



The New York Flute Club

NEWSLETTER

December 2008

VALERIE COLEMAN: REVITALIZING THE WOODWIND QUINTET

by Peter Westbrook

Reprinted with permission from the spring 2008 issue of *The Flutist Quarterly*.

Flute performance, composing, *Imani Winds*, and the desire to bring great music to marginalized communities are among the passions that drive this determined musician. As her ensemble enters its second decade, the self-described “average flutist” is sowing rewards for her steady, hard work.

Although Valerie Coleman has been making her mark as a fine flutist in contemporary music, the flute is not her only, or even her primary, medium of expression. For the past 10 years, Coleman’s hand has been at the helm of the award-winning woodwind quintet *Imani Winds*, which provides an outlet for her not only as flutist but also as composer, arranger, and visionary.



In Concert

Imani Winds

Valerie Coleman, flute; Toyin Spellman-Diaz, oboe;
Mariam Adam, clarinet; Jeff Scott, French horn; Monica Ellis, bassoon

Sunday, **December 14, 2008, 5:30 pm**
Yamaha Piano Salon, 689 Fifth Avenue
(entrance on 54th Street between Fifth and Madison Avenues)

Afro Blue	Mongo Santamaria (1917-2003) arr. Valerie Coleman
Danza de Mediodia	Arturo Marquez (b. 1950)
Kleine Kammermusik	Paul Hindemith (1895-1963)
Selections from <i>This Christmas: Imani Winds</i>	
Sleigh Ride	Leroy Anderson (1908-1975) arr. Jeff Scott
The Christmas Song	Mel Torme (1925-1999) arr. John Clark
Jingle Bells (traditional)	
Libertango	Astor Piazzolla (1921-1992) arr. Jeff Scott

The success of the group as it embarks on its second decade—thus far it has received a Grammy nomination, in 2006, and two ASCAP/Chamber Music America awards—is a testament to that vision. For as long as Coleman can remember, flute performance and composition have vied equally for her attention. When I asked her if she thought of herself as a flutist/composer or composer/flutist she could not make a choice; both are very

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The Show Must Go On

by Nancy Toff



Flexibility is the essence of the freelance musician and of the volunteer enterprise, and this month proves the point. I am (re)writing this column on a plane en route to Texas for a conference because, unfortunately, our scheduled artist, Bonita Boyd, had a freak accident on November 8, breaking both her hip and elbow. Though she very much wanted to try to keep the mid-December date, we both recognized that might be pushing our luck—and it would make more sense to postpone her recital until next season. Bonnie is doing well and we wish her a speedy recovery.

The show must go on, and fortunately, Valerie Coleman and the Imani Winds were able to step into the breach on very short notice, for which we are grateful. The Imani are known for putting on a good show and I hope you'll enjoy it. Whoa! some of you will say— isn't the New York Flute Club a staid, traditional 89-year-old that presents concerts, not shows? Actually, we're not only well preserved, we're limber and even rather entertaining. Another octogenarian, the pianist Jerome Rappoport, told me in an oral history interview that our own Georges Barrère once referred to a concert they were playing as a show. Rappoport was shocked—shocked!—at the language. But the older and wiser Barrère patiently explained that part of his job was to entertain. He didn't take his music any less seriously, but he realized that communicating with his audiences was essential to bringing classical music, unfamiliar chamber music no less, to small-town audiences across the country. Some seventy years later, the Imani Winds are doing the same thing, with an active nationwide tour schedule and a commitment to community outreach.

The Imani's appearance also reminds us of our debt to Barrère in establishing the woodwind quintet in the United States. Barrère arrived here in May 1905 to take up his post as principal flutist of the New York Symphony, and one of the first things he and Walter Damrosch did was to found the New York Symphony Wind Instruments Club, an organization modeled on Barrère's innovative Société Moderne d'Instruments à Vent in Paris. (The SMIV was, in turn, modeled on Taffanel's wind chamber music society.) With a repertoire both classic (Beethoven, Mozart) and French (Caplet, Pierné, Lefebvre, Gounod, Debussy), the club performed primarily at private venues. By November 1906 the NYSWIC had been reduced from ten men to a woodwind quintet, a more practical ensemble consisting of Barrère, oboist Cesar Addimando, clarinetist Henry Léon Leroy, bassoonist Auguste Mesnard, and hornist Hermann Hand.

It was succeeded in 1910 by the unaffiliated Barrère Ensemble of Wind Instruments, which began touring the country in 1913 (first stop: Greencastle, Indiana) and continued in various configurations through the 1920s. In addition to promoting the French repertoire that its leader had inspired in France, including quintets by Deslandres, Colomer, Lefebvre, and Gouvy, the Enesco *Dixtuor* (for double quintet), and the Caplet quintet for piano and winds, it gave the U.S. premieres of such works as Rimsky-Korsakov's *Quintet in B-flat Major* for piano and winds, the Lazzari Suite for eight winds, and the Ibert *Trois Pièces Brèves*. Equally important was the group's support of American composers, among them Charles Griffes, Nikolai Berezowsky, David Guion, Christiaan Kriens, Henry Cowell, and Daniel Gregory Mason. Barrère made numerous quintet arrangements, 12 of which were published by G. Schirmer under the Juilliard imprimatur.

Maintaining a woodwind quintet is at least as much of a challenge today; the Imani Winds, along with other quintets who have played for the club (the Borealis Quintet and the Sylvan Winds, in recent years) do their part to continue the tradition and expand the repertoire. Let's celebrate their efforts on December 14.

Member Profile

Reva Youngstein

NYFC Member since 1995



Employment: Freelance performer; music faculty member at the Brearley School for Girls in Manhattan.

A recent recital/performance: Performing Rossini's *La Cenerentola* and Lehar's *Merry Widow* with the New Jersey Opera for the month of July; playing flute and piccolo with various freelance ensembles including the NJ-based Colonial Symphony, the Greenwich Symphony, and the orchestras of St. Ignatius Loyola Church and Princeton Pro Musica.

Career highlight(s): In Reva's words: "How can I pick anything out as a highlight? Every performance is about doing what I love so much, and what I've trained all my life to do. There are too many performances to name where I've felt this kind of joy."

Current flute: A silver Powell, c. 1997, with a "Philharmonic" headjoint, A 442.

Influential flute teachers: Michael Parloff (at the Manhattan School of Music, 1985-89), Nadine Asin (at the Aspen Music Festival, summers of 1987-90), Trevor Wye (summers of 1995-98), and Julius Baker

(1991-93), to name just a few.

High school: John Jay High School in Katonah, NY.

Degrees: BM in flute performance (Manhattan School of Music, 1990), MM in flute performance (Yale School of Music, 1992).

Most notable and/or personally satisfying accomplishment(s): Being the mother of twin girl toddlers, and still holding it all together!

Favorite practice routines: Reva says, "My best practice warmup is about 90 minutes in length. It includes harmonics, melodic long tones, scales, D.S. Wood's *Studies for Facilitating the Executing of Upper Notes*, finger exercises from T. Wye's *Advanced Practice* and Moyse's *Gammes et Arpèges*, plus a variety of articulation etudes in Andersen and Moyse books."

Other interests: Playing with her kids, cooking, craft projects, and biking. She says, "To be totally honest, these days, running after two busy toddlers, I don't have time any more for any crafting or biking. I'm just lucky if I can get in some practicing, and make dinner! One day, I hope to return to knitting for friends and family, and biking 10-15 miles daily."

Advice for NYFC members: The same valuable advice Donald Trump got from his father (which the son repeated at his father's funeral and Reva heard because she was playing at it): "Don't you quit!"

FLUTE HAPPENINGS

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

DECEMBER '08

Dec
4

Thursday noon

The Music at Noon series presents a Christmastime flute and harp recital with **CARLA AULD** and Merynda Adams.

• Morristown United Methodist Church, 50 Park Place, Morristown, NJ. • Admission is free. • Info, call 973-538-2132.

Dec
5

Friday 7:30 pm

PATRICIA (DAVILA) LAZZARA, flute, and Kimberly DeRosa, harp, will perform a program of holiday music and more.

• Don Bosco High School, 492 North Franklin Turnpike, Ramsey, NJ. • Admission: \$20. • Info, call Toni Cecere at 201-327-8003 x188 or visit www.donboscoprep.com/arts.

Dec
6

Saturday 3:00 pm

UPTOWN FLUTES will perform a program of holiday classics.

• New Jersey Eastern Star Homes, 111 Finderne Avenue, Bridgewater, NJ. • Admission is free. • Info, call Diane Baldwin at 908-722-4140.

Dec
7

Sunday 3:00 pm

The Antara Ensemble, with flutist and music director **HAROLD JONES**, will perform music by Amram (Theme and Variations on "Red River Valley"), Mozart, Hindemith, J.S. Bach, and Britten.

• St. Andrew's Episcopal Church, 2065 Fifth Avenue (at 127th Street), NYC. • Admission: \$25 general, \$20 students/seniors. • Info, call 212-866-2545.

* HOLIDAY REFRESHMENTS *

Post-concert refreshments are needed for December 14th.

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

Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2009	12/11/08	1/8/09
February 2009	1/8/09	2/5/09
March 2009	1/29/09	2/26/09
April 2009	3/12/09	4/9/08
May 2009	4/16/09	5/14/09

Valerie Coleman (cont'd from page 1)

close to her heart, and have been since her early years.

Beginnings

A young Valerie Coleman began her formal music studies in her native Kentucky, where, as with most school systems, instrumental instruction began in fourth grade. The usual flurry of instrument choices and permission slips found her in possession of a flute.

But her earliest musical activities had not begun her performance career; she already had taken her first steps into composition, writing down the music that she heard in her head. "I was inventing my own notation using a portable organ we had in our house," she recalls. "I would just spend hours and hours

Great teachers and devoted application paid off—Coleman was the two-time laureate of the Young Artist Competition at Boston University, where she also received the Woodwind Award, was recipient of the Aspen Music Festival Wombwell Kentucky Award, and was the inaugural recipient of the Michelle E. Sahm Memorial Award at the Tanglewood Festival. Coleman understudied for Eugenia Zukerman at Lincoln Center and was featured soloist in the Mannes 2000 Bach Festival. She recently was showcased on the New York classical radio station WQXR.

In 2004, Coleman made her flute/composer debut at Carnegie Hall. She had received the Edward and Sally Van Lier Memorial Award, an award affiliated with the Meet the Composer program that included a performance—to a full

quintet of people of color way back then. And I don't remember any of that. Maybe it was all just talk, because I am one hell of a dreamer—I can just dream, dream, dream all day. But it wasn't until I got up here to New York, to do my graduate work at the Mannes school, that the idea of the name Imani Winds popped into my head."

Her career goals at that time had been along "the soloist/orchestral track," she says. "But I knew that being an instrumentalist means wearing so many hats; you can't just be one thing. And I was getting a little bit into jazz as well. I wasn't very good at it." She laughs. "I'm still not very good at it. And being in the jazz clubs, the idea of bringing charts to the table became a standard part of my being. So when the name Imani Winds popped up in my head [Imani means

"I started calling people and saying we could really do something special, we could be role models, we could really use our heritage to interpret music differently..."

—Valerie Coleman

writing down these melodies."

By the age of 14, she had written three symphonies and won several local and state competitions. But developing performance skills demanded more and more of her time for the next few years, and composition had to take a back seat. It would remain there only temporarily, however. After winning a full scholarship at the University of Kentucky, Coleman learned that the school offered programs only in performance, not composition. This would not satisfy her, and after one year she walked away from the security of U.K. and transferred to Boston University, where she could take a double major in flute and composition. Later she moved to New York for graduate work at the Mannes School of Music.

Whatever her focus, Coleman worked extremely hard; she describes herself as an average flutist, but one who has always been highly motivated: "I was always so excited to learn something new that I was ready to leap ahead." Among her teachers have been Alan Weiss at Boston University, Doriot Dwyer and Leone Buyse during summer programs at the Tanglewood Institute, Mark Sparks in Aspen, and private studies for several years with Julius Baker.

house—in Carnegie's Weill Recital Hall. "The program was basically all of my works written that year, both chamber and solo," Coleman says. "Very exciting and stressful, but the concert went very well."

Enter the quintet

Everything came into focus for Coleman when she conceived a way to combine her skills in performance and composition; she decided to form a woodwind quintet. She had not performed with a wind quintet in college. "It wasn't until I attended music festivals like Aspen that I got a chance to be in a wind quintet, and I dug it so much, I thought it was so great," she says. "What I didn't know was that this would be a spark of things to come."

The somewhat curious woodwind-plus-French horn combination has always been an important outlet for flutists, but Coleman had something special in mind. As an African-American, she wanted to form a group that would feature the work of other minority musicians, both performers and composers.

"It's so funny," she remembers. "A friend of mine told me once that I had been talking about forming a woodwind

"faith" in Swahili], I started calling people and saying we could really do something special, we could be role models, we could really use our heritage to interpret music differently. We can go out into the communities and show people that African-American and Latino musicians are not aliens."

When I ask, "So it was your baby?" she laughs and says, "Oh yes, it's my baby all right!"

Coleman quickly found like-minded people who shared her vision. She had met clarinetist Miriam Adam years earlier, and Adams, along with oboist Toyin Spellman-Diaz and bassoonist Monica Ellis, happened to arrive in New York at the same time to attend the Manhattan School of Music. Horn player Jeff Scott, who had just finished at Manhattan and was working a Broadway show, was recommended to Coleman.

"One by one each person led me to the next," Coleman says. "I called each of them and invited them to get together and read through some material. I wasn't looking just for a venue for my music, although I realized that I could bring in charts too. It was more the idea that we could all bring in something and create different sonorities out of what is the

standard wind quintet. We were still students, so we were just getting together, doing some recitals and learning new music.”

They began with traditional wind quintet repertoire; their recitals continue to feature works by Mendelssohn, Ravel, Elliott Carter, Heitor Villa-Lobos, and César Franck, among others. “There’s some great stuff,” observes Coleman, “but it is so limited that you end up doing it over and over again. So, even though there are many professional quintets that have been around for years and years, the stigma in college with the wind quintet is that you only stay together while you are a student—half a semester or a whole semester. There are also faculty groups, but they only get together maybe once or twice a year for concerts. Now there are some quintets that stay together longer by commissioning works. The Quintet of the Americas has been doing that for several decades, and they have a huge legacy of commissioning. The Dorian Quintet does as well.” Neglecting to mention the work that she and Jeff Scott have already contributed, Coleman continues: “For Imani Winds, we have been lucky enough to work with various composers, of different heritages and in different genres of music, who have brought things to us. But now we are starting to take matters into our own hands and begin to commission.”

Hard Work

It has taken 10 years of hard work to arrive at this point. Coleman remembers their first recital, in a small room in a small church in uptown Manhattan, with an audience of around eight people. Undeterred, the group began to organize more concert series, often using their own money to rent spaces—the Good Shepherd Church on 66th Street in New York was a frequent venue. Acquiring a computer allowed Coleman to produce flyers and press releases. As attendance

started to build, the group began to expand repertoire, including Coleman’s own compositions, such as *Umoja*, which was central to the group’s first recording and which is listed by Chamber Music America as one of the 101 Great American Works.

Imani Winds development was slow but steady; Coleman’s propensity for hard work stood them in good stead, as did the chemistry within the group. “There were concert series, competitions,



and many hours in the practice room; ‘10 to 1, 2 to 5’ was our motto,” she remembers. “And it is only one aspect of our lives as musicians. We also had to make a living. There were other commitments, orchestra auditions, all of that. But over this period, one by one, each person arrived at the point where they could say ‘Hey! This could really yield something very interesting and very gratifying.’”

A breakthrough moment was an audition for the Concert Artists Guild, in the late 1990s. “We did not win that competition, but they saw a potential in us for going out into the community in an outreach program, and we became their first education residency ensemble,” Coleman says. “With them as our management, we were able to start to travel, and we realized, ‘Hey this is fun, going to all these different places. We could do more.’ Meanwhile, in the back of my

head I was thinking ‘this is only a stepping stone; I want a Grammy!’ Everyone thought I was absolutely insane thinking a woodwind quintet could get a Grammy.” But when the nomination came—in 2006, for their third CD, *The Classical Underground*—two quintets were nominated, Imani Winds in the Best Classical Crossover Album category, and the Borealis Quintet for Best Chamber Music Performance. Coleman marvels: “It was the year of the wind quintet for Grammy nominations!”

Repertoire

The ensemble’s direction can be seen from the material on *The Classical Underground* recording. Coleman’s Concerto for Wind Quintet and Scott’s *Homage to Duke* share the stage with works by two Argentineans, Lalo Schifrin’s *La Nouvelle Orléans* and New Tango composer Astor Piazzolla’s *Liber-tango*. Cuban expatriate Paquito D’Rivera’s *Aires Tropicales* is one example of work of a jazz musician who has turned to writing for classical ensembles, as is the case with two other saxophonists,

Steve Coleman (no relation) and Wayne Shorter, who have both appeared with Imani Winds.

Imani’s earlier recording also features works by Piazzolla, Coleman, and Scott, plus the Mexican Mario Lavista and Latin jazz percussionist Mongo Santamaria. Maurice Ravel’s *Le Tombeau De Couperin* is a nod to the standard repertoire.

Characteristic of all the group’s repertoire is an emphasis on tonal music, full of all the color and movement derived from jazz and world music sources, including Latin American, Asian, and African composers. It is music that strikes a difficult balance; it is both innovative and attractive, challenging and yet accessible. Members of the group take the trouble to talk to the audience about the music,

(cont’d on page 7)

Questions for Valerie Coleman

An e-mail mini-interview by Gretchen Pusch

GRETCHEN PUSCH: Tell us about what you will be playing for the upcoming Flute Club concert.

VALERIE COLEMAN: The program will feature selections from our new holiday album [*This Christmas with Imani Winds*, see www.imaniwinds.com for details], a favorite of ours by Piazzolla, an original work by our hornist, Jeff Scott, and a standard in the quintet literature, Hindemith's *Kleine Kammermusik*.

GP: How did the Imani Winds get its name?

VC: Imani means "faith" in Kiswahili. The name popped into my head even before the group was formed, and it was actually the catalyst for starting the group.

GP: What is your schedule like?

VC: We do residencies all over the country, typically staying in a particular area for three to five days, doing an average of two to three performances/masterclasses daily plus a substantial recital. We're probably on the road almost 200 days in a year.

GP: Do you have professional management?

VC: We are currently with Alliance Artists Management, a relatively new company that was started up by two associates from Herbert Barrett Management.

GP: How do you structure your rehearsals?

VC: In our early years, we met twice a week or so, but as time went on and each person began to invest more in the group and become more motivated, our rehearsal schedule became almost full-time whenever we were not on the road. Ten to five, four days a week, was our mantra for a very long time. It was necessary for us to establish a group sound and we set goals for the smallest details, from starting and stopping together to playing a major chord in tune. Now that we have a good stack of repertoire under our collective fingers and our

individual careers have become more demanding, our rehearsal time is less. We diligently plan how much time we spend on each piece, and make sure we cover as much as we can.

GP: How do you divide the labor among the group members?

VC: By our interests and abilities—I know that sounds harsh, but it's true! Jeff and I are the musician dreamers of the group, Toyin [Spellman-Diaz, oboe] is fantastic with education development, Mariam [Adam, clarinet] is really good when it comes to communicating with people and developing relationships, and Monica [Ellis, bassoon] handles the reality of it all—the administrative work, the financial books, etc.

GP: How do you perceive your "mission"? Has this changed over time?

VC: Our mission has evolved over time due to everything from getting older, our collaborative work with artists who have unique voices, and our need to artistically keep things moving. We hope that Imani Winds is no longer perceived as "that multiethnic group" but rather as artists who constantly evolve and set a new pace.

GP: How do you choose repertoire?

VC: This is one of the most difficult tasks we face as a quintet. We all have different tastes and in order for us to play something, it has to be liked unanimously. We bring in music from every source we can find—from composers who mail in submissions, whether they know us or not, to shopping online, and visiting music stores and resources in other countries. The few resources that we have exhausted are the libraries at Juilliard, the Manhattan School, and Mannes. When we like a work, and it fits into a particular program, we will tour it and wear it down as if it was a pair of old comfy shoes.

GP: Who in the group takes care of doing the transcriptions and arrangements?

VC: Those tasks mostly fall to me and Jeff. We bring our works in progress—original compositions too—for a group

reading, and then, based on the comments, take them right back to the woodshed for perfecting.

GP: Do you have any formal training for this?

VC: Jeff studied orchestration at Manhattan School, and I have a degree in composition from Boston University, and we are constantly learning new techniques of orchestration.

GP: Were any of you trained in improvisation?

VC: We are self-taught pseudo-improvisers who are always open to a new challenge. Our openness has led us to great collaborations and commissioned works. One of our works is by an icon, Wayne Shorter. The essence of his work for us erases the boundaries of reading the music down, from left to right, beginning to end. Every measure is a partition unto itself and can be rearranged based on how we're feeling at the time. As a result, no two performances are alike.

GP: How do audiences and your presenters respond to nontraditional programming?

VC: Since the wind quintet is not such a well known configuration, we often get responses like, "Wow! I didn't know what to expect but I am absolutely delighted." And people will say, referring to the bassoon, "What was that big instrument called? I've seen it before. Is it an oboe?" Because of this, we are at an advantage, as we have the opportunity to build new interest from regular and not-so-regular concertgoers, by talking about the work and what makes it great.

GP: How has your commitment to educational outreach evolved?

VC: When we first got started, Concert Artists Guild saw something in us (our silliness? our ethnicity? the way we communicate onstage?) and they created an education residency place for us on their roster. Over years and years of testing education programs through organizations like Fischhoff, Carnegie Hall Neighborhood Concerts, and Young Artists, we learned how to communicate and create

comprehensive programs for all age groups.

GP: Do you see yourselves as “role models” for young African-Americans?

VC: Absolutely. We are role models through our perseverance, and in how we strive for excellence as a group and as individuals.

GP: What are the group’s greatest joys/rewards?

VC: Getting the Grammy nomination [for *The Classical Underground* (for best classical crossover album)] was pretty hot. But the greatest joy so far, speaking for myself, has been working with Wayne Shorter. His music is all about elevation and you can feel it from the first note. It is very, very gratifying.

GP: What are the group’s greatest challenges?

VC: Learning how to communicate with one another, how to be efficient in rehearsals, and how to run a business.

GP: What advice would you give to a young ensemble wishing to establish itself and pursue chamber music as a career?

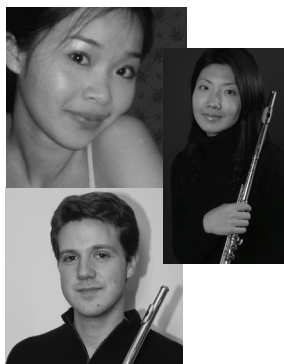
VC: Two major things—have patience and dream big; these will keep you working hard and staying motivated. And the little things—do competitions, perform regularly, and keep goals on the table (like a recording, a website, anything!).

GP: Have you been invited to play at the Inauguration?

VC: No, but it’s our dream and so many have suggested this idea. We’re still waiting for our call from Barack (laughter!).

Gretchen Pusch, the flutist of the *Dorian Quintet*, is on the flute faculty of the Music Advancement Program at Juilliard and a teaching artist for *The Academy* (a program of Carnegie Hall, the Juilliard School, and the Weill Music Institute).

YOUNG ARTIST COMPETITION 2009



2008 winners: (clockwise from top) Ya-Hsin Angel Hsiao (1st place), Seung Yeon Tae (3rd place), Benjamin Smolen (2nd place).

The preliminary auditions will be held the day of the Flute Fair in March with the final round in the afternoon. Three winners will perform at the Yamaha Piano Salon on April 26, 2009. Eligible age is 18-27; applications must be postmarked by February 7, 2009.

For more information, visit www.nyfluteclub.org or contact competition coordinator, Patricia Zuber, at zuber.flute@verizon.net.

Valerie Coleman (cont'd from page 5)

in an entirely unpretentious and engaging manner.

Is this the future of chamber music? I would like to think so—at least one dimension of it. In many ways, contemporary music has lost touch with its audience. “Some of this music which is written by the head is not touching the people,” writes Sir James Galway, “because they don’t bring their heads to the concert, they bring their hearts, and they want to be touched.” By rhythmically revitalizing tonal music, jazz and its world music derivatives have risen to this need, extending the life of tonal forms. Imani Winds has led the way in this effort.

For Coleman, the group has another purpose, however. “One of the reasons Imani came together,” she told me, “was to show the African-American communities that there is a place in classical music for them. Imani’s touring has led us to perform over 250 concerts yearly to children within the public school systems and lower income communities across America. ‘Paying it forward’ is very important to all of us.”

It looks as though they will be doing this for some time to come; both Coleman and the quintet are going from strength to strength. The recent premiere of Coleman’s *Afro-Cuban Concerto* for Wind Quintet and Orchestra at Carnegie Hall (and in Philadelphia with Orchestra 2001) received glowing reviews. A new project to commission 10 major works for the quintet from minority composers will unfold over the next decade. And

Hilda Fenyo (1915–2008)

Hilda Fenyo, the NYFC’s recording secretary for much of the 1960s and '70s, died on November 4 at a hospice in Albany at the age of 93.

She was a 1943 graduate of the Juilliard School, where she was a piano student of James Friskin, and appeared regularly at the Club as an accompanist to John Wummer.

The family has requested that memorial contributions be made to the Juilliard School or the New York Flute Club.

while it is very much a group undertaking, it is not hard to see Valerie Coleman’s musical intelligence, sensitivity, and vision providing a guiding hand.

Coleman continues to grow as a flutist; the demands of Imani Winds, as well as of her faculty positions at the Juilliard School of Music Advancement Program and the Interschool Orchestras of New York, mean she will always be more than an average flutist. Ultimately, however, Imani Winds is “her baby.” And the growth of the woodwind quintet can only benefit all flutists.

Peter Westbrook (www.fluteinjazz.com) is the author of *The Flute in Jazz*.



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



December 14, 2008 concert

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

Imani Winds with Valerie Coleman, flute

89th Season 2008 -2009 Concerts

October 12, 2008 • Sunday, 5:30 pm
ALEXA STILL (Masterclass Oct. 11)

November 23, 2008 • Sunday, 5:30 pm
PETER H. BLOOM, The Flute in 19th Century
New York

December 14, 2008 • Sunday, 5:30 pm
Imani Winds with Valerie Coleman, flute

January 25, 2009 • Sunday, 5:30 pm
JEAN-LOUIS BEAUMADIER, piccolo

February 22, 2009 • Sunday, 5:30 pm
JIM WALKER, jazz and classical artist

March 2009 • All day
FLUTE FAIR 2009
MATHIEU DUFOUR, guest artist
Date and venue to be confirmed

April 26, 2009 • Sunday, 5:30 pm
2009 NYFC COMPETITION WINNERS

May 31, 2009 • Sunday, 5:00 pm
ANNUAL MEETING & ENSEMBLE CONCERT

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! This month we welcome the Imani Winds to the Flute Club as a last-minute replacement for the indisposed Bonita Boyd. In place of a full-length interview with the Imani's flutist, Valerie Coleman, we have a mini-interview conducted by Gretchen Pusch, flutist of the Dorian Quintet (p. 6) and an article about Valerie and the Imani Winds by Peter Westbrook, reprinted from the spring 2008 issue of *The Flutist Quarterly*. The article touches on Valerie's beginnings as a flutist and composer, as well as the 1997 beginnings of the Imani Winds, which Valerie founded, in part, to show African-American communities that there is a place in classical music for them. Gretchen's questions cover their December 14 program, their just-released CD, *This Christmas with*

Imani Winds, and how the quintet works together as a group.

For Nancy Toff, the thought of a woodwind quintet brings to mind... who else but Georges Barrère and his woodwind ensembles. Her "From the President" reminds us of the challenges and satisfactions the quintets of today share with their predecessors.

This month's profile subject is Reva Youngstein, a freelance flutist and teacher at the Brearley School. Being a mother of toddler twins surely presents quite a different set of challenges and satisfactions; for now, Reva feels happy and successful just hanging in there and being able to get dinner on the table.

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)