



The New York Flute Club

NEWSLETTER

March 2019

Jeffrey Khaner: You are your own best teacher

Interview by Chelsea Knox

Jeffrey Khaner, principal flute of the Philadelphia Orchestra since 1990, is the 2019 NY Flute Fair guest artist. I studied with Jeffrey for six years as a student at Juilliard and use much of what I learned from him on a daily basis in my life as a professional musician. Now that I'm working in the city [as principal flute at the Metropolitan Opera Orchestra, since fall 2018], we try to catch up over brunch every once in a while. As a student, my questions were usually strictly focused on the music. But now that I'm embarking on my own orchestral career I wanted to find out more about Jeff's insights on teaching and performing, as well. We met for a chat in early February at Etc. Etc. on West 44th Street in Manhattan.

CHELSEA KNOX: As a former student of yours I wanted to start out by talking about your approach to teaching. I heard you say in an interview with Ed Joffe last year:

I do not consider it my responsibility to turn out students who are going to get jobs. My responsibility is to help a student learn how to learn.

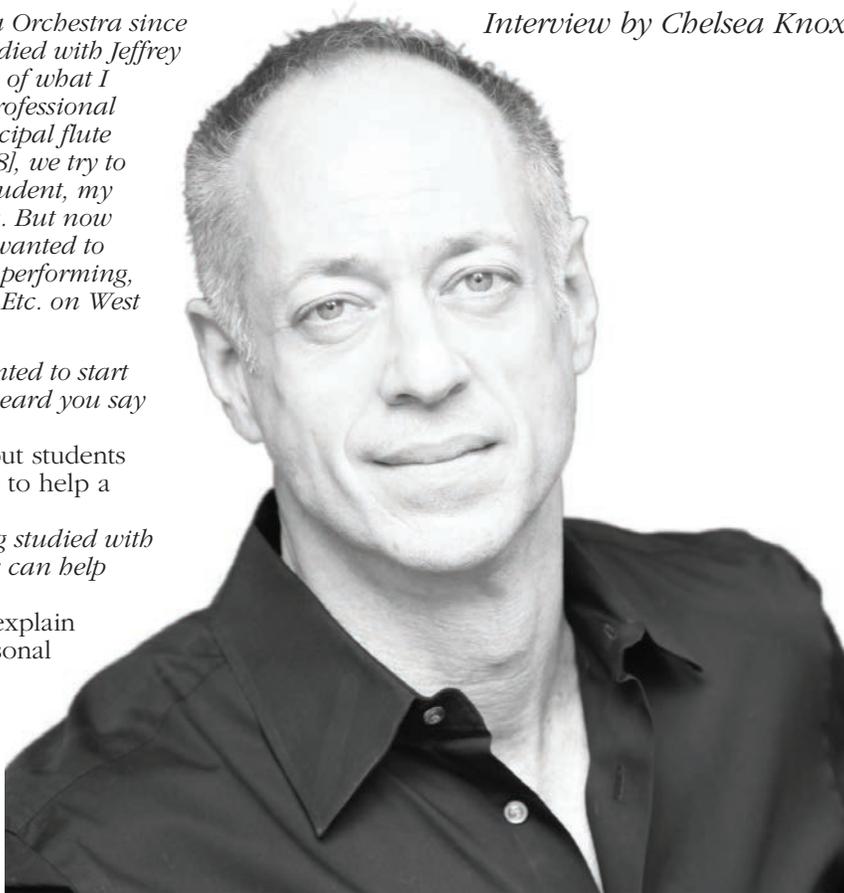
This is something I am very grateful for from having studied with you. Can you give any insight in how flute teachers can help students learn how to learn?

JEFFREY KHANER: Actually, it's easy. You simply explain how to think about something from your own personal experience. So, when one is talking about music, one can easily go through with a student the same processes that one uses to figure out how to play something. You start with the basics: which is the most important note? That opens up a whole new set of questions, and you just keep working step by step from there. This, for me, is what makes learning and thinking about music fun.

CK: Are there any things you are actively learning how to do in your own musical life right now?

JK: Oh yes, it never stops! Every time I play something—even pieces I may

(Cont'd on page 4)



In concert

Jeffrey Khaner, flute

Linda Mark, piano

Sunday, **March 17, 2019**, 6:30 pm

*Faculty House at Columbia University, 64 Morningside Drive, NYC
(enter through Wien Courtyard, on West 116th St., between Amsterdam Ave. & Morningside Dr.)*

Program

Sonata in E Major, BWV 1035	Johann Sebastian Bach (1685-1750)
Rêverie et petite valse	André Caplet (1878-1925)
Duo	Aaron Copland (1900-1990)
Poem	Charles Tomlinson Griffes (1884-1920)
Suite, Op. 34	Charles-Marie Widor (1844-1937)

Program subject to change

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Newsletter

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William Kincaid, New Yorker

by Nancy Toff



From the President

Genealogy is a popular occupation these days, as people swab their cheeks for DNA samples and mail them off to learn about their ancestry. For flutists, no DNA swab is necessary; Demi Fair’s 2003 doctoral dissertation at Ohio State University determined that 91 percent of American flutists traced their pedagogical ancestry to Georges Barrère, and 87 percent to William Kincaid, one of Barrère’s protégés. And that is one reason we will honor Kincaid at this year’s flute fair. But also, we have some pride in claiming him as a hometown hero—at least for a very formative eight years.

Most people think of Kincaid as the longtime principal flutist of the Philadelphia Orchestra, which was his throne from 1921 to 1960, and teacher at the Curtis Institute. But he was born in Minnesota, grew up in Hawaii, and got his start in Gotham, as a student at the Institute of Musical Art from 1911 to 1918. After earning his undergraduate diploma he joined the New York Symphony, playing alongside (and sometimes substituting for) his teacher. On tour in 1915, Walter Damrosch reported, “Little Kincaid [then age 20] has astonished us all by his beautiful flute playing and I have taken him as our third flute for next season,” with the assumption that he would eventually succeed Barrère.



William Kincaid c. 1920

Credit: Library of Congress

From 1915 to 1921

Kincaid was a member of the pioneering New York Chamber Music Society, run by the pianist Catherine Beebe. In December 1920, when Barrère convened the first meeting of the New York Flute Club, Kincaid was named second vice-president (the first VP was Mary Henderson, also a Barrère student). On the April 3, 1921 NYFC concert he joined Barrère, George Possell, and Raymond Williams in what was probably the premiere of Robert Russell Bennett’s *Rondo Capriccioso*, which the Flute Club published the following year.



Kincaid as a member of the New York Chamber Music Society

Immediately thereafter, Stokowski hired him in Philadelphia to replace André Maquarre, whom he had dismissed. But Kincaid returned to New York in October 1921 for a Flute Club concert of Widor, Godard, Chopin, and Kuhlau.

Kincaid’s legendary teaching is enshrined in John Krell’s elegant volume, *Kincaidiana*, which the NFA republished in 1997, and his flute method, co-authored with flutist-composer Claire Polin. His few solo LPs are treasured collector’s items, and in addition to the NFA’s Historic Recordings CD, there are several CD reissues of his recordings with the Philadelphia Orchestra.

Most importantly, however, Kincaid’s legacy lives on in his students and grand-students, who have included some stalwarts of the New York flute community: Julius Baker, Harold Bennett, Frances Blaisdell, Paul Dunkel, F. William Heim, Katherine Hoover, James Hosmer, Sue Ann Kahn, Eleanor Lawrence, Jayn Rosenfeld, John Solum, and John Wion.

Many of this year’s flute fair events connect to the Kincaid tradition—John Solum’s biographical sketch; Patricia Zuber’s session on Claire Polin and the flute method; Patricia George’s workshop on Kincaid’s basics; and of course the masterclass and concert by Jeff Khaner, the “current Kincaid” in Philadelphia. Please welcome William Kincaid back to New York and be part of the flute community he helped to create here.

Flute Fair 2019: THE KINCAID CONNECTION

Sunday, March 17, 2019 • Guest Artist: Jeffrey Khaner • Details, p. 7

Member Profile

Susan
Rotholz

*NYFC Member on
and off since 1995*



Employment: Orchestral and chamber music flutist; flute faculty and chamber music coach currently at Vassar, Columbia/Barnard, ACSM at Queens College and MSM Pre-College.

A recent recital/performance: A November 2018 performance of J.S. Bach's E minor sonata and solo partita as part of Evan Schinners' recent month-long Bach Store project at West 56th Street & Broadway ("I had just half a day's notice!") and a duo cello/flute concert at the James Barron Art gallery in Kent, CT to mark the opening of an exhibit of minimalist artist Sidival Fila, in which she played Takemitsu's *Air* and Edie Hill's *This Floating World*.

Career highlights: As a master's student at Yale School of Music: winning the 1981 concerto competition and a performance of the Mozart D Major at Woolsey Hall (attended by her Israeli uncle, who very memorably bounded onstage afterwards to deliver a bouquet of flowers). As a prize winner: Concert Artists Guild (as a soloist) in 1981 and Young Concert Artists (with Hexagon, a piano and winds ensemble) in 1988. As a chamber musician: two years with the Marlboro Music Festival and nearly four decades of concerts with the Sherman Chamber Ensemble, co-directed with her cellist husband, Eliot Bailen. (She is both a flutist and singer with SCE, and has performed standards from the American Songbook with them, as well as songs from Ted Rosenthal's new jazz opera, *Dear Erich*.) As an orchestral musician: 25 years as principal flute with the New England Bach Festival (under the direction of Blanche Moyse) and 20 years as principal flute with the Greenwich Symphony Orchestra, performing much of the major flute repertoire (most recently a performance of *Faun* in September 2018). And—last, but not least—two recordings: the *Complete Bach Flute Sonatas and Solo Partita*, with Kenneth Cooper on fortepiano (Bridge 9115A/B, 2002), and *American Tapestry*, with music of Copland, Muczynski, Beaser (Variations, which she commissioned in 1981), and

Liebermann, with Margaret Kampmeier on piano (Bridge 9411, 2014).

Current flute: A vintage silver Powell with a B-foot and C# trill key, also played with a David Chu wood headjoint or a Powell headjoint formerly owned by Sam Baron. She also has a Brannen (No. 51), a vintage Powell piccolo, and a vintage Haynes alto flute.

Influential flute teachers: Marcel Moyse, Thomas Nyfenger, and violinist Gerald Beal. Susan has been greatly influenced by conductor Blanche Moyse; singers Arlene Auger, Janet Baker, and Joni Mitchell; and by all her musician colleagues.

High school: Wheatley High School in Westbury, NY, supplemented by pre-college studies at the Manhattan School of Music and Juilliard and summers at the Kinhaven Music School in Vermont.

Degrees: BM in music (Queens College, CUNY, 1979) and MM in music (Yale School of Music, 1981).

Most notable and or personally satisfying accomplishments: Her family—she and her husband have three young-adult children who are wonderful pop musicians—and a home filled with music, art, food, rehearsals, and students taking lessons. "It was a thrill to hear BAILEN, my children's sibling band, in their sold-out performance at the Bowery Ballroom this past January before their record release of *Thrilled to be Here*."

Favorite practice routines: "I love André Maquarre's *Daily Exercises* and Nos. 4 and 10 of Taffanel and Gaubert. I enjoy playing scales (articulated and slurred) as music, trying to find the vocal resonance, attitude, and direction of each note. I love playing Bach (focusing on line and dialogue)." Her work on upcoming repertoire is directed to projecting its meaning with facile technique, vocal freedom, and colorful tone, all while keeping the rhythm true.

Other interests: Singing, painting, cooking, and yoga (though perhaps more effort is needed for yoga to truly qualify as a current interest...). She loves traveling and spending time with family and friends around the world, especially when the places feature a beach and give her a chance to be by the ocean.

Advice for NYFC members: Be open to learning from everything and everyone around you. Find a teacher who is devoted to bringing out the best in you, who believes in you, and who encourages and challenges you to see the music. And don't be afraid to sing—no guide is better or truer than the voice.

FLUTE HAPPENINGS

MARCH '19

Mar. 10 Sunday 3:00 pm

Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, in a concert of compositions that are either by a New Jersey composer or are about New Jersey. Works by John Lampkin, Godfrey Schroth, and the world premiere of *Paterson*, a newly commissioned work by Jeffrey Kaufman based on poetry of William Carlos Williams and narrated by a prominent New Jerseyan. Pre-concert talk at 2:15 pm

• Hackensack Performing Arts Center, 102 State Street, Hackensack, NJ. • Admission: \$20 general, \$15 students/seniors, \$10 children. • Info, visit palisadesvirtuosi.org.

Mar. 14 Thursday 7:00 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, will present "Harlem Mosaic," a program of works by Valerie Coleman, William Grant Still, George Walker, Gunther Schuller, John Lewis, Scott Joplin, Thelonious Monk, and W.C. Handy.

• Mt. Morris Ascension Presbyterian Church, 15 Mount Morris Park West (between West 121st and 122nd Streets), NYC. • Admission: \$25 general, \$15 students/seniors. • Info, visit www.sylvanwinds.com or email sylvanwinds@att.net.

Mar. 14 Thursday 8:00 pm

The Da Capo Chamber Players, with **PATRICIA SPENCER**, flute, performing "EVOCATIONS: Chamber works with poetic inspiration." Compositions by Eric Moe (*Strenuous Pleasures*), Valerie Coleman (*Portraits of Langston*), Yotam Haber (*Estro poetico-armonico II*), and Ralph Shapey (*Evocation No. 2*).

• Merkin Concert Hall, Kaufman Music Center, 129 West 67th Street, NYC • Admission: \$20 general, \$15 students/seniors. • Info, visit www.dacapochamberplayers.org.

Mar. 21 Thursday 2:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will present a concert of trios for flute, cello, and piano. On the program: Beethoven's Piano Sonata Op. 28 (arr. Jim Lahti), Michael Sirota's *Emanations of Blue Light*, and trios by Schickele and Martinu.

• College of Staten Island, Center for the Performing Arts, 1-P Recital Hall (1-P 120), 2800 Victory Boulevard, Staten Island, NY • Admission is free. • Info, visit www.theomniensemble.org or call 718-859-8649.

(Happenings cont'd on page 6)



Interview (cont'd from page 1)

have played many times before—I try to make things seem new. I sometimes refer back to old markings that I have made, but I usually use fresh parts. I am constantly reappraising [my previous interpretations].

CK: What about music learning outside the orchestra? I know you play jazz, I have heard you play it here!

JK: Oh goodness, I don't really play jazz; I play jazzy-type stuff that's been written out. I cannot improvise; I can't do anything that jazz people do. And I don't do a lot of other stuff. I know many people who are into doing alternative types of music, and I admire that greatly, but I feel I already have my hands full. I have absolutely no ability or talent in that direction!

CK: I wouldn't have known you weren't improvising when I heard the jazz stuff. It sounded like a jazz musician, that's really all that matters right?

JK: Well, that's very nice of you to say!

I think the most effective way of dealing with nerves is to be confident in what you can do.

CK: For young musicians, goals are often short-term—you get into school, win a competition, get a job. But when your career is stable, what sorts of goals do you set for yourself?

JK: Ever since I won my first job, people have asked me similar questions: “What do you expect to be doing ten years from now?” or “Where do you want to end up?”—that sort of thing. That is not anything that I really thought about when I was enjoying what I was doing. When I went to Halifax [GA] to play with the Atlantic Symphony in a one-year position, people asked, “Where do you think you'll be in five years?” I had no idea that within five years I would be in the Cleveland Orchestra. That's not something I would've even dared to dream of! I just wanted to continue being paid to play—that's always been enough for me. Of course, the short-term goals are very important, like getting into a school or getting a job. But long-term goals are different in that things seldom go the way you want or expect them to. It's great to have dreams and goals, but the best you can do is to prepare yourself for whatever might happen and be prepared to take advantage of any opportunities that

occur. Those opportunities are what we call luck. In the long term, the best goal anyone can have is to be happy. But I must say that I believe if you're a happy person by nature, you'll be happy regardless of what may happen; and if you're an unhappy person, getting the greatest job in the world probably will not turn you into a happy one!

CK: I've heard you talk about using luck to your advantage so that you're ready for a moment that can be lucky. Which exercises do you play every day?

JK: Fundamentals are extremely important. You have to be able to take advantage of opportunities and in order to do that you have to be prepared. So, I have a daily regimen of exercises, which I do and have all of my students do. It's very simple—basically long tones, scales, intervals, and articulation. Those allow me to feel assured that I'm in good shape and that I am where I need to be in order to perform with confidence. I think everyone, especially when they're looking for a job, should have that feeling of confidence. Otherwise it's extremely hard to convince, for example, an audition committee or jury. You must feel like you have everything in control in order to inspire confidence in others.

CK: You're coming up on 30 years with the Philadelphia. Is there anything you would go back and tell yourself when you started out on your orchestral career?

JK: Yes, there are many, many things I would have told myself if I could! It is all of this that I tell my students in lessons now—all the things I've learned over the 40 years I've been playing professionally. That's what I teach! But the most important thing I can impress upon a student is that they are their own best teacher.

CK: As a young musician in a high-profile job, did you ever deal with nerves? Do you have any tips for managing stress?

JK: Yes, of course! Everyone deals with nerves. I don't think it's possible not to be nervous at some point. I think people who say they never get nervous are fooling themselves or trying to fool other people. The pressures are extremely intense in what we do and one has to learn how to deal with that. I think the most effective way of dealing with nerves is to be confident in what you can do. When you feel like you're in good shape and you feel like you really know what you're doing, the chances of nerves are going to be far less likely. Typically, I get nervous over



things I cannot control, such as a conductor I don't trust, an erratic soloist, or having to play with someone who doesn't play in a way I understand. Those are things that can make me nervous. If it's something I have control over, like my own part, I can work on it at home and with practice, prepare myself so that I won't be nervous.

CK: Has your approach to learning and performing music changed at all during your career?

JK: Yes, that's the natural evolution of a musician, a performer. Things change, absolutely. You can't expect or demand things be the same all the time. One of the great things about having guest conductors come to the orchestra is that they bring new ideas. Sometimes you think they're totally crazy, but sometimes you learn something and alter your own ideas. That's one of the great things about playing in an orchestra—having guest conductors and soloists come by and giving you new perspectives.

CK: As far as preparation, how do you prepare to play a piece that you've played a dozen times in the past? Do you start with a new part?

JK: I don't get new parts for orchestra music because we use the orchestra's library. But sometimes we get rental parts, or the conductor's own parts, which I dislike, especially if they've been marked up by “crazy” people. I absolutely hate looking at other people's markings in music, but it's sometimes unavoidable. Pieces that I've played a lot, I typically don't practice on the flute—I practice in my head. If it's not something I need to work on technically, I practice mentally; I don't practice with the flute.

CK: What are you looking forward to for the remainder of this season? Is there any specific repertoire you feel especially passionate about?

JK: I don't even know what's on the rest of the season! That's one thing that's changed over the years. When I first started, I knew everything that was going to be happening during the season. I would pore over the brochures announcing the repertoire as soon as they came out. I don't do that anymore.

CK: I'm lucky enough to play on a Khaner-style Yamaba flute. Can you tell me about how you worked with Yamaba to customize a scale and design a headjoint?

The best advice I can give [on finding an instrument] is to find something you like, and stick with it, until you find something that makes what you want to do easier.

JK: The scale was many years' work, but my contribution has nothing to do with knowing anything about the mechanics of the scale; it was simply what was comfortable for me. I went through many prototypes of instruments, refining them, getting them better and better, until I thought the scale was as good as I could get it. It's the scale that's most comfortable for me to play at A440. They would send me a prototype and I would play it for several weeks or even months and then send them feedback about which notes were flat, which notes were sharp. They would take my feedback, make me another prototype to evaluate, and we'd do the same thing over and over again. It took several years. The headjoint was not as complicated. I would tell them what I liked about certain headjoints and what I didn't like about others until they refined it into something that I thought worked great for as many things as possible.

CK: Headjoints can be so different even within the same cut. Do you try most of the headjoints that have the K type on them to make sure that they meet your standards?

JK: No. One of the things that I have found about Yamaha is that they are very consistent with instruments and headjoints. I have never played a K headjoint that I thought was not good. I have never played a flute built to my scale that was not a good instrument—it just hasn't happened.

CK: Do you have any advice for students or professionals looking to pur-

chase instruments? What qualities do you look for in a flute?

JK: I am extremely non-neurotic when it comes to instruments. Typically, if something isn't going well, my first assumption is that it's me, not the instrument. I don't try lots of equipment. I like what I have, I don't switch around. The best advice I can give is to find something you like and stick with it until you find something that makes what you want to do easier. Everyone is different. I remember I once played Jean-Pierre Rampal's gold Haynes that he used all the time, and, for me, it was virtually unplayable! It was not something I would have even thought of using. Jaime Martin, the flutist who is now the conductor of the LA Chamber Orchestra, is a wonderful flute player. He plays on a student model flute. I don't know how he does it, but he sounds fantastic on it. To him it's just not important. I think it's a much easier life not being neurotic about your equipment.

CK: Your program for the gala concert at the NY Flute Fair is an homage to William Kincaid. How did you go about choosing repertoire?

JK: It's all music that is associated with him, of course. Music that he played or taught, or, in the case of the Copland, music that was written in his honor. I think it's a nice tie-in that he was my predecessor in the orchestra.

CK: You would have been too young to ever have met him, right?

JK: Yes, unfortunately, I never had the chance to meet him, but he is still legendary in Philadelphia and elsewhere. When I first came to the Philadelphia, there were still people there who had played with him. And I feel a close connection because my teacher [Julius Baker] studied with him. That also has something to do with the repertoire I chose, because I learned through my teacher, who learned it from Kincaid. In a sense it's a very old fashioned program; there's nothing modern or new or wacky. It's fun to play this standard repertoire from 50, 60, 70 years ago. It's a typical recital program that could have happened decades ago.

CK: Thank you so much! I'm really looking forward to it.

Chelsea Knox is principal flute of the Metropolitan Opera Orchestra and was a student of Jeffrey Khaner from 2006-2012 at the Juilliard School. Previously, she held positions in the Baltimore Symphony, New Haven Symphony, and Princeton Symphony.

Jeffrey Khaner's Favorite NY Things

Chelsea Knox thought readers new (and not-so-new) to NY might be interested in hearing more about Jeff's favorite things to do and see in Kincaid's one-time hometown (see Nancy Toff's "William Kincaid, New Yorker" on p. 2).

Favorite restaurant(s): I hang out at Etcetera Etcetera on West 44th Street! Great food, great service and always someone interesting at the bar or in the dining room.

Favorite neighborhood: One of the wonderful things about New York is that you can wander anywhere and there's always something to see. You'll always find something surprising. I moved here as a student and I have basically considered it home ever since. Even when I had residences elsewhere, NYC was home. So it's great to play a recital and present a masterclass on orchestral excerpts for the NYFC.

Favorite venue to hear a concert (or to play in): Carnegie Hall. It's always great to play at Carnegie. It's especially meaningful to me because when I first moved to New York I



lived there—in one of the studios upstairs. It feels like going home even though it's all been renovated and doesn't look at all like it did then. Town Hall is also a wonderful place. I did my recital debut at Town Hall—it's a beautiful little hall. Of course, Lincoln Center, where I was a student and where I teach now. These places all feel like home in so many ways.

Favorite non-musical NY activity: There's so much to do here, the whim of the moment can take you anywhere. From just walking in Central Park, to stopping into museums, going to shows, going to the opera. There's such a wealth of things here, probably more than just about anywhere else.

(Happenings cont'd from page 3)

FLUTE HAPPENINGS

MARCH '19

Mar. 23 Saturday 2:00 - 3:30 pm

Flutists **KATHERINE SAENGER**, **SHIRLEY POMPUA**, and **MALCOLM SPECTOR** will play Malcolm Spector's transcriptions of preludes and fugues from J.S. Bach's *Well-Tempered Clavier* as part of the 2019 Bach in the Subways program.

• 59th Street at Columbus Circle, NYC • Admission is free. • Info, visit www.bachinthesubways.org.

Mar. 23 Saturday 3:00 pm

Bloomington faculty artist **TERESA PAYNE** will present "Flutes of the World," an interactive program to show children how flutes are used around the world to communicate, connect, and create a sense of belonging.

• David Greer Recital Hall, Bloomington School of Music, 323 West 108th Street, NYC. • Admission: \$10 at the door. • Info, visit www.bsmny.org or email events@bsmny.org.

Mar. 23 Saturday 8:00 pm

DAVID WECHSLER and the OMNI Ensemble in the program of March 21.

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY • Admission: \$15 general, \$10 students/seniors. • Info, visit www.theomniensemble.org or call 718-859-8649.

Mar. 27 Wednesday 4:30 - 7:30 pm

Flute masterclass with **JASMINE CHOI** featuring flutists in grade school through high school, the second of an annual masterclass series sponsored by the Neus Family.

• JCC Thumauer School of Music, 411 East Clinton Avenue, Tenafly, NJ. • Admission is free (\$10 suggested donation). • Info, visit www.jccotp.org or call 201-408-1465.

APRIL '19

Apr. 5 Friday 7:00 pm

Bloomington faculty artist **TERESA PAYNE** will perform works by flutist composers on various kinds of flutes, including the bass flute.

• David Greer Recital Hall, Bloomington School of Music, 323 West 108th Street, NYC. • Admission is free. • Info, visit www.bsmny.org or email events@bsmny.org.

Flute Happenings Deadlines

Issue	Deadline	Mail Date
April 2019	03/14/2019	04/15/2019
May 2019	04/04/2019	05/06/2019

2019 Young Musicians Contest

The Young Musicians Contest (YMC) took place on Sunday, February 10, 2019. First held in 2008, the contest is intended to foster the development of pre-collegiate flutists by exposing them to a healthy competitive environment and constructive comments from the area's professional flutists.

We congratulate our winners and thank YMC coordinator Barbara Siesel and judges Carla Lancellotti Auld, Emily Duncan, Andrea Fisher, Nancy Horowitz, Deirdre McArdle, and Giovanni Pérez. This year's winners and age 12-14 honorable mention winner Semin Kang were selected from a field of more than 50 contestants and will perform at the Flute Fair YMC concert on March 17.



Barbara Siesel,
YMC Coordinator

Thomas Robert "Tommy" Wazelle

(8 and under)

Tommy Wazelle, age 8, is an actor, singer, instrumentalist, and dancer who loves math and attends the Special Music School, where he majors in flute under Valerie Holmes. He also studies piano with Irina Nuzova at the Lucy Moses School and is a recipient of the Alvin Ailey Athletic Boys Dance Scholarship. Tommy played the role of the opera-singing Baby Pig on the Emmy Award-winning animated PBS Kids show *Peg+Cat*. His film, television, and commercial work also includes the roles of Nikita in *Roads to Olympia*, Quinn in *39 and 1/2*, Duncan in *Maggie Black*, young Scott Paterno in the Barry Levinson made-for-TV movie *Paterno*, and the big wheel-riding boy from *The Shining* in a commercial for Starwood Hotels. He will play Marcello's Sonata in G Major, Op. 2, No. 5 with Valerie Holmes at the piano.



Emily DeNucci (12-14)

Emily DeNucci, age 12, has studied flute with Greig Shearer for four and a half years. She was a YMC winner for ages 9-11 in 2017. Through the Hartt School Community Division she plays in a flute/classical guitar chamber duo, takes composition and music theory lessons from Jessica Rudman, and is principal flute for Philharmonia Winds. This year, Emily was one of three students selected to compose a new piece to be read by the Nouveau Classical Project at the Women Composers Festival of Hartford. She also enjoys playing piano and sings in the seventh grade chorus at Mabelle B. Avery Middle School in Somers, CT. She will play Eldin Burton's Sonatina with Melody Fraser at the piano.



Joanna Lau (15-18)

Joanna Lau is a high school senior currently studying flute with Linda Chesis. From 2013 to 2018 she attended Manhattan School of Music Pre-College, where she also studied with Susan Deaver. One of 13 nationally selected recipients of the 2018 Anthony Quinn Foundation Scholarship, Joanna has performed as soloist with the MSM PreCollege Philharmonic Orchestra, Metropolitan Youth Orchestra, and Long Island Symphony Orchestra as winner of their concerto competitions. She received honorable mention awards in National YoungArts 2018 and 2019 and was named a 2018-19 Long Island Scholar-Artist. Joanna was principal flutist of Music for All's Honor Orchestra of America (2017) and Metropolitan Youth Orchestra (2015-17). An alumna of Boston University Tanglewood Institute's Young Artists Orchestra, Eastern Music Festival, and Brevard Music Center, she has been featured on WQXR's Young Artists Showcase. Joanna also enjoys teaching flute to young students. She will play Frank Martin's *Ballade* with Melody Fraser at the piano.



Sooah Jeon (9-11)

Sooah Jeon (b. 2007) is a student of Soo-Kyung Park. Sooah has won many competitions, including first place at the Korean National Music Journal Contest, Korean Music Education News Competition, National Sunjung Concur, NY International Music Competition, and International Grande Music Competition (2016). In 2017 she became the youngest flutist to achieve the ARSM performance diploma with distinction. As a winner of the American Protégé Music Talent and Woodwinds competition, she performed at Carnegie's Weill Hall in 2018. As first prize and Exceptional Young Talent Special Prize winner at the International Music Competition Grand Prize Virtuoso, she will perform at the Royal Albert Hall in London and at the Amphithéâtre Philharmonie in Paris. At home, she is a member of the NJ Camerata Youth Orchestra and the Elisabeth Morrow School Orchestra. She will play Gaubert's *Fantaisie* with Melody Fraser at the piano.



Video: Ed Joffe interviews Jeffrey Khaner



Ed Joffe, a longtime woodwind doubler and current NYFC member, recently started a website (joffewoodwinds.com) that features his video interviews with renowned woodwind professionals. I learned about this November 2018 video from Chelsea Knox and took a look. Here are a few of the take-aways for me. —Ed.

How he got started: Jeffrey Khaner grew up in Montreal and started flute in a school band program at age 13.

Early teachers: His first teacher was Carolyn Christie (later second flute with the Montreal Symphony, but then a student of Jeanne Baxtresser and a McGill University classmate of his older brother). He was her first student. Soon after, Jeff began studies with Baxtresser (then principal in the Montreal Symphony) and at age 17 he left for NY to study with Julius Baker.

Amazing fact: Ten years after he started playing, he was principal flute of the Cleveland Symphony (in 1982, at age 23).

Flute Fair 2019: THE KINCAID CONNECTION



Jeffrey Khaner



William Kincaid

Sunday, March 17, 2019

8:30 am-8:00 pm

Guest Artist: Jeffrey Khaner

Concerts · Workshops

Presentations

Exhibits · Competition

Columbia University Faculty House

(enter through Wien Courtyard, on West 116th Street, between Amsterdam Avenue & Morningside Drive)

NYFC TABLE and TAG SALE

Visit the NYFC table for CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table. We'll also have a tag sale of used music and flute-related items (several large donations of vintage sheet music and LPs are already in stock). Bring your items or donations the morning of the fair and pick up unsold items by **5:30 pm**. The NYFC's own merchandise, including CDs and NYFC flute polishing cloths, will also be for sale. Questions?

Contact Nancy Toff at nancy.toff@oup.com.

VOLUNTEERS NEEDED

If you would like to help out at the Fair for an hour or two, please contact Flute Fair volunteer coordinator Jeff Mitchell at jeffreymitchell@gmail.com.

Visit www.nyfluteclub.org for info, updates, and pre-registration (pre-registration deadline: March 12 for online, March 5 for mail-in).

NYFC ENSEMBLES PROGRAM

UPDATE



Denise Koncelik



Mark Vickers

Twenty-six NYFC flutists (3 new and 23 returning) attended the ensemble program meeting on Saturday February 23, 2019 in a second-floor room at Studios 353 on West 48th Street. The group worked on most of the season's repertoire, led by co-directors Denise Koncelik and Mark Vickers.

The break-the-ice question at intermission ("Name a movie you recently enjoyed seeing") was a nod to the 2019 Oscar Awards ceremony scheduled for the next day. The answers indicated that many in the group are not regular moviegoers. The prize for the most intriguing answer probably goes to Catherine Xu, who mentioned *Liz and the Blue Bird*, an animated Japanese film that focuses on the relationship between a confident flutist and a shy oboe player.

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise or Mark directly at ensembles@nyfluteclub.org. The next two rehearsal dates, all 2:00 - 4:00 pm at Studios 353, 353 West 48th Street (bet. 8th and 9th Aves.), are as follows:

Saturday, March 9, 2019 • Sunday, April 28, 2019



Participants at the February 23 NYFC Ensemble rehearsal: Back row (foreground to background): Ellen Isaacs, Erina Aoyama, Shirley Pompura, Kathy Saenger, Laura Pologe, April Klavins (partly obscured), Ann Bordley, Lily Wu, Karen Robbins, Doug Ramsdell; Middle row (right foreground to background): Gail Clement, Mary-Lynn Hanley, Sam Ostrowski, Diane Couzens, Iona Aibel (obscured), Lee Koss (contrabass); Front row: Anita Randolfi, Catherine Xu, Pam Santiago, Hayley Skurowski, Barbara O'Hara, Ted Davis, Judith Thoyer (bass flute); co-director Mark Vickers (standing). Not shown: Amy Appleton and photographer Denise Koncelik.



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



March 17, 2019 Flute Fair

Sunday, all day • Faculty House at Columbia University, 64 Momingside Drive, NYC

Jeffrey Khaner, flute

99th Season

2018 - 2019 Concerts

October 21, 2018 • Sunday, 5:30 pm
HARVEY SOLLBERGER 80th Birthday Celebration

November 11, 2018 • Sunday, 5:30 pm
ARMISTICE DAY CONCERT: WWI Era Music

December 16, 2018 • Sunday, 5:30 pm
AARON GOLDMAN, flute

January 13, 2019 • Sunday, 5:30 pm
Flute Music of New York Jewish Composers
Center for Jewish History, 15 W. 16th St., NYC

March 3, 2019 • Sunday, 5:30 pm
KARL-HEINZ SCHÜTZ, flute

March 17, 2019 • Sunday, all day
Flute Fair, guest artist JEFFREY KHANER
Columbia University Faculty House

April 28, 2019 • Sunday, 5:30 pm
Competition Winners Concert

May 19, 2019 • Sunday, 3:00 pm
Annual Meeting & Ensemble Concert
Pearl Studios, Rm. 412, 500 Eighth Avenue, NYC

Except as noted, 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! March brings us Flute Fair 2019, “The Kincaid Connection,” with guest artist Jeffrey Khaner, principal flute of the Philadelphia Orchestra. Chelsea Knox, a former student who became principal of the MET Orchestra this past fall, did the interview. I enjoyed learning about Jeff’s emphasis on being your own teacher and about his work with Yamaha on K-type headjoints (K as in Khaner). Supplementing the interview are sidebars on Jeff’s favorite NY things (p. 5) and Jeff’s recent video interview by Ed Joffe (p. 7).

In this month’s “From the President,” Nancy Toff tells us something about William Kincaid’s history and how his legacy is woven into the DNA of today’s flutists. I learned a few new details about his early involvement with the NY Flute Club and more about Kincaid-related events planned for the Flute Fair. Additional Flute Fair details can be found on p. 7, including instructions for how to pre-register.

This issue also introduces the winners of the 2019 Young Musicians Contest, coordinated by Barbara Siesel. The winners are astoundingly accomplished for their ages (8 to 18), and will be performing at the Flute Fair.

Susan Rotholz, who performed David Ehrlich’s *Oriental Prayer: Kol Nidre with Variations* at the NYFC’s January 2019 concert at the Center for Jewish History, is this month’s member profile subject. Her practice routine actually inspired me to try practicing scales as music and to take another look at Maquarre’s *Daily Exercises*. I also enjoyed learning about her kids’ pop band, BAILEN.

Hope to see you at the fair (and please say hello if you see me!). And volunteers are always needed; please consider signing up for an hour or two—it might be more fun than you think (again, see details on p. 7).

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