



The New York Flute Club

NEWSLETTER

October 2011

Carol Wincenc: Music of the Spheres



Photo: Christian Steiner

I have known Carol Wincenc since 1989, when I began studying with her at Indiana University. In all, I studied with her for five years, completing my master's degree at Juilliard. We have always stayed in touch since, and with such a long history together, I saw this interview as an opportunity to ask Carol questions that I have wondered about, but had never had the opportunity to ask. What follows is excerpted from a long and wide-ranging conversation we had at her apartment on the Upper West Side, at the end of the summer. I started by asking her the same four questions WNYC host Leonard Lopate asks his guests.

ZARA LAWLER: What have you read or seen this summer that moved or surprised you?

CAROL WINCENC: Whoa...there are so many things. *King Lear* at BAM with Derek Jacobi...the Royal Shakespeare Company *Julius Caesar* (outstanding!)...and nature. Nature always makes a big impression on me, though that's not "seen or read."

ZL: What is in your CD player right now?

CW: Right now, because Bryan [Wagorn, pianist] asked to hear it, is the concert we did at Norfolk that had the Schubert Variations with Peter Frankl. But otherwise, I love folk music, so I might have some wild Eastern European thing.

ZL: What was the last great book you read?

CW: *The Story of Edward Sautelle* [by David Wroblewski], which is a disguised *Hamlet*...and I try to read the *NY Times*, because I get it delivered every day, and that's a lot of reading.

ZL: What's one thing that you are a fan of that people might not expect? Is there anything you would consider a guilty pleasure?

CW: I'm so sorry that I'm a little boring...I'd go with loving to folk dance, but I don't get to do that so much. I love folk music. I'm a bit of a workaholic, but if I have time, I want to be in nature, even if it's just walking in Riverside Park, or hiking.

(Cont'd on page 4)

In Concert

VENUS FLY TRAP **Carol Wincenc, flute**

Kenneth Cooper, harpsichord

Sunday, **October 16, 2011**, 5:30 pm

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

| | |
|--|---------------------------------|
| Sonata in G major, Op. 3, No. 6 | Giovanni Platti (ca. 1700–1763) |
| Harpsichord solos announced from the stage | |
| Sonata in B minor, BWV 1030 | J.S. Bach (1685–1750) |
| Sonata (per Arpeggione) | Franz Schubert (1797–1828) |
| Romania! (based on Romanian panpipe tunes) | Daniel Paget (b. 1943) |

Program subject to change

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Finding Joy Through Challenge

by John McMurtery



From the
President

Greetings, and welcome to a new season of the New York Flute Club. I have been thrilled and honored to serve you the past several years variously as membership secretary, as flute fair co-chair, and now as president.

As many of you know, I am section flutist with the New York City Opera Orchestra, which is in a period of great upheaval. Changing demographics, a financial recession, the sheer expense of putting on opera, mismanagement, and many other factors have contributed to the current situation, which involves the 65-year-old institution moving from its longtime home at Lincoln Center, shortening its season, and consolidating its resources. Many arts organizations throughout the country are facing similar challenges, resulting in loss of work for instrumentalists, singers, administrators, and stagehands. It's easy to become pessimistic about the

future of the music we love so much. Despite these challenges, however, there is a bright side: opportunities exist to begin anew, to form ensembles, and to find fresh venues for displaying our creative talents to reach new audiences. I am heartened when I see new orchestras (the West Side Chamber Orchestra is the latest example; recently I performed in its inaugural concert) sprouting here in town, eager to serve music lovers.

This summer I traveled to Japan and witnessed firsthand the devastation in Sendai from the earthquake and tsunami that struck in March. Working side by side with students who had lost friends and loved ones in the disaster, I was reminded of the healing aspects of shared music-making. Working together toward a polished performance gave the students a positive focus for their energies. At the end of our performance, it was most gratifying to see smiling faces, knowing they had given their best efforts. We hoped they had been able to lay their troubles aside, at least in that moment. Few aspects of being a professional musician are as rewarding as helping provide a sense of shared purpose in times of need.

It is with great enthusiasm that we announce the current concert season at the NYFC. We have a talented and illustrious list of performers: Carol Wincenc will be joined by Kenneth Cooper, harpsichord; Flutronix! with special guest Greg Pattillo; Demarre McGill, principal flutist of the Seattle Symphony; Chris Norman, Celtic flute; and Maron Khoury, second flutist of the Metropolitan Opera Orchestra. The artist for the flute fair will be announced soon.

The New York Flute Club wouldn't exist without its volunteer board members, so I would like to thank those who have completed their terms this past spring: Nancy Toff, president (now first vice president); Dave Wechsler, first vice president (now second vice president); and Ardith Bondi, second vice president (now director);

I'd like to welcome Zara Lawler and Wendy Stern to the board; they will be replacing Robert Dick and Rie Schmidt. Lucy Goeres is our new membership secretary, and Keith Bonner is the new corporate sponsors liaison. Relected to new terms are Nneka Landrum, treasurer, and directors Fred Marcusa, Karla Moe, and Stefani Starin. I'd also like to thank Mary-Ann Tu, our dynamic ensemble director; Kathy Saenger, our excellent newsletter editor; Naomi Ichikawa Healy, newsletter designer; and Rebecca Quigley, our organized and dedicated webmaster.

One of the main goals I have for the club is to increase our membership by getting more young musicians involved. Susan Lurie, our director of education and enrichment, is working to host more opportunities for students. Last season, two of our performing artists provided pre-concert workshops. I would like to see that tradition continue. Other ways we can increase our visibility is by spreading the word to all flute teachers, as well as professional performers in the area who may not be aware of the club's activities.

This year we will be offering the option to register and renew memberships online via PayPal. Information will be sent out very soon about this exciting new development, which we hope will make the registration process easier for many of our members.

I look forward to seeing and meeting you at our concerts this year. If we haven't met, please do stop by and introduce yourself if you get a chance.

Member Profile

Rie Schmidt

NYFC member since 1975 (the year she was a NYFC competition winner)



Employment: Freelance flutist in NYC, orchestral player (with the American Symphony and Westchester Philharmonic), and teacher (at the Bloomingdale School of Music, the Suzuki Music School of Westport (CT), the Allen-Stevenson School, and the 92nd Street Y).

A recent recital/performance: A Flute Force concert in August 2009 at the NFA convention in NYC performing *Silver Halo* (Joseph Schwantner's new quartet for four flutes) and *The Baths of Caracalla* (Elizabeth Brown's quartet for alto flutes and prerecorded sound).

Career highlight(s): Playing in the Schmidt/Verdery duo (with her husband, the guitarist Benjamin Verdery) and with the many gifted flutists who have been members of Flute Force, a flute quartet she cofounded in 1981 (www.fluteforce.org); subbing on Broadway (18 shows) and with the NYC Ballet Orchestra; and serving as president of the NYFC (1995-98). Particular highlights: (i) being the featured flutist and dancer in a performance of Leonard Bernstein's *Mass* at the Kennedy Center in Washington, DC in 1982, and (ii) arranging and publishing Ravel's *Daphnis and Chloë* (McGinnis and Marx) for flute quintet, and recording it (in 1993) with Julius Baker and Flute Force.

Current flute: A A silver Powell (No. 1226, bought by her father in 1950 for \$400 and given to her when she was in high school), played with a gold Powell headjoint (No. 13, made for the 50th anniversary of the company, bought from Flute Force member Sheryl Henze).

Influential flute teachers: Kenneth Schmidt (her father, who taught her from age 10 until she went to college), John Wummer

(in college), Jean-Pierre Rampal (for a formative summer in Nice in 1976); Tom Nyfenger and Samuel Baron (post-college private studies) and Keith Underwood and Toshio Takahashi (current influences).

High school: High School of Performing Arts (now LaGuardia High School) in NYC.

Degree: Bachelor of fine arts (SUNY College at Purchase, 1977).

Most notable and/or personally satisfying accomplishment(s): "Retooling" her teaching with the Suzuki method after being a Suzuki violin parent with both her children. Rie reports, "I discovered Suzuki flute at the East Tennessee Suzuki Flute Institute on a visit there in 1998, and have taken Suzuki teacher training for the past 10 years. Suzuki teaching is very satisfying—I feel able to teach any child how to play the flute, and see how parental participation cultivates each child's talent."

Favorite practice routines: Rie says, "I try to practice everyday, but don't always succeed. Warm-ups usually start with Suzuki 'tonalizations' (in method books I-III) to get my sound moving, followed by ingrained Moyses and Taffanel-Gaubert exercises. After that, it is any orchestral or Flute Force music I have to learn. Recently I have been using Kujala's *Vade Mecum*—a very intelligent technique book. I wish I had studied with him."

Other interests: Family (including two visual artist "children"—a son who is a recent graduate of RISD and a daughter who is a junior at Carnegie Mellon), exercise (yoga, pilates, ballet, and swimming), reading, cooking, and watching old movies on TCM (very addictive!).

Advice for NYFC members: Rie says, "Be a lifelong learner. Keep taking lessons and learning new skills, whether it is in your flute playing or other areas. I am currently trying to juggle, after taking a course at a recent Suzuki teacher training workshop. With practice, I hope to succeed—I figure it can't be harder than playing the flute!"

FLUTE HAPPENINGS

OCTOBER '11

Oct 9 Sunday 2:30 pm

The South Huntington Library Recital Series presents Eight Strings & a Whistle, with **SUZANNE GILCHREST**, flute, Ina Litera, viola, and Matthew Goeke, cello, will perform music by J.S. Bach, Tom Flaherty, Albert Roussel, Constance Walton, and Johannes Sperger.

- South Huntington Library, 145 Pidgeon Hill Road, Huntington Station, NY.
- Admission is free.
- Info, call 631-549-4411.

Oct 17 Monday 8:00 pm

"Fluteree," a Soundscape concert featuring **PAUL LUSTIG DUNKEL** and friends from the New York City Ballet Orchestra, performing flute chamber music by Beethoven, Mozart, Debussy, Haydn, and Villa-Lobos. Benefiting the New York City Ballet Education Programs.

- Christ & St. Stephen's Church, 120 West 69th Street (between Broadway and Columbus), NYC.
- Admission: \$30.
- Info, call 914-629-4962 or visit www.paullustigdunkel.com.

Oct 20 Thursday 1:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform Arnold Schoenberg's *Kammersymphonie*, Op. 9, arr. by Anton Webern, George Crumb's *Eleven Echoes of Autumn*, Haydn's London Trios, David Keberle's *Percorsi d'anima*, and James Johnston's *Fuzzy Math*.

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

Oct 20 Thursday 7:00 - 9:00 pm

A flute masterclass by **BERNARD GOLDBERG**, former principal flutist of the Pittsburgh Symphony and longtime Brooklyn Conservatory faculty member. All levels—students to professionals—welcome to attend.

- Studio 312, Roosevelt Extension, Brooklyn College Conservatory, 2900 Bedford Avenue and Avenue H, Brooklyn, NY.
- Admission is free.
- Info, call 718-951-5792 or visit www.bcmusic.org.

Oct 22 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of October 20.

- 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.

CLASSIFIED

FOR SALE: Powell Flute, No. 124. Closed hole, C foot, offset G, 0.018 tubing. Great instrument, asking \$6,500. Also, Dana Sheridan silver headjoint, \$800. Call Robert at 732-770-2887.

Interview (Cont'd from page 1)

ZL: *I wanted to ask about the Lifetime Achievement Award you received at the NFA convention in Charlotte (NC) this summer. How was that whole experience, being lauded from every corner?*

CW: First of all, I want to say I thought it was really a very special vibration kind of convention. Things were heartfelt, and I think that was a real reflection of Lisa Garner Santa [the program chair]. It was really interesting [to both] play at the convention and get the award. I can't explain it; it was just great. It was awesome! It was so moving.

ZL: *And did the award lead to any reflections on your life in music, and with the flute?*

CW: Oh totally, totally. It was like, "This is your life, Carol Wincenc." ... It's a significant review of all that you've done and what part did it play in your development, and where you went from there. And who affected you and mentored you, and helped you on the path. And now as an adult and responsible for influencing other young players' lives and the way they play... I think it was mostly quieting, very quieting. And of course it's a little spooky too, because you think of getting it and still being in full force. So luckily getting to perform at the convention, it still kept that foot in that door...but I'll tell you it's such food for thought, because it's not far in the future. I am mortal! But I still think I have forever to fulfill my dreams. I mean, Moyses taught until a month before he died, and so did so many people. Julie Baker got his honorary doctorate from Juilliard a couple of months before he passed away. But, it's a very important review. It's funny, we hate doing taxes, but when we get to them, it's important to see what you did with your money... And everything's rapidly changing! Insanely rapidly changing. With media, like what Flutronix is doing, what you're doing with The Flute on its Feet.

ZL: *Would you say looking back on your career that there are particular highlights that stood out for you?*

CW: Well, the first time I came to NY [in the mid '60s], when I won the Artley flute scholarship. My mother came with me, and I played the Hindemith Sonata on WNYC radio, I was 14, and I'll never forget it. And summer festivals played a huge role in my life...as both a student and now as a teacher. I think this is my 30-somethingth summer at Sarasota, and

25th at Fredericksburg; that's with the Muir Quartet.

ZL: *How is that transition for you, going from being a student at these festivals to being a faculty person?*

CW: I think because of the Marlboro experience, I went as a "younger-elder" there, you know... they used to put me in married student housing, and I kept calling it "unmarried unstudent housing." I was already playing in St. Paul, so it was kind of a nice transition. Playing with Rudolf Serkin and Felix Galimir, I felt very much a student, and yet...I think what's really blowing my mind is being the elder now. There's so much valid information that comes from the younger ones, so I can look back and appreciate how important that is for a younger person to be able to speak up and add their ideas and yet gain from the elder's guidance and experience.

Other highlights—clearly, all those concerto performances...playing the Mozart G Major with the London Symphony at the Barbican, or the Foss at the Aldeburgh Festival with the English Chamber Orchestra, doing the Rouse Concerto...or the Gorecki at the Concertgebouw!

ZL: *You were pregnant, right?*

CW: I was seven and a half months pregnant, and you have to walk down those three flights of red-carpeted stairs in front of the audience...I know that's why Nicola was born six weeks early. I had to premiere that great concerto with all those major critics around, and the piece is so momentous. It starts with a four-and-a-half minute unaccompanied alto flute solo *molto lento*, and it's *ppppp*.

ZL: *Be still my beating heart!*

CW: I know, I know! Nicola in my belly saying, "What are you doing?"

ZL: *What about a low point? Has there ever been a time when you felt like throwing it all in? I don't mean to pry, but...*

CW: Yes, I had what is called nervous exhaustion when I was 31.

ZL: *What happened?*

CW: I had pushed so hard; I had been on a real roll. From winning the Naumburg, to doing 80 concerts a year, and I kept that up for a decade, and then it just popped. I started getting tinnitus, and I didn't know what it was, and I was exhausted. But you know, after 10 years of that pace, it caught up

Carol Wincenc on Fantasy Alternative Careers

ZARA LAWLER: *If you could choose a career that is not in music, what would it be?*

CAROL WINCENC: [laughs] Oh wow, I would like to be a professional dancer.

ZL: *How about one that has nothing to do with the arts?*

CW: Hmm... I have thought about what it would be like to be a psychologist or some kind of therapist. I've often thought about that. And I often fantasize about having a large family and just being a mom. You know, five kids or something. And having a homestead where you could garden and do all that stuff.

ZL: *So not in the city?*

CW: Oh definitely not. I didn't grow up in a city. I grew up in a very beautiful suburb of Buffalo with trees and fall and rolling in the leaves and snow and eight-foot drifts...

ZL: *What about if you could have a fantasy alternative career but in music? You could play another instrument, or you could be involved in some other way.*

CW: No question, I'd be good enough to play in a string quartet or the second fiddle section for sure. Or a singer.

with me. And I really honestly hadn't maintained, or I was pushing so hard that I didn't have time to let down, and it manifested in my having to take the whole summer off [in 1982].

ZL: *So you took the whole summer off from playing and from performing?*

CW: Yes. It was a health issue. That was a very, very hard time. But I did recover, and I'll never forget the dear, dear friends and whole families that I met as a result. I was eager to get back [to performing], and my first public concert after that was Missoula, Montana, and this cute little woman picked me up at the airport. She took me to my hotel and opened up the curtains and said, "You've got the Montana River roaring right outside your room. You're going to love it here." I looked at her, and I said, "Dorothea, can I stay at your house?" I met so many wonderful people by



Carol Wincenc with the interviewer, Zara Lawler, in Banff, 1992.

staying in their homes and opting to do that rather than stay in a hotel.

ZL: Because that helped you to feel more connected.

CW: Because it was comforting.

I can't just go right into music. I have to have this communion with the air and that might be related to wanting to be in nature, as a walker or swimmer.

ZL: I want to ask about something that I've noticed in your teaching: you are able to respond to each student individually, and I always felt like you were teaching me, not teaching the flute. It seems so fresh and in the moment, and that it requires a sort of freshness of spirit or an "unjadedness." So, I wanted to ask you how you recharge your batteries. I'm interested to hear about the nervous exhaustion, but now that is past, how do you maintain that health for yourself, as time goes on?

CW: That's a beautiful question. I do think solitude, where we have to spend so much time alone; it's like a meditation...

ZL: You mean, so much time alone practicing?

CW: Or just mulling as you're trying to work out a piece...it's become absolutely dire that my warm-up is about breath. [laughs] I can't just go right into music. I have to have this communion with the air and that might be related to wanting to be in nature, as a walker or swimmer. You are connected to the breath so I think maybe it helps that way. It's kind of restorative.

ZL: So in a way the work itself becomes restorative for you, not something that you need restoration from.

CW: Yes, right, it's calming. But I wouldn't say that's the only thing that keeps me from getting jaded. I don't have on recorded music a lot. I think maybe the silence is more important to me. And that's probably also a reaction to this ridiculous Internet thing that we have to keep up with. I mean we are so hostage to the cell phones, the emails. I really feel it, I do. It's almost making me retract more. Do you feel that?

ZL: I definitely feel like there's an information overload. I feel like you totally need times in the day when information is not flowing, either into you or out of you.

CW: Someone just asked me if I'll start Skypeing lessons, because this is becoming a vogue. And I have to really think about that. I've done some, and if the system could be refined, I could see it working. But so much of our work is subtlety of color. How are you going to hear that on Skype? And mouth! You've got to get right up to somebody's mouth to say, "Are you using this syllable?" I don't know if we're going to lose something in translation. And yet our conservatories are glutted; they are glutted with such a high level of playing and wish to be in the arts.

ZL: Do you think that technology and the accessibility of great recordings and the globalization of the world has anything to do with this glut of talented and skilled students in conservatories?

CW: Yes, it must, it must. The level is so high, but I think it just goes back to the need for satisfying something in your life that is related to the arts.

ZL: What about the Andersen project? What was the genesis of that?

(Cont'd on page 6)

FLUTE HAPPENINGS

OCTOBER '11

Oct 25 Tuesday 8:00 pm

SUE ANN KAHN, flute, and Susan Jolles, harp, will present Fürstenau's *Fantasie*, Joseph Lauber's *Quatre Danses Médiévales*, and the Kahn/Jolles arrangement of Mozart's piano sonata K. 283. Michael Finckel will join them for Wallingford Riegger's *Divertissement* and works by Lou Harrison (Air in G Minor for flute and drone and Suite for cello and harp).
• Mannes Concert Hall, 150 West 85th Street, NYC. • Admission is free. • Info, email sueannkahn@gmail.com.

Oct 30 Sunday 2:00 pm - 5:00 pm

Come explore COLOR and CONTROL, body resonance/embouchure strength and flexibility in a **ROBERT DICK** workshop/masterclass.
• Studios 353, 2nd Floor, Studio 3, 353 West 48th Street (between 8th and 9th Avenues), NYC. • Admission: Performer \$60, auditor \$25. • Info, email maryann.tu@gmail.com or visit masterclassesnyc.com.

Oct 30 Sunday 2:30 pm

The Maurice River Salon Series presents Eight Strings & a Whistle, with **SUZANNE GILCHREST**, flute, in the program of October 9.
• Maurice Town, New Jersey (directions to the private home location provided only to concert goers). • Admission: freewill donation (via a post-concert pass the hat). • Info, email reservations@mauricrivermusic.com or call 856-506-0580

Oct 30 Sunday 4:00 pm

Michael Parloff conducts 24 members of the Metropolitan Opera Orchestra in Prokofiev's *Peter and the Wolf* and Mozart's Concerto for flute and harp with **STEFAN HOSKULDSSON**, flute.
• West Side Presbyterian Church, 6 South Monroe Street, Ridgewood, NJ. • Admission: \$30 general, \$20 seniors, \$10 children and students. • Info, Info, visit www.ParlanceChamberConcerts.org or email Parlance2@aol.com.



Flute Happenings Deadlines

| Issue | Deadline | Mail date |
|---------------|------------|------------|
| November 2011 | 10/06/2011 | 11/03/2011 |
| December 2011 | 11/03/2011 | 12/01/2011 |
| January 2012 | 12/08/2011 | 01/05/2012 |
| February 2012 | 01/12/2012 | 02/09/2012 |
| March 2012 | 01/28/2012 | 02/25/2012 |
| April 2012 | 03/08/2012 | 04/05/2012 |
| May 2012 | 03/29/2012 | 04/26/2012 |

NYFC Flutists Perform at MAKE MUSIC NEW YORK (MMNY)

For one day a year, public spaces in all five New York City boroughs become informal musical stages for all New Yorkers. Amateurs and professionals alike perform for friends, neighbors and passers-by, turning the city into a festival of live music making.

MMNY MASS APPEAL FLUTES, under the direction of **Mary-Ann Tu** (also the director of ensembles for the NYFC) was created specifically for flutists as a sight-reading venue to perform by the Bethesda Fountain in Central Park. Approximately 50 flutists of all ages and skill levels came out en masse on June 21 to sight-read music by J.S. Bach, **Katherine Hoover**, G.P. Telemann, and Gary Schocker. For this occasion, Katherine Hoover composed *Clowning Around* for flute choir and percussion which the group premiered.



This year, MMNY MASS APPEAL FLUTES

partnered with **Zara Lawler** in *E Pluribus Flutum*, a joyous celebration featuring folk tunes and dances. The group performed two choreographed pieces, “Come, Follow” and “Hole in the Wall,” an English country dance. This 10-minute set of pieces (also performed later in the summer at the NFA convention in Charlotte, NC) included 26 dancing flutists and was inspired by the Beijing Olympics, Busby Berkeley musicals, and flash mob dancing.

In Mary-Ann’s words, “MMNY is not only a great way to meet fellow flutists, talk shop, make new friends, it is also a time to relax outside and enjoy making music together. Looking forward to seeing you at MMNY 2012!”

Interview (Cont'd from page 5)

CW: Lauren Keiser, who was head of Carl Fischer, decided he was going to leave and start his own independent publishing business, and he approached me immediately and said, “I want you to come out with the flute series of the century.” [laughs]...So we started with some easy etudes, the Koehlers, and the Reichert. And then I was thinking that I love those Andersen etudes, particularly Opus 15. Are there other existing editions? Of course there are. But I thought of all those lessons with Moyse, when he would be singing or making us play some of the melody line. And that’s hard to do because you’re wondering, “Do I play that part? How do I do that?” So I said I’d like to create a second flute part, reduce it down. And it took hours and hours. I don’t even know how many hours! And I asked Bryan Wagorn to help me. I still will end up changing a few things, but it’s ready to go.

ZL: *So do you think they will be available by the time of your concert for the Flute Club?*

CW: Absolutely.

ZL: *How about the program that you’re*

doing with Ken Cooper? It has a very colorful title.

CW: [laughs] *Venus Fly Trap!* I adore doing the Bach B Minor Sonata with Ken. That piece just blows me away. To me it sounds like early Beethoven, or something Romantic. It’s so beautiful, such sophisticated writing.

ZL: *So you started with the Bach B Minor Sonata and worked your way to the rest of the program?*

CW: We may start with that wild Giovanni Platti sonata. And we’re going to do the *Arpeggione* [by Schubert], and *Romania!*. We have to do *Romania!*.

ZL: *Tell us about that piece.*

CW: When I got the Naumburg and was trying to figure out a program, I wanted a grand slam ender and I wanted something ethnic for sure. And I told Ken about it, and he said, “I’ve got the man for you: Dan Paget.” Well, I brought Dan a stack of about 10 LPs from Romania, and he transcribed all this “from the village” stuff into this insane piece for flute and harpsichord. The harpsichord imitates the cimbalom in the beginning and of course the way Ken plays it’s like ragtime meets Bucharest. It’s pretty outrageous. It’s got birdcalls;

it’s got panpipe. So we’ll finish with that because it’s always a showstopper.

ZL: *So why is it called Venus Fly Trap?*

CW: Ken is playing a piece of Victoria Bond’s that’s called *Peculiar Plants*. I guess it’s sort of a beauty and the beast kind of idea. The Bach can satisfy the Venus part, although there are some flytrap moments in that too. That presto!

ZL: *You’re well known for commissioning new works, arranging new works, and performing new works. How does your passion for new music fit in with older music? Do you feel like there’s a different kind of expressiveness or experience that you have when you are working on new music versus older music?*

CW: I think a lot of music of our times reflects the drama of our times... A lot of it is programmatic, like the Rouse [Christopher Rouse’s Flute Concerto] which addresses the loss of that child [the murdered James Bulger], and Joan [Tower] really is always stimulated by her childhood in South America, and Roberto Sierra wrote *Concierto Caribe*, which is everything from night sounds in Puerto Rico to dance forms. I love to hook into the drama of the programmatic element of new music,

and if you look at a lot of these pieces that people make synonymous with me, there are a lot of tonal cores to these things or some chance for lyricism and that's really important to me also. So the oldies? I mean when you are playing a Bach sonata are you really thinking programmatic theater?

Did that answer your question? I love the drama, [in a melodramatic voice] The Drama of Music of Our Days...I mean playing the Beethoven Serenade has its own little drama too, but it's...

ZL: *It's a different kind of drama, I think.*
CW: It is.

ZL: *And with a lot of the composers you mentioned, you also get to know exactly what drama they are reflecting, because they are there to tell you, "This is about the loss of this child."*
CW: Exactly.

ZL: *Or "This is about my childhood." Whereas for the older works you just have the music, so the best you can do is a guess... What about when you are preparing a brand new piece, and you can't listen to a recording of it, is there any process that you could describe for the imaginative work that you need to*

do to bring a new piece to life?
CW: I think we are obsessed with sound and color because we don't sing, but [rather] hold something foreign to us, an object [the flute]. So, when you get a new piece and you put it on the stand, you're first struck by the auditory thing going on. You're asking, "What do they want there? How do they want that?" More so than "Oh, this rhythm has to be like this or that," at least for me. Everything enters through sound and I'm thinking, "I've got to decode this. What kind of sound, what did they want here?" and you make your choices based on the one line we have to look at.

At this point in the interview, Carol showed me a letter that Marcel Moyses had written to her in 1975.

CW: The reason I love this letter is it's not so much about me, it shows what was important to him. [She reads in Moyses's French-inflected English]

Dear Carol,
A letter from Marcel Moyses! But believe me, if you could read in French my letter would be 10 pages long. I would like to say what I feel about you. The first time, the first play, I was completely surprised. I said

in myself, "Finally I find a player like I dream all my career, même en France." Beautiful tone, not only beautiful but more intelligent. Good technique of course, but something special leading your expression with Art...

That's what I'm trying to get people to sort of ignite in themselves—an intelligent approach. You have to develop an intelligence about what you're playing. Even when I *can* talk to the composer about a new piece of music, there are composers who won't tell me much about how they want it to be played. They say "That just sounds great," but you kind of want to know.

ZL: *You want to know, but you have to have made the decisions. The fact that they say "Oh that sounds great" reflects the fact that you have made intelligent decisions already.*

CW: Right, right. I think intelligence does interest me, but I'm not talking about an intellectual intelligence necessarily. I don't know if it's intuition, I don't know if it's completely aural, I don't know what it is, music of the spheres?

ZL: *[laughing] I think that's going to be the title of the interview!*



NYFC ENSEMBLES PROGRAM

UPDATE

- The Club is pleased to announce that Mary-Ann Tu will continue as the director of the NYFC Ensemble Program for the 2011-2012 season—a piece of good news for all the appreciative participants in last year's program!
- Watch this space, read your eblast reminders, and visit www.nyfluteclub.org for event updates. More questions about how to participate? Contact Mary-Ann directly at maryanntu@gmail.com.
- First meeting: Saturday, October 8, 2011 from 2:00 to 4:00 pm at 353 Studios (Studio 3, 353 West 48th Street, NYC).

Zara Lawler combines music with dance and theater in her ongoing project The Flute on its Feet. She maintains an active solo career, teaches interdisciplinary performance, and writes a blog on practicing at www.zaralawler.com.



Membership Directory Deadline



To be included in the 2011-2012 Membership Directory, dues (regular \$60, full-time student \$40, contributing \$90, sustaining \$150, patron \$250, life \$1,000) must be paid by OCTOBER 31 (Barrère's birthday). Dues and membership form (downloadable from <http://www.nyfluteclub.org/html/membership.html>) should be sent to:

Lucille Goeres
Membership Secretary
Park West Finance Station, Box 20613
New York, NY 10025-1515
lgoeres@nyc.rr.com • 212-222-6184



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



October 16, 2011 concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)
Carol Wincenc, flute, & Kenneth Cooper, harpsichord

92nd Season 2011 - 2012 Concerts

October 16, 2011 • Sunday, 5:30 pm
CAROL WINCENC, flute, & Kenneth Cooper,
harpsichord

November 20, 2011 • Sunday, 5:30 pm
Flutronix! with special guest Greg Pattillo

December 18, 2011 • Sunday, 5:30 pm
DEMARRE MCGILL, Seattle Symphony

January 22, 2012 • Sunday, 5:30 pm
CHRIS NORMAN, Celtic flute

February 26, 2012 • Sunday, 5:30 pm
MARON KHOURY, Metropolitan Opera
Orchestra

March 2012 • Sunday, all day
Flute Fair, guest artist TBA

April 22, 2012 • Sunday, 5:30 pm
NYFC Competition Winners Concert

May 2012 • Sunday, 4:30 pm
Annual Meeting & Ensemble Concert
(Bloomingdale School of Music)

All regular concerts will take place 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, students and seniors \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.**



From the Editor

Greetings! The NYFC's fall season will open with a recital by flutist Carol Wincenc and her longtime collaborator Kenneth Cooper. Zara Lawler's interview touches on Carol's feelings about receiving the NFA's Lifetime Achievement Award this summer, the fun she's had as a "younger elder" at festivals over the years, and her relationship with Marcel Moyse. Most interesting to me: learning about her new edition of Andersen etudes (complete with new second flute parts!).

John McMurtery's first "From the President" provides an overview of the coming season (something he's been working on for months, with impressive results) as well as a few details about his summer trip to Japan and the challenges of being a NYC Opera musician. As for my summer, I acted on

a suggestion in one of Nancy Toff's previous "From the President" columns ("Read something about the arts") and got as far as Amy Chou's *Battle Hymn of the Tiger Mother*. This got me thinking about the ideal level of parental involvement in children's musical education—how much is too much? too little?...and that this might be a good topic for a future newsletter article.

Be sure to check out the description of the "Make Music New York" event that took place this past June (p. 6). A fun challenge: see how many NYFC members you can recognize in the accompanying photos. Mary-Ann Tu (our ensembles director, and one of the event organizers) is easy to find; give yourself extra credit for identifying people whose backs are towards the camera.

Rie Schmidt, a freelance musician, Suzuki teacher, and founding member of Flute Force, is this month's profile subject. Given her experience as a Suzuki teacher and as the daughter of a professional flutist father (who taught her from age 10 until she went to college), I imagine that she might have something to say about the Amy Chou method...we'll see.

Anyway, all for now. See you soon.

Best regards,
Katherine Saenger (klsaenger@yahoo.com)