



The New York Flute Club

NEWSLETTER

December 2019

The Philharmonic and the Flute Club: A Long Partnership

Introduction by Nancy Toff

The links between the New York Flute Club and the New York Philharmonic go far back—with a little bit of historical flexibility—to Barrère, who was principal flutist of the New York Symphony. The Symphony was the rival orchestra to the Philharmonic when he arrived in 1905. When the two orchestras “merged” into the Philharmonic-Symphony Society of New York in 1928 (most of the Philharmonic players were kept, the Symphony players let go), Barrère went freelance. John Amans, who had been Philharmonic principal since 1923,

(Cont'd on page 4)



The flutists of the NY Philharmonic (clockwise from upper right): Robert Langevin (Lila Acheson Wallace chair, principal) Alison Fierst (associate principal), Yoobin Son (second flute), and Mindy Kaufman (Edward and Priscilla Pilcher chair, piccolo).

Meet the Performers

Questions from Renée Siebert

RENÉE SIEBERT: What make of instruments do you play in the orchestra and what do you like about them?

ALISON FIERST: I play a 9k Muramatsu flute, a Haynes Amadeus alto, and a Burkart piccolo with a Mancke headjoint.

MINDY KAUFMAN: I play a Burkart piccolo—it responds well in all registers and I love the sound. My flute is a Powell (No. 670), previously owned by Elaine Shaffer. I bought it at a Christie’s auction in 1986 that I went to with Sandra Church, and it was auctioned along with the famous 1939 Kincaid platinum flute. I play it with a Lafin headjoint that I bought over 20 years ago.

ROBERT LANGEVIN: I play an 0.018” wall silver Brannen with an 18k Lafin headjoint.

YOOBIN SON: I have two gorgeous flutes—one is an old 14k Brannen (No. 57) with silver keys I play with a 14k Lafin headjoint from Brannen. The other one is a new 14k Muramatsu

(Cont'd on page 5)



In concert

Flutists of the New York Philharmonic

Sunday, December 15, 2019, 5:30 pm

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

Program

Grand Quartet, Op. 103 (1830) IV. Rondo Robert Langevin, Alison Fierst, Yoobin Son, and Mindy Kaufman, flutes	Friedrich Kuhlau (1786-1832)
Aria, Op. 48, No. 1 (1958) Alison Fierst, flute; Linda Mark, piano	Ernst von Dohnányi (1877-1960)
Sinfonische Kanzone, Op. 114 (1917) Yoobin Son, flute; Linda Mark, piano	Sigfrid Karg-Elert (1877-1933)
Sonatine (1937) Mindy Kaufman, flute; Linda Mark, piano	Philippe Gaubert (1879-1941)
Improvisation and Burlesque Robert Langevin, flute; Linda Mark, piano	Antonio Lora (1899-1965)
Rondo Capriccioso (1916) Robert Langevin, Alison Fierst, Yoobin Son, and Mindy Kaufman, flutes	Robert Russell Bennett (1894-1981)

Program subject to change

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Paige Brook.....	1960–1963
Mildred Hunt Wummer	1963–1964
Maurice S. Rosen	1964–1967
Harry H. Moskovitz	1967–1970
Paige Brook	1970–1973
Eleanor Lawrence	1973–1976
Harold Jones	1976–1979
Eleanor Lawrence	1979–1982
Paige Brook	1982–1983
John Solum	1983–1986
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Newsletter

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 Jessica Yang, NYFC Social Media Chair

Thanksgiving

by Nancy Toff



From the President

I write this column as we prepare to celebrate that greatest of American holidays, one full of tradition and memories. This year, I am immensely thankful for my friends and colleagues in the New York Flute Club who helped to make our Centennial Gala Concert such an amazing success. The flute family is not just the range from piccolo to contrabass; it is the beginners, the amateurs, the conservatory students, the top professionals, and of course the audience, who come together to celebrate this most natural of instruments, an instrument that has been part of every culture since a shepherd first plucked a reed out of the ground.

All these flutists and friends of flutists came out to celebrate the centennial, and as Pat Zuber observed, “The feeling of goodwill and love of great music was palpable.” As Judy Mendenhall wrote to the performers afterwards, “What a happy, beautiful evening—one that we will treasure forever. ...the magnificent evening inspired us all—made us so proud of the heritage and lineage we share! I feel honored to have been onstage with all of you. That feeling of holding colleagues in high esteem is a precious gift.” Echoed Pat Spencer, “What a wonderful, wonderful concert! So many inspiring performances! I certainly feel honored to have been part of it, and proud to be part of a flute community that can make such an event happen.”

Indeed, an event like that takes years of planning. So, although there were thank-yous in my last column, I’m going to do it again—with apologies in advance if I have inadvertently omitted someone. First, my gratitude to our performers, every one an artist of the highest quality, not only for their participation but for their enthusiasm for the entire project. Immense thanks go to Jayn Rosenfeld, who was my good right hand in organizing every detail of the Brant performance, the reception for the performers, and many other things. I also acknowledge

- Pat Zuber and Kaoru Hinata, for programming advice for the entire season
- Charles and Jessie Price, for hosting a beautiful reception for the performers
- Malcolm Spector, for work on the reception and booklet distribution
- Kathy Saenger, for designing the centennial and gala-concert-related graphics used in our publicity materials
- Lia DiStefano, who designed such a lovely booklet; Pat Spencer, for recommending her; and Jayn, Kathy, Pat, Barbara Williams, and Katherine Hoffman for proofing the booklet in record time
- Linda Rappaport, for negotiating the contract for our commission
- Jeff Mitchell, for venue research and negotiation
- Fred Marcusa, for working to raise funds for the project
- Jessica Chang and Jenny Cline, for social media
- Diane Couzens and Abbe Krieger, for publicity
- Our interns, Jennifer Spicher and Haley Diers

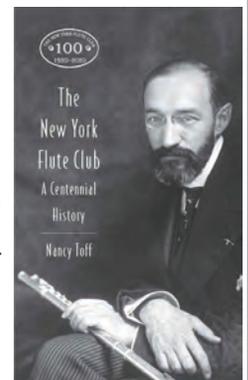
But wait, there’s more! This month we continue our season with a concert celebrating the century-long link between the flute club and the New York Philharmonic. It’s a relationship that will also be documented in a digital exhibit in the foyer of David Geffen Hall, sponsored by the New York Philharmonic Archives.

For the December concert, the current Philharmonic section has chosen a number of pieces that reflect the flute club-Philharmonic link (see page 5). Robert Langevin and Mindy Kaufman, both of whom have been involved in the flute club for many years, will be joined by Yoobin Son and the section’s newest addition, associate principal Alison Fierst, in a program of solos and quartets. After the concert, please join us for some centennial birthday cake.

The New York Flute Club: A Centennial History

by Nancy Toff

Members, if you did not pick up a centennial booklet at the gala concert, you can pick yours up at the regular concerts. One free copy is included in your membership; extras can be purchased at concerts for \$5 each. Copies can also be ordered (or downloaded as a free pdf) from our online store.



Member Profile

Jessica Yang

NYFC member since 2019



Employment: Manager of stewardship and donor communications at The New School; licensed real estate salesperson at Douglas Elliman.

A recent recital/performance: Playing a series of traditional Chinese melodies on Western flute at a church in Lexington, MA in June 2018, as part of a North American Chorus Association concert of classical Chinese and Western music.

Career highlight(s): On flute: soloing in Mozart's concerto for flute and harp ("my favorite piece of all time") with the Carnegie Mellon Baroque Ensemble (in November 2015, as a winner in a school concerto competition) and with the Music in the Mountains Festival Orchestra in Nevada City, CA (in June 2016). As a development/arts coordinator: "I am very passionate about The New School's mission and love showing donors the impact of their gift to the school's students and creative programs." As a real estate professional:

"I adore NYC and its history and architecture, and I feel very accomplished every time I am able to help a friend find their dream apartment."

Current flute: A Miyazawa flute with a 14k gold headjoint and 9k gold body, acquired in 2011 when she was a junior in high school.

Influential flute teachers: Jeanne Baxtresser, Alberto Almarza, and Tadeu Coelho. "I am so grateful to all of them—they not only taught me everything they could about playing the flute, but also imparted many life lessons that continue to benefit me to this day."

High schools: Two years at Algonquin Regional High School in Northborough, MA followed by her junior and senior years at the University of North Carolina School of the Arts.

Degrees: Bachelor of music in flute performance with a minor in business administration (Carnegie Mellon University, 2016) and accelerated master of arts management (Carnegie Mellon University, 2017).

Most notable and/or personally satisfying accomplishment(s): Completing her bachelor's and master's degrees at Carnegie Mellon University within five years, with both college and university honors.

Favorite practice routines: At least 20 minutes every day of Taffanel

& Gaubert's *17 Daily Exercises* and Andersen etudes.

Other interests: Jessica says, "Outside the flute, I like to say that I have my three Fs—family, friends, and fashion. My priority is spending time with my husband (a data scientist at the investment management company BlackRock) and with my parents and brother (who live in Massachusetts). Quality friendships are also very important to me—I love meeting new people and spending time with my lifelong friends. My guilty pleasure would definitely have to be fashion—I really enjoy clothing/shoes shopping and love helping family and friends as their fashion consultant."

Advice for NYFC members: There are so many amazing performances at the NYFC throughout the year—I hope you can make all of them!

FLUTE HAPPENINGS

JANUARY '20

Jan. 8 Wednesday 7:30 pm
MAXIM RUBTSOV, principal flute of the Russian National Orchestra, will perform works by Paganini and Piazzolla and US premieres of several works by Russian composers. With Argentine guitarist Federico Diaz.

- Weill Recital Hall, 154 West 57th Street, NYC.
- Admission: \$65-85. • Info, visit carnegiehall.org/calendar.

Jan. 17-19 Friday–Sunday All day
 The Flute New Music Consortium (FNMC) presents a three-day celebration of new music for flute. Includes finals of the Flute Artist Competition and masterclasses by **CAROL WINCENC** and flutist/composer **VALERIE COLEMAN**.

- Staller Center, 100 Nicolls Road, Stony Brook, NY. • Admission/registration: \$40 regular, \$20 FNMC members. • Info, visit bit.ly/FNMCNMF.

Jan. 18 Saturday 8:00 pm
 A Flute New Music Consortium (FNMC) New Music Festival recital featuring **VALERIE COLEMAN** works performed by students and faculty of Stony Brook University. **CAROL WINCENC** will premiere Coleman's new work for flute and piano, commissioned by more than 60 FNMC members.

- Staller Center Recital Hall, 100 Nicolls Road, Stony Brook, NY. • Admission: Free to FNMC New Music Festival registrants. • Info, visit bit.ly/FNMCNMF.

2020 Competition Deadlines

NYFC Competition

Kaoru Hinata, Coordinator

Flutists ages 18 to 27 are eligible to compete in the annual NY Flute Club Competition, to be held at the annual NY Flute Fair on **Saturday, February 29, 2020**. The application **deadline** is **February 1, 2020**.

For details and requirements, please visit nyfluteclub.org/concerts-events-and-more.

Young Musicians Contest

Caroline Sonett-Assor, Coordinator

The Young Musicians Contest is open to four age groups spanning ages 8 to 17. This year's contest will take place on **Sunday, February 9, 2020** at the School for Strings, 419 West 54th Street, NYC. The application **deadline** is **January 24, 2020**.

FLUTE FAIR Update 2020 Vision: Looking back, moving forward



Flute Fair 2020 will be held on Saturday, **February 29, 2020**, at the W83 Ministry Center at 150 West 83rd Street, NYC.

Seth Morris, Maron Khoury, Stephanie Mortimore, and Koren McCaffrey, flutists of the Metropolitan Opera, will be the guest artists. Additional details at nyfluteclub.org/concerts-events-and-more/flute-fair.

Philharmonic Partnership (cont'd from page 1)
remained in that position until 1942.

Nevertheless, there was no animus within the flute club, and Amans played four recitals there between 1935 and 1944. Hugo Wittgenstein, a Philharmonic member from 1878 to 1887, died in 1904, but his son Milton, a staff member at WQXR, was a mainstay of the club, performing 32 times and serving as president from 1947 to 1952.

Barrère students and New York symphony members William Kincaid (1914-19), Quinto Maganini (1917-28), Edward Meyer (1922-23), and George Possell (1915-28) were regulars in the 1920s. His student J. Henry Bové, a Philharmonic member (1922-24), likewise appeared often, frequently performing his own compositions.

Barrère died in 1944, and John Wummer, principal flutist of the New York Philharmonic from 1942 to 1965, then assumed the presidency. His successors included his wife, Mildred Hunt Wummer (who was also one of the club's official pianists), and Paige Brook, associate principal of the Philharmonic (1952-88). Freelancers Eleanor Lawrence and Harold Jones were frequent substitutes at the Philharmonic, and all of these presidents were active performers on the concert series. John Wummer holds the record: 42 concerts over 37 years, the first in 1940, the last just nine months before his death in 1977. Paige Brook was second, with 29; Eleanor Lawrence appeared 17 times.

One asset that Philharmonic players brought to the club was their orchestra colleagues. In April 1936, for example, the Phil-Sym String Quartet [sic] backed flutists Paul Siebeneichen and Milton Wittgenstein in a program of Quantz, Mozart, Haydn and Bach. In 1959, clarinetist Stanley Drucker, then new to the Philharmonic, joined Brook for a duo recital. A decade later, Brook enlisted his colleagues in the Philharmonic Woodwind Quintet for a program that included the New York premiere of the Serenade by Karl Pilss.

In the last half-century, Philharmonic members have been less involved in running the club, but still were regular performers. Julius Baker (1965-83) played only four times, but his students were always well represented. In March 1982, two years before Jeanne Baxtresser succeeded him as principal, they played a joint recital. Baker was guest of honor at the 1998 Flute Fair, which focused on his career and featured many of his students as well as Philharmonic colleague Nathan Stutch.

The 2015-16 season opened with a program honoring the centennial of Baker's birth, performed by Mimi Stillman and Bart Feller, both of whom studied with Baker at the Curtis Institute. The concert celebrated Baker's legacy through the works of J. S. Bach and the premiere performances of eight new "Inventions." Eight distinguished composers—Andrea Clearfield, James Primosch, Robert Maggio, Jan Krzywicki, Richard Danielpour, Daniel Dorff, Jeremy Gill, and Heidi Jacob—wrote short works inspired by Bach, whose works were central to Baker's playing and teaching. (Prior to his Philharmonic tenure, he was a member of the Bach Aria Group.)

Early in their careers, Sandra Church (1975) and Renée Siebert (1972) were chosen for the club's annual spring concert, the predecessor of the competition, and as Philharmonic members both appeared on the regular concert series. Mindy Kaufman has likewise played for the club many times and also served on the board as

The New York Flute Club
Incorporated
24th Season

ARTHUR LORA Flute
Solo Flutist Metropolitan Opera

LAURA NEWELL Harp

MILTON KATIMS Viola

ANTONIO LORA Piano

Program

1. Sonata Claude Debussy
Pastorale Interlude Finales
Flute, Viola and Harp

2. Joueurs de Flûte Albert Roussel
Fan Thyrs Krishna M. de la Pijoude
And Another Flute Player, to be Announced
Flute and Piano

3. Fantasy Sonata Arnold Bax
Allegro moderato Lento espressivo
Viola and Harp

4. Improvisation and Burlesque Antonio Lora
First Time in America
Flute and Piano

City Center of Music and Drama Sunday, November 28, 1943
130 West 56th Street 3:15 P. M.
59TH FLOOR AUDITORIUM
New York

Please Note Change of Time and Place. This and the remaining
concerts of the season will be held at the City Center of Music
and Drama.

Owing to the artists' other engagements this concert will begin
promptly at 3:15 P. M.

Following the concert, members and friends are
requested to remain for a "house-warming".

Admission without Guest Card to Prospective Members \$1.00.
This is credited to the Year's Dues on applying for Membership.

membership secretary. The 1997 Flute Fair featured the entire section.

The club has traditionally extended concert invitations to new Philharmonic players, and in 2000, Robert Langevin inaugurated his tenure as principal with a recital that paid homage to Barrère with *Afternoon of a Faun* and Varèse's *Density 21.5*. He was guest artist for the 2008 flute fair and has been a frequent and welcome recitalist. Yoobin Son gave a recital in 2016, shortly after she joined the orchestra; and we are proud to welcome Alison Fierst for her first flute club appearance.

The 1997 Flute Fair featured the entire section (at that time Baxtresser, Church, Siebert, and Kaufman). The full section last appeared in October 2003, and we continue that tradition with our December concert, in a program that has rich historical overtones.

A word about Meredith Willson...

The name Meredith Willson is inextricably linked with *The Music Man*, but relatively few people know that the composer of that classic American musical was actually a prominent flutist in his day and the second flutist of the NY Philharmonic from 1924 to 1929. To be continued as a full article by Nancy Toff in a spring 2020 NYFC Newsletter...



SUNDAY, MARCH 28, 1982 AT 5:30 P.M.
CAMI CONCERT HALL, 165 WEST 57th STREET, N. Y.

PROGRAM

JULIUS BAKER, Flutist
JEANNE BAXTRESSER, Flutist
LISA EMENHEISER, Pianist

Sonata in G Major J. S. BACH
Largo
Vivace
Adagio
Presto
Mr. Baker - Ms. Baxtresser - Ms. Emenheiser

Suite Paysanne Hongroise BELA BARTOK
Chants Populaires Tristes
Dances
Vieilles

Nocturne in C# Minor F. CHOPIN
Ms. Baxtresser and Ms. Emenheiser

Trio for Two Flutes and Piano, Opus 119 F. KUHLAU
Allegro moderato
Adagio Patetico
Rondo

INTERMISSION

Canonie Sonata in G G. TELEMANN
Vivace
Adagio
Allegro
Mr. Baker and Ms. Baxtresser

Sonatine PIERRE SANCAN
Après un Reve G. FAURE
Mr. Baker and Ms. Emenheiser

Andante and Rondo, Opus 25 F. DOPPLER
Mr. Baker - Ms. Baxtresser - Ms. Emenheiser

NEXT CONCERT: Sunday, April 25, 1982 at CAMI HALL
ANNUAL SPRING CONCERT
Given by Winners of Annual New York Flute Club Competition

The New York Flute Club
Incorporated
Organized 1920

SUNDAY AFTERNOON CARL FISCHER CONCERT HALL
JANUARY 23TH, 1959 165 West 37th Street
FIVE-THIRTY P.M. NEW YORK CITY

Program

PAIGE BROOK Flute
STANLEY DRUCKER Clarinet
RUTH NORTHRUP TIBBS Piano

I
Valse, Opus 42 Chopin
Flute and Piano

II
Three Pieces For Clarinet Alone I. Stravinsky

III
Sonata For Flute Solo John LaMontaine
(New York Premiere)

IV
Chloros #2 H. Villa-Lobos
Flute and Clarinet

INTERMISSION

V
Sonatine En Trio Florent Schmitt
1. Asses anime
2. Asses vi
3. Tres lent
4. Anime
Flute, Clarinet and Piano

VI
Fantasie-Caprice Andre Jolivet
Flute and Piano

VII
Tarentelle C. Saint-Saens
Flute, Clarinet and Piano

Paige Brook and Stanley Drucker are members of
The N. Y. Philharmonic-Symphony Orchestra

John Wummer, solo flutist of The N. Y. Philharmonic-Symphony
Orchestra, will present the next concert on February 22nd, 1959

Three programs from the archives. The circling on the 1943 program was done by Arthur Lora himself.

Notes on the Program

Robert Russell Bennett: Rondo Capriccioso

In the late 1910s, the young Robert Russell Bennett roomed at the West Side YMCA next door to Brown Schoenheit, a Barrère student who would go on to become principal flutist of the Kansas City Symphony. Bennett wrote the Rondo Capriccioso for four flutes for Schoenheit and his colleagues around 1916, and thanks to Schoenheit's introduction, the piece was premiered by Barrère, Kincaid, George Possell, and Raymond Williams at the club in 1921. The NYFC published the piece in 1922†. It subsequently became popular with other flute clubs, championed by Barrère and Leonardo De Lorenzo, who often played it with his flute students at Eastman in the 1920s and '30s. It was republished by Chappell in 1962, with minor revisions. The Rondo Capriccioso was recorded by Eleanor Lawrence, Wendy Heckler-Denbaum, Susan Stewart, and Sue Ann Kahn on the Club's bicentennial album, *The Flute in American Music*.

Ernst von Dohnányi: Aria

Three-time NYFC president Eleanor Lawrence was the daughter of John C. Baker, who became president of Ohio University. When she was a teenager, the composer and pianist Ernst von Dohnányi visited the campus. Walking home with him after a concert, Eleanor complained about the relative lack of flute music compared to that for the piano or stringed instruments. He responded by writing his last two compositions for the flute and dedicating them to her. She premiered these works, the *Passacaglia* for solo flute and the *Aria* for flute and piano, at Carnegie Recital Hall in New York in 1969, and later recorded them. Eleanor Lawrence was a frequent substitute at the Philharmonic beginning in the 1960s.

Philippe Gaubert: Sonatine

Gaubert composed the Sonatine in the summer of 1936, dedicating it to his longtime friend and colleague Georges Barrère. It was published by Heugel

in 1937, and Barrère performed it at the NYFC on his landmark December 1938 recital, *New Music for Flute*, where it was listed as "New, first time." Most likely, it was the US premiere, and it has become a well-deserved staple of flute club recitals.

Antonio Lora: Improvisation and Burlesque

Arthur Lora (1903-1992) studied with Barrère at the Institute of Musical Art, receiving his regular diploma in 1922 and his artist diploma in 1924. He was principal flutist of the New York City Symphony (1922-23), the State Symphony Orchestra of New York (1923-25), the NBC staff orchestra (1928-36), and the Metropolitan Opera (1937-44), where he was well known for his ability to transpose the *Lucia* Mad Scene and other arias at sight when a diva demanded it. He was principal flutist of the NBC Symphony under Toscanini (1947-52) and taught at Juilliard from 1925 to 1977. Lora played at the New York Flute Club from its earliest years and served on the board briefly in the late 1940s.

His oldest brother, Alfred (1896-1984), was a violinist in the New York Philharmonic. The middle brother, Antonio (1899-1965), was a pianist and composer, and on November 28, 1943, he and Arthur gave the U.S. premiere of Antonio's *Improvisation and Burlesque* for flute and piano. The work was published by Broadcast Music in 1947. Antonio, a graduate of the Juilliard Graduate School, taught there for six years in the 1930s. He was piano accompanist for the Mendelssohn Glee Club of New York and taught at Ohio State and Long Island Universities. Antonio Lora also wrote *Two Sketches* for flute and harp (or piano; AMP, 1965) and a *Rhapsody* for flute and piano (1952), and he created a piano accompaniment for two of Paul Jeanjean's flute etudes (Buffet-Crampon, 1935).

—Nancy Toff

†Robert Russell Bennett, *"The Broadway Sound": The Autobiography and Selected Essays of Robert Russell Bennett*. Edited by George J. Ferencz (Rochester, NY: University of Rochester Press, 1999), p. 42.

Meet the performers (cont'd from page 1)

with silver keys that I play with a David Williams platinum headjoint.

RS: Can you describe your final audition experience? Did you have a big dinner once it was all done? A stiff drink?

RL (with the NYP since 2000): I would like to point out an interesting fact for the readers. Mindy and Alison have had similar circumstances 40 years apart. When they came to audition, they were both 22, holding the position of second flute with the Rochester Philharmonic, and they had to travel overnight from Rochester to NY. In Mindy's case, flights were canceled due to a snow storm and she had to take an overnight bus. Alison had a concert on Saturday night, and her mother drove from NJ to Rochester to attend the concert and

then drove back overnight while Alison slept in the car and had to play the semifinal the next day and the final the following day. It is an amazing coincidence to say the least...

MK (with the NYP since 1979): The Rochester Philharmonic was a great job in preparing me for the NYP because we played so much repertoire, often with just one rehearsal. I also played in every chair in that orchestra, so I learned how to play differently depending upon where I was sitting. I think the structure of the flute section has changed since I was there, but it is still a great job, with a wonderful history (Leinsdorf and Iturbi were former music directors, and the orchestra performed under Reiner and Bernstein).

AF (with the NYP since 2019): Though I had taken a few auditions before, it was still intimidating to audition for

such an incredible orchestra and play next to the other flutists I so admired. I remember throughout the rounds repeating to myself, "It's just about the music. This is an opportunity for the committee to hear my unique voice as a musician," to keep myself grounded. It wasn't until the very last round when the thought first popped in my head that I might actually win it.

YS (with the NYP since 2012): The final round for me was more enjoyable than previous rounds since I got to play for an audience (the committee members). It almost felt like giving a recital. I had to wait about 15 minutes after I played until they announced the result, and it felt like an eternity. My mom was visiting from Korea at the time, and we went out to celebrate of course! (followed by a big party with friends at our favorite izakaya place).

(Cont'd on page 6)

A 20-year guide to NY Philharmonic flutist interviews in the NYFC Newsletter



Over the past 20 years, the NY Phil flutists have appeared in the NYFC newsletter as both interview subjects and interviewers. Here we list the interviews in which they were the subjects (all in the online archives).

General

- A Conversation with the NY Philharmonic Flutists: Nadine Asin interviews Robert Langevin, Sandra Church, Renée Siebert, and Mindy Kaufman (October 2003)

Renée Siebert

- Renée Siebert—NY Philharmonic Flutist

(Don Bailey, November 1998)

Jeanne Baxtresser

- Jeanne Baxtresser: Going Strong (Don Bailey, January 1999)

Robert Langevin

- Welcome M. Langevin! (Jayn Rosenfeld, November 2000)
- Robert Langevin: Tradition in Action (Ann Cecil Serman, March 2008)
- NY Philharmonic's Robert Langevin Talks Shop with Colleagues Renée Siebert and Yoobin Son (October 2016)

- Robert Langevin: French Tradition with a Sense of Adventure (Fred Marcusa, April 2018)

Mindy Kaufman

- Mindy Kaufman: A Kaleidoscopic Career (Patricia Spencer, December 2009)
- The Versatile Mindy Kaufman (Kathleen Nester, January 2018)

Yoobin Son

- Yoobin Son: NY Philharmonic's Newest Flutist (Sungwoo Steven Kim, February 2016)

—Katherine Saenger

Meet the performers (cont'd from page 5)

RS: *There is usually a turning point when you realize that you just might have what it takes to land an orchestral job. Do you have a memory of any moment(s) that gave you an inkling of this?*

MK: I did start to realize sometime in my sophomore year at Eastman that I was a strong player. I had arrived there playing on an awful Gemeinhardt with no low register—my family just did not have the money to buy a good flute. It's a miracle that Mariano accepted me into the class at Eastman and that he could hear beyond the instrument. Halfway through my freshman year I got a Haynes and made very quick progress. A year and a half later I won the very first audition I ever took, for the Rochester Philharmonic. It was a complete shock to me, I was just trying to make the finals (and I didn't even own a piccolo until after I had won the job!). After that, things went pretty quickly. I went on to win a different position in the Rochester Philharmonic and then, a year later, the position at the NYP.

AF: I think the field we are in is so subjective that it is sometimes difficult to determine ourselves if we have "what it takes" to win a job. The best way is just to try. You never know

what you can accomplish if you don't. I was successful in some auditions, not in others, and I really just focused (and still focus) on continuing to refine my individual voice on the flute.

RS: *Major musical influences?*

RL: My teachers (Jean-Paul Major, Aurèle Nicolet, and Maxence Larrieu) and also other musicians such as Heinz Holliger, Mstislav Rostropovich, and Dietrich Fischer-Dieskau.

MK: Jean-Pierre Rampal, Walfrid Kujala, Bonita Boyd, Tom Nyfenger, James Galway, Julius Baker, and my high school teacher, Margaret Jackson.

AF: My teachers (Alberto Almarza, Jeanne Baxtresser, and Robert Langevin). And I am also incredibly inspired by Lorna McGhee.

YS: My grandfather—he was a famous Korean pop song composer/lyricist who gave up a comfortable banking position to follow his passion. Even as a young child it was inspiring to see someone so dedicated to his work.

RS: *What is your favorite orchestral repertoire? Has playing it affected your approach to solo and chamber music?*

RL: Some favorites are the Schubert symphonies, many pieces by Debussy and Ravel, the tone poems of Richard

Strauss, ballets of Stravinsky, and symphonies of Shostakovich. So many of these composers did not write solo or chamber music pieces for flute, so we can get our fix from their orchestral pieces. But I find I have learned the most from playing Mozart piano concerti with the world's great pianists and listening to their phrasing, style, etc. I think these pieces represent the height of chamber music writing for the woodwinds. Each concerto is a masterpiece, and the last 13 have a prominent flute part which is always a delight to play.

MK: Ravel, Mahler, and Shostakovich (especially in Symphony No. 7) have written some of the best orchestral parts for piccolo. Playing chamber music is similar to playing orchestral music in some ways, different in others. For both, I have learned to be 200% prepared, so that I am ready even when I feel below 100%. That said, I like spontaneity in playing and think it's important to take chances musically.

YS: I love German Romantic repertoire—Brahms, Schumann, Mendelssohn, and so on. And I love Dvorák's Symphony No. 9, with its second flute solo (we get to play it very often, and it was premiered by NY Phil!). I love Mozart's flute and harp concerto and the four quartets he wrote for us, and I appreciate J.S. Bach more and more as

Meet the performers (cont'd from previous page)

I grow older (endless possibilities with phrasing!). Playing in the orchestra gets you used to hearing many things at once and to be sensitive to the different roles that you have to play at times—main voice, supporting voice, or part of background color.

AF: It is difficult to pick favorites, but I love playing the Russian romantics (Tchaikovsky and Rimsky-Korsakov) and French impressionists (Debussy and Ravel). Hearing the inner workings of the great orchestral masterworks and experiencing a skilled conductor's interpretations can teach an incredible amount that is applicable to the chamber and solo repertoire.

RS: Do you have any advice for aspiring flutists?

RL: Work as hard as you can. Do not be afraid of taking risks and listen to as much music as you can to get inspired.

YS: Being a musician might not be the easiest path, but believe in yourself. And listen to other instruments—making music is not just technical.

AF: Search for inspiration everywhere. The best lessons can be from class-

Alison Fierst on playing the program's flute quartets

Playing orchestral repertoire sometimes can emulate chamber music as there is often writing that highlights the woodwinds as a smaller ensemble within the larger piece (e.g., the Bartok Concerto for Orchestra). The flute is also a part of some incredible chamber music instrumentations: woodwind quintets; flute, viola, and harp; flute quartet with strings, etc. With all this writing for flute, I find flute quartets to be incredibly unique and perhaps the most fun to play. Flute quartets gained popularity in the 19th century which led to our beloved Kuhlau Grand Quartet, the finale of which will be opening our program.



Since this writing is for four instruments having exactly the same range and tone, some techniques are needed to get the melody across. In the Kuhlau, for example, the finale begins with the melody in the first flute and the other three serve as accompaniment. Duets can emerge in different combinations (Flutes 1 and 2, 1 and 3, 2 and 3, 1 and 4, 3 and 4—all of these occur in the Bennett) and melodies can be passed from one flute to another, so it is important to note when these occur to highlight the playfulness of the orchestration. Additionally, when the writing is for four homogeneous instruments, any performance with depth and sophistication requires careful attention to different colors and dynamics.

mates, students, other instrumentalists, singers, or a trip to the museum. Music can be competitive, but at the end of the day, it is still art.

MK: Do your own thing and don't worry about how you compare to

others. There is room in this world for more than one great flutist!

Renée Siebert was the second flutist of the NY Philharmonic from 1974 to 2010.

NYFC ENSEMBLES PROGRAM

UPDATE

Twenty-seven NYFC flutists (26 returning and 1 new) met at Studios 353 on West 48th Street on Saturday, November 23. Co-directors Denise Koncelik and Mark Vickers led the group through repertoire planned for the coming season, including a first time reading of Daniel Dorff's *Fireworks*. Lauren Klasewitz conducted arrangements of Arthur Pryor's *The Whistler and His (Her) Dog* and Franz Abt's *Night*.

Answers to the intermission question ("Tell us about about a favorite thing to do in NYC that doesn't cost more than \$20") indicated that many in the group enjoy long walks, museums, scenic parks, and people watching. Less common amusements included ice skating and attending pre-sale art exhibitions at NY's premier auction houses.

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 (between 8th and 9th Avenues), are

Sunday, December 15, 2019 and
Saturday, January 25, 2020.



Denise Koncelik



Mark Vickers



Participants at the November 23 NYFC Ensemble rehearsal: Front row, L to R: Monica Woods, Mary Lynn Hanley, Kathy Saenger, Amy Appleton, Yiqun Zhao, and Christiana Lehman; Standing, L to R: Denise Koncelik, Christian Dorbandt, Karen Robbins, Cindy Lee, Nicolas De Rycker, Judith Thoyer, Iona Aibel, Xiao (Lester) Yu (partially obscured), Ann Bordley, Vicki Mack, Ted Davis, Roger Brooks, Frances Lenci, Martha Rabin, Mark Vickers, Amy Cohen, Samantha Ostrowski, Blythe Bonnaffons (partially obscured), Gail Tishcoff, and Lauren Klasewitz. Not shown: Gail Clement. Photo: Brian Klasewitz.



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



December 15, 2019 Concert

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

Flutists of the New York Philharmonic

100th Season

2019-2020 Concerts

October 20, 2019 • Sunday, 5:30 pm
The Legacy of Samuel Baron

November 17, 2019 • Sunday, 8:00 pm
GALA CENTENNIAL CONCERT*
Merkin Concert Hall, 129 W. 67th Street, NYC

December 15, 2019 • Sunday, 5:30 pm
Flutists of the New York Philharmonic:
Robert Langevin, Alison Fierst, Yoobin Son,
and Mindy Kaufman

January 12, 2020 • Sunday, 5:00 pm
Flutists of the New York City Ballet

February 29, 2020 • Saturday, all day
Flute Fair with Flutists of the MET Opera
W83 Ministry Center, 150 W. 83rd Street, NYC

March 29, 2020 • Sunday, 5:30 pm
Flutists & Friends of the American Ballet Theatre

April 19, 2020 • Sunday, 5:30 pm
Competition Winners Concert (pre-concert
masterclass/mini-recital with Paula Robison)

May 17, 2020 • Sunday, time TBA
Annual Meeting & Ensemble Concert
Pearl Studios, 500 8th 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). 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! On December 15, NY Philharmonic flutists Robert Langevin, Alison Fierst, Yoobin Son, and Mindy Kaufman will be at the NY Flute Club performing a program designed to highlight the two organizations' intertwined history. Nancy Toff covers the history angle (p. 1) and provides some notes on the program repertoire (p. 5); I provide an illustrated guide to the last 20 years of Newsletter interviews featuring NY Phil flutists (p. 6).

Former Philharmonic flutist Renée Siebert came up with the questions for her two not-so-long-ago colleagues (Robert and Mindy) and the two more recent arrivals (Yoobin and Alison). I was especially interested to learn about Mindy and Alison's similar start at the NY Phil (they both joined at age 22, coming directly from the Rochester Philharmonic) and Robert's love for the Mozart piano concertos (who would have guessed?). (An advance confession to our readers: I added some of Renée's questions to the queries I sent out to the centennial season's other performers, so this may not be the last time you see them....)

In this month's From the President (p. 2), Nancy Toff reports on our immensely successful gala concert at Merkin Hall on November 17 and gives thanks to all who helped make it possible. There was no room for a concert photo in the newsletter, but images will be posted in the centennial section of the website as they become available (and some are already on the Club's Facebook page). Note that there will be a celebratory post-concert birthday cake (for the NY Flute Club) after the December concert.

Jessica Yang, a recent Carnegie Mellon grad who now curates the Club's Facebook page as our social media chair, is this month's member profile subject. I enjoyed learning about her joint performance/business and arts management degrees and the fun she has sharing her fashion expertise with friends and family. And do check out her Facebook series on past NYFC Competition winners—I think it is really terrific and am looking forward to seeing her future postings.

Anyway, all for now. Hope to see you soon. Best regards,
Katherine Saenger (klsaenger@yahoo.com)