



The New York Flute Club

NEWSLETTER

October 2014

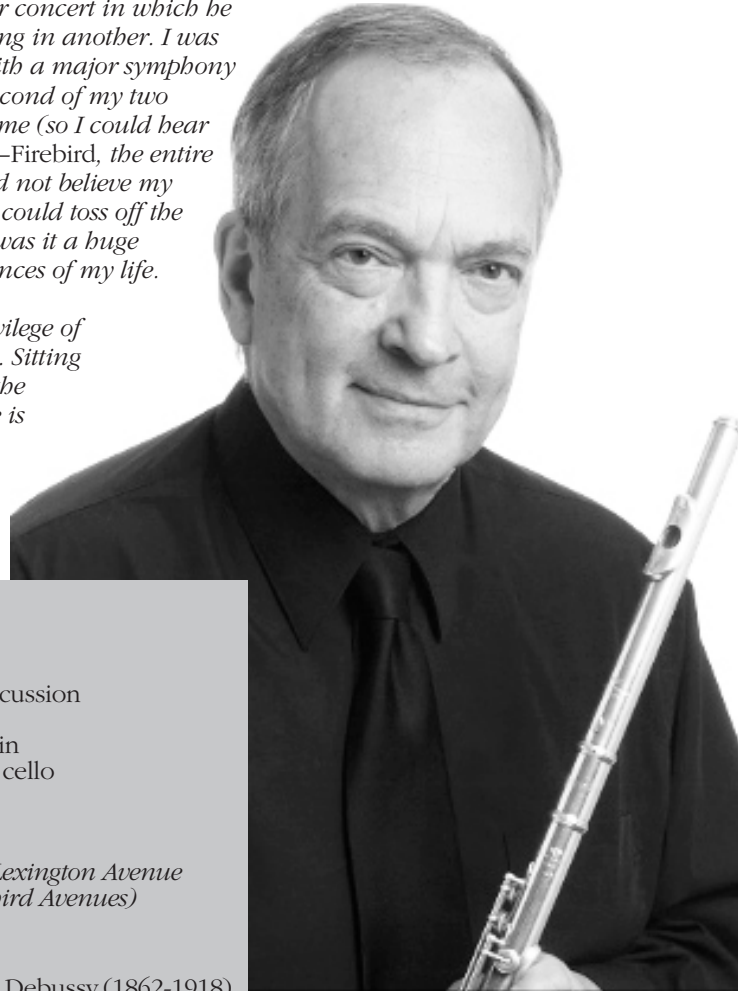
Paul Dunkel: 61 Years of Trying to Play the Flute

Interview by Tanya Witek

I first met Paul Dunkel in March 2011, at a New York Flute Fair concert in which he was conducting one piece on the program and I was performing in another. I was preparing for an audition that spring (a second flute position with a major symphony orchestra), so I got up the nerve to call him for a lesson. In the second of my two lessons, he offered to play through the entire list of excerpts with me (so I could hear the first and second flute parts together). Down the list we went—Firebird, the entire Daphnis part, Prokofiev's Classical Symphony, and so on. I could not believe my ears. We were playing all the major orchestral repertoire and he could toss off the hardest passages with ease on the spur of the moment. Not only was it a huge boost to my preparation, it was one of the most inspiring experiences of my life.

Thinking back to that day, I am still amazed I now have the privilege of playing with Paul in the flute section of the New York City Ballet. Sitting beside him is a daily masterclass in great playing and a link to the golden age of flutists. And there is never a dull moment when he is around! In June 2013, leaving the theater after having just won the audition for the Ballet, I see a man on a bike heading straight towards me at full speed. I try to dodge him, but I am clearly his target. Is my triumphant moment going to

(Cont'd on page 4)



In Concert

Paul Dunkel, flute

Peter Basquin, piano	Tony Moreno, percussion
Laura Conwesser, flute	Rie Schmidt, flute
Tanya Witek, flute	Conway Kuo, violin
Cyrus Berouhkim, viola	Frederick Zlotkin, cello

Sunday, **October 19, 2014**, 5:30 pm

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

Program

Cello Sonata arr. for flute and piano	Claude Debussy (1862-1918) arr. Dunkel
Episodes for flute and percussion	Antonio Moreno (b. 1956)
Cello Sonata arr. for flute and piano	Dmitri Shostakovich (1906-1975) arr. Dunkel
Quatre Visions for four flutes	Paul Lustig Dunkel (b. 1943)
La cage aux oiseaux	
In memoriam: J.A.	
La nuit des faunes	
Taffanel et Chloé	
Quartet in C Major for flute, violin, viola and cello K. 285b	W.A. Mozart (1756-1791)

Program subject to change

Veme Q. Powell Flutes proudly supports  the NYFC and Paul Dunkel's appearance.

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2014-2015

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Finding your Voice

by Wendy Stern



From the President

In the Disney version of *The Little Mermaid*, the evil seawitch Ursula steals the mermaid Ariel’s voice and imprisons it in a conch shell, pretending that it is her own. This is really an absurd scenario, because although it is possible that one might emotionally or physically take away someone’s voice, the reality is that a voice could not possibly exist in the same way outside of the body. We flutists, just like singers, are our instrument—even though equipment matters, the essence of who we are as musicians comes from our imagination, internal resources, neural synapses and physical attributes. Although we might think our musical soul lives in our flute case, it really lives inside of us.

I was reminded of this fact quite often as I visited the exhibition booths at the NFA convention in Chicago, this past August. Always eager to try new flutes, I spent a fair amount of time both playing instruments and listening to others do the

same. Repeatedly, I came to the conclusion that although some instruments initially have a certain sound or feel to them, ultimately, for better or for worse, we end up sounding like ourselves. If I were to hear a hundred flutists all play exactly the same instrument, I know that I would not hear exactly the same sounds.

This season, the NYFC is presenting six flutists, all of whom have very different voices. Claire Chase, the only flutist ever to receive a MacArthur “genius” Award, will be our guest artist at the New York Flute Fair (March 15 at the Lighthouse). The monthly recitalists are Nicole Mitchell, an innovative jazz flutist originally from Chicago; Mark Sparks, principal flute of the Saint Louis Symphony; young Emma Resmini, who at age 14 has already played with major symphonies across the United States; and New York’s own Katherine Fink, whose program “Bridges” will include only pieces spanning more than one genre.

The first concert of our season, on October 19, features Paul Dunkel, principal flutist of the New York City Ballet, who jokingly (I hope) refers to his upcoming concert as his “last” recital. On his website, pauullstigdunkel.com, he wittily announces “a concert celebrating 61 years of trying to play the flute on the New York Flute Club’s 2014-2015 subscription season.” In her newsletter interview, Tanya Witek also captures his originality and humor in describing his amazing career as not only a flutist, but also as conductor (the Westchester Philharmonic and American Composers Orchestra, americancomposers.org/dunkel), composer (he has composed a new flute quartet for this concert), and arranger (he will be playing his transcriptions of works by Debussy and Shostakovich). Joining him on October 19 are “some of his best friends and favorite colleagues.” We hope you can be there, as well.

In addition to our monthly concerts and Flute Fair, as usual the New York Flute Club continues to provide an ensemble program, masterclasses, workshops, and our monthly newsletter. This year, in addition to our Young Musicians Contest (March 1, 2015) for ages 17 and under, and the New York Flute Club Competition (March 15, 2015 for ages 18 to 27), we are sponsoring a composers competition—the first one since 1948! You can read all about this in the May Newsletter (www.nyfluteclub.org/newsletter) and, if you are interested, you can find out more about Eldin Burton, the winner of the 1948 competition, by clicking on Archives. Other features of our website are online registration for membership, competitions, and the Flute Fair; a calendar of member events; and a complete member directory.

The benefits of Flute Club membership are yours for the taking: the concerts, the ensemble program, and the opportunity to connect with your flute friends. Find your voice!

New Treasurer at the NYFC

The New York Flute Club is pleased to welcome former NYFC president Rie Schmidt back to the board of directors as NYFC treasurer. Rie was elected to the position this summer after the resignation of Nneka Landrum, NYFC treasurer since 2009.

Dues Reminder for 2014-2015

If you have not yet renewed, visit the Club’s website (www.nyfluteclub.org) to do it online. Alternatively, download a membership form and mail it to the NYFC (at Park West Finance Station, Box 20613, New York, NY 10025-1515).

Member Profile

Mary Rossabi

NYFC Member since 2004



Employment: Freelance translator (Mongolian/English) and retired teacher (of Russian, World and Art History, most recently at the Fieldston School).

A recent recital/performance: Mary says, “No recitals of any note,” but she enjoys playing with friends and performing in NYC hospitals either on her own or with her flute partner, Deborah Winfield, who arranges their gigs (as well as many of the popular songs and light classical pieces on their programs). Based on the comments from the hospital workers and the patients and their families, she knows that her efforts are appreciated.

Career highlight(s): Mary’s best career highlights seem to have occurred after her retirement from teaching, when she started translating a variety of works from the Mongolian language into English. *Bounty from the Sheep* (2000) is an autobiography of a Mongolian herder and *From Herdsman to Statesman* (2010) is the autobiography of a much loved Mongolian president. More recently, she’s been translating oral histories of 20th century Mongolians for an anthropologist at the Museum of Ethnology in Osaka, Japan, allowing the English reader to have “a picture of this fascinating and wondrous country.”

Current flute: Mary plays both a Samperi flute (which she’s had for several years) and a mostly silver Muramatsu GX.

Influential flute teachers: Mary started flute a few years after college, but became more systematic and dedicated after her retirement 12 years ago. Since then, “I’ve studied with two wonderful teachers: Kaoru Hinata (who worked on basic techniques with me for many years, patiently providing encouragement while trying to rein in my often too energetic enthusiasm) and Susan Lurie (who is most

supportive of my desire to learn as much music as possible while also stressing the importance of mastering those many skills needed to improve my flute playing).”

High school: The Brearley School in New York City.

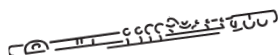
Degrees: BA in history (Oberlin College, 1960) and an MA in Russian history (Columbia University, 1963).

Most notable and/or personally satisfying accomplishment(s): As a teacher: hearing from former students who benefited from her courses, including “one young woman who went on to a career in Russian studies and a young man who swore my Art History course had changed his life even though he slept happily in the darkened room the entire year!” As a flutist: playing in Mary Barto’s ensemble at Mannes.

Favorite practice routines: Up to an hour and a half a day (except when she’s in Mongolia!) on *Parès Scales*, a variety of etudes, and an endless number of pieces.

Other interests: Family—husband Morris (an academic whose writings include several scholarly books on Chinese and Mongolian history as well as the introductions to Mary’s translated autobiographies; two children, and three grandchildren)—and travel (most recently, two summer weeks in Mongolia in both the capital Ulaan Baatar and the countryside, where she “rode horses through the beautiful hills and pastures full of handsome sheep, goats, cows, horses, and yaks”).

Advice for NYFC members: Follow your passions.



Flute Happenings Deadlines		
Issue	Deadline	Mail date
November 2014	10/09/2014	11/07/2014
December 2014	10/30/2014	11/28/2014
January 2015	12/04/2014	01/02/2015
February 2015	01/08/2015	02/06/2015
March 2015	01/29/2015	02/27/2015
April 2015	03/12/2015	04/10/2015
May 2015	04/03/2015	05/02/2015

FLUTE HAPPENINGS

OCT '13

Oct 11-12 Saturday and Sunday, all day
 “The Consummate Flutist: Achieving Your Personal Best in College Auditions,” a weekend flute forum of lectures, workshops, and masterclasses given by **JEANNE BAXTRESSER**, Alberto Almarza, and **SOO-KYUNG PARK**.
 • College of Fine Arts Building, Carnegie Mellon University, Pittsburgh, PA. • Admission: \$75/day (auditors), free for student’s teacher and parents.
 • Info, visit www.theconsummateflutist.com.

Oct 19 Sunday 7:30 pm
JEAN-LOUIS BEAUMADIER performs in a recital dedicated to the piccolo, featuring works of Andersen, Reichert, Damase, Levente Gyöngyösi, Janáček, Karg-Elert, Feld, and Novak.
 • Weill Recital Hall, 154 West 57th Street, NYC. • Admission: \$20-40, with student/senior discounts at the door. • Info, carnegiehall.org/Calendar.

Oct 24 Friday 8:00 pm and 10:00 pm
 The **JAMIE BAUM** Septet performing a program of original compositions influenced by the rhythms of Stravinsky, harmonies of Ives, and melodies of Qawwli vocalist Nusrat Fateh Ali Kahn.
 • The Jazz Gallery, 1160 Broadway, 6th floor (between 27th & 28th Streets), NYC.
 • Admission: \$20 general, \$10 Jazz Gallery members. • Info, visit www.jazzgallery.org or call 646-494-3625.

NOV '13
Nov 6 Thursday 2:30 pm
 The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform a program of music for flute and strings including works by Mozart, Beethoven, Schubert, Dohnányi, Michael Brecker, and Miles Davis.
 • Center for the Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info, call 718-859-8649 or visit theomniensemble.org.

Nov 8 Saturday 8:00 pm
 The OMNI Ensemble, with **DAVID WECHSLER**, flute, performing the program of November 6.
 • 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 or visit theomniensemble.org.

MEMBER ANNOUNCEMENTS
 Greenwich House Flute Workshop in its 11th year (or so): Eight Wednesday evenings starting October 8. Flute ensembles and playing tips, coached by **JAYN ROSENFELD**. Registration: Margaret Cramer, 212-242-4770; info, contact Jayn at 212-633-6260 or jaynrosenfeld@gmail.com.

*Interview (Cont'd from page 1)
end with me as road kill at 62nd and
Columbus? It was Paul. He stopped just
short of hitting me and then took me
for a burger to welcome me into the
orchestra. He never fails to find the fun
in a situation!*

*Paul came up to my home in Rockland
County for this interview at the end of
August. He has had such an interesting
career and it was fascinating to have the
chance to talk to him in depth about his
experiences.*

*TANYA WITEK: I'm excited to interview you
because there's a lot I've meant to ask you
during our seasons together at the New York
City Ballet. I know you grew up in Mambattan.
But what got you started and what inspired
you to become a musician?*

PAUL DUNKEL: By age 10, I'd been playing piano for two years and wasn't thrilled. I was good, but hated my teacher. I wanted to quit. I was dying to play the saxophone because I loved rock n' roll—I could see it as my future. My mother [a professional pianist from Vienna] said, "OK, you can play

In the best of musical worlds, the little spy—the orchestral player—knows what everyone else is doing. The best kind of musician hears and knows all. So if you're preparing solos for an audition, learn the parts around you.

saxophone but you're stuck with the piano." My father [a Russian-born artist] was head of the scenic department at the San Francisco Opera so I wrote him asking for a birthday present: "Send me a saxophone." A couple of weeks later I got a long package in the mail. Inside was a flute. I wailed. "Your father's English is terrible," my mother said. "He went to a music store, they gave him a flute which he thought was a saxophone." But I was lucky. I took to it because of Robert DiDomenica, my first teacher. Years later, when my mother was dying, she told me things about the family I never knew. "By the way, remember the letter you sent your father asking for a saxophone?" Before you mailed it, I crossed out all references to 'saxophone' and wrote 'flute.'



Paul Dunkel with Rudolf Serkin and Alexander Schneider after a performance of a Bach Brandenburg Concerto at Marlboro in 1973 (his 20th year of trying to play the flute).

TW: That's so funny! It was your mother's vision.

PD: But I was fortunate, because think of how many musicians don't get the right teacher at the beginning and end up not liking the instrument—or worse, not liking music.

TW: What do you remember from those years of studying with Robert DiDomenica?

PD: He became a friend and he was fun. He turned our lessons into games. I was probably a handful with no concentration, but he figured a way to make lessons lighthearted and challenging. He was a sweet man and we were friends until he died last year at 86. My greatest musical influence. From the beginning there was a lot about technique and tone, but he always talked about music. I did a ton of sight reading. We (I) sight read duets. I always felt like I was participating. This was pre-Suzuki—before kids learned music in groups. So learning an instrument could have been lonely for a boy used to the classroom.

TW: Interesting. It must have been early in his career?

PD: I was 10, he was 26! He was starting his career as a flutist and just beginning to compose. I think that's part of the reason I became interested in contemporary music. He was always writing and his beautiful manuscript entranced me. Gosh! A real composer! He'd bring in a piece he was learning to play, put it up on the stand and say, "Read this."

TW: Seeing such a well-rounded musician early on must have been inspiring to you.

PD: It was. First of all, he was a GUY. For me, that was important, because my piano

teacher was a Viennese pedant crone. Bob was a breath of fresh air. I tried doing some of the things he did when I taught, even though I haven't worked with many young kids. Teaching youngsters is the hardest job in the world.

TW: It's fortunate when you're blessed with a great teacher early on. I'm curious about your father....

PD: He designed scenery for the Met, ballet companies, and shows. If he wasn't designing them, he had a set production company that built and painted them. He worked with famous artists like Chagall and Dali. He had a pass to go to the opera and I'd go, but because I had to be in bed by a certain time, I didn't see any last acts. It was only later when I was playing with City Opera that I said, "Oh—so that's what happened to Mimi."

TW: Hilarious! You have been playing at the New York City Ballet for a long time and have sat in different chairs. I'm curious about the experience of moving around the section.

PD: It's fun. Every chair's different. When you're playing second you must blend with the player on your right and left. I was fortunate, because the principal when I was second was Andrew Lolya—a fine player and a swell guy. We got along admirably. I don't ever recall him telling me how to play. I don't tell you a lot either, but that's because you always do the right thing.

TW: Oh, please...

PD: But I always tried to do what Andy was doing. He was a strong player and I played strong. When you started playing there I asked you, "Are you playing full-

out?" You said, "I'm trying to blend." I said, "Play out. I'll let you know if it's too loud." I think the parts must be equal. That's usually what composers want.

TW: Right.

PD: I've always preferred a strong player. Laura Conwesser is, and so is Rie Schmidt. It gives our section balance. I'm wary of principals who ask their section to play "discreetly." If you hear the great flute sections—of which there have been many—Kincaid's in Philadelphia (my teacher for three years) you hear all the players. Maurice Sharp in Cleveland—the same.

TW: What did you take away from the years with Kincaid?

PD: He was interesting. He had a method. And by a method, I mean someone who maybe taught everyone the same way.

TW: Really?

PD: He was programmed. If you had a new piece, like a Bach Sonata, you'd bring in your junky edition and he'd rearticulate everything and put in the dynamics. You sat there. That was the first lesson on the piece. He did that for everybody. You'd think all his students would play the same, but that wasn't the case. His students had individuality. He was doing something—or not doing something—to make that happen. I never figured out what it was. By the time his students got to Curtis they could play, and he didn't damage them. Like they say about doctors: "Do no harm." This should be the music teacher's mantra—don't mess with the talent. Don't mess with the personality. If students have a concept of sound in their inner ear, let them develop it. This is an honest approach. Young musicians hear a recording and try to duplicate the sound. They buy the same headjoint. You know when that's happening, and the result is contrived.

TW: I think that's an example of a great teacher—when the students sound excellent and are unique. Back to the ballet—its repertoire is amazing. You get to play Afternoon of a Faun and the amazing Stravinsky flute parts. Gluck's Dance of the Blessed Spirits is on this season. Which are your favorites?

PD: The Gluck—I love it. And I get a chance to play it at many, many, many different tempos because each dancer does it differently. And conductors have their own "ideas." It's always...how to say it tactfully...interesting.

TW: Your favorite Stravinsky?

PD: Dances Concertantes.

TW: Really?

PD: It's not the most gratifying or gracious flute part. It's awkward, at least for me. I can play *Firebird* in my sleep but Dances Concertantes doesn't stay in my fingers. I prefer playing something that keeps me on my toes. But I miss Brahms and Beethoven. That's the down side of the ballet world.

I create exercises which do not make me feel good. You attack the hardest part of the instrument. Don't do anything easy. Instead of doing a whole scale, attack its hardest portions. Make patterns out of them. You become a gymnast, repeating the smallest part of your routine.

TW: Playing Faun so often must be amazing.

PD: More fun. The first times I played it, it seemed like it would never end. There was so much to think about. Now it zips along. I've conducted it and never told the flutists what to do. "Play it as you know it, not as I think it should go." It requires a player who can bring something personal.

TW: Being a conductor gives you a different perspective on your role in the orchestra. I'm wondering if you have any advice for people preparing auditions. I've learned a lot from you because you're also a conductor.

PD: A conductor is aware of the whole canvas. You might have a passage with a flute solo, but there's other stuff going on. A conductor thinks of the big picture while the flute player thinks of one line. Eric Leinsdorf, with whom I studied at Aspen, compared the orchestral musician to a spy. The spy knows a minuscule piece of a big plan. You need a whole bunch of spies to ensure the plan. A spy doesn't know what the other spies are up to. The only person who knows what's going on is the master spy—the conductor. In the best of musical worlds, the little spy—the orchestral player—knows what everyone else is doing. The best kind of musician hears and knows

all. So if you're preparing solos for an audition, learn the parts around you. In auditions you're given metronome markings for the excerpts. If I were running an audition I'd erase them. People are going to listen to recordings, but you might get a musician who comes in with a tempo, and I'd say, "Gee, that's interesting. That's the musician I'd be interested in hiring—somebody with a different slant who doesn't sound like everyone else."

TW: I remember playing the slow opening of Beethoven's Leonore for you. You gave me a sense of tempo I was missing. You were thinking as you would conduct it—in three, not subdivided. That helped me play the music! And how do you stay in shape for the difficult ballet repertoire?

PD: Well there are different kinds of "shape." There's orchestral shape and recital shape. Right now we are talking about orchestral shape, where endurance isn't an issue, where you play in spurts and snatches. I practiced lots in my formative years though I was cavalier about it. I had the foundation. But I believe people practice too much and without thought. They repeat things they're good at. It makes them feel confident. I create exercises which do not make me feel good. This came from Bob DiDomenica. He called them "finger twisters"—micro-exercises. You attack the hardest part of the instrument. Don't do anything easy. Scales are basically easy, so instead of doing a whole scale, attack its hardest portions. Make patterns out of them. You become a gymnast, repeating the smallest part of your routine. A gymnast doesn't start at the beginning of the routine and go to the end ad infinitum—he works on the trickiest parts and eventually strings them together.

TW: I know you studied briefly with Sam Baron, who was a big influence on me as well.

PD: I studied with Sam for a year—a wonderful year. Sam was a monumental teacher. If you went to him with a tone or technical problem, he wasn't the doctor for that, but he was a doctor for your brain and heart. He could get you thinking and feeling about problems and the music. He was my last teacher. I studied flute for 10 years: six with Bob, three with Kincaid, and one with Sam. I was blessed. I looked forward to every lesson.

TW: I know we've already talked about your conducting, but what made you seek these different pathways in your career?

PD: I was just playing the flute with Speculum Musicae, the Contemporary Chamber Ensemble, doing standard

(Cont'd on page 6)

Interview (Cont'd from page 5)

freelance jobs in the city. I kept coming home at night complaining about conductors and finally my wife said she was sick of my griping—maybe I should try my hand at it.

TW: So you have her to blame.

PD: Thankfully. I never thought of conducting because I'd put conductors on a pedestal. But I'd seen so many awful conductors I knew I could do just as well (or as badly) as any of them. I took lessons and started conducting—first with Speculum where everyone wanted to be a conductor. Soon I was asked to conduct small ensembles and got guest appearances. Then I wound up with the orchestra in Westchester.

TW: You started the Westchester Philharmonic, correct?

PD: Not I, *we*. I knew a wonderful group of people—music lovers and business types—who were looking to make a cultural contribution to the community.

TW: Amazing.

PD: We did it fast and I was there 25 years. I picked my musicians, many of whom were my colleagues at the ballet and other orchestras. I'd stand on the podium thinking, "Gosh, they sound good." I never thought, "Am I doing a great job, or what?"

TW: You were focused on the musicians.

PD: I was so happy just listening to them. It was like turning on the radio. We didn't have much rehearsal time—we weren't together every week like the NY Philharmonic. New York is one of the very few places where musicians sound like they've been playing together forever.

TW: Some of my colleagues are creating startup groups. What advice would you give them?

PD: Know your goal. Figure out a way to attract people who are not musicians but who share your goals. I knew people and they knew people and they formed a board and raised money. Musicians cannot do it themselves. They need angels. As for musicians helping you out by donating services, fine, but that should be once or twice at most.

TW: You were one of the founders of American Composers Orchestra?

PD: When they started, they asked me to put the orchestra together. That was a lark because I knew all the contemporary groups. I only picked musicians who I thought could play in an orchestra. Some might be great at contemporary music but I couldn't imagine them projecting in an orchestra.



Paul Dunkel (left) with the Speculum Musicae Ensemble c. 1971. The group included cellist Fred Sherry (3rd from left) and pianist Ursula Oppens (left center).

TW: It must be gratifying to see that these two groups have continued to survive in these economically challenged years.

PD: They're around. They've both gone through difficult stretches. The biggest organizations experience ups and downs.

TW: Speaking of your diverse career, I hear you did standup comedy.

PD: For a couple of years. I love comedy and jokes. Perhaps I love humor to a fault. Some people think I'm not serious, but I believe if you want to make a point, humor is often the best way to do it. My older daughter, who's in advertising, took a comedy course and then did some standup. She was terrific. "Wow," I thought, "I'd like to try this." I took comedy classes at the Comic Strip and made my debut in Saratoga when the Ballet was performing there. The Parting Glass offered me their stage. The orchestra and some of the dancers came. A wit told me to not give up my day job. I did it for a couple of years but to do stand up you must constantly write. You have to do your own material. You can't tell jokes. You must be observant.

TW: It must be time consuming.

PD: You can't do it part time. I wasn't ready to give up music and some other hobbies.

TW: Speaking of other hobbies, I know you love horses.

PD: When they race.

TW: Tell me why you love horse racing.

PD: People think you are degenerate when you mention horse racing. Racing has been around a long time and handicapping is a challenge. You learn to read the Racing Form—harder than

Schenker Analysis [a method sometimes taught in advanced music theory classes—Ed.]—and learn about breeding. If you participate with moderation, it's like going to the movies, playing cards, or going to a ball game. I believe that playing the horses has kept my mind active. I have intellectual pursuits—I read a lot, contemporary fiction, mostly—but the art of handicapping is not for the dimwitted. There are many fascinating components of the racing game. It's something like being involved in music. Both require passion. I own some horses now—actually parts of horses in a syndicate. It gives me more insight into the game.

TW: Tell me about your NYFC program.

PD: Sure. This program is all about...me.

TW: It should be! I like the advertisement on your website (www.paullustigdunkel.com): "61 Years of Trying to Play the Flute."

PD: Well, I'm always trying. It's a struggle. Any musician who tells you otherwise is...

TW: ...lying.

PD: Exactly...it's too facile. It'll be boring. I remember saying to an oboist, "I really felt good playing that." And he said, "Dangerous. Very dangerous. If you feel good, it's boring. There has to be some struggle. You've got to be working. I've often felt great but the results were mezzo-mezzo." But about the program—I'm doing my versions of the Debussy and Shostakovich cello sonatas. Why cello and not violin sonatas? I've found from playing Bach's unaccompanied violin and cello works that cello pieces transfer better to the flute.

NYFC ENSEMBLES PROGRAM

UPDATE

by Mary-Ann Tu



Mary-Ann Tu and Denise Koncelik

Mary-Ann Tu and Denise Koncelik will continue as co-directors of the NYFC Ensemble Program for the 2014-2015 season. Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions about how to participate? Contact Mary-Ann (maryann.tu@gmail.com) or Denise (dkoncelik@aol.com) directly.

Meetings are held approximately monthly, on weekend afternoons from 2:00 to 4:00 pm. Meetings through December will be held at Studios 150, 150 West 46th Street (between 6th and 7th Avenues), Floor 7, Room 7.5, NYC (a new location). Dates are as follows:

- Saturday Oct. 11, 2014 Saturday Nov. 15, 2014
- Sunday Dec. 21, 2014 Saturday Jan. 17, 2015
- Sunday Feb. 22, 2015 Saturday March 14, 2015
- Saturday April 11, 2015 Saturday May 2, 2015



Present at the first ensembles meeting of the season (Saturday, September 27): (L to R) Judith Thoyer, Katherine Saenger, Ann Bordley, Joelle Morabito, Denise Koncelik, Lauren Klasewitz, Mary Lynn Hanley, Rebecca Finn, Lois Roman, Roger Brooks, Han Yu, Karen Robbins, and Amy Appleton. Photo: Brian Klasewitz

REQUEST FOR FLUTE FAIR 2015 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 2015, "The 21st Century Flute," with guest artist Claire Chase.

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. Deadline is **November 15, 2014**. Please email to program chair Deirdre McArdle at deirdre.mcardle.manning@gmail.com.

Jean-Louis Beaumadier Piccolo Masterclass October 20

Jean-Louis Beaumadier will present a piccolo masterclass on Monday, October 20, from 7:00 to 9:30 pm at Goldmark Hall (Mannes College, 3rd floor, 150 West 85th Street, NYC). The class, sponsored jointly by the NYFC and Mannes College The New School for Music, is open to Mannes students and NYFC members. Admission is free.



Note that it is possible to attend both our opening season concert on Sunday October 19 at Engelman Recital Hall with Paul Dunkel and then dash over to Carnegie Weill Hall to hear Beaumadier's piccolo recital the same night at 7:30. Email info@nyfluteclub.org for regarding possible concert discounts and/or masterclass participation.

TW: *Why?*

PD: It has something to do with the range. The bottom of the cello's range is C like the flute, give or take a step. The violin's range is problematic—you have to transpose much of its music out of the original keys to make it work for flute. The bottom range of the flute is weak compared to the cello, but what I've done when the cello is sawing away on the C string is move the flute up to the high register for the same effect. Several flutists have performed the Debussy to great effect.

TW: *It is a beautiful version. Is it published?*

PD: Available for sale at your local

internet music site! I wanted to publish the Shostakovich but the Shostakovich Foundation said, "Nyet." Too bad, it's wonderful—brooding, sardonic, comical. I think we should do transcriptions. There's lots of music aside from Schubert's *Arpeggione* that can be adapted. Oh, and I've written a piece for flute quartet. Flute Clubbers will recognize all my source material.

TW: *Yes, they will appreciate the references! I'm excited to play the quartet with you!*

PD: But wait, there's more!—as they say on TV. My nephew, Tony Moreno, a phenomenal jazz drummer and composer, has written a work for both of us. A

killer. Mozart's C Major Quartet will close the program. All the performers, except for Tony and pianist Peter Basquin, my collaborator for 45 years, are members of the New York City Ballet Orchestra.

TW: *I'm looking forward to the recital. Thanks for sharing so much about your life and career, Paul.*

Tanya Witek is a member of the New York City Ballet Orchestra and is on the faculty of Montclair State University.





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



October 19, 2014 Concert

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

Paul Dunkel, flute

95th Season

2014 - 2015 Concerts

October 19, 2014 • Sunday, 5:30 pm
PAUL DUNKEL, flute

November 23, 2014 • Sunday, 5:30 pm
NICOLE MITCHELL, flute

December 14, 2014 • Sunday, 5:30 pm
MARK SPARKS, flute

January 18, 2015 • Sunday, 5:30 pm
EMMA RESMINI, flute

February 22, 2015 • Sunday, 5:30 pm
KATHERINE FINK, flute

March 15, 2015 • Sunday, all day
Flute Fair, guest artist CLAIRE CHASE
The Lighthouse

April 26, 2015 • Sunday, 5:30 pm
Competition Winners Concert

May 2015 • Venue/date TBA
Annual Meeting & Ensemble Concert,

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! Hope you all had a good summer! The NYFC's fall season will open with a recital by the New York flutist Paul Dunkel performing with musical friends on strings, winds, and percussion. Tanya Witek's interview of her senior colleague at the New York City Ballet touches on Paul's musical roots, his first teacher (Robert DiDomenica), and his advice on topics ranging from how to practice to how to start an orchestra. My favorite parts? Hearing how his mother tricked him into playing the flute and that his NYCB colleagues encouraged him to keep his day job after a Saratoga, NY debut as a stand-up comic.

Wendy Stern's "From the President" introduces this year's season and speaks a bit about how each of us has our own "flute voice" that is only minimally affected by the actual flute we play on. She notes that Paul's concert will include a not-to-miss premiere of

a flute quartet he has composed for this concert, as well as two of his own transcriptions (sonatas by Debussy and Shostakovich). She also encourages those of us who have not renewed our memberships to do so as soon as possible (an action easily performed from our website, www.nyfluteclub.org).

It should be noted that piccoloist Jean-Louis Beaumadier, who appeared at the Club in January 2009, will be in town for an October 19 recital and a free (for NYFC members) October 20 masterclass (see box on p. 7).

Mary Rossabi, a "retired" teacher and amateur flutist, is this month's member profile subject. She has been on the shortlist of potential subjects for several years; those of you who have persistently encouraged me to profile her can now start coming up with some new recommendations! I was intrigued to learn about Mary's work as a Mongolian-to-English translator specializing in oral history and autobiography (one copy of *Herdsmen to Statesman* still left on Amazon.com—check it out!) and her recent summer travels to regions of Mongolia several days of horseback riding away from any internet access.

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

Katherine Saenger (klsaenger@yahoo.com)