did you progress?*

MS: I began skating in 1990, inspired by the amazingly committed and charismatic performances of Brian Boitano in the 1988 Calgary Olympic Games. When I started, my hope was just to be able to get some exercise, lose weight, and be able to look as though I knew how to skate a little. The sport quickly became a passion; I was hooked from the first waltz jump. I love the feeling of being in the air! The testing structure in skating is a little complicated to explain, but I have passed about halfway up on the standard structure and all the way on the adult (or masters) structure. I have passed the standard juvenile Free, 3rd Figures, and intermediate Moves (Footwork). In the adult structure I have passed my adult gold Free, and Moves and Figures. I am currently working at the novice level Moves and trying to get my jumps back consistently after having my twin girls six years ago. I have also competed. In 1995 I won the adult silver class one national title in a field of 43 competitors. At my website [www.margaretswinchoski.com], you can click on “My Other Life” on the links page to see my skating story. I haven’t competed in the gold division for several years, but I am trying to make a comeback this season—it’s pretty competitive, so I’ll just be happy to skate well. I am also a gold level test judge, having just received my gold judging appointment this June.

KF: *How often do you skate now?*

MS: I skate about four or five days a week for about 45 minutes to an hour, and I take one or two lessons a week.

KF: *How has skating affected your flute playing and musicianship?*

MS: I think this is my favorite question. Aside from the benefits of feeling healthier, and increasing my breath support and stamina as an athlete, skating has given me a physical sense of stretched lines. This has translated into my music and performance by allowing me to feel music on a more emotional and physical level. I used to feel as

though I were singing a phrase; now there’s an added dimension, a physical sensation to extending a note or a phrase, that just wasn’t there before. I feel the physicality of the glide across the ice as the air spins through the flute. It’s a hard thing to put in words, but there is a definite change in the way music feels.

KF: *What is your favorite non-classical music, and how does it influence your classical performance?*

MS: This is such a hard question. I love so many different types of music and they all influence my playing and my musical wholeness. My favorite folk artist is David Wilcox, whose music is deeply meaningful and beautifully sung. My ears have been opened up to a lot of new sounds since I became enamored of the skating world. I previously listened mostly to serious classical music but I began to enjoy other types of music when I observed them being used in programs by other skaters. Sound tracks for movies and certain pop and folk artists are especially good for skating. At the risk of sounding hokey, I do love the big movie music of John Williams because it just picks me up and carries me. Maybe it’s just because it’s great music for skating!

KF: *What are some of the highlights of your program for the Flute Club?*

MS: The program we will perform for the NYFC will include three of our commissioned works. Robert Manno’s *Three Scenes from the Mountains* is a beautiful, reflective tone poem in three short movements, inspired by the Catskill Mountains, where the composer resides. We will also perform Brian Schober’s commemorative piece about 9/11, called *Wind-Space*, and *Four Movements for Virtuosi*, a truly great addition to the repertoire for this instrumentation—with colors ranging from ethereal to jazzy to seductive, by Grammy Award-winning composer Carlos Franzetti.

KF: *That sounds like a fantastic program. I am so glad that you will be sharing these new works with us and am really looking forward to a great concert.* □

Katherine Fink is a member of the *Borealis Wind Quintet*, principal flute of the *Brooklyn Philharmonic* and the *New York Pops*, and on the faculty of *New Jersey City University*.

The New York Flute Club's 2007 Annual Fall Ensembles Gathering

**Sunday, November 4, 2007,
2:00 to 4:00 pm**

Shetler Studios
244 West 54th Street,
12th floor/Penthouse, New York, NY
Info and RSVP,
email Ensembles Coordinator
Annette Baron at
EnsemblesNYFC@aol.com.



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



November 7, 2007 concert

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

Palisades Virtuosi

88th Season

2007–2008 Concerts

October 7, 2007 • Sunday, 5:30 pm
PAUL EDMUND-DAVIES, flute, and LINDA MARK, piano

November 18, 2007 • Sunday, 5:30 pm
PALISADES VIRTUOSI, MARGARET SWINCHOSKI, flute

December 16, 2007 • Sunday, 5:30 pm
CHRISTINE POTTER, alto and bass flute
Holiday reception

January 27, 2008 • Sunday, 5:30 pm
KATHERINE KEMLER, flute

February 24, 2008 • Sunday, 5:30 pm
GREG PATTILLO, the Beatbox flutist

March 30, 2008 • Sunday, all day
FLUTE FAIR 2008—ROBERT LANGEVIN, flute
Location TBA

April 27, 2008 • Sunday, 5:30 pm
2008 NYFC COMPETITION WINNERS

May 18, 2008 • Sunday, 5:30 pm
ANNUAL MEETING & ENSEMBLE CONCERT
Location TBA

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! November's concert will feature flutist Margaret Swinchoski and the Palisades Virtuosi, a flute, clarinet, and piano chamber group. Kathy Fink's interview touches on the challenges of managing your own group, and on the successful strategies PV has used to develop a loyal audience genuinely interested in hearing newly composed "classical" music. However, impressive as Margaret's musical accomplishments may be, I suspect that quite a few of us will secretly be even more in awe of her accomplishments as a semiprofessional figure skater. And her skating *does* help her flute playing....

David Wechsler's "From the President" topic this month is "Your Place in the Section." The take-away message for me: the second flute player's job is to make the first flute player look good.

By all accounts, the Paul Edmund-Davies masterclass on October 6 was a huge success. Those of you interested in what you missed can take a look at the feedback and photos collected on p. 6.

October's Member Profile subject is Lucille Goeres, a flutist and active Local 802 member. I invited Lucy to be a profile subject because I thought it would be a chance to finally get a "Join the union" in the Advice section. She did not disappoint, but also has good advice about staying healthy and marketable. Check it out.

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)