



# The New York Flute Club

## NEWSLETTER

January 2018

### The Versatile Mindy Kaufman

Interview by Kathleen Nester



*Mindy Kaufman has played solo piccolo at the New York Philharmonic (NYP) since winning the position in 1979 at age 22. Over the years I have enjoyed hearing her in many performances, and have even found myself playing alongside her on the occasional movie soundtrack gig or substitute job. This interview took place in early October, when we met for brunch at Community, an Upper West Side restaurant on Broadway at 113th Street.*

*KATHLEEN NESTER: You are such an inspiring player and artist, always seeking new challenges for yourself. I've had the pleasure to hear you often and to perform with you several times.*

*MINDY KAUFMAN: Thank you. It's always a pleasure to play with you too!*

*KN: Do you remember doing the recording sessions for the movie Julie & Julia?*

*MK: Yes, and then we [coincidentally] ran into each other again when we attended the same showing of the movie at the theater on [West] 84th Street right after it was released!*

*KN: I recently found a video of your [2016] performance of the Samuel Barber Canzone at Grace Church in White Plains. It was beautiful!*

*MK: Thank you! The pianist was Bill Wolfram. We went to high school together in White Plains. He is a great pianist and I love playing with him. In a piece like that, I think it's really important to play with rubato—it's not just steady*

*(Cont'd on page 4)*

*In Concert*

**Mindy Kaufman, flute**

Margaret Kampmeier, piano

Sunday, **January 21, 2018**, 5:30 pm

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

#### Program

Troisième Sonate (1933)	Philippe Gaubert (1879–1941)
Sonate (1936)	Paul Hindemith (1895–1963)
Canto XIII (1994) for piccolo solo	Samuel Adler (b. 1928)
Share for alto flute and piano	Belinda Reynolds (b. 1967)
Deviations on The Carnival of Venice	Mike Mower (b. 1958)

*Program subject to change*

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Follow us on Twitter, Facebook, and Instagram (nyfluteclub). Hit the Like button on our Facebook page to stay up to date on Club events. Nicole Camacho, NYFC Social Media Chair

## New York's First Picc

by Patricia Zuber



### From the President

I can still remember the “New York’s First Picc” title of the *Flute Talk* article about Mindy Kaufman that I read in high school, just after she won her solo piccolo job with the NY Philharmonic at age 22. I thought that play on words was sooooo clever! Since then, I have never regretted my own career trajectory as piccolo nerd. It has always served me well, especially during the holiday season when asked to play the picc part of *Nutcracker* or perform *Troika* [from Prokofiev’s *Lieutenant Kijé Suite*] on a few days notice.

I would like to second a point made by Mindy in Kathleen Nester’s insightful interview: it is so important to support organizations like the NY Flute Club and the National Flute Association—and not only for their commissioning efforts. We in New York are so fortunate to have a dedicated team of devoted club members who work hard to bring the

finest flute concerts to our membership and the general public. We are so lucky to live in close proximity to a metropolis that has great orchestras, with members so dedicated to the flute community, as well as many touring performing artists.

That said, I am looking forward to Mindy Kaufman’s January recital. In February, we are in for another treat when Vienna Philharmonic flutist Karl-Heinz Schütz, will be the featured guest artist at the Flute Fair. His masterclass on the Mozart concerti should be especially interesting, given his roots as a musician trained in the Austrian tradition.

The Flute Fair is early this year so please be mindful of dates and deadlines (see below). I hope to see you there!

### Update on Flute Fair 2018 from Program Chair Deirdre McArdle:

## FLUTISTS WITHOUT BORDERS

*This year we celebrate the worldwide flute community and the way in which we are united through our passion for the instrument. Please join us!*



Karl-Heinz Schütz

**Concerts · Workshops · Presentations · Exhibits · Competition**  
**Sunday, February 25, 2018 • 8:30 am–8:00 pm**  
**Columbia University Faculty House**

*Something for everyone who loves the flute or a flutist*

**Guest Artist Events:** Karl-Heinz Schütz, solo flutist of the Vienna Philharmonic, will lead a morning warm-up, present a masterclass\* devoted to the Mozart concerti, and conclude the day with a gala concert.

**Workshops and Presentations:** music of the African diaspora, history of the flute in jazz, flute music of protest, Kincaid-style phrasing\*\*, conquering performance anxiety, how to run a career like a business, and more.

**Annual Events:** the NYFC Competition, ensemble program reading session, NYFC tag sale, and exhibits.

*Visit [www.nyfluteclub.org](http://www.nyfluteclub.org) for info, updates, and pre-registration (pre-registration deadline: February 20 for online, Feb. 13 for mail-in).*

### Masterclass Participation

#### \* Mozart with Karl-Heinz Schütz

Flutists of any age interested in participating in Karl-Heinz Schütz’s Mozart masterclass should submit a biography and a link to an audio or video performance, including two contrasting pieces or movements, to Yevgeny Faniuk (yevgeny.faniuk@gmail.com) by **January 26**. Be sure to include contact information in your bio.

#### \*\* Kincaid Phrasing Workshop with Katherine Hoover

Flutists of any age interested in participating should contact Yevgeny Faniuk (yevgeny.faniuk@gmail.com) by **January 26**. Be sure to include contact information and a bio.

### Upcoming Deadlines

*(visit [www.nyfluteclub.org](http://www.nyfluteclub.org) for details)*

Applications for Young Musicians Contest: January 21, 2018

Applications for NYFC Competition: January 26, 2018

Applications for Flute Fair masterclass or workshop: January 26, 2018

## Member Profile

Dotti Anita  
Taylor

NYFC Member since  
1997



**Employment:** Retired math and music teacher (30 years with the NYC Board of Education) and freelance musician (jazz and classical) and music director.

**A recent performance:** An evening of American songbook standards and original compositions at Cleopatra's Needle (at 93rd and Broadway) in late October 2017, with Dotti's trio of flute, bass, and piano.

**Career highlights:** Through the years, Dotti has been a freelance flutist, pianist, and musical director performing with the NY Jazz Flutet, Ray Abrams Big Band, Freeport Community Band, Nick Mathis' Afrikan Amerikan Jazz Band, and accompanying several choruses, instrumentalists, and vocalists. She has performed in the Many Colors of a W\*O\*M\*A\*N\* Jazz Festival in Hartford, CT (since 1996), the Women in Jazz Festival in Frescati, Italy (in 2003), and the Sarasota Jazz Festival (in 2010), and has been substitute musical director for the Broadway revue *Black and Blue* (1990) and president of International Women in Jazz (2005 to 2011).

**Current flute:** A silver Muramatsu with a B foot, purchased in 2005 ("I'm happy with the sound."). She also has a Selmer piccolo, an Armstrong alto flute, and a Jupiter bass flute.

**Influential teachers:** Dotti started piano at age three and studied theory, harmony, and sight reading for many years, including ten at the Juilliard School's preparatory division, with piano as her major instrument. She started on flute at age 40, and promptly learned that mastering a new instrument wasn't going to be as easy as she thought it would be. Her teacher was Frank Wess (a National Endowment for the Arts Jazz Master who played both sax and flute and, like Dotti, was a classically trained artist). From his encouragement and her observations of his great ability as a flutist, she stuck to it and "the rest is history."

**High school:** Cathedral High School in New York, NY.

**Degrees:** BA in music/math (Queens College, 1971) and MA in music (Queens College, 1976).

**Most notable and/or personally satisfying accomplishment(s):** As a teacher: "Over the course of my career I have taught math at pretty much every grade level from one through nine, either in regular classrooms or in pull-out programs designed to bring needy students up to grade level. I loved bringing students to the point of trusting that I really could help them understand math and then watching them grow in self-confidence and knowledge through the year." As a musician: performing in the first Mary Lou Williams Women in Jazz festival at the Kennedy Center (1996), being the musical director for Scott Joplin's *Treemonisha* at York College in Queens (2004), and being chosen as one of the Federation of American Musicians, Singers and Professional Artists' outstanding Artists of the Year (2007). Last but not least: creating her debut CD, *A Morning Glory* (2008).

**Favorite practice routines:** Since Dotti stays pretty busy performing (flute and piano, classical and jazz), finding enough time to practice each discipline is quite a challenge. When she does practice the flute, she warms up with scales and tone exercises, plays through some Andersen etudes, and then works on the music to increase her repertoire for upcoming performances.

**Other interests:** Family: Dotti is the proud parent of a son and daughter, the grandmother of five, and a newly minted great-grandmother of one, so "holidays and special occasions usually find me on a flight to Georgia, since that's where they all live." She also loves spending time with her NY-area nieces and nephews. Dotti is also a photographer (portraits, sunsets, and aerial views from her window seat on the plane) and published poet ("I keep up my momentum by enrolling in a retired teachers class—this year I had the experience of writing a sonnet, an ode, and an elegy."), and has been the recipient of awards in both disciplines.

**Advice for NYFC members:** Pursue your dreams. If the going ever gets tough, find the courage and fortitude to push forward. Remember that you are here to share your gift of music with the world. In doing so, you will bring joy to yourself and make the world a better place for one and for all.

## FLUTE HAPPENINGS

JANUARY '18

Jan.  
16

Tuesday 8:00 pm

Flutist and Winter Jazzfest artist-in-residence **Nicole Mitchell** presents "Mandorla Awakening II: Emerging Worlds," using a science fiction narrative she created to pose the question: "What would a truly egalitarian world look like, with advanced technology existing in harmony with nature?" Opening the night will be 2017 MacArthur fellow Tyshawn Sorey presenting a solo percussion and synthesizer set.

- Le Poisson Rouge, 158 Bleecker Street, NYC.
- Admission: \$20. • Info, visit [www.lpr.com](http://www.lpr.com).

FEBRUARY '18

Feb.  
17

Saturday 8:00 pm

Berlin Philharmonic flutist **Emmanuel Pahud** performing sonatas by Poulenc, Schubert (Arpeggione), Bach (E-flat major, BWV 1031), and Mendelssohn (F major, originally for violin, arr. Pahud) with Alessio Bax, piano.

- Kaufmann Concert Hall, 92nd Street Y, 1395 Lexington Avenue, NYC. • Admission: \$45 and up. • Info, visit [www.92y.org](http://www.92y.org).

## CLASSIFIED

Classic and contemporary flute music and recordings from **PAUL LUSTIG DUNKEL** available for purchase. Visit [Paullustigdunkel.com](http://Paullustigdunkel.com) for details about his flute quartet (based on familiar excerpts), transcriptions of works by Shostakovich, Debussy, Diabelli, and Briccialdi; and recordings of same with assisting artists P. Basquin, L. Conwesser, T. Moreno, R. Schmidt, and T. Witke.

### Skala/Mendelssohn: A Clarification

On her November recital, Emily Skala played an arrangement of Mendelssohn's *Rondo Capriccioso*, Op. 14, for piano. The arrangement was credited in the program to Pierre-Yves Artaud. In fact, the arranger was François Bou (director general of the Orchestre National de Lille), and it is published in the Billaudot collection edited by Pierre-Yves Artaud. Thanks to Wendy Stern for providing this information.

—Nancy Toff

### Flute Happenings Deadlines

Issue	Deadline	Mail date
February 2018	01/11/2018	02/12/2018
March 2018	02/01/2018	03/05/2018
April 2018	02/22/2018	03/26/2018
May 2018	03/22/2018	04/23/2018

*Interview (cont'd from page 1)*

16th notes. There's a motion to it, a give and take. We never talked about it in rehearsal: it just came naturally to us.

I've played piano and accompanied people myself, and that really helps me to listen and feel what the other person is doing without having to ask about it. I find overanalyzing things takes the music away. Playing with Bill is easy because we don't have to talk about everything. For that performance we rehearsed once. He came to my apartment the week before, we played it on my upright piano, and then we played it at the concert. I didn't even know it was being videotaped until right before.

*KN: Is it possible to bring a similar approach to your orchestral playing?*

MK: In an orchestra, we have to follow the conductor's wishes, and often-times there is not as much freedom. But there is still so much that is not notated in the music, which gives us some freedom.

I learned a lot from my teacher, Bonita Boyd, who was a very spontaneous player. I sat next to her in the Rochester Philharmonic for three years and saw how she would take chances. Each night it would be different, not for the sake of being different, but because it felt right.

*KN: In the moment.*

MK: Yes, I think that's a really important quality. You can practice things to death, but then you have to make the music come alive and go beyond what you are practicing. There are different schools of thought on this. Some people like to have all their ducks lined up in a row, and other people are more comfortable changing things. I prefer the latter.

*KN: On your CD of French music you use many colors and a huge dynamic range.*

MK: We recorded that CD at the Academy of Arts and Letters, and the engineer, Dan Gerhard, who is a flutist, just used the natural acoustics of the room and didn't add any echo. Some recordings have so much echo that it sounds like you're playing in a church.

*KN: How do you prepare when you are either learning a new piece or preparing for a solo concert?*

MK: Nowadays there are so many recordings available on YouTube and iTunes, but do you really want to sound like someone else? If you want

a unique interpretation, I think you need to study the score first, without listening to it, and form your own ideas. Practice the piano part on the flute if you don't play piano. You can listen later on, but it's important not to be totally influenced by other players until you have a concept. My high school teacher, Margaret Jackson, was a great teacher in this respect. She had studied with Harold Jones, Tom Nyfenger, and Sam Baron, and went to the Moyse classes every summer in Vermont. She was very musical, but didn't play much in lessons because she wanted me to develop my own sound, not copy hers.

I also think it's important to go hear great performers, both live and recorded. It's not helpful to listen to a mediocre performance on YouTube. Better to listen to the great instrumentalists and singers—Heifetz, Fischer-Dieskau, Jessye Norman, Martha Argerich, and Oistrakh are a few names that come to mind. And listen to music of different genres. If you don't relate to jazz, then you can't play *West Side Story* or Gershwin with good musical style.

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## If you want a unique interpretation...you need to study the score first.

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*KN: In the NYP woodwind section, do you have a specific style concept?*

MK: Philosophically, I feel pretty in tune, so to speak, with my colleagues about our concept of sound. In the NYP, we have what I would call an honest sound. It's not fussy musically. It's kind of like New Yorkers themselves.

*KN: Have you found that styles of orchestral playing have changed over the years?*

MK: Our approach to Baroque music has changed since I was in college. I think it's important for us to evolve. I don't want to play something today the way I played it 40 years ago.

*KN: What about concepts of sound?*

MK: Nowadays, instruments seem capable of playing louder and responding more immediately. I think flutists' technique has gotten stronger over the years and people can play things that would have been inconceivable when I was in college.

*KN: Can you give me an example?*

MK: I hear amazing articulation and technique. Each generation has done things that the previous generation might have thought impossible. When *Rite of Spring* was written, no bassoon player thought it was possible to play that high. I think sounds have changed a bit and instruments have changed. Equipment and headjoints have made some things easier, but being a musician is more than being a technician. It's important to be musically spiritual. Moving someone with music is more important to me than impressing someone with technique. The technique has to be there, of course, but only as a tool for our musical ideas.

*KN: Has your equipment changed during your career?*

MK: I am a Burkart artist, and I also own some instruments that I've had for decades. I don't change instruments often.

*KN: What instrument were you playing when you won your job?*

MK: I was playing a Haynes flute and a Haynes piccolo. I don't own them anymore. Both had a lot going for them, but the orchestra's pitch kept rising from 440 to 442 and I could simply not play them in the orchestra anymore. I've been playing a Burkart piccolo for more than 20 years.

*KN: And your old Powell?*

MK: That was Elaine Shaffer's Powell, which I bought at Christie's in 1986, when the platinum Kincaid flute was being auctioned. Sandra Church and I sat in the front row and didn't know anything about bidding at an auction. But since it was the first flute of the lot, no one really bid against me. At the time it only played two notes, C and C#, but I took a chance on it. Andy Warhol was at the auction with one of the bidders on the platinum flute.

*KN: Tell me about when you won your position with the NYP. It's a great story!*

MK: When I auditioned, I had not studied with Julie Baker other than a single lesson with him that year. And there were discouraging rumors that only a Baker student would get the job. But I was young, idealistic, and determined, and I worked very hard to play the best that I could. I was obsessed, organized, and methodical in my practice (as I still am today!). When I walked in for the preliminaries, there

was no screen, which was a surprise. The first piece they asked to hear was the slow movement of the Vivaldi A minor concerto, and, after that, I felt that it had gone well and I was ready. We were in a small, carpeted room (now used as a ladies' dressing room), and I started playing some excerpts. After each excerpt, one of the committee members kept saying that no one else had played this or that, and could I play it again. I guess he wanted to make sure it wasn't just a fluke. After the audition, Julie said, "Why don't I know you?" And he called Bonita Boyd that week to ask her about me.

The finals were a week later. I was supposed to fly out the night before, but there was a big snowstorm and I couldn't get out. So I left at midnight on a Greyhound bus, which arrived in NYC at eight am, just in time for a 10 am audition. I was so tired that I couldn't possibly have had the adrenaline to be nervous! I was meditating a lot in those days—there was a Zen center in Rochester that had a big influence on me. I'm out of practice with that these days, but it was so great to be able to empty my mind of distracting thoughts and be in the present.

*KN: You have said that you can have confidence in yourself when you're really prepared.*

MK: Yes. Now if only I could practice four hours every day!

*KN: The NYP is playing a Centennial Festival of Bernstein this fall....*

MK: Yes, we're doing three weeks of Bernstein. We're doing the *Age of Anxiety* this week and I SEE him at the end of the piece. I'm so lucky to have experienced ten years of playing with him. He conducted about four to eight weeks a year. I joined the orchestra in May 1979 and went to Japan for three weeks with him that June. It was so exciting. He was always rethinking the music. Once, he ordered new parts for the orchestra of the Tchaikovsky Sixth Symphony so we could start with a fresh approach. I decided to do the same thing to the Mozart G major concerto for the same reason. And I will be playing his *Halil* later this year at Symphony Space.

I remember him telling a student conductor that the music happens in between the beats. I later read in his letters that Koussevitzky had said that to him. I think that's true whether you are conducting or playing. It's important to connect between the beats and

not sit on a note without doing something with it.

*KN: Do you find that you perform more contemporary music now than when you first joined the NYP?*

MK: I didn't start out playing very much contemporary music. The Berio *Sequenza* was it. But the flute repertoire has grown so much. It's amazing to see how much work people have done to commission things. The NFA has done very important work in expanding the flute repertoire and commissioning new works. I think it's very important to support the work of the NFA and the NYFC.

I'm going to play a [1994] piece by Sam Adler [*Canto XIII*] on the recital. The piece is for unaccompanied piccolo and was commissioned by Jan Gippo. I found out about it because a student played it. Isn't it great that students can teach you things? I should pay them!

I got more interested in new music because NYP music director Alan Gilbert started programming a lot of it, especially on the *Contact!* series. I enjoyed some—though not all—of it! And then I started playing some contemporary chamber music, which I found could be interesting, fun, and challenging—especially when it required learning new techniques and sounds.

*KN: What are some new-to-you pieces you've performed with the NYP, and/or during Alan Gilbert's tenure, that you really liked or challenged you in some way?*

MK: Boulez's ...*explosante-fixe*... is a masterpiece. [Jacob] Druckman's *Come Round* is also fantastic. I love the Boulez Sonatine. [Gérard] Grisey's *Talea* explores sound without the constraints of the diatonic scale using quarter and half tones, very beautiful. David Fulmer's *Sky's Acetylene*, which I premiered last year. I wasn't sure how to play the air sounds and got advice from other flutists and David himself. I've learned that there isn't always a consistent method of notating certain sounds and that sometimes it is a matter of personal taste. Since that performance, I saw an excellent video on YouTube by Helen Bledsoe, and she explains very well how to produce different sound effects.

*KN: I've heard you say that string players have more intonation options/flexibility than wind players...*

MK: They do. I just started reading Bart Kuijken's book *The Notation Is*



Mindy Kaufman leading the morning warm-up at the 2017 Flute Fair. Photo: George Patanovic

*Not the Music* and I was fascinated by something he said about intonation that I've always known instinctively to be true: when strings tune to a perfect fifth they will be slightly sharp relative to your tuner [which is programmed for equal temperament]. String players know that you can't just tune the fifths pure—you have to tune them narrow. And my piano tuner also said the same thing—you have to fudge some intervals, but be consistent about it throughout all the octaves. Kuijken explains it in a very methodical way.

There's not just one place for a note to be. You have to listen for the vibrations. And I find that I play differently if I'm playing with strings, or if I'm playing with piano, or if I'm playing in the orchestra or with another instrument. If I have a solo in a piano concerto with the piano, I will play a little differently than if I'm just playing chords or a unison. It's also important to know your role in a piece and in the chord. Is your top note the third of a chord, or is it the tonic? All of these notes have different sounds.

*KN: Do you have a different attitude or approach when you're playing principal flute or the piccolo?*

MK: Sure. On piccolo, you are almost always the top voice. But I don't think it should sound aggressive. I like to float above the orchestra. And our roles as players are always changing. Even as principal flute you're not leading all of the time. Sometimes you're in the background, other times you play out. One time I said to a colleague at a chamber concert, "Am I overdressed for this (chamber) concert?" And he said, "You're a flute player. You can never be overdressed."

*KN: You've always been very busy with outside interests such as skiing, cycling, knitting. Do you have any new hobbies?*

MK: I am pretty busy, but also think it's important to recharge. I like sports,

(Cont'd on page 6)

and I also like nature. I like to go bird watching. I heard a fascinating interview at the Linnaean Society about bird songs and learned that birds have two lungs that work independently. They're much more efficient with their lungs than flute players are. If you've ever heard a parrot singing opera, you have to wonder how a little tiny parrot can sing an opera phrase without running out of breath. I'm a lot bigger than a parrot and I can't sing an opera phrase like that, with that kind of vocalization.

*KN: Speaking of efficiency, do you have any tips about tonguing on the piccolo as opposed to the flute?*

MK: I think on the piccolo you have to tongue very lightly, otherwise you get this "thwack" sound of the tongue hitting the lips. On the flute, too, if your tongue is moving too far, first of all it's noisy, and second, it's just not efficient. It's more or less just the tip that's really moving. The rest is stationary. Also the syllable for tonguing on piccolo should be pretty light. It's not like you're punching somebody with your tongue. And, a lot of times, the air is really starting first and making most of the sound. The opening of the Ravel Piano Concerto needs to be played loud, but it's not by tonguing hard, it's by using lots of air.

*KN: Would you say the same for the piccolo solo in the last movement of Beethoven's Fifth Symphony?*

MK: Yes, the air is always going to be what is going to make it loud as opposed to the tongue. In the Beethoven, when you go from slurring to tonguing, you have to start your tonguing right away. You have to anticipate the tonguing, so it's a little different from the Ravel.

*KN: What about when you have to sit and wait when playing orchestral pieces like Beethoven's Fifth or Tchaikovsky's Fourth?*

MK: I just listen as if I'm playing too.

*KN: How do you structure your time on a performance day, which, for you, is probably most days?*

MK: I do a warm-up on both flute and piccolo, and then practice during the day. Oftentimes there is a morning rehearsal, and I don't play much before that rehearsal, although it is nice to arrive early and do some warming up. I always start out with scales and intervals and I'm working on tone and smooth legato playing. I also work on dynamics from loud to

soft. After the warm-up, which can take 45 minutes, I go to music I'm playing.

I also try to get to the gym. I feel better when I'm strong and it also makes it easier for me to play and helps prevent injuries as a musician. I studied Alexander Technique for many years. I try to stay relaxed when I play. I remind myself not to clench my hands when I play forte. When it gets loud, people tend to grip harder, so separating those two concepts, so that the hands stay soft, no matter what the dynamic. Do you ever think about that?

*KN: I haven't thought about it in a while. It's great to be reminded. And what about balancing two instruments? In the orchestral repertoire, you have to play pieces with low flute solos that also have prominent piccolo solos, like Ravel's Mother Goose Suite, for example.*

MK: Actually, that hasn't always been true. When I first joined the NYP it was more like an assembly line, where they split the part up like everyone was a specialist. I found it boring to just play half the part, or sometimes just a measure, like in Dvorak.

Even on the Bartok Concerto for Orchestra, the third player has flute 3 and piccolo. The piccolo player would only play the piccolo part and somebody else—the assistant, Paige Brook—would play the third flute part. In Rochester we never did that, probably because the section wasn't big enough.

*KN: Did that change at some point?*

MK: Finally I said I can play the flute and the piccolo part. There's one fast switch but I could do it. And that's how it started.

*KN: Incidentally, I've heard that the NYP has actually bought some flutes...*

MK: They bought Paige Brook's alto from the '40s or the '50s—it's a really great instrument and I'm so glad they bought it. It has a winged and a regular headjoint. And we recently bought a bass flute. I talked our personnel manager into buying it with the argument that we can't keep relying on what's available to rent if we're going to keep doing this much contemporary music. So they bought a Kotato and we didn't use it for a year, and finally, we had one week [last season] where it was needed on three pieces in the same week.

So that's the story. It's funny, going from a piccolo player to the bass flute, but that's what people have to do. You do it. I think it makes you a better player.

*KN: What do you think is important to practice every day?*

MK: Embouchure! So you can maintain control of intonation and vibrato at every dynamic level. And you need to do it every single day, because it goes away fast. I think that's what separates the great wind players with a beautiful sound from other people who can play things, but don't have the ability to control their dynamics while still playing in tune. There are maybe five or six things that a flute player should practice every day, and they're all control issues.

I love Marcel Moyse *Études et Exercices Techniques*; it's a great book. Paganini's *Caprice No. 5*, and Andersen's *Op. 15, No. 9* are good for tonguing. I need to get my tongue tired. Practicing multiple tonguing is important. If I had to give my students a single piece of advice it would be to practice triple tonguing with T-K-T, because it can come in handy.

*KN: Like when? What about [Ravel's] Alborada del Gracioso?*

MK: Some people can triple tongue that. But most still double tongue it because it's really fast. Also practice T-T-T-K and patterns with mixed tonguing. This is great for music like Berlioz, which has a lot of mixed patterns and triplets with two notes slurred and the last note tongued. In my part for *Roman Carnival Overture* I've written all kinds of Ts and Ks for the different patterns..

*KN: Do you have your program set for the January 2018 NYFC concert?*

MK: I'm going to open with the Gaubert Sonata No. 3. Because I really love French music I definitely wanted to include something French. I also want to play the Hindemith Sonata, which nobody ever wants to play, because everyone thinks it is too easy. And I just think it's a great piece. I'll also play the Adler piece, Belinda Reynolds' *Share* for alto flute and piano, and then end with Mike Mower's really fun, jazzy *Deviations on the Carnival of Venice*.

*KN: It sounds like a wonderful program—by an artist dedicated to being prepared yet always ready to be spontaneous. I'm really looking forward to it!*

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*Kathleen Nester plays solo piccolo and assistant principal flute with the New Jersey Symphony and is a member of the flute faculty at New York University.*

## Bernard Z. Goldberg (1923-2017)

The Club is sad to announce the death of longtime member Bernard Z. Goldberg in Ohio on November 15, 2017 at the age of 94. Goldberg began his flute studies with John Kiburz, Sr. and Laurent Torno of the St. Louis Symphony, with which he made his debut at age 16. He earned a scholarship to study with Georges Barrère at Juilliard. Before his graduation in 1944 he was hired by the Cleveland Orchestra, and became principal flutist in 1945. In 1947 he was appointed principal flutist of the Pittsburgh Symphony, where he remained until his retirement in 1993.

Goldberg also studied with Lucien Lavallotte in Paris and with Marcel Moyse. He was a soloist with the Casals Festivals in both Prades and San Juan, the Marlboro Festival, the Edinburgh Festival, and the Mostly Mozart Festival, where he was also principal flute. He premiered works by Frank Martin, Virgil Thompson, John Williams, Leonard Bernstein, Ned Rorem, Wilfrid Mellers, and others.

Bernard Goldberg performed three times at the New York Flute Club. In 1994 he conducted a professional flute ensemble in the *Marseillaise* for the Barrère celebration at the New York Public Library for the Performing Arts. He taught at the Brooklyn College Conservatory and maintained an active private studio. In 1994 the National Flute Association honored him with its Lifetime Achievement Award.

There will be a memorial at Heinz Hall in Pittsburgh on the afternoon of January 27, 2018. Details of a memorial website will be announced at a later date. NYFC members interested in sharing stories and/or appreciations of BG are invited to send them to the newsletter editor (klsaenger@yahoo.com) for possible publication.

—Nancy Toff



## NYFC ENSEMBLES PROGRAM

## UPDATE

Twenty-four NYFC flutists gathered at Studios 353 for the ensembles meet-up on Saturday, November 18. Co-directors Denise Koncelik and Mark Vickers led the group through our repertoire pieces, with a focus on musicality now that most of us have the notes. A highlight of the session was the presence of Lee Koss and her contrabass flute.

The intermission question, "If you could invite a composer to your Thanksgiving meal this year, who would it be, and why?" provoked some interesting answers. Leonard Bernstein, with five potential hosts, was the overwhelming favorite and the only composer to be mentioned more than once or twice.

The ensembles meet-up on Sunday, December 17 had 23 NYFC flutists in attendance. The group read through some holiday favorites, including a "Chinese Dance" arrangement from Tchaikovsky's *Nutcracker Suite*. At intermission, people were asked to describe a concert that they had recently attended or performed in. Several players mentioned concerts in which they had played both flute and another instrument (clarinet and/or piano).

The NYFC Ensemble has been invited to play at the Flute Fair on February 25, 2018 in a program of pieces for the full group and smaller ensemble pieces. Contact one of the co-directors if you are interested in performing and haven't signed up yet.

All NYFC members are welcome to participate. Questions? Visit the ensembles page on the Club's website or contact Denise (dkoncelik@aol.com) or Mark (MaestroME@aol.com) directly. The next two rehearsals, both at Studios 353, 353 West 48th Street (between 8th and 9th Aves.) are as follows:

Saturday, January 13, 2018  
2:00-4:00 pm

Sunday, February 18, 2018  
2:00-4:00 pm



Denise Koncelik Mark Vickers



Participants in the December 17 ensembles meet-up: partial front row (L to R): Kenneth Grumer, Madeline Weiss, Denise Koncelik; standing (L to R): Derek Cochran, Lee Koss, Vicki Mack, Douglas Ramsdell, Judith Thoyer, Nora North, James Marcus, Irene Hecht (with Simba), Patrick Giglio, Mark Vickers, Mary Lynn Hanley, Wenting Lin, Ann Bordley, Lisa Underland, Kathy Saenger, Lauren Klasewitz, Suzanne Pynch, Terry Hannigan, Karen Robbins, and Cynthia Reynolds. Photo: Brian Klasewitz



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



## January 21, 2018 Concert

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

Mindy Kaufman, flute

### 98<sup>th</sup> Season

#### 2017 - 2018 Concerts

**September 17, 2017** • Sunday, 5:30 pm  
NOBUTAKA SHIMIZU, flute

**October 15, 2017** • Sunday, 5:30 pm  
R. CARLOS NAKAI, Native American flutes

**November 12, 2017** • Sunday, 5:30 pm  
EMILY SKALA, flute

**January 21, 2018** • Sunday, 5:30 pm  
MINDY KAUFMAN, flute and piccolo

**February 25, 2018** • Sunday, all day  
Flute Fair, guest artist KARL-HEINZ SCHÜTZ  
Columbia University Faculty House

**March 18, 2018** • Sunday, 5:30 pm  
Competition Winners Concert

**April 8, 2018** • Sunday, 5:30 pm  
MAXENCE LARRIEU, flute

**May 2018** • Date/time TBA  
Annual Meeting & Ensemble Concert  
Venue 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](http://www.nyfluteclub.org).**



#### From the Editor

Greetings! January brings us a flute concert by Mindy Kaufman, solo piccolo of the New York Philharmonic. Kathleen Nester's interview touches on Mindy's long-ago NY Phil audition (still remembered!), piccolo/flute section shop talk (among other things, I learned that the NY Phil now owns a Kotato bass flute), and new repertoire of interest (including a favorite piccolo piece introduced to her by a student). Mindy's remarks about birds who can sing opera led me to a YouTube video of a parrot singing the "Queen of the Night" aria (and recollections of Meryl Streep in the *Florence Foster Jenkins* movie...), very much to the amusement of everyone in my home for the holiday season.

In this month's "From the President" (p. 2), Pat Zuber recalls that she was in high school when she first heard of Mindy's successful audition for the NY Philharmonic piccolo position and goes on to tell us that she has never regretted her own career as a "piccolo nerd." Pat also encourages us to support the NYFC and NFA and to be aware of Flute Fair programs and deadlines (coming up very soon). More details about the event from Flute Fair program chair Deirdre McArdle can be found on the same page.

I am happy to point out one easy-to-miss item buried in our rarely-appearing classifieds section (p. 3). Paul Dunkel's flute quartet, *Quatre Visions*, is finally available for sale. Its four movements—La cage aux oiseaux, In memoriam: J.A., La nuit des faunes, Taffanel et Chloé—are packed with familiar flute excerpts. The work was performed by Paul and friends at a Club concert three years ago (October 2014), to the great enjoyment of an overflow audience.

Dotti Anita Taylor, a retired math/music teacher and first-class jazz musician (on flute AND piano) is this month's member profile subject. And on top of all her jazz and music director accomplishments, she is a published poet and photographer! Prepare to be inspired, then check it out.

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

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