



# The New York Flute Club

## NEWSLETTER

February 2011

### András Adorján: A Flutist Honors His Hungarian Roots

Interview by Sijetlana Kabalin

**A**ndrás Adorján was born in Budapest, grew up in Copenhagen, and has lived in Munich since 1974. A former student of both Aurèle Nicolet and Jean-Pierre Rampal, he is known for his beautiful sound and excellent technique. I felt both honored and intrigued by the prospect of interviewing him—in part because I had heard him play with Rampal in a 1979 Avery Fisher Hall concert, but also because of our shared Eastern European backgrounds. Our conversation spanned several e-mail exchanges this past January.

*SVJETLANA KABALIN: I hope you don't feel that I am being impertinent in asking you about your family's decision to leave Hungary for Denmark [in 1956, when you were around 12 years old]. It was obviously a tumultuous time....*

**ANDRÁS ADORJÁN:** The political situation in Hungary was very difficult due to the failed revolution, and my parents decided to leave the country. Almost as the last refugees, we managed to escape under dramatic circumstances to Vienna, where as a sheer coincidence we were invited to continue on to Denmark—a coincidence which turned out to be a fortunate one.

*SK: What was it like for a Hungarian family to live in Denmark at that time?*

*(Cont'd on page 4)*



### IN THIS ISSUE

András Adorján: A Flutist Honors His Hungarian Roots <i>Interview by Sijetlana Kabalin</i> .....	1
From the President: Quiet City: Oxymoron or Opportunity? <i>by Nancy Toff</i> .....	2
Member Profile: Megan Szymanski.....	3
András Adorján speaks about the program.....	5

### Announcements

Flute Happenings.....	3
Classified.....	5
Ensembles Program Update.....	7
Flute Fair Update.....	7

The New York Flute Club is proud to present an András Adorján masterclass on February 26. See p. 5 for details.

*In Concert*

### Salute to Hungary

András Adorján, flute; Mihae Lee, piano

Sunday, **February 27, 2011**, 5:30 pm

Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue  
(entrance on East 25th Street between Lexington and Third Avenues)

Antiche danze ungheresi	Ferenc Farkas (1905-2000)
Aria, Op. 48/1 (1960)	Ernst von Dohnányi (1877-1960)
Suite paysanne hongroise	Béla Bartók (1881-1945)/Paul Arma (1905-1987)
Mutterseelenallein ("All alone"), Op. 41	Franz Doppler (1821-1883)
Duo concertante (1983)	Antal Doráti (1906-1988)
Mélancolie hongroise, Op. 149	Adolf Terschak (1832-1901)

*Program subject to change*



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2010–2011

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### Newsletter

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

Naomi Ichikawa Healy, Designer  
 230 East 71st Street, Apt. 4D  
 New York, NY 10021  
 646-417-3789  
 nichikawa@gmail.com

[www.nyfluteclub.org](http://www.nyfluteclub.org)

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## Quiet City: Oxymoron or Opportunity?

by Nancy Toff



From the President

Quiet City: An oxymoron? Sometimes. A suite by Aaron Copland? Yes. Winter 2010-11 in New York? Yes again. This has been the snowiest winter in years, something to dig out of, trudge through, grumble about. But it is also an opportunity—a chance to enjoy sledding, chili, red wine, roaring fireplaces, listening to music, extra days off (!)—and even, perhaps, to ponder a bit of history.

Last night I left the Church of the Ascension in the Village after a glorious concert of Renaissance polyphony. The audience was transported to the 16th century by the music, then to the 19th century as we filed out of the church onto a silent, carless Fifth Avenue, passing the Victorian churchyard of First Presbyterian, and finally deposited into the 21st century at 14th Street, as taxis honked and subways rumbled. It was a meteorological time machine.

In a less visceral, more intellectual sense, the same thing is going on in the academy, where one of the newest developments is the field of sensory history: What did the past look, sound, feel, smell, and taste like? These are fascinating questions, and ones that musicians have pondered for some time, at least for their own more narrow purposes, in considering questions of historical performance practice. Where was a particular piece of music performed, and how did that space affect the design of instruments and the contours of the composition? Was it resonant or dull, intimate or gargantuan? Did it require a large or small ensemble, single or multiple performers on a part?

How did the space create the occasion? Did the venue allow the performer to make a personal connection to the audience, or cause her to cower from it? (When she first appeared on stage at Radio City Music Hall in 1935, Frances Blaisdell likened the hall to the jaws of hell—a place I'm sure she never visited.) Was the fabled lush string sound of the Philadelphia Orchestra enhanced by the historic Academy of Music, or did that sound develop to compensate for the particular characteristics of that hall?

Writing about communications, Marshall McLuhan posited that the medium was the message; aurally, a venue can have a similar function. Sitting in a church or synagogue in the midst of New York City, hearing the words of the service and the music of the choir and organ with traffic and siren obbligato, can be a moving experience, as the building becomes an oasis within the bustle of the metropolis, the contemplative mood made all the more precious as it is challenged by the exterior soundscape. Audiences in Carnegie Hall, and even more so in Zankel, have similar reactions when the subway roars underneath their musical cocoon. Similarly, a *Times* reporter recently extolled indoor pools whose skylights allow swimmers to see the wintry city while enjoying the heated facilities.

Performing or hearing Henry Brant's spatial music outside is quite the opposite experience, as the sounds of the city become part of the composition. The 1984 Holland Festival, for instance, presented his *Fire on the Amstel*. Over the course of three hours, the piece used most of Amsterdam, as barge-loads of flutists (100 in all), jazz bands, and three choruses, led by ten conductors, floated down the river to the accompaniment of the carillons of the four biggest churches in the city. Christo's "wrapping" of Central Park in 2005 had much the same effect in the visual realm. Being in the kitchen, inhaling the aromas of a meal in progress, is quite different from being served a pre-fabricated "plated" meal in a pristinely decorated upscale restaurant.

All these matters come to mind as we work to find appropriate venues for flute club events—a task that is alas far more pedestrian (literally!) and practical than high-minded and theoretical. No venue is perfect; our needs evolve. How can we present the Celtic tunes of 17th century Ireland, the elegance of Belle Epoque France, and the intriguing sounds of the avant-garde, all in the same space? How can the performer take advantage of, or if necessary circumvent, the immediate physical environment to make the case for the particular musical style? It is a perpetual challenge, to presenter and performer alike.

Readers may be interested in these recent books, which I spent some time re-reading during my snow day: Mark M. Smith's *Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History* (University of California Press, 2008) is a short but comprehensive overview of the field of sensory history. *The Audible Past: Cultural Origins of Sound Reproduction* by Jonathan Sterne (Duke University Press, 2003), takes a cultural studies approach that is in fact broader than its subtitle suggests. *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933* by Emily Thompson (MIT Press, 2002) is a brilliant analysis of the intimate connections between space and sound.

## Member Profile

Megan  
Szymanski

NYFC member  
since 2010



**Employment:** Flutist in the West Point Band (starting c. March 2011).

**A recent recital/performance:** Playing the Jolivet concerto with the University of North Carolina School of the Arts (UNCSA) Chamber Orchestra, under the baton of Ransom Wilson on November 14 and 15, 2009.

**Career highlight(s):** Winning the audition for the West Point Band on November 22, 2010. Megan says, "It is such a relief to be appreciated for all the years of hard work, and the timing couldn't be better for me. I have not yet started the job (since I need to enlist in the Army and graduate from basic training first!) but I am looking forward to playing music for a living, with talented and dedicated people, and for audiences who really appreciate it. At the time of the audition, I was completing the William R. Kenan, Jr. Fellowship (offered to six graduates of UNCSA) at the Lincoln Center Institute. The fellowship, which brought me to NYC for the first time, led to many opportunities I could not have predicted and provided a smooth, enlightening, and challenging six-month transition from student to working professional."

**Current flute:** A Powell 14k gold flute with silver keys and a Faulisi 14k gold headjoint, and a Powell piccolo.

**Influential flute teachers:** Nora Lee Garcia (her first teacher), in high school and college; Tadeu Coelho, as a master's student; and Judy Mendenhall ("a phenomenal teacher/mentor and a major positive influence on my life") for postgraduate studies in NYC.

**High school:** Oviedo High School in Oviedo, FL (close to Orlando).

**Degree:** BM in music performance (University of Central Florida, 2008) and MM in music performance (University of North Carolina School of the Arts, 2010).

**Most notable and/or personally satisfying accomplishment(s):** Megan recalls, "At UNCSA, I'll never forget the feeling of winning the concerto competition (with the Jolivet concerto) and later performing it by memory two days in a row, with Ransom Wilson conducting our school's string orchestra. I had to prepare for and audition for that competition in the spring of 2009, just a couple months after my Dad passed away from cancer. Tadeu Coelho inspired me to continue working hard until the day of the final round. Finding out that I won that competition after such a long year was the most emotional, surprising, and energizing day of my life. The performances in November were also the best I'd ever played the piece. After that process, I have a new appreciation for competitors/performers and the struggles we (the 'audience') often do not see."

**Favorite practice routines:** Megan likes to keep things fun and challenging. In addition to all sorts of variations on Taffanel and Gaubert (low B up to high D) and a lot of sight-reading, she also works with a breathing bag and uses her Zoom H4n to record herself. Megan says, "I never force a certain amount of hours—I stop when I feel I've made progress, or if I am in pain (I want to still be playing the flute when I'm 90!)."

**Other interests:** Family (she is an aunt-to-be), running (she completed a half-marathon in 2010), reading (mostly about animals, mental/physical health, or music), and her cats—Piper and Mozart.

**Advice for NYFC members:** Be positive and realistic. Take ownership of your life—realize that everything you thought or did is what led you to this day. Learn to live with ambiguity and appreciate the process—there would be no good days if it weren't for the bad days.

## FLUTE HAPPENINGS

FEBRUARY '11

Feb  
6

Sunday 4:00 pm

A world premiere of **PAMELA SKLAR**'s Spell 166 for five flutes and organ (a piece inspired by a magical spell from the ancient Egyptian Book of The Dead) performed by Northern Westchester Flutes (**ALICE AVOURIS**, Sandra Chan, **ELYSE KNOBLOCH**, **REBECCA QUIGLEY**, **CECILIA SPARACIO**, and **DIANNE SPITALNY**) and organist Janine Wallour-Thwaite at the members recital of the Westchester chapter of the American Guild of Organists.

- First Congregational Church of Chappaqua, 210 Orchard Ridge Road, Chappaqua, NY.
- Admission is free. • Info, visit [www.pamelasklar.com](http://www.pamelasklar.com).

Feb  
13

Sunday 3:00 pm

¡Duo Caramba! with **CARLA AULD**, flute, and Ana Maria Rosado, guitar, will perform on a recital program hosted by the Philadelphia Guitar Society.

- Settlement Music School, 416 Queen Street, Philadelphia, PA 19103. • Admission: \$20 general, \$15 student/senior. • Info, visit [www.carlaauld.com](http://www.carlaauld.com).

Feb  
13

Sunday 3:00 pm

Flutist **DIANNE SPITALNY** performs music of Piazzolla, Françaix, Rutter, Schmitt, and Scott with the Chappaqua Orchestra winds and Northern Westchester Flutes.

- Chappaqua Public Library Auditorium, 195 South Greeley Avenue, Chappaqua, NY. • Admission is free, \$15 suggested donation. • Info, call 914-238-4779.

Feb  
17

Thursday 1:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform a program of music for winds and brass by Stravinsky (Octet), Paul Stanhope, Robert Starer, David Wechsler, Gabrielli, and Mozart.

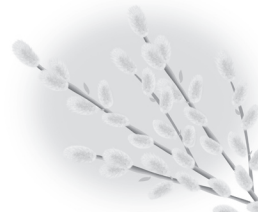
- Center for the Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info, call 718-859-8649.

Feb  
19

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of February 17.

- Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors. • Info and ticket reservations, call 718-859-8649.



*Interview (Cont'd from Page 1)*

AA: The Danes were extremely kind and helpful to us and we soon became Danish citizens. My parents continued to live all their lives in Denmark. My sister still lives there and, even though I have spent most of my life in Germany, I still hold a Danish passport. By the way, my three children, all German-born, were automatically given my Danish nationality at birth. At the age of 21, when they had to choose [a nationality], each applied for a Danish passport despite never having lived in Denmark or spoken the language—purely out of sympathy for the nation that had helped our family so much. So, in our home in Munich, my German wife is the only foreigner!

Being “just” a flute player makes you easily become a “nerd”! I have tried to keep a balance amongst the activities of an orchestral player, chamber musician, soloist, teacher, editor, and that of a person with a curiosity about flute making.

*SK: When did you begin studying flute and who were your most influential first teachers?*

AA: After having played piano and a Hungarian shepherd’s flute—a kind of recorder—for some years, I started to take lessons on the flute at age 12. It was just weeks before the outbreak of the revolution. When fleeing the country the flute was among the few belongings we brought with us (again, a fortunate coincidence!). It was a wooden conical instrument with a kind of Boehm system. As the first years in Denmark were difficult and busy, occupied with getting used to the new life, it was three years before I started to practice the flute again. My teacher in Budapest had been Vilmos Bántai. In Denmark, I learned from Johan Bentzon and Erik Thomsen, both of whom were influenced by the “French School,” having had lessons from Marcel Moyse on study trips to Paris.



András Adorján (left) with Jean-Pierre Rampal in 1979.

*SK: You received a diploma in dentistry from the University of Copenhagen at the age of 23. How were you able to fit in flute studies with Rampal and Nicolet?*

AA: Every summer during my student years I participated in the masterclass of Jean-Pierre Rampal at the Académie Internationale d’Été in Nice. When in 1968 I had finished dentistry, I asked Rampal if I could become his pupil for flute studies. He answered that he was very honored, but that he couldn’t help me, because he wasn’t teaching at any conservatory at that time. He recommended that I study with Aurèle Nicolet at the

Musikhochschule in Freiburg.

*SK: How would you compare their teaching styles?*

AA: Even though they both, as teachers and players, propagated the “French School,” their personalities were very different. I feel very lucky to have had the opportunity to learn from both of them.

*SK: Did you and Rampal have more of an affinity due to your shared medical backgrounds?*

AA: No, I don’t think so. It was Rampal’s flute playing that attracted me. Had he had a background as a pastry cook (which by the way his friend and colleague the famous French oboe player Pierre Pierlot did have!), I would still have adored him.

*SK: In 1979 I had the opportunity to hear you and Rampal perform together at Avery Fisher Hall at Lincoln Center [see photo, left] and was delighted with how beautifully you played together as well as the repertoire, particularly the rarer works.*

AA: I am very happy to hear that

*(Cont’d on page 6)*



András Adorján’s 1979 trip to New York with Jean-Pierre Rampal brought opportunities to socialize with many musical colleagues. Left to right: Kurt Redel (the German flutist and conductor), Jean-Pierre, Marianne Henkel (András’s wife, also a flutist!), Julius Baker, András, Robert Stallman, and John Steele Ritter.

ANDRÁS ADORJÁN SPEAKS ABOUT THE PROGRAM,

## “SALUTE TO HUNGARY”

Three kinds of Hungarian music are included in this recital:

- music based on genuine Hungarian folklore,
- so-called “artificial” music from the 19th century with “all’ongarese” elements, and
- conventional music by a composer with Hungarian nationality or Hungarian roots.

*Antiche Danze* is medieval music found in the library of a Hungarian monastery. It was originally set for wind quintet by Farkas in 1953, and in 1987 transcribed for flute and piano by the composer and dedicated to me.

Dohnányi’s *Aria* op. 48/1 was his last composition. It is conventional music by a Hungarian composer, though with an American connection, as it was written in 1960 in the US and dedicated to the American flutist Eleanor Baker (Lawrence).

As a result of Rampal’s “hunger” for good flute literature, he asked Paul Arma as far back as in 1952 to transcribe Bartók’s piano composition *Hungarian Peasant Suite*. The *Suite Paysanne Hongroise*, based on Bartók’s collection of genuine Hungarian folk tunes, has since become one of the most frequently played flute pieces.

Doppler’s op. 41, a fantasy on the German folk song “Mutterseelenallein” (“All alone”), is conventional music resembling that of Schubert. It is of special interest, being one of his rare compositions without a distinct Hungarian coloring and one of his last pieces for flute. It was written in Vienna 1879 in memory of his only son Léo, who 1870 died at the young age of 15.

Antal Doráti’s Duo Concertante is conventional music with many Hungarian idiomatic elements. It was originally written for oboe and piano and has a strong American connection: the composer, best known as a conductor, worked and lived for many years in the US leading the symphony orchestras in Minneapolis, Detroit, and Washington. The first performance by Heinz Holliger of Duo Concertante took place in NY with the American pianist John Steele Ritter, Rampal’s preferred accompanist in his late years.

Mélancolie Hongroise by Adolph Terschak is similar to a Hungarian Rhapsodie by Liszt or a Hungarian Dance by Brahms, “all’ongarese” music written by a non-Hungarian. Still, today these compositions are mistaken for real Hungarian music. They were very much in vogue in the 19th century and consist of beautiful melodies and “Csárdás” dances. Called “Verbunkos” in Hungarian [derived from “Werbung” in German, which means “recruitment” in English] they were played during the k. u. k. [kaiserlich und königlich, “imperial and royal” in English] Austro-Hungarian monarchy by gypsy bands to attract young men for the military.

## FLUTE HAPPENINGS

MARCH '11

Mar 2 Wednesday 8:00 pm

Da Capo Chamber Players presents flutist **PATRICIA SPENCER** in a program entitled “Crossing Borders: The Global Flute.” Music by Karlheinz Stockhausen, Shirish Korde, Chen Yi, Remus Georgescu, and Thea Musgrave, including three pieces written for the performer and three premieres.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, visit [www.patriciaspencerflute.com](http://www.patriciaspencerflute.com) or call box office at 212-501-3330.

Mar 2 Wednesday 8:00 pm

**KATHLEEN NESTER** in a performance of Mozart’s Concerto for Flute and Harp, K. 299, with the Centre Symphony Orchestra. Also on the program: music of Beethoven and Tchaikovsky.

• Saint Peter’s Church, 619 Lexington Avenue (at 54th Street), NYC. • Admission is free, \$10 suggested donation. • Info, call 212-935-2200.

Mar 3 Thursday 7:00 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, in “A la Française,” a program in tribute to French taste in America. Works by Rameau, Grétry, Kriens, Chréten, Cowell, and Dvorak (a Barrère arrangement) performed in a grand Beaux Arts mansion built for one of the Vanderbilts.

• Carlton Hobbs Gallery, 60 East 93rd Street, NYC. • Admission: \$30 general, \$20 students/seniors. • Info, call 212-222-3569 or e-mail [sylvanwinds@att.net](mailto:sylvanwinds@att.net).

## CLASSIFIED

### For Sale

Baroque style flute, c. 1820, made in New York City, stamped P. Lamson, 808 Broadway, New York. The flute is in four joints and has reddish/brown wood, ivory rings, and ivory crown with scrimshaw initials. \$1500. Call David at 718-859-8649 or e-mail [davewechs@earthlink.net](mailto:davewechs@earthlink.net).

### Powell flute for sale

No. 526, C foot, handmade, silver, French, comes with additional silver B foot, not Powell. This flute is a fabulous instrument! Rarely played, no wear, no buffing. Blows easily, and has bright, responsive tone, very much like a modern flute. \$9500. Call Dave, 718-859-8649 or e-mail [davewechs@earthlink.net](mailto:davewechs@earthlink.net).

## Masterclass with András Adorján

Saturday, February 26, 2011  
3:00 – 5:00 pm

Bloomington School of Music  
323 West 108th Street, NYC  
(between Riverside Drive and Broadway)

**András Adorján**, a protégé of Jean-Pierre Rampal and Aurèle Nicolet, is professor of flute at the Munich Musikhochschule. He has served as the solo flute of the orchestras in Stockholm, Cologne, Baden-Baden, and Munich. Four flutists will play for Mr. Adorján. Admission is \$80 for performers, \$25 for auditors. For more information on the class, contact Don Hulbert at [don.hulbert@verizon.net](mailto:don.hulbert@verizon.net) or 646-326-8951.

## Flute Happenings Deadlines

Issue	Deadline	Mail date
March 2011	01/27/2011	02/24/2011
April 2011	02/24/2011	03/24/2011
May 2011	04/07/2011	05/05/2011

*Interview (Cont'd from page 4)*

you were there. It was such a long time ago. Most of your readers were probably not even born in 1979. And many of them may never have heard Jean-Pierre “live,” or have even heard his name. I am not exaggerating. I realize this when I am teaching young students. It is amazing and sad, how fast one gets forgotten.

*SK: Did you meet many American flutists on that trip?*

AA: I did meet many American flutists [see photo, page 4], but not only at that time. Most of them I had already met at the masterclasses in Nice. Every American flutist of my generation had been visiting Jean-Pierre in Nice for one or more summers. And “grown-up” flutists such as Michel Debost, Maxence Larrieu, Aurèle Nicolet, and Julius Baker also came. Even Isaac Stern and Pinchas and Eugenia Zuckerman visited us, in 1968.

*SK: You also seem to have shared a passion to rediscover little-known musical gems by Benda, Danzi, Moscheles,*

*Doppler, Spohr, and Bloch, to name a few. How did you go about finding these works?*

AA: Yes, I have (re)discovered, played, recorded, and published many forgotten pieces, which I found in libraries and antique music stores around the world. It is a wonderful and very rewarding activity. However, I have to admit, that I never found a forgotten masterpiece. Masterpieces don't get lost. As I love to play good music but the flute literature is short on masterpieces I am not afraid of transcriptions.

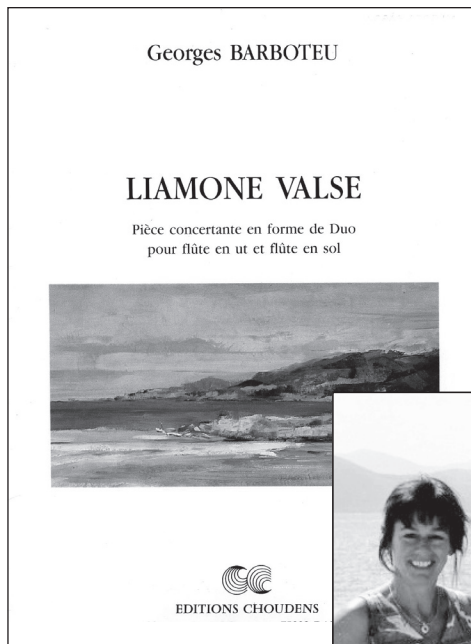
*SK: Do you have any particularly interesting stories about any of the works you discovered?*

AA: I was very happy when years ago [in 1979] I discovered an arrangement for flute by Wilhelm Popp of the Mendelssohn Violin Concerto. I played

it many times, and recorded it for Orfeo [in 1982], and published it for Billaudot [Paris, 1985]. And believe it or not, it has become my most successful recording! There is a nice anecdote connected to this discovery.

Jean-Pierre Rampal had once told me that, as a young child in Marseilles, he always had the habit to stop by an antique music store and skip through the music on his way home from school. One day he discovered an arrangement for flute of the Mendelssohn Violin Concerto and wanted to buy it. However, as he didn't have money with him he had

to return home first. He hurried back to the shop, only to realize that the music was gone! Ever since, he had been looking for this transcription. So when I had found it, I immediately sent a copy to him. He was very



Liamone Valse, composed by Georges Barboteu for András Adorján and his wife, was published in 1990. The title page shows the beach for which the piece was named.



András and his wife with the composer Georges Barboteu (center) in August 1991, after a “Liamone Valse” performance (on the site of the beach, but non-instrumental).

pleased to get it, but unfortunately never played it. As he didn't quite like Popp's transcription, he rearranged it and published it for IMC [in 1985].

*SK: You have played on many recordings, as well as in orchestras in Stockholm, Cologne, Baden-Baden, and Munich, and have also taught at the Koeln Musikbochschohle, and now at the München Musikbochschohle. How do you balance your performing and teaching?*

AA: I have always tried to be active in all aspects of flute playing. Being “just” a flute player makes you easily become a “nerd”! I have tried to keep a balance amongst the activities of an orchestral player, chamber musician, soloist, teacher, editor, and that

of a person with a curiosity about flute making. I have actually attempted to learn how to build a flute, and have advised several flute makers.

*SK: What do you emphasize in your teaching?*

AA: My main demand to my pupils is to respect the composer!

*SK: Can you say anything about your teaching style?*

AA: Like all teachers, I listen for technical and musical aspects and try to correct them. But I hesitate to say more, believing that my teaching style is better experienced than described.

*SK: In what direction do you see young flutists going now versus 30 years ago?*

AA: Young players have achieved a hitherto unbelievable technical perfection.

*SK: You have also inspired and commissioned many works by contemporary composers —Barboteu, Berg, Denisov, Holmboe, Koetsier, Maros, and Schnittke. Are there any with whom you have particularly enjoyed working?*

AA: Of course I love to work with

composers. I am so grateful to them for having enriched our repertoire with wonderful pieces. My greatest satisfaction is to discover that other flutists are now playing some of these pieces.

*SK: Can you share any interesting stories about how some of these new works came about?*

AA: A very good—now unfortunately late—friend of mine, the famous French horn player and composer Georges Barboteu, wrote several pieces for flute at my instigation. One of them, *Liamone Valse*, written in 1989 for my wife [the flutist Marianne Henkel] and me and scored for flute and alto flute, is especially dear to me. Few flutists know that Liamone is the name of a splendid beach in Sagone on the French island Corsica, where the first performance of this piece was documented! [See two photos, page 6].

*SK: With regard to your program, are there any special works that were selected and anything to which we should pay particular attention?*

# NYFC ENSEMBLES PROGRAM

## UPDATE

by Mary-Ann Tu

January 16, 2011 marked the New York Flute Club Ensemble Program's ("The Program") first rehearsal of the new year. Fourteen members, including me, met at Studios 353, conveniently located in the theater district in midtown Manhattan. Sophia Sanders-Jones and Denise Koncelik were welcome new members. Denise plays bass flute! Sophia and I are old friends and, coincidentally, both have mothers living in Cape Cod.

To begin, Michael Laderman, on alto flute, kindly tuned the group. We warmed up on Sinfonia "Non sa che sia delore" by J.S. Bach. This "oldie but goodie" was commissioned by the NFA in 1992 and is nicely arranged by Robert K. Webb. The piece is scored for four C flutes, alto and bass flutes. The depth of the low flutes added dimension and clearly stabilized the intonation as well as the rhythmic drive of the music. It was lovely!

Next on the agenda was Sweet Spiritual Suite by Sondra K. Tucker, again scored for four C flutes, alto and bass. The first movement, "Wade in the Water," is based on the blues scale and is light, jazzy, and fun. For those unfamiliar with the blues scale, an example of the blues scale in C is provided here.



After the first run-through, Michael Laderman, a professional jazz flutist, took a brief moment to explain how to "swing" by essentially incorporating the "note inegale" performance practice in which some notes with equal written time values are performed with unequal durations (e.g., long - short). We tried it again with "swing," and what a difference it made! If you play the notes above in any order incorporating the note inegale performance practice mentioned, you'll get a good idea of what we were doing. The Program welcomes all levels of playing. It is wonderful when members contribute their expertise based on their diverse backgrounds.

*Celebration* by Katherine Hoover was next on the agenda. The piece is scored for six C flutes. Composed for Joseph Mariano, the work incorporates tidbits from standard pieces past as mentioned in a prior newsletter. We love the piece with its quick changes in tempi, ever-changing meter and dynamics. We are working diligently and making progress. Our goal is to perform *Celebration* at the end-of-season May concert.

The session concluded with *POP* by Gary Schocker. The piece is scored for six C flutes, alto, and bass. The composition, being relatively easy and accessible, enabled us to glide right through, from beginning to end. The second time around, players rotated parts so people who wanted to play first could do so.

Looking forward to our next rehearsal!

AA: Being a Hungarian flutist, I love to play Hungarian music. This is why I have chosen to present an all-Hungarian music program and called it "Salute to Hungary." [See sidebar on page 5 for details.]

SK: On YouTube I noticed that you played the Mozart *D Major Concerto on a metal flute*, whereas you played a *C.P.E. Bach concerto on a wooden flute*. Do you have a preferred flute material?

AA: I played a 14k gold flute for the YouTube Mozart and that is my preference. Even though I was the initiator for Powell and Yamaha to build wooden flutes, I have sold my wooden flute! C'est la vie...

SK: I would like our readers to know how many languages you speak. I am guessing Hungarian, Danish, English, French, German, and possibly Swedish? Are there more?

AA: You are perfectly right. Six languages I speak well—Japanese and Russian I don't count, as I only understand but cannot really speak them.

SK: Thank you so much. We are looking forward to your concert and masterclass.

*Svjetlana Kabalin* is the flutist and artistic director of the *Sylvan Winds*, as well as a freelance flutist and teacher in the New York metropolitan area.

## THE 2011 NEW YORK FLUTE FAIR

THE SINGING FLUTE: INSPIRATION FOR THE 21ST CENTURY

**Paula Robison, guest artist**

Sunday, March 13, 2011

The Lighthouse, 111 East 59th Street, New York City

Flute Fair guest artist Paula Robison is legendary for her exquisite artistry and imaginative and engaging performances. She will give a masterclass and recital, headlining an exciting day of concerts, workshops, flute choirs, exhibits and the annual New York Flute Club Competition.

This year's Flute Fair chair is Wendy Stern (wendystern@aol.com). For updates and details, please visit our website (www.nyfluteclub.org) and click on the Flute Fair page.

### Masterclass with Paula Robison: "Playing between the Notes"

Flutists of all ages are welcome to apply for participation in Paula Robison's masterclass at the New York Flute Fair, "Playing between the Notes." Please send a one-page biography and cassette or CD recording of two contrasting works. BE SURE TO INCLUDE CONTACT INFORMATION ON YOUR BIO. Please send materials by February 22, 2011, to Jeanne Wilson, Masterclass Coordinator, 2600 Netherland Avenue, Apt. 425, New York, NY 10463. Four participants will be selected.



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



## February 27, 2011 concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)  
András Adorján, Hungarian music

### 91<sup>st</sup> Season 2010 - 2011 Concerts

**October 17, 2010** • Sunday, 5:30 pm  
ROBERT DICK—60th birthday celebration

**November 21, 2010** • Sunday, 5:30 pm  
CHRISTOPHER LAYER, Irish flute

**December 19, 2010** • Sunday, 5:30 pm  
MIMI STILLMAN / DOLCE SUONO TRIO,  
NY premiere of Richard Danielpour trio

**January 23, 2011** • Sunday, 5:30 pm  
NICOLAS DUCHAMP—Gaubert program

**February 27, 2011** • Sunday, 5:30 pm  
ANDRÁS ADORJÁN—Hungarian music

**March 13, 2011** • Sunday, All Day  
NEW YORK FLUTE FAIR, with guest artist  
PAULA ROBISON, The Lighthouse, NYC

**April 10, 2011** • Sunday, 5:30 pm  
WINNERS OF THE 2011 NYFC COMPETITION  
& YOUNG MUSICIANS CONTEST

**May, 2011** • Date TBA  
ANNUAL MEETING & ENSEMBLE CONCERT

*All concerts and events (except as noted) at  
Engelman Recital Hall, Baruch Performing Arts  
Center, 55 Lexington Avenue (entrance on 25th  
Street), on Sundays at 5:30 pm. All dates and programs  
subject to change. Tickets \$20, only at the door; free  
to members. For more information, visit the NYFC  
website at [www.nyfluteclub.org](http://www.nyfluteclub.org).*



### From the Editor

Greetings! András Adorján will be visiting with the Club on February 26th and 27th, for a Saturday masterclass (3:00 to 5:00 pm at the Bloomingdale School of Music, see p. 5) and the Sunday concert (5:30 pm at the usual Engelman Hall venue). S Svetlana Kabalin's interview touches on Mr. Adorján's Hungarian-Danish-German roots, his Rampal connections, and his additions to the flute repertoire (with contributions ranging from the not-quite-masterpieces found in used-music bins to new compositions from his composer friends).

In her From the President this month, Nancy Toff muses on sense of place—how it affects our perceptions as performers and listeners, how it is increasingly being considered by scholars as a component of historically informed performance, and—more to the point this winter—how it can change with a foot or two of snow on the ground. I'm not sure that her snow-day reading list is enough to have me wishing for more snow, but it never hurts to be prepared!

This month's profile subject is Megan Szymanski, a new member who played with the NYFC Ensemble program this past fall (latest update from Mary-Ann Tu on p. 7). A former Judith Mendenhall student, Megan is just starting her first professional position as a flutist in the West Point Band.

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))