



The New York Flute Club

NEWSLETTER

March 2010

Jean Ferrandis Speaks from the Heart

Interview by Katherine Fink

This interview was conducted in January, via a New York to Paris phone call. Jean Ferrandis was wonderfully generous with his time and in his willingness to do a lengthy interview with a stranger in a foreign language. I found Jean to be charming and personable, and a very interesting musician and flutist as well. By the end of the hour, I felt as though I had been speaking to an old friend. The only thing missing from the written version of this interview is the laughter and light-hearted repartee that accompanied the stories. I'm sure you will enjoy meeting and hearing this amazing artist at the Flute Fair.



Photo: Eric Obedia

KATHERINE FINK: You teach at the École Normale de Musique in Paris. How does the school differ from the Paris Conservatoire?

JEAN FERRANDIS: First of all, the École Normale is very old, founded in 1919 by the great pianist Alfred Cortot. A student must audition to get into the Paris Conservatoire, but at E.N., the individual teacher decides which student is accepted. There are four levels of proficiency, but the final diploma, Executoire Concertiste, requires a superior level of performance and is equivalent to the first prize of the Paris Conservatoire. École Normale is a private school, so you have to pay for it, [whereas the] Paris Conservatoire is government funded.

KF: How many students do you have?

JF: Now I have 13, that's enough, trust me!

KF: Yes that's quite a lot. Why is it so difficult to get a Concertiste diploma from École Normale? And are there students who don't succeed?

JF: I only accept students from the highest level, of course. They come from all over the world, America, Japan, Korea, and have finished their preliminary schooling in their own country. They study with me for three or four years and then have two years to get the diploma Concertiste. It is difficult because the candidate must play a one hour concert for a prestigious jury made up of the best international artists, such as Lukas Graf and Maxence Larrieu. The student is judged on artistic performance and technical perfection. Overall, I think it is a very good system, although I don't understand why the jury is so tough on technique.

KF: The whole level of technical playing is remarkable now, quite advanced.

JF: The technical level has risen but the musical level remains the same. The percentage

(Cont'd on page 4)

NEW VENUE FOR FLUTE FAIR

The Lighthouse

111 East 59th Street

(between Lexington and Park Avenues)

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In Concert

JEAN FERRANDIS, flute

Linda Mark, piano
with Carol Wincenc, flute

Sunday, **MARCH 28, 2010**, 5:30 pm

The Lighthouse

111 East 59th Street (between Lexington and Park Avenues)

Barcarolle Mélancolique	Charles Edouard Lefebvre (1843-1917)
Sonata in A Minor "Arpeggione"	Franz Schubert (1797-1828)
Variations on a theme of Corelli (for two flutes)	Michel Blavet (1700-1768)
Sonata in E minor, Op. 2, No. 1	Jean-Marie Leclair (1697-1764)
Sonata in F Major, Op. 24, "Spring"	Ludwig van Beethoven (1770-1827)
Fantasia after Giuseppe Verdi's La Traviata	Giulio Briccialdi (1818-1881)

Program subject to change



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2009–2010

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Let it Snow! (Flute Music)

by Nancy Toff



From the
President

I am watching the snow fall (again), listening to Rachel Brown's CD of the Telemann fantasias (with snow-shovel and snow-blower obbligato), and reveling in the wonderful variety of flute music that we've been able to hear in recent weeks. It has been a month not only of record snowfall, but a bounty of opportunities to satisfy diverse musical palates.

A week after Rachel's Telemann concert at the flute club, Sandra Miller appeared with Juilliard Baroque, the faculty ensemble of Juilliard's new Historical Performance Program, in a complete rendition of the Brandenburg Concertos. Chen Tao brought the traditional Chinese music of Melody of Dragon to Riverside Church, and the Music from Japan Festival, at Merkin, featured the gagaku-based works of Sukeyasu Shiba, scored for shakuhachi and ryuteki.

On January 30, Mathieu Dufour, now back with the Chicago Symphony after a stint as principal of the Los Angeles Philharmonic, gave the New York premiere of a flute concerto by Marc-André Dalbavie (b. 1961), a protégé of conductor Pierre Boulez. It was "a feat of sonic legerdemain," according to Steve Smith's review in the *Times*.

Centenarian-plus-one Elliott Carter continues to amaze and reward us with new works: on February 4, Elizabeth Rowe premiered his 2008 flute concerto with James Levine and the Boston Symphony. Carter had turned down many requests to write a flute concerto, "because the flute could not produce the sharp attacks that I use so frequently." But then, reported Jeremy Eichler in the *Boston Globe*, Carter "entered what has been called his 'late, late' period of composition, a time of occasional mellowing, softening of edges, and thinning out of orchestral textures." The work earned performers and composer a standing ovation from the traditionally staid Symphony Hall audience.

Just a week later, the New York Woodwind Quintet premiered Carter's second quintet, *Nine by Five*, commissioned by Juilliard at the request of clarinetist Charles Neidich. (The title acknowledges the doubling required of four of the players.) In a creative piece of programming wisdom, *Nine by Five* ended both halves of the program, juxtaposed with Carter's 1948 quintet in the latter.

Carol Wincenc is celebrating the ruby anniversary of her performing career with a trio of New York concerts; her February 25 program at the Morgan Library with violist Cynthia Phelps and harpist Nancy Allen featured the premieres of *Sunrise*, by the estimable Thea Musgrave (b. 1928) and "... *and low to the lake falls home ...*" by Andrea Clearfield (b. 1960), two admirable and accessible works.

On February 27 (weather permitting), the St. Luke's Chamber Ensemble will present, alongside the *Night Piece* of Boston classicist Arthur Foote, the world premiere of Joan Tower's *For Marianne*, a solo flute work commissioned by SLCE to honor its president, Marianne Lockwood, on her retirement.

It has been a remarkable month for the expansion of our repertoire. I hope, as we emerge from winter hibernation, that March will bring us equal musical rewards. One of those, surely, will be the 16th New York Flute Fair, with the charismatic French virtuoso Jean Ferrandis as our guest artist. Please join us.

2010 New York Flute Fair: Change of location!

The flute club was informed by the New York City Board of Education on March 5 that our contract to rent LaGuardia High School had been canceled because of a construction project. Thanks to the Herculean research efforts of members of the board, we have found a new home for the fair:

The Lighthouse

111 East 59th Street (between Lexington and Park Avenues)

This is a modern, pleasant, and convenient facility, and the management has gone out of its way to help us in this crisis. It's easy to reach by subway, bus, or commuter train; there are delis and restaurants within a stone's throw; and the space fits our needs nicely. Please visit our website, www.nyfluteclub.org, for the full flute fair schedule, and please spread the word to students, friends, and colleagues who are not NYFC members.

Thanks for your understanding, and we hope to see you at the fair!

Member Profile

Elizabeth Lewis

NYFC member
since 2008



Employment: Associate at the Random House Speakers Bureau (www.rhspeakers.com) where she helps arrange events for Random House authors.

A recent recital/performance: A February 2010 gig with an all-girl group consisting of a bassoonist, three flutists, a keyboardist, and a singer at Mercury Lounge on the Lower East Side. Liz says, "It was an absolute blast! We played all original songs (mostly indie girl pop) by our keyboardist Leah Paul that got everyone in the lounge moving and having a good time."

Career highlight(s): While in high school, performing at Carnegie Hall with her local youth symphony orchestra. Liz recalls, "I was the principal flutist and was able to play several solos, including the gorgeous flute cadenza in *Capriccio Espagnol*. People actually asked for my autograph afterward. Yes, I know it was years ago, but it's been hard to top!" More recently, performing with the Brooklyn-based Grand Street Community Band (on the program this spring: one of her all-time favorite pieces, *Symphonic Dances from Bernstein's West Side Story*).

Current flute: A Miyazawa 202 (with silver headjoint, silver-plated nickel-silver body, Straubinger pads, D# roller, split E, and C# trill), bought new in 2001.

Influential flute teachers: Carl Hall, piccoloist in the Atlanta Symphony Orchestra (while in high school); Jan Smith, former flutist with the St. Louis Symphony Orchestra (while in college), and Valerie Coleman of the Imani Winds (after moving to NY).

High school: Roswell High School in Roswell, GA (near Atlanta).

Degree: BA in English with minors in French, business, and humanities (Washington University in St. Louis, 2008).

Most notable and/or personally satisfying accomplishment(s): As a flutist: the warm glow she feels when people tell her that her music (be it a formal concert performance or impromptu flute duets in a park) has made them feel joyous or has moved their hearts in some way. As a publicist: arranging a speaking engagement at the FBI for Lawrence Wright, author of *The Looming Tower: Al Qaeda and the Road to 9/11* (Random House, 2006); and, as the NYFC's publicity director since 2009, getting the Club a Facebook page (visit www.nyfluteclub.org for a link).

Favorite practice routines: Liz's practice routine really varies. "When I'm truly in the practice zone, I do a mixture of long tones, scales all the way around, whole tone exercises, etudes, and orchestral excerpts. When I'm pressed for time (which is more often than I would like), I skip the vitamins and move straight to the main course, jumping right to pieces that I'm working on after a few long tones."

Other interests: Liz's career in publishing has allowed her to balance the two main loves of her life—music and books. She also loves attending plays and concerts (some as a part-time usher at Brooklyn Academy of Music), fashion, opportunities to speak French, networking with other media professionals, writing poems, and knitting.

Advice for NYFC members: Sometimes, simply looking at something from a slightly different perspective can make a world of difference. Liz says, "As a young student, I had been complaining to my teacher Carl Hall that I simply could not find the time to fit practicing (scales, whistle tones, finger exercises, etc.) into my daily routine. After I finally stopped talking, he said, in his calm, wise way, 'Elizabeth, it's not about making time, it's about taking time.' Making implies a requirement, whereas taking signals action. That simple one-word change made me see that it wasn't about practicing because I had to, but because I chose to."

FLUTE HAPPENINGS

MARCH '10

Mar 20 Saturday 8:00 pm

SUE ANN KAHN, flute and bass flute, in a recital titled "BACH...and Nach," with Judith Bettina, soprano, and William Anderson, guitar and theorbo, featuring J.S. Bach's Cantata BWV 209 and Sonata in C Major, and music by Rochberg, Anderson, and Potes.

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

Mar 21 Sunday 3:00 pm - 4:00 pm

The Chappaqua Orchestra Chamber Music Series presents the Bas Duo with **ELYSE KNOBLOCH**, flute, and Peter Press, guitar, in a program of music by Beaser, Ourkouzounov, and Piazzolla.

• Chappaqua Public Library, 195 South Greeley Avenue, Chappaqua, NY. • Admission: \$15 suggested donation. • Info, visit www.chappaquaorchestra.org/concerts.asp.

Mar 23 Tuesday 4:00 pm - 6:00 pm,
8:00 pm (concert)

MAXENCE LARRIEU masterclass with Juilliard student performers, followed by a concert with Robert Langevin and Gretchen Pusch.

Masterclass • Juilliard School, Room 543, 60 Lincoln Center Plaza, NYC. • Admission: free with pre-3/21 RSVP to Sandra Ragusa at lafuter10@aol.com.

Concert • Kaplan Penthouse, 10th floor, 70 Lincoln Center Plaza, NYC. • Admission: \$20 general, \$10 students/seniors. • Info/tickets, CenterCharge, Avery Fisher box office, or visit www.lincolncenter.org.

Mar 25 Thursday 1:00 pm - 2:00 pm

Concerts at One presents the Bas Duo with **ELYSE KNOBLOCH**, flute, and Peter Press, guitar, in a concert and live webcast. Music of Beaser, Ourkouzounov, and others.

• Trinity Church at Wall Street, 74 Trinity Place, NYC. • Admission: \$5 suggested donation. • Info, visit www.trinitywallstreet.org/music/concerts/schedule.

Mar 31 Wednesday 8:00 pm

Series concludes with a program featuring the Juilliard String Quartet and pianist Stephen Gosling, premieres of new works by Shih-Hui Chen and Joan Tower, music by Vivaldi and Uebayashi, and Andrew Thomas's *Samba* performed by Ms. Wincenc and her current and former students.

• Peter Jay Sharp Theater at the Juilliard School, 155 West 65th Street, NYC. • Admission: with free ticket (available after 3/17 at the Juilliard box office). • Info, visit www.juilliard.edu.



(Cont'd from page 1)

of musical and nonmusical people doesn't change. I think that the flute itself, the mechanism and the headjoint, help to facilitate the technique. I love Louis Lot, for example, but technically it is much more difficult to play.

KF: I have an old Haynes flute and have experienced the same thing.

JF: Of course, there is a sound in the older instruments that you do not find in these new flutes.

KF: So, what modern flute do you play?

JF: I play a silver Powell that is about ten years old. I feel very good with it and I love silver.

KF: Have you always played Powell?

JF: No, I used to play a Sankyo which was silver and 5k gold. It looked like silver, but I didn't feel comfortable with the gold. Gold sounds very rich and there are great players like Rampal who sound very natural with it, but I prefer silver. Music must sound like you, and for me, silver is easier and feels more natural. Do you also play silver?

KF: I played silver for a long time but when I needed to modernize my equipment, I found a gold Mancke headjoint with a platinum riser had the best sound and flexibility with my old Haynes. I would never have predicted that.

JF: I don't say that I won't ever play gold, but for now, I haven't found the right thing. Modern flutemakers create fantastic gold flutes with easy response, but I hate feeling that the flute controls me and that the sound comes from the flute instead of from me. I need more space to make my music. My flute is very simple, but I feel free with it.

Flutists try to project as much as possible, but projection doesn't mean that you have to sound like a trombone. You can project very far just with the timbre. There was a famous French flutist, Fernand Dufrene (principal flute, L'Orchestre National de France, 1934-1972), who was a student of Gaubert. He had a great sound which projected very far, like a laser. When you were next to him you didn't even see him blowing. I like a large sound, but I also like a small sound! Ultimately, the music is the most important thing.

KF: Historically, the development of new flute technology has always been controversial. Some flutists, for instance,

rejected the Boehm system flutes because they thought the sound was too bright and coarse.

JF: I think you get my point exactly! The flute is not the most difficult instrument to play, compared to piano or violin. What is difficult for flutists is to get past the "joliesse," what is pretty, but not necessarily beautiful. If I see a pretty girl, for instance, I watch, but then I forget about it. When I see beautiful girl, I never forget. Beauty inspires something deep, and beauty is a challenge for the flute. There are many good flutists who have good modern instruments and they sound very bright, but very few really move you or grab your heart.

When I see beautiful girl, I never forget. Beauty inspires something deep, and beauty is a challenge for the flute.

KF: Do you think that everyone can access their musical spirit or are there some people who just are not very creative?

JF: Some people love to play the instrument, but they don't understand music. They think that if they can play scales and etudes, then they can play music. Of course you need to play the scales and studies, for muscle exercise, but your technique will only improve when you know what you want to express musically, not the opposite. You cannot play Prokofiev as you play Bach, you cannot play Mozart as you play Schubert, and you cannot play Schubert as you play Schumann. Trust me, when my students begin to determine exactly what they want to express musically, their technique improves immediately. Of course, I give them advice about breathing, blowing, and the headjoint stuff, but that is just the tip of the iceberg. The music that is deep inside is what we really want to hear and that is difficult for flutists to find. We want to believe that the bright sound of the instrument expresses what is inside, but really, it is a long journey to find that inner musical expression.

KF: I wonder if contemporary music leads us away from musical freedom. Modern

composers are often very exact with their directions to us, where composers such as Schubert and Mozart provided more room for personal interpretation.

JF: It depends on what you mean by contemporary music. Modern composers are returning to harmony and a more lyrical style. They understand that the intellectual music of Boulez and Stockhausen is like a cul-de-sac, no way out. I just recorded the music of Yuko Uebayashi, whose music is very lyrical. Her concerto is so great, and although it is very difficult and virtuosic it is very deep. If you find the inner pulse and rhythm of a well constructed piece you can move people. Of course there are two aspects to every piece of music. People who view music purely objectively only use metronome markings to shape the piece. The problem is that you cannot be objective about the music. Of course, you must analyze what is on the page, but when you perform, you have to leave the objectivity and to feel the music instead. It's a matter of intention, of love, and of confidence. Sometimes I refuse to play a piece if I don't like it, or if it is just bad music. When you are going to play a great piece, such as the Berio *Sequenza* or the Boulez *Sonatine* (which is chamber music piece!), you will find something worthwhile in the music. Basically, it doesn't matter whether the piece is great or not because if you love the music and believe in it, then people will think it is great.

KF: What will you play at the flute fair?

JF: I will play my transcription of Schubert's "Arpeggione" Sonata, because Nancy Toff requested it. I will play the *Barcarolle* of Lefebvre, which I love. Lefebvre was not a big composer, but this *Barcarolle* is a masterpiece, small but noble. Of course people want to hear you play something virtuosic, so I will play the Briccialdi *Fantasia on Themes of Traviata*. I don't like Genin's version, it's too kitsch. Briccialdi sounds more like opera, so I will get to show my Italian side. My mother is from Napoli and my father is Spanish, but I am French, it's very strange. I'll also play my transcription of the Franck Sonata. Rampal told me that the premiere of the sonata was performed by a flutist because no violinist was available for the concert date. Franck transcribed it himself, but no one knows where it is. So maybe someday we will find it!

KF: Do you play transcriptions frequently?

JF: I often perform my transcriptions of the Beethoven Spring Sonata and the

Faure Sonata. Currently I am working on a transcription of Mozart's A Major Violin Concerto with my own cadenza, which I am really excited about. And of course I play Debussy. Some parts of the violin sonata would work for flute, but others wouldn't because Debussy was so picky about the violin harmony and sound. All the Schubert sonatas and the "Arpeggione" Sonata sound fantastic and are absolutely natural on the flute. Transcription is very important to me because it helps me to improve. Playing the longer phrases that are typically written for bowed instruments improves the use of air. It is also helpful for phrasing and general musicianship.

KF: I think you do a service to the composer as well.

JF: You're absolutely right. Some critics say that you should not play transcriptions, but that opinion is absolutely stupid. Transcriptions are a tribute to the composer. It's something very important which was done routinely in the 18th and 19th centuries.

KF: Yes, Briccialdi and Taffanel, in particular, transcribed so many opera themes.

JF: Of course! Musicians always appreciate and support good music. Taffanel was a great guy, I would really like to meet him.

KF: Well I guess we'll have to wait just a little while before we can do that! There is concert on YouTube that you played with a jazz combo. I loved your version of the Carmen Fantasy which evolved into jazz.

JF: I will explain that concert. There is a music festival in Paris at the Petit Palais Museum that invites classical musicians to do something that they generally do not do. I chose to do a jazz concert. On that concert I also played the Bolling *Sentimentale*, "Für Elise," and my arrangement of the Bach Partita with jazz accompaniment. If you really want to laugh, you can hear my voice because I also sing "Fly Me to the Moon."

KF: Yes, I heard that too; you have a beautiful voice.

JF: No, my English is not very good and it was the first time I sang with a microphone, but I enjoyed it very much. I always wanted to be a crooner. I love Sinatra and Dean Martin. Do you play some jazz?

KF: Oh no, no; I am very bad at that, but I love to listen to jazz. I think that listening to all different types of music really helps our interpretation of classical music.

JF: It is so important for me to escape from the classical customs sometimes. The styles are completely different, but the rhythm and the enjoyment of playing jazz and classical are exactly the same. It's crazy, but since that concert took place, people now want to organize that kind of concert for me all over Europe. I don't know how it is in the USA, but in France and Europe, if you play this kind of thing too much, you become identified



as "that guy who plays jazz/pop music." It's very dangerous. Americans seem to be more open-minded, but the French are conformists.

KF: Do you see a difference between American and French styles of playing and teaching? And would you characterize your style as French?

JF: It's a good question. I try to be a musician in my approach, not French. Nowadays, there is no distinguishable French school, as it used to be. Thanks to artists such as Rampal, Moysé, and Gaubert the "French school" has been spread everywhere in the world. Maybe the most important difference is our spoken language. The facial masque is different between the Americans and the French because of the position of the tongue and lips.

KF: That would definitely affect articulation too.... What about teaching styles?

JF: I don't think one method of teaching is

better or worse. It's just a question of taste. There is a danger, though, in some French teaching. The French are so focused on the sound that it becomes the most important element in performance. But it is the music that is the most important element. Sometimes people say to me, "Wow, your sound is so huge! What headjoint do you play?" Of course, it's not the headjoint, but the music which makes the sound. Music is beautiful because of your brain; beautiful tone and style does not come from being French, but from your heart and mind.

KF: So it's important not to misinterpret sound as music!

JF: Exactly. The thing that inspires me the most is the voice and opera. When you hear a great singer, like Gwyneth Jones, you could focus only on her voice, which is quite great. But when you hear her in the role, you can't help but to cry because she is so much in the music and in the character. When you play French music, like Debussy, if you think about the color, about the phrasing, the dynamic, the diminuendo, then of course your sound will be beautiful. It's impossible that it would not be beautiful. First you must learn how to get a sound without tension by working with the lips, the air, and the breathing. You then have to decide exactly

what color you want, which depends on where the phrase and the harmony change.

KF: I am curious about your great interest in C.P.E. Bach and his angst about growing up in the shadow of such a great father.

JF: At first I pondered what it might be like to be related to a genius. J.S. Bach was a pure genius and not so human, closer to a god. I don't know of one measure in any piece that is weak, shallow, or imperfectly built. Even Mozart's work is sometimes banal and uninteresting. It must have been very tough to be Bach's son and Carl Philipp was the only one who chose not to imitate his father's style. He pursued his own way and wrote in the *Sturm und Drang* baroque style, which was very close to romanticism. *Sturm* means "storm," and *drang*, more difficult to translate, means a kind of peaceful and deep love. Sometimes the harmony in C.P.E. Bach's music is crazy, and his

More about Jean Ferrandis

Katherine Fink thought readers might like to hear more about Jean Ferrandis from two flutists who know him personally. Carol Wincenc, a professor of flute at the Juilliard School and 2007 NY Flute Fair guest artist, answered a few questions over the phone. Leone Buyse, professor of flute at Rice University and 2005 NY Flute Fair guest artist, contributed a response by email.

From Leone Buyse:

Jean and I first met at the Pittsburgh convention in 2006. His name was unfamiliar to me, but the beautiful Friday evening recital that he and Carol [Wincenc] played in Heinz Hall will remain forever etched in my memory.

What fascinated me about Jean's playing that night, aside from his superb musicianship and ability to communicate with a large audience, was his effortless breathing. I spoke with him backstage afterward to offer congratulations, and then we kept running into each other during the next 36 hours. We decided that was a sign that we were meant to become friends, and continued to stay in touch via email.

Jean came to Texas in November 2007 to give masterclasses in Dallas, Houston, and Austin. He asked me if I would play a recital with him at Rice, and how could I refuse? Having accompanied Rampal's masterclasses in Nice for two summers, I know a lot of the flute repertoire and so suggested several pieces that we could play together without my having to practice the piano for five hours a day! Jean chose Roussel's *Joueurs de Flûte* and the Lefebvre *Barcarolle*, the work which had touched everyone so deeply when he performed it in Pittsburgh. Performing those works with him, and some flute duos as well, was a total joy because his music making is so natural—and so filled with life.

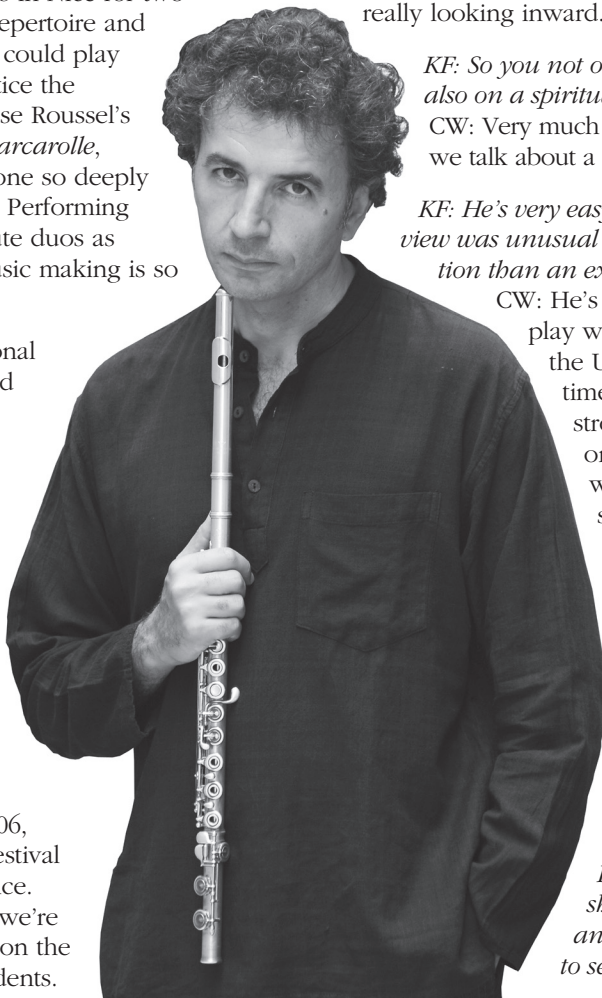
Jean's masterclasses are as inspirational as his performances. When I finished teaching my studio class on the day that Jean and I had a phone date to discuss his upcoming visit to Houston, I asked my students "Any messages for Jean?" One who had played for him in 2007 said "Tell him that we love him!"

That just about says it all.

From Carol Wincenc:

KATHERINE FINK: When and where did you meet Jean Ferrandis?

CAROL WINCENC: I met Jean in 2006, when he and I were teaching at a festival called MusicAlp in Courchevel, France. We got along immediately because we're both musicians at heart and we are on the same page in our approach our students.



Then I learned that his brother, Bruno Ferrandis, had gone to Juilliard and is now the conductor of the Santa Rosa Symphony. Jean [suggested that I might play with the group], so we have a sort of a family connection now.

KF: Have you played with Jean?

*CW: We played together a little in Courchevel and then we had that wonderful concert together in Pittsburgh at the NFA convention [in 2006]. Tom Robertello did a masterful job as program chair and he booked Heinz Hall for our concert. We had a gala night! Sam Adler was there because he wrote the duo *Caccia* for both of us. We also premiered Yuko Uebayashi's *Au dela du Temps*, which brought the house down. So we're really good buddies.*

KF: Have you seen much of him since?

CW: Tom Robertello is a big champion of Jean and organized a U.S. teaching tour for him at places like Rice, Indiana University, and Juilliard. When he visits he always stays with me. The amazing thing is that he can't take elevators because of the pressure in his ears, so he walks up 14 flights with luggage and everything!

KF: Jean has such an unusual bio on his website.

CW: Yes, it's one of the things I love about him. His bio is more like the psychology of Jean Ferrandis, more about his musicianship. We really connect, because I'm like that too. It's really about the music, I just happen to be holding the flute. We talk about how we want to grow and that change is what really matters to us. You can tell that when he teaches he's really looking inward. I do that too.

KF: So you not only connect with him as a player but also on a spiritual level.

CW: Very much so, man to woman, woman to man, we talk about a lot of personal things as well.

KF: He's very easy to talk to and very open. The interview was unusual because it was more like a conversation than an exchange of information.

CW: He's very playful and it's so much fun to play with him. The first time I read through the Uebayashi with my student at the time, Connor Nelson, I didn't have a strong feeling about the piece one way or another. When I did it with Jean it was a different experience. He was so exacting about what Yuko wanted and we also worked with her. Wow, it shows you that working with the composer is paramount and can really transform your thinking about a piece. That's exactly what I'm doing right now with all the new commissions for my Ruby Anniversary concert in March. It's such a vital and wonderful way to work.

KF: I can't wait to hear him at the Flute Fair. Carol, thanks so much for sharing your personal observations and experiences with us, it will be great to see you at the Fair as well!

(Cont'd from page 5)

phrases never end! The phrases of J.S. Bach go far, but have a concise structure. Carl Philipp was very human and not a genius. I definitely know that I am not a genius either because I was so close to Leonard Bernstein, who WAS a genius! My goal, my life purpose, and my mission are to reach my highest level. I feel so close to Carl Philipp because he was fighting for the same goals.

KF: I think we all relate to particular composers who touch a part of our life. You've given me a very different perspective of C.P.E.'s music in light of his struggle for musical individuality. Speaking of geniuses, how did you get to know Leonard Bernstein?

JF: I received my Prix from the École Normale Supérieure in Lyon [c. 1985], and then won the principal flute position in the Orchestre de Prix [in Paris]. It's a top level orchestra comprised of Prix recipients from the École Normale Supérieure in Paris and the one in Lyon (there are two Supérieures) and part of our job was to play for the young conductors in the training program. That year, Leonard Bernstein was invited to teach a

masterclass, and I was asked to play the Mozart D Major Concerto to help to train the conductors before he came. I was ecstatic because there were ten student conductors, so I would to get to play the piece many times. The second movement was being rehearsed on the day before Lenny was supposed to arrive. My great luck was that Lenny decided to come to Paris one day early. During the rehearsal, I was playing with my eyes closed because I love the second movement so much, and as I came to the end, I opened my eyes. To my great surprise, Lenny was just sitting primly in front of me, wearing his sunglasses. The first thing I said was "You scared me!" He simply replied "Why? Please continue." So I continued with the last movement. Lenny liked it so much that he decided to conduct me on his own concert. He even wrote a cadenza for me, which is quite rare. Lenny was very nice to me, he taught me so much, and we became very close. He was even with me when my son was born. Crazy. We were planning to do some recording together but he died [in 1990] just before. He was very important to me.

KF: That sounds like a wonderful friendship. Jean, thank you for such an interesting interview. I really look forward to meeting you in person and to hearing your concert.

JF: Yes, I will be happy to meet you too.

Katherine Fink, a member of the Grammy-nominated *Borealis Wind Quintet*, teaches flute and chamber music at New Jersey City University. She is currently principal flute with the Brooklyn Philharmonic and the New York Pops.

FLUTE HAPPENINGS

APRIL '10

Apr
7

Wednesday 8:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, present "Dutch Masters of Music," a program of works by Sweelinck, Koetsier, Röntgen, Andriessen, and Coenen, in honor of the 400th anniversary of Hudson's voyage to the New World.

• St. Mark's Church in-the-Bowery, 131 East 10th Street, NYC. • Admission: \$20 general, \$12 students/seniors. • Info, call 212-222-3569 or visit www.sylvanwinds.com.

Apr
11

Sunday 3:00 pm - 4:00 pm

Northern Westchester Flutes with **ALICE AVOURIS**, Sandra Chan, Lori Feeley, **ELYSE KNOBLOCH**, Cecilia Sparacio, Dianne Spitalny, and **REBECCA QUIGLEY** will perform music for flute choir.

• Constance Dyckman Community Room, Hendrick Hudson Free Library, 185 Kings Ferry Road Montrose, NY. • Admission: \$20 general, \$12 students/seniors. • Info, visit www.henhudfreelibrary.org/concerts.

Apr
18

Sunday 7:00 pm

The Carnegie Room Concerts and Bach Works present **ZARA LAWLER**, flute, and Anthony Newman, piano and composer, performing works by Newman, Poulenc, and C.P.E. Bach.

• Nyack Library, 59 South Broadway, Nyack, NY. • Admission: \$17 general, \$12 seniors, \$7 students. • Info, visit www.carnegiroom.org.

Apr
23

Friday 2:00 pm

Prospect Music Series presents **CARLA AULD**, flute, and Ana Maria Rosado, guitar, in a program including selections from Robert Beaser's *Mountain Songs* and Maximo Pujol's *Suite Buenos Aires*.

• Rutherford Congregational Church, 251 Union Avenue, Rutherford, NJ. • Admission: \$7 general, \$5 students/seniors. A reception will follow the concert. • Info, visit www.carlaauld.com/www.rccucc.com.

THE 2010 NEW YORK FLUTE FAIR:

BODY and SOUL

Sunday, March 28, 2010

NEW
VENUE!

The Lighthouse

111 East 59th Street (between Lexington and Park Avenues)

with guest artist **Jean Ferrandis, Professor of Flute,
École Normale de Musique, Paris**



Jean Ferrandis, one of France's most acclaimed flutists and teachers, will give a masterclass and recital. There will be a full day of concerts, workshops, flute choirs, and exhibits and the annual New York Flute Club Competition. For details and updates, please visit the Flute Fair page of the NYFC web site (www.nyfluteclub.org). Flute Fair co-chairs are John McMurtery (mcmurter@gmail.com) and Jeanne Wilson (jawflute@aol.com).

Workshops and activities to include:

FIRST HEARINGS of new music by Gary Schocker

INTRODUCTION TO BODY MAPPING with Lynne Kraye-Luke

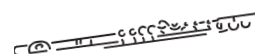
WARM-UP with Janet Arms **RAFFLE** for a free lesson with Robert Dick

SELF-REGULATED PRACTICE with Julie Troum

NEW NOTATIONS with Eric Lamb

ENSEMBLES PROGRAM SESSION with coordinator Annette Baron

NYFC TABLE: Visit the NYFC table for CDs and publications by NYFC members. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table. Register and price your items during the fair and pick up unsold items by 5:00 pm. For more information regarding the NYFC table, contact Karla Moe at karlamoe@nyc.rr.com.





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



March 28, 2010 concert

Flute Fair 2010 at The Lighthouse, 111 East 59th Street (between Lexington and Park Avenues)

Jean Ferrandis, flute

90th Season 2009 - 2010 Concerts

October 25, 2009 • Sunday, 5:30 pm
DENIS BOURIAKOV, STEFÁN RAGNAR
HÖSKULDSSON, Metropolitan Opera flutists

November 22, 2009 • Sunday, 5:30 pm
BONITA BOYD, professor of flute, Eastman
School of Music

December 13, 2009 • Sunday, 5:30 pm
MINDY KAUFMAN, flute, NY Philharmonic

January 24, 2010 • Sunday, 5:30 pm
RACHEL BROWN, baroque flute

February 28, 2010 • Sunday, 5:30 pm
MARIANNE GEDIGIAN, Butler Professor of
Music, University of Texas at Austin; former
acting principal flute, Boston Symphony
Orchestra

March 28, 2010 • Sunday, all day
NEW YORK FLUTE FAIR, with guest artist
JEAN FERRANDIS, Professor of Flute, École
Normale de Musique, Paris
The Lighthouse, 111 East 59th Street

April 25, 2010 • Sunday, 5:30 pm
2010 NYFC COMPETITION WINNERS

May 23, 2010 • Sunday, 5:30 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! March brings us Flute Fair 2010: Body and Soul, with guest artist Jean Ferrandis, the acclaimed French flutist and teacher. “Speaking from the heart,” Jean shares his opinions with interviewer Kathy Fink on the differences between playing an instrument and making music, and retells the story of how he came to know another musical legend known for making music from the heart—Leonard Bernstein. Carol Wincenc and Leone Buyse—two friends of Jean’s from this side of the Atlantic—provide some personal recollections (p. 6) to round out our view of this very charismatic flutist.

In her “From the President,” Nancy Toff provides some background and context for something I had been noticing myself, but hadn’t quite picked up on: February has been a busy month for music critics reviewing concerts featuring important new flute works and some great flute playing. Catch up on the details, and find out why Elliott Carter is doing more with the flute in his so-called “late, late” period.

This month’s profile subject is Elizabeth Lewis, an associate at the Random House Speakers Bureau and the NYFC’s publicity director. Liz’s insights in the advice section should be useful to any reader who has ever complained about not having enough time to practice (a category that probably includes most of us!).

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)

NEW VENUE FOR FLUTE FAIR The Lighthouse

111 East 59th Street
(between Lexington and Park Avenues)