



The New York Flute Club

NEWSLETTER

October 2012

Paul Fried: Free as a Bird, Smart as a Fox!

Interview by Katherine Fink

I first met Paul Fried in the late 1980s when he came to New York to play principal flute for a season with the 92nd Street Y Chamber Orchestra, in which I was the second flute. I was impressed by his expressive playing and velvety tone, but didn't get to know him well because he was commuting from California to play the job and didn't spend any extra time in New York. I was delighted to establish a new friendship with this sensitive, high-energy, interesting musician. This interview was crafted via email, improved via phone calls, and polished in person at the NFA convention in Las Vegas.

KATHERINE FINK: Where did you grow up?

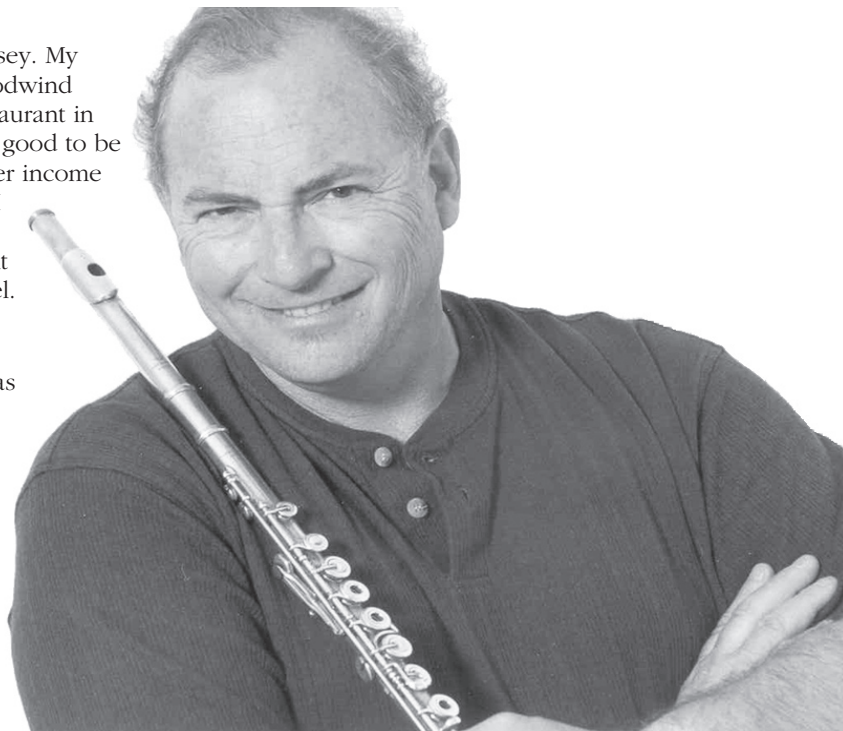
PAUL FRIED: I was born in Englewood Cliffs, New Jersey. My father, Milton Fried, was a talented and successful woodwind doubler who also owned a popular and profitable restaurant in Englewood Cliffs. I learned from an early age that it is good to be an outstanding musician, but it is better to have another income source. My family moved to Las Vegas in 1953, when I was six years old. The population was around 55,000 then [vs. 580,000 now], but show bands were abundant and my father immediately got work at the Sands Hotel.

KF: What first drew you toward the flute?

PF: In my home, music was everywhere. My father was a great teacher, as well as a performer, and he taught my brothers to play the bassoon and the oboe. I was the youngest and smallest, so I got the flute. We all practiced hard and even had a woodwind quartet in the family with my father playing clarinet...it was like a mini Juilliard.

We bought a lot of Julius Baker recordings, including his Bach Sonatas and his recordings with the Bach Aria Group. I listened to them for hours, stunned by the beauty of his playing. I dreamed of getting that special sound and effortless music making that was Julius Baker!

(Cont'd on page 4)



In Concert

Paul Fried, flute

Linda Mark, piano

Sunday, **October 14, 2012**, 5:30 pm

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

Les Nuages

Paul Fried (b. 1947)

Fantaisie, Op. 79

Gabriel Fauré (1845–1924)

First Sonata

Bohuslav Martinu (1890–1959)

Andante in C Major

W. A. Mozart (1756–1791)

Sonata "Undine," Op. 167

Carl Reinecke (1824–1910)

Program subject to change

Verne Q. Powell Flutes proudly supports

the New York Flute Club and Paul Fried's appearance.

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2012–2013

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Newsletter

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

Naomi Ichikawa Healy, Designer
 405 Dean Street, Apt. 1A
 Brooklyn, NY 11217
 646-417-3789
 nichikawa@gmail.com

www.nyfluteclub.org

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On Fame

by Wendy Stern



One of the first responsibilities of the Flute Club president is to plan the upcoming concert season. In my case, this task began even before I was slated for my new position, when my fellow programming committee members and I asked ourselves, “Why do we need to look elsewhere for our performing artists, when there is so much talent in New York?”

As your new president, I spent the summer musing about this question. I was already scheduled to perform at the conventions of the National Flute Association and the British Flute Society, so I planned on taking advantage of my visits to mine these venues for future programs, meet with potential artists, and get a general sense of what is out there. What surprised me, however, was that once I was in Las Vegas, I chose the concerts of my New York colleagues and while in England, I attended the concerts of my American friends. It didn't really matter who was famous or internationally known; the concerts that seemed most appealing to me were the ones where I already had a connection with the performer.

Sometimes fame has a negative or shallow connotation, given to those who brand their name. However, my personal view of fame is captured by the images in the poem “Famous” by Naomi Shihab Nye, published in the volume *Words under the Words*. “The river is famous to the fish....The loud voice is famous to silence....The tear is famous, briefly, to the cheek...The boot is famous to the earth, more famous than the dress shoe, which is famous only to floors.” Fame does not have to be a superficial nod to popularity; to me, it is about a strong connection to an idea, an event, or even a sound.

To us at the Flute Club, Nancy Toff is famous for her wit, her knowledge, her memory, and her ability to wear multiple hats. In Las Vegas, many more people were able to appreciate the subtlety and precision of her humor and artistic vision as she was honored with the 2012 National Service Award. For the opening concert, she created a witty, yet moving historical slide show celebrating the NFA's 40th anniversary. Newly famous to me was longtime NYFC member Don Hulbert, who at the convention curated and performed beautifully on the concert “Barrère-iana: A Tribute to Nancy Toff.” Also on that concert were flutists Leone Buysse, Mindy Kaufman, Katherine Fink, Sue Ann Kahn, and Pat Spencer, who gave wonderful performances and shared reminiscences of why Nancy was famous to them.

In getting back to the initial programming conundrum about world fame versus local greatness, I would have to say that all the recitalists selected have achieved both, but I have to confess that the actual decision process was based as much on practical concerns as on aesthetic ones. Coincidentally, however, New York is as famous to them as their flute playing is to us; most of these flutists are happily returning here after having studied in New York. I am very pleased to announce that this season's concerts will feature Paul Fried, Jasmine Choi, Hubert Laws, Sooyun Kim, Flute Force, and Lorna McGhee.

One of my goals as your new president is to get the word out about these great performers, and I am passionate about generating excitement and a wider audience for these programs. To this end, our new publicity chair, Joan Rudd, has already established a strong presence on Facebook and is working hard to connect us with these special artists and each other (friend us!). As this is going to press, we are finalizing a way to enable members to join and renew online, which will be part of an exciting new website design that will be launched in the coming months.

I am really looking forward to this season. I hope it will be a famous one for you as well.

Request for Flute Fair 2013 Program Ideas

Now is the time to mine those creative thoughts you have on possible workshops, lectures, and other events for the upcoming Flute Fair 2013!

Let us know what you think will stimulate and/or inspire the students, parents, adult amateurs, teachers, and performers attending the Fair; all ideas will be seriously considered by the Flute Fair Program Committee.

Proposals must be in writing and clearly explained. Please email Wendy Stern at wsfern9@gmail.com by December 1, 2012.

Member Profile

Christine
Fish Moulton

NYFC member
since 2001



Employment: Associate professor of flute at Mansfield University (in Mansfield, PA).

A recent recital/performance: At the 2012 NFA convention in Las Vegas this past summer, Christine performed Richard Auldon Clark's *Four Sketches* for flute and string trio (after recording it for *Trail of Tears*, a CD on the Keuka Classics label) and Tae Sakamoto's *Prelude and Scherzo* for flute and cello (a piece commissioned by Christine and her cellist husband). At the NY Flute Fair in March 2012, she and Nora Nohraku Suggs performed their flute and shakuhachi duet arrangement of *Shika no Tone*.

Career highlight(s): Winning the Pappoutsakis Competition in 1993 when she lived in the Boston area; two concerto performances (Ibert at Rutgers in 2003 and Liebermann at Mansfield University in 2011); and her longtime association with the Finger Lakes Chamber Music Festival, which included a performance of Sir William Walton's *Façade* (for speaker and small ensemble) this summer. Most exciting and enjoyable: working with and performing for composers like Lowell Liebermann (his flute sonata) and George Crumb (*Voice of The Whale*).

Current flute: A c. 1961 silver Powell played with a David Williams headjoint (No. 114). She also has a grenadilla Palanca baroque flute made by Martin Wenner that she started playing a couple of years ago.

Influential flute teachers: Most influential on her teaching and playing: Keith Underwood. Also, Selma Moore and Bill Grass (in college), Sandra Church (as a master's student), and Bart Feller (as a doctoral student). Most influential non-flutist: Burton Kaplan, for the art of musical interpretation.

High school: Wells Central School (in the NY Adirondacks).

Degrees: AAS in music (Onondaga Community College, 1982), BA in music (Boston Conservatory, 1984), MA in music (Manhattan School of Music, 1998), and DMA in music (Rutgers University Mason Gross School of the Arts, 2006).

Most notable and/or personally satisfying accomplishment(s): Becoming a teacher. Christine says, "Teaching has challenged me on every level and I love it. For many years I thought of myself only as a performer." She credits her teaching skills to the wonderful performers and teachers she has had the privilege of working with over the years.

Favorite practice routines: Christine often starts with the first three notes of "Somewhere Over the Rainbow" (up an octave, down a half step) in different keys, or Trevor Wye's "Aquarium" exercise in his *Tone Book*, and uses Taffanel No. 4 to get her on solid technical ground. She loves Moyses's 24 *Little Melodic Etudes* (take a look at her blog and podcasts at moyses24etudes.com) and enjoys playing different scale patterns, often making something up to match whatever repertoire she is playing. However, "there must be a feeling of musical direction in whatever exercise I am playing or I lose interest."

Other interests: The Marcel Moyses Society (moysesociety.org), which she serves as secretary; Ashtanga yoga (a morning yoga session has set the foundation for her day for the past 14 years); and studying Italian (she and her husband met in Italy and try to take a trip there every year).

Advice for NYFC members: Know your priorities and keep them in place. For me, spiritual and mental health comes first. That provides the basis for physical health and the resources necessary for being an engaged musician.

Flute Happenings Deadlines

Issue	Deadline	Mail date
November 2012	09/20/2012	10/18/2012
December 2012	11/01/2012	11/29/2012
January 2013	11/29/2012	12/27/2013
February 2013	12/27/2013	01/24/2013
March 2013	01/31/2013	02/28/2013
April 2013	03/07/2013	04/04/2013
May 2013	03/27/2013	04/24/2013

FLUTE HAPPENINGS

OCTOBER '12

Oct 6 Saturday 3:00 pm

¡Duo Caramba! with **CARLA AULD**, flute, and Ana Maria Rosado, guitar, performing works by Bach, Sierra, Pujol, and Granados. Sponsored by the Friends of the Toms River Library.

- Ocean County Library, 101 Washington Street, Toms River, NJ. • Admission is free.
- Info, call 973-349-6200.

Oct 15 Monday 8:00 pm

PAUL LUSTIG DUNKEL, flute, and Steve Johns, tuba, will perform *The Elephant and the Flea* in ANIMALHAUSMUSIK, a program of works for various instruments featuring members of the animal kingdom.

- Christ & St. Stephen's Church, 120 West 69th Street, NYC. • Admission: \$30-\$100 (to benefit the Animal Medical Center). • Info, visit www.paullustigdunkel.com or call 914-629-4962.

Oct 18 Thursday 2:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, and Brian Snow, cello, will perform music by Mozart, Foote, Piston, Ravel, and Stanley Grill.

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

Oct 20 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of October 18.

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

Oct 23 Tuesday 3:00 pm

Carnegie Hall presents **EMMANUEL PAHUD**, internationally renowned soloist and principal flutist of the Berlin Philharmonic, in a masterclass for young flute players on the art of the sonata.

- The DiMenna Center, 450 West 37th Street (between 9th and 10th Avenues), NYC. • Admission is \$15 for auditors. • Info/tickets, visit www.carnegiehall.org/Calendar.

NOVEMBER '12

Nov 2 Friday 6:30 - 9:30 pm

JASMINE CHOI will present a flute masterclass while she is in town for her November NYFC recital.

- Riverside Church, 490 Riverside Drive, NYC.
- Admission: \$130 performer, \$35 auditor.
- Info, visit www.jasminechoi.com, email skpmanagement@gmail.com, or call 917-834-5399.

Nov 2 Friday 8:00 pm

FLOYD HEBERT, flute, and Susan Martula, clarinet, will be the soloists in the premiere of a double concerto composed by Robert Kyr and commissioned by the Berkshire Symphony at Williams College.

- Chapin Hall, Williams College, Williamstown, MA. • Admission is free. • Info, visit music.williams.edu or email jcm1@williams.edu.

Interview (Cont'd from page 1)

KF: You studied with Baker at a very early age. How did you become his student and how were your lessons?

PF: I first started to play the flute when my family moved to Las Vegas. By the time I was eight, I was practicing two or three hours a day and listening to and playing along with Baker's recordings. We moved back to Englewood Cliffs in 1955 and, lo and behold, Julius Baker came to my father's restaurant for lunch. My dad recognized him, and VOILA! I ended up playing for Julie. He wanted me to come to the Juilliard Preparatory School, so my brothers and I auditioned with a Telemann trio and were all given full scholarships.

It was great to study with Baker and to be so close to that sound. Hearing him play one note was an education. Honestly, the opportunity to play duets with him was all I that I needed, my ears just soaked in his sound. Many of my lessons were like a circus, with Baker's friends stopping in to hear me play. He was very demanding and wanted me to memorize as much literature as possible, so I also memorized Berbiguier and Andersen etudes to make him happy.

My goal in auditions was simply to have an average day. If you are a great player, then your average playing is great. You cannot expect to play better in an audition than you normally play.

KF: When you were 11, your family returned to Las Vegas and you no longer had lessons. How did you manage to progress?

PF: It was not easy to move back to the desert. I went to the public schools, played in the high school band, and continued to practice. Fortunately I found talented musical friends in Las Vegas, including Richard Solis (principal horn of the Cleveland Orchestra) and Darlene Gray (violinist with the Boston and San Francisco Symphonies), and we formed and performed together in our Las Vegas Youth Chamber Group.

Another tremendous help was being accepted into the Music Academy of the West [for the summers that] I was 13 and



A young Paul Fried in Julius Baker's apartment (the hand is Julie's).

14. I had the opportunity there to play for the conductor of the Utah Symphony, Maurice Abravanel.

KF: You won an audition to play in the Utah Symphony when you were 16. How did that opportunity arise and what was your audition experience at that age?

PF: By my junior year of high school, I was desperate to study flute, so I moved to Salt Lake City to live with my grandparents. There, I was able to study with Eugene Foster, the principal flutist of the Utah Symphony. He was a great player and a wonderful, articulate teacher. He loved my playing and felt that the sky was the limit for my career.

The Utah Symphony audition was fun. I knew that Abravanel loved my playing from my Music Academy days, so I felt that I was playing with "house money," as they say in Vegas. When I won the audition, my father urged me to take the job, but I had no desire to be stuck in the desert anymore and felt that there was nothing to prove by staying in Utah. I wanted to be in NYC, where I could hear and be heard by the finest musicians. Years later, I received a call from the Symphony offering me the principal flute position; unfortunately, Eugene Foster had committed suicide.

KF: Did your early audition success give you confidence?

PF: In general, my positive experiences as a youth helped me in later auditions. My goal in auditions was simply to have an average day. If you are a great player, then your average playing is great. You

cannot expect to play better in an audition than you normally play. If great playing is not your average, then don't waste your time trying to be a successful professional flutist.

My strategy in auditions was to consider the most distasteful aspects of a particular job, whether that was location, conductor, weather, or the combination. I used this to even the scales. The orchestra would be lucky to have me, so I put the shoe on the other foot and made the orchestra audition for me!

KF: How did it feel to return to Baker's flute studio after turning down a major orchestral position in Utah? Was it difficult to return to student status?

PF: Resuming study with Baker at Juilliard was, at times, a "been there, done that" situation. In many lessons little was said until the end when Baker would say "Keep up the good work." I wanted to be sure I was on the right track and took a lesson from Doriot Dwyer and, later, one from Samuel Baron. In the summer of 1968 I also studied with Marcel Moyse, in Brattleboro, VT.

I found the atmosphere at Juilliard rather cold and heartless. I had a lot of early performance experience and success, but it seemed that the folks at Juilliard didn't care in the slightest about my background. I did have opportunities to play with great players and learn from great musicians, such as New York Philharmonic principal hornist James Chambers. His orchestral repertoire class was one of my most rewarding classes. At times, I wondered why I had left a sure job in Utah to move to NYC and live in roach-infested apartments! I decided that if I could survive Juilliard, then I could probably survive the real world.

KF: You won the Boston Symphony associate principal flute position at age 23. Why did you leave that job and later leave the principal flute job with the Pittsburgh Symphony?

PF: Initially, I took the associate principal flute position in Boston, thinking that if I stayed long enough, I would become the principal flutist. I wanted to make music with the finest orchestra which would hire me, but ultimately, I didn't foresee the opportunity to move up to principal if I had spent 20 years as the "backup." That simply does not happen in the orchestra business and our conductor, Seiji Ozawa,

had little knowledge of and even less interest in my abilities. It was a slap in the face to awaken to that reality. I stayed with the BSO for 12 years, long enough to build a decent pension, and then moved on to play principal flute with the Pittsburgh Symphony. The Pittsburgh Symphony is a fine orchestra and I had plenty of excellent playing opportunities, but I ultimately needed to move to a sunnier environment and decided to fulfill my dream of moving to California.

KF: How could you afford to leave the financially stable orchestral world?

PF: After comparing notes with a BSO colleague who owned an apartment building, living rent free while piling up cash, I decided to sell my house and buy a similar building. That building gave me the income to pursue an independent career. I recommend that flutists who get secure orchestral jobs should invest in real estate. Music is a luxury, but food and lodging are necessities.

KF: Why was moving to California your dream?

PF: After 20 years of steady work on the East Coast, I needed a breather in the sunshine of California. I thought I could break into the studio scene, and did have success in that, recording for more than 200 movies. I am also the principal flute of the New West Symphony, conducted by Marcelo Lehninger, who is the current assistant conductor of the Boston Symphony.

KF: You had an amazing opportunity to audition for and to play with the Berlin Philharmonic. How did that come about?

PF: On a European tour in the mid '70s, the BSO was performing at the Berlin Philharmonie [home to the Berlin



Paul Fried in the 1980s.

PAUL FRIED FLUTE MASTERCLASS

Friday, October 12, 2012, 5:00 - 8:00 pm
Studios 353, 353 West 48th Street, NYC.

Topics: How to Warm UP, Mock Orchestra Audition

Admission: \$85 performer, \$35 auditor

Register at masterclassesnyc.com; questions, email maryann.tu@gmail.com

MEET & GREET PAUL FRIED

Paul has graciously offered to meet with students after his October 14 concert to answer questions about his amazing life and career and to conduct a reading of his arrangement for flute choir of *The Little Bell* by Alexander Gurilev.

Students of all ages and levels are welcome to participate. Bring flutes (including alto and bass flutes and piccolos) and stands. Refreshments will be served.

Admission to the concert and after-concert Meet & Greet is free for NYFC members. Non-member admission is \$25 general, \$10 for seniors, and \$1 for ALL students (kindergarten through high school) and their guests. For additional information or questions, contact education@nyfluteclub.org.

Philharmonic]. I knew that they were still looking for a replacement for James Galway, so I played a few orchestral excerpts in the hall and happened to be heard by one of the Berlin flutists, who invited me to the audition taking place the next week. I had an excellent job in the BSO and had already planned a vacation in Europe following the BSO tour, so I decided to skip that audition. A year later, the *New York Times* posted a notice for an open call audition for the Berlin principal flute position, so I applied and came to NYC for that audition. Carnegie Hall glittered with half of the Berlin Philharmonic members as well as Seiji Ozawa, who was present as the guest of Herbert von Karajan. This was too good to be true. I looked forward to showing Seiji why I was accepted into the BSO at the age of 23. I chose to begin with the second movement of the Bach B minor sonata because it emphasized tone and musicality and gave me a chance to warm up. Von Karajan then came on stage and accompanied me in the first movement of

the Mozart D Major concerto. I was in a good groove and won the chance to audition with the orchestra in concert.

The orchestra audition in Berlin was frustrating because I was given only one rehearsal for my concert which included Mozart's Symphony No. 40 and Strauss's *Don Juan* and *Till Eulenspiegel*. In my entire life, I never heard anything like

the sound of the Berlin Philharmonic, starting with the huge bass section and their enormous projection of sound. The experience was like a roller coaster ride, ending in disappointment, but I got a standing bow for *Till* and had a fantastic experience that very few flutists have had.

KF: You recently completed writing an etude book which seems to address the development of diverse styles, so characteristic of your own career.

PF: I composed the *25 Warm Ups* with the intention of writing in various styles and keys. My hope was to keep the book interesting, yet to include techniques which would improve intonation, sound, control, and overall technique.

I wrote *Cry of the Mountain* in reaction to a situation in my community. I live in the LA area, right up against the foothills of the San Gabriel Mountains in Sylmar. The mountain behind my home is Kagel Mountain, the closest place to hang glide in the San Fernando Valley. There are also baseball fields and a place to fly model planes, as well as a dam, and during rainy months a stream or small river. It is a lovely area, especially in the rainy months.

The mountain itself is partially privately owned, and there was talk of destroying part of it, and making a surface mine there. We mobilized the neighborhood, because the beauty of the mountains is the main reason for living here. I composed the work, imagining the destruction of this iconic mountain, which has probably been here for thousands of years. Fortunately, there has been no attempt to do anything to the mountain at this time.

While composing the music, I had listened to it with a metronome, looking

(Cont'd on page 6)

Interview (Cont'd from page 5)

for the right tempo. I came to enjoy the metronome background, as it almost had the feeling of a heartbeat. I added a timpani part, and the work can be performed with or without that timpani heartbeat. For my performance in New York, I will have a timpani accompaniment.

I began composing *Les Nuages* with the idea of writing a work in the French whole tone tradition. I love the Jean-Jean book for its French musical twists and turns. I also wanted to compose music that flutists would think of as works to be performed as opposed to "exercises." In *Les Nuages*, I wanted the music to portray a grey, overcast feeling which transformed as the sun came out into a brilliant ending.

I have enjoyed the little bit of composing I have done and approach it as a hobby. I never studied composition, so I don't feel bound by conventional definitions of what constitutes good or bad music. I hope that flutists and musicians will enjoy both of these works. This will be the New York debut of these caprices.

KF: What is your own practice routine?

PF: First, I play a few notes in all registers, like stretching before exercising. It may feel terrible, but the trick is to keep at it. Then I start with the Taffanel-Gaubert *Daily Exercises* and arpeggios. I may play my little noodle again to determine if I'm sounding better, and go on to an exercise that Baker taught. Play chromatically descending half notes with vibrato and a singing sound, beginning on high G and ending in the low register. I take a five-minute break and stretch. Playing is a physical task and you cannot play your best without a modicum of physical fitness. If I have two hours to practice, my warm-up takes 30-40 minutes and the rest of the time is spent reading through etudes and working on music for my upcoming performances.

KF: You have played the same Powell flute for your entire career. Did you ever consider switching to a more modern setup?

PF: I have played my Powell No. 751 throughout most of my career, but in the last five years I've played a Haynes/Powell mix that I'm very happy with. I use a modern Haynes body with a C foot with my original Powell headjoint. I get more power in the low register along with the modern scale, and the color of the old Powell.

KF: Many flutists cultivate fantastic technical prowess these days because of the demands of modern music. Do you think that we've lost sight of a musically oriented



Paul Fried in China (2004).

approach to music? How do you teach someone to be musical?

PF: Technique is a means to an end. As flutists, we must have great technique, but it is a part of our tool box of skills, not the entire tool box! Making great music is so much more than simply having great technique. I am totally turned off when I hear someone playing a million notes without the beauty of sound.

I love the challenge of playing new music if it is well composed and playable. There are some composers, however, who think that the flute is capable of literally playing anything. I refuse to be a guinea pig for composers who think they can drop ink on a page and call it music.

Teaching musicianship is not easy because a person either feels music or doesn't. I listen to all types of great musicians to inspire my own music making and think that parents should steer their children to do the same. My advice to students is to listen to recordings of flutists they admire, analyze their style, and then to study with the best flutist in their area. Teachers who can talk the talk, but cannot walk the walk should be avoided.

KF: Do you have any regrets about having chosen music as your career and what advice do you give students?

PF: I have absolutely no regrets about having a life making music and especially none about being a flutist. The chance to play music of the greatest composers and the most beautiful flute melodies with some of the world's finest orchestras has been fantastic. In music you can put your heart into your work and give 100 percent of your ability to bring joy to others.

KF: Thank you so much, Paul. I am looking forward to hearing your performance and have enjoyed our renewed friendship!

Katherine Fink is a member of the Borealis Wind Quintet and principal flute with the Brooklyn Philharmonic, the Queens Symphony, and the New York Pops. She teaches flute and chamber music at New Jersey City University and music history at CUNY York College in Queens.

Membership Directory Deadline

To be included in the **2012-2013 Membership Directory**, dues (regular \$60, full-time student or senior \$40, contributing \$90) 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
New York Flute Club
Park West Finance Station,
Box 20613
New York, NY 10025-1515
lgoeres@nyc.rr.com • 212-222-6184



Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum.
Joan Rudd, NYFC Publicity Chair

Nancy Toff honored at 2012 NFA Convention

The National Flute Association (NFA) presented Nancy Toff its National Service Award for 2012 at its 40th annual convention, held in Las Vegas from August 8 to 12. The award recognized her contributions to the flute world as the author of the standard books on the instrument, and her 34 years of service to the organization as board member, committee chair, advisor, and conference presenter. The celebratory events included a slide show, an awards dinner with a speech by Beth Chandler, and a tribute concert organized by Don Hulbert. I asked Don (who also contributed to the concert with a performance of J.S. Bach's Sonata in E Major, BWV 1035) to say a bit more about the concert.—Ed.



Beth Chandler's speech at the awards dinner, attended by a cardboard Nancy Toff as well as the real one, mentioned some affectionate nicknames for Nancy ("the Nancy Drew of the Flute," "the Historical Oracle") as well as accolades for her work outside the flute world (the "editor supreme" at Oxford University Press, whose advice, in the words of one university-based historian, makes "our writing livelier, our conceptions clearer, our points sharper"). Photo: Brian Covington/NFA.

personal and professional relationship with Nancy in addition to performing Barrère's own Nocturne; Sue Ann Kahn likewise offered her congratulations in addition to Riegger's Suite for Flute Solo. As an introduction to her performance of the Andante et Scherzo by Albert Roussel, Kathy Fink pithily observed that though Nancy was "petite, there was no way you were going to win an argument with her." Pat Spencer's performance of Density 21.5 was, as always, a treat. Mindy Kaufman reminisced about meeting Nancy at music camp, first as co-campers, then as one of Nancy's "charges," cheerfully admitting that she had probably tried Nancy's patience. In spite

"Barrère-iana: A Tribute to Nancy Toff" was inspired by Nancy's authoritative biography, *Monarch of the Flute: The Life of Georges Barrère*. Barrère—following in the footsteps of his beloved teacher, Paul Taffanel—provided the template for the varied careers that flutists have chosen to pursue: orchestral musician, entrepreneurial chamber musician, soloist and pedagogue. He advocated for living composers, as well as performing baroque music long before it was fashionable.

Leone Buyse spoke of the evolution of the Barrère project and her

of having sustained a serious injury to an elbow, Mindy closed the concert with the Griffes *Poem*. Best of all, Nancy's mother, Ruth Toff, was on hand for the festivities.

—Don Hulbert



Harry Moskovitz, Israel Borouchoff, Sherridon Stokes, Bernard Goldberg

Nancy Toff's slide show celebrating 40 years of NFA history (and the sartorial splendors on view at the first NFA convention in 1973) included this image from the NFA Archives at the Library of Congress.



Nancy Toff with performers in Don Hulbert's "Barrère-iana: A Tribute to Nancy Toff." L to R: Mindy Kaufman, Colette Valentine, Nancy Toff, Patricia Spencer, Katherine Fink, Don Hulbert, Leone Buyse. Missing: Sue Ann Kahn, who apparently escaped before the photos got organized.

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 2012-2013 season—a piece of good news for all the appreciative participants in last year's program! Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions about how to participate? Contact Mary-Ann directly at maryann.tu@gmail.com.

First meeting: Saturday, October 20, 2012 from 1:00 to 3:00 pm at Studios 353, Studio B (353 West 48th Street, NYC). A sight-reading session of mixed music starting with Paul Fried's arrangement of Gurilev's *The Little Bell Kolokolchic*. All levels of playing welcome.

MEMBER



ANNOUNCEMENTS

JAYN ROSENFELD will give her flute workshop for adult amateurs at Greenwich House Music School this fall. First class October 17. Information, call Greenwich House at 212-242-4770 or Jayn Rosenfeld at 212-633-6260.

100 FLUTISTS NEEDED! Movement specialist **ZARA LAWLER** invites you to perform in the US premiere of Salvatore Sciarrino's *Il Cerchio Tagliato Dei Suoni* (*The Cut Circle of Sounds*) for four flute soloists and 100 wandering flutists, on November 20, 8 pm, at the Guggenheim Museum. Join soloists Jayn Rosenfeld, Claire Chase, Eric Lamb, and Kelli Kathman in this exciting event. All levels welcome. Email zara@zaralawler.com.



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



October 14, 2012 Concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)
Paul Fried, flute

93rd Season

2012 - 2013 Concerts

October 14, 2012 • Sunday, 5:30 pm
PAUL FRIED, flute

November 4, 2012 • Sunday, 5:30 pm
JASMINE CHOI, flute

December 16, 2012 • Sunday, 5:30 pm
HUBERT LAWS, flute

January 13, 2013 • Sunday, 5:30 pm
SOOYUN KIM, flute

February 10, 2013 • Sunday, 5:30 pm
FLUTE FORCE (flute quartet)

March 17, 2013 • Sunday, all day
Flute Fair, guest artist LORNA MCGHEE
(venue TBA)

April 21, 2013 • Sunday, 5:30 pm
Competition Winners Concert

May 11, 2013 • Saturday
Annual Meeting & Ensemble Concert (venue
and time TBA)

*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 \$25, students and seniors \$15, 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 masterclass, recital, and "meet & greet" by flutist Paul Fried, now a freelance flutist/composer/teacher in sunny California. Kathy Fink's interview touches on Paul's geographical roots (split between Englewood Cliffs, New Jersey, and the deserts of Nevada and Utah), his early successes (at age 16 he turned down a job with the Utah Symphony in favor of attending Juilliard under the tutelage of Julius Baker), and his post-conservatory life as an orchestral musician. I enjoyed his advice on auditions ("Think about why you DON'T want a job with the group—it evens the score") and real estate ("Buy yourself an apartment building and supplement your income with the rent money").

Those of you who have enjoyed Wendy Stern's newsletter interviews and articles over the years can now look forward to regular columns from her on p. 2. In her inaugural "From the President," Wendy muses on the concept of fame and what it means to her, brings us up to date on the 2012-3 season she has planned, and shares some highlights from this summer's NFA convention in Las Vegas this August (most notably a Don Hulbert-curated Barrère-iana concert celebrating Nancy Toff—see photos and more on p. 7).

Christine Fish Moulton, assistant professor of flute at Mansfield University of PA, is this month's profile subject. One of several NYFC members to have played at the this year's NFA convention, she is a longtime officer of the Moyse Society. Fellow fans of Moyse's *24 Little Melodic Etudes* should check out the link to some video lessons listed in the profile.

Anyway, all for now. See you soon. Best regards,

Best regards,
Katherine Saenger
klsaenger@yahoo.com