



The New York Flute Club

NEWSLETTER

January 2022

Flutist Julietta Curenton Gives Voice to Marginalized Music

Interview by Carol Wincenc

Julietta Curenton is currently my teaching assistant at SUNY Stony Brook, where she is working toward a DMA in flute performance (expected sometime in 2023). I first met Julietta in the fall of 1999, at the beginning of her undergraduate studies at Juilliard. Though we have kept in touch since her graduation, I was looking forward to this interview as a chance to catch up in more detail. So this November, we sat down to discuss Julietta's musical family and her musical endeavors, past, present, and future.

CAROL WINCENC: Good morning, Julietta. I am so thrilled to be here interviewing you! It's like coming back full circle and completing a beautiful sphere. You have done so much since our first days together, when you started at Juilliard. So let's just start by briefly reviewing your four years there.

JULIETTA CURENTON: Carol, it is amazing being able to be interviewed by you. As you said, it's a full circle moment. I came to you in 1999 for the Juilliard audition and was just amazed by your presence. I auditioned for you, Jeanne Baxtresser, and Julius Baker, and was very surprised when I learned that I was one of the two applicants accepted.

I had the pleasure of studying with Jeanne at first and then I came in with you during my last few years of Juilliard. That was an incredible experience because I learned all about your work as a soloist. I had always had ambitions to be a solo artist, but had never really seen that template or been able to watch someone who had taken that trajectory. You were that template for me [at a time when] I didn't know that it was possible to be a soloist. Most of the flutists I watched were like Jeanne Baxtresser, people who only played in major symphonies. But you carved this path out for yourself, and it really meant a lot to me to see you take it and grow.

Cont'd on page 4



Joseph R. Simpson

In concert

Julietta Curenton, flute

Lydia Brown, piano

Sunday, **January 23, 2022**, 5:30 pm

The Theatre at St. Jean's, 150 East 76th Street (just off Lexington), NYC

(See p. 2 for COVID protocols and options for remote viewing)

Program

- | | |
|-----------------------------------|--|
| Duo for Flute and Piano (1971) | Aaron Copland (1900–1990) |
| Danza de la Mariposa (2011) | Valerie Coleman (b. 1970) |
| Three Spirituals (2012) | Evelyn Simpson-Curenton (b. 1953) |
| I. Lil' David | II. Calvary |
| III. Git On Board | |
| Nijji Memories (2020) | James Lee III (b. 1975) |
| I. Forgotten Emblems | II. Ghost Dance |
| <i>New York premiere</i> | |
| Sonata for Flute and Piano (2003) | Coleridge-Taylor Perkinson (1932–2004) |

Program subject to change

"I Just Wanna Play!"

January 20, 2022

Thursday • 7:00 pm

Irwin Hall, alto flute, on doubling and improvisation

See p. 7 for presenter info.

Connection details on p. 3.



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Newsletter

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

www.nyfluteclub.org

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Educating Citizen-Musicians

by Jayn Rosenfeld



From the President

Recently I read a book titled *Synergy, Music and the Liberal Arts*, by Robert Martin. Bob is a friend and colleague, and for many years was dean of Bard Conservatory, as well as being vice-president of Bard College. He also wears other hats—professor of philosophy and cellist, among others.

Chapter Two of the book begins, “Aristotle wrote that young people would profit from the study of music but should give it up well before the point of becoming professionals. He agreed with Plato that music brings harmony to the soul of the young, but he drew a clear line between well-bred gentlemen and professional musicians.” He continues, “This is an early example of a long-lasting class prejudice. Musicians...have been treated throughout history essentially as servants. Joseph Haydn is a prime example, responsible not only for composing and performing for the prince and his guests, but also for the laundry of the court musicians.”

Times change, but very slowly. In a 1967 report,* Randall Thompson said, “The direction of a conservatory is frankly vocational. That of a Liberal Arts College is not. The aim of a Liberal Arts College is to produce integrated citizens.” This aim sounds so reasonable: shouldn’t we all be integrated citizens, focusing in and out, towards family, community, and the political and cultural worlds we live in? Bard College is not alone in educating musicians in the humanities and sciences; many conservatories, Juilliard among them, espouse joint programs with liberal arts colleges. The *Synergy* book argues that the education of musicians as citizens also deepens them as musicians, giving them history, frames of reference, curiosity about context.

I would go on to say that as the number of superb musicians increases, which it seems to every day, and the number of decent jobs in orchestras, etc. diminishes, musicians need to develop expanded paths towards living as adults. They need to earn a living and make music, but also use their talents, skills, and education to find personal and satisfying ways to be “integrated citizens.” Obviously, educating other musicians, in practical and theoretical ways, is broadly beneficial. Music education is thought of as part of a liberal education nowadays, for children, and young and continuing students. Public schools encourage music classes, at least when budgets don’t get too crimped. Music therapy has important, huge applications. Many doors are open towards satisfying lives for musicians, and the more portals considered, the better.

* www.alibris.com/College-Music-An-Investigation-for-the-Association-of-American-Colleges-Classic-Reprint-Randall-Thompson/book/41366010

COVID protocols and remote option for January concert

In-person attendees:

- Proof of vaccination required (minimum 2 shots for adults, 1 for kids); vaccination cards checked at entry.
- All members of the audience must wear masks.
- Performers are not required to wear masks.



How to get there:

- The church theater (at 150 E. 76th St.) is just a block from the 77th Street stop of the #6 IRT.

Remote option:

- A YouTube video will be posted shortly after the concert.

2022 Competition Deadlines

NYFC Competition: *Kaoru Hinata, Coordinator*

Flutists ages 18-27 are eligible to compete in the annual New York Flute Club Competition. Preliminary and final rounds will be held *in person* on **April 23, 2022**, at the New York Flute Fair; the winners will perform on the Flute Club’s concert series in May. The application deadline is Friday, **March 25, 2022**.



Young Musicians Contest: *Caroline Sonett-Assor, Coordinator*

The Young Musicians Contest is open to four age groups spanning ages 8 to 18. This year’s contest requires video entries and an in-person Flute Fair performance by the winners. New for this year: an additional instrument category—non-Western flutes. Videos due Sunday, **February 13, 2022**.

For details, requirements, and (YMC only) tips on how to make your video, please visit www.nyfluteclub.org/concerts-events-and-more/competitions.

Member Profile

Asael Arévalo González

(they, them)

NYFC member since 2021



Employment: Former K-5 general music teacher with Lincoln public schools in Nebraska, now a substitute teacher with the Sayville (Long Island, NY) School District, and (hopefully, sometime in the future) being a graduate student in flute performance somewhere in the NY area.

A recent recital/performance: An undergraduate senior recital in November 2019, performing Ian Clarke's *Zoom Tube* and sonatas by J.S. Bach (E Minor), Reinecke (*Undine*), and Poulenc ("That semester I was chosen as the undergraduate student to have their recital live-streamed by the university, and the video is on YouTube!") [Search on "Student Showcase Recital: Asael Arévalo González" to find it—Ed.].

Career highlight(s): In high school: playing flute in the school's wind ensemble, band, and orchestra (as well as sousaphone in the school's marching band!), singing in the varsity chorus, being speech group event captain (and two-time speech state medalist) and acting in nearly every school theater production (including playing Father in *Children of Eden*). In college: spending the summer of 2019 in Vienna, Austria, in a music history and performance workshop at the Institute for International Education of Students ("My classes were in a school with a Baroque performance hall in the first district of Vienna. I was surrounded by classical music and could attend world-class operas, ballets, and symphony performances, often for less than 20 euros, or even free. I also took private lessons with a professor from the local university and took classes in German. Sprechen sie Deutsch?").

Current flute: A Pearl Dolce 695RBE, purchased when a high school sophomore ("It was a quality flute at

an affordable price, and it still plays great—I especially love the deep sound of the low register.").

Influential flute teachers: Franziska Brech (now a flute professor at the University of Nebraska - Kearney) for three years in high school and John Bailey (the flute professor at the University of Nebraska - Lincoln) for four years as an undergraduate.

High school: Kearney High School in Kearney, NE.

Degree: Bachelor of music education (University of Nebraska - Lincoln, 2020).

Most notable and/or personally satisfying accomplishment(s): Being a first-generation college graduate (Asael's family is from Medellín, Colombia and moved to the US when Asael was around three years old) and graduating debt-free thanks to a Susan Buffett Scholarship that covered the tuition; and (this summer) moving to NY.

Favorite practice routines: Asael almost always starts practice with some of Taffanel and Gaubert's *17 Daily Exercises* and long tones. "A trick that has worked really well for me, especially when my tone is in a rut or I'm having an off day, is singing while playing. It always helps me make sure my throat is open and without tension. I also sometimes play a passage while doing a squat simultaneously. A voice professor taught me this—it allows the core to stay activated throughout the entire phrase. It's a great way to get your workout in and improve your tone at the same time!"

Other interests: Asael says, "I love being a counselor at Kitaki, a YMCA summer camp back in Nebraska; the youngest age group (seven- to nine-year-olds) is my favorite one to work with. I also enjoy hiking, swimming, and generally most things outdoors; board games (my favorite is a card game called Mao, look it up!), and playing other instruments (I am currently teaching myself bass guitar)."

Advice for members: From John Bailey, Asael's college flute teacher: "The more music you know, the more music you know." So listen to as much diverse music as you can!

FLUTE HAPPENINGS

JANUARY '22

Jan. 20 Thursday 7:00 pm



"I Just Wanna Play!": **IRWIN HALL**, alto flute, on Doubling and Improvising.

• Virtual event • Access is free. • Info, supplementary materials, and connection details, visit nyfluteclub.org/calendar.

FEBRUARY '22

Feb. 9 Wednesday 8:00 pm

The Da Capo Chamber Players with **PATRICIA SPENCER**, flute, opens its 50th anniversary season with "Bridging Eras: Then and Now," a program of past commissions by the group and a new work by Bruce Adolphé written for the occasion.

• Merkin Hall, 129 West 67th Street, NYC.
• Admission: \$20 general, \$10 students/seniors (vaccination requirements at kaufmannmusiccenter.org/covid/) • Info, visit www.dacapochamberplayers.org.

2022 FLUTE FAIR: *I Just Wanna Play!*

with guest artist

VALERIE COLEMAN



This season's Thursday *I Just Wanna Play!* series featuring Black and Brown, Asian, and Indigenous artists will be a springboard for the Flute Fair on **April 23, 2022**.

Visit the Flute Fair page at www.nyfluteclub.org/concerts-events-and-more/flute-fair for additional details and a link to the online proposal form (deadline **February 1, 2022**).

All ideas will be seriously considered by the program committee, so think outside the box! And please keep in mind that we may need to pivot the Flute Fair format from in-person to virtual.

Flute Happenings Deadlines

Issue	Deadline	Mail Date
February 2022	1/8/2022	2/1/2022
March 2022	2/4/2022	2/27/2022
April 2022	3/18/2022	4/10/2022
May 2022	TBA	TBA

(Curenton, cont'd from p. 1)

CW: That was appropriate because it was 1978 when I won the Naumburg Competition, and the awards concert was in 1979, so we're talking 20 years that you could watch the building of my career. Many thanks to the now deceased Charles Hamlen who started his management simultaneously with my winning the Naumburg. That was his excuse to start management and of course that became the illustrious IMG [International Management Group]. Okay, so now we have had those wonderful years together. You graduate and go to the Royal Northern College of Music in Manchester, England. Can you talk briefly about that?

JC: Oh, absolutely. I loved the Royal Northern College of Music. Juilliard had set a standard for me where the musicianship was unparalleled. So I kind of wanted to go to an institution that was structured, but didn't feel so structured. And I went there to study with the great Peter Lloyd, whom you know from Indiana University.



CW: He was my teaching colleague at Indiana University when I was a professor there. May I just ask—you talk about there being less structure—was it just a chance to breathe with what you wanted to hone?

JC: Yes, in England, they don't make you take a set number of academic classes. I would take lessons on a weekly basis. We had masterclasses and scale classes, but I had no academic classes; it was basically all performing. Towards the end of that time with Peter, I just had to write a thesis of my choice. My advisor helped me put together the title of my thesis which was *What Demographical Factors Influence How One Participates in the Arts*. I wanted to study diversity in the arts and what that looked like in America. Of course it was interesting writing that paper while I was England, since it was based on American participation. But they were able to foster my interest very well. Writing that paper in conjunction with working with Peter was just wonderful. I think it gave me freedom to really work on my performing whereas, at Juilliard, I had to split my time between performing and many academic classes. All classes were good and helpful though. So the RNCM gave me more freedom to be the performing artist that I wanted to focus on being.

CW: Wonderful! And that thesis is an ample 40-page paper with tremendous research in it. But I'm glad to know that the varied tapestry of Juilliard's aca-

demical demands, introduced by its then president, the illustrious Joseph Polisi, did turn out to be a plus for your year in England. Now you have graduated and you have this fabulous degree. How did you launch into professional playing?

JC: Yes, that was a bit of an ambiguous time for me because Peter was an orchestral musician, principal of the BBC Philharmonic. He trained me very differently from how you did, and had me thinking I could venture into the orchestral world. So I took about five auditions and always advanced to the semis, but never to the finals. Then I began to remember a statement that Robert Langevin made to us during a masterclass at Juilliard—that he didn't win his first job until around his 30th or 31st audition. I just couldn't see myself continuing to audition until then (chuckles) and I began to remember the template you set for me. So I decided not to audition any more and to pursue my solo career.

A defining moment for me was being on stage and... being able to express exactly what I wanted to musically.

I became part of what is now called Ensemble Connect—a fellowship brought together by the Juilliard School, Carnegie Hall, and the Weill Music Institute—to teach in conjunction with regular performances at Carnegie Hall. This was an outstanding opportunity for me to be back in New York and to be playing with very high caliber artists again. Then in 2010, I won Astral Auditions and became an Astral Artist in Philadelphia. Through my time at Astral, I gave my concerto debut with the Temple Orchestra led by the now deceased Maestro Luis Biava at the Kimmel Center. Also, several career defining recitals happened while I was at Astral that revealed an interest in playing marginalized music. There was even a festival that the artistic director at Astral, Julian Rodescu, formed called "Spiritual Voyages." It was a full day of concerts—three concerts in one day. Each concert focused on highlighting folk music from a specific culture. My recital was the middle concert, and it included music by Undine Smith Moore, who was an African American female composer who taught at Virginia Commonwealth University in Richmond, VA, but was virtually unknown. I included music by William Grant Still and Coleridge-Taylor Perkinson's flute sonata. These are all composers who I

feel are marginalized and have written music that is not well known.

CW: I just want to interject something. My role models were Severino Gazzelloni, whom I studied with in Italy—a soloist as flamboyant as you could find, a champion of contemporary pieces such as the Berio Sequenza, etc.—but also Jean-Pierre Rampal. So from these two European males, I learned that you have to wear all the hats. We all have to serve our time in orchestra. Paula Robison did and so did I. I grew up in orchestra because my father had three of them. You also have the ability to wear every hat and I swear that not only have you honed your solo skills, but also your chamber music skills. Flutists always have to be collaborative.

JC: Collaborative is an excellent word (laughs), an excellent word. You're right! We also have to be flexible. Funnily enough, the majority of our concerts for Astral were performed with other Astral Artists on the roster. There were mainly chamber music opportunities open to us. The only times we performed as soloists were when we gave recitals and had our concerto debut. I think that was probably done deliberately by the founder, Vera Wilson, because she knew what you are saying about how important it is for us to be collaborative, to keep working, you know! (laughs) And collaboration is even important to developing as a person. We have to learn to lift up our peers and learn how to encourage each other's endeavors while you're going after your own. This is networking. I think that Astral was very instrumental in teaching us that.

CW: Brilliant! Also, Ensemble Connect is fiercely chamber oriented. So, I have learned myself from all my colleagues and all my collaborative ventures with the NY Woodwind Quintet and my trio of 30 years with Nancy Allen and Cynthia Phelps [Trio Les Amies] that you get ideas that inspire you. It's sort of a breeding ground for "well we can try that" and "we can try that transcription." But let's keep going with this rich history. What was the defining moment when you knew you had the stuff for this kind of lifestyle? When was that turning point?

JC: I think it was when I was 16, when I won the [Washington, D.C.-based] National Symphony Orchestra's Young Artist competition. Karen Johnson, my teacher at the Levine School of Music—and a powerful influence in my life, helped me learn the Nielsen Flute Concerto. I drilled that piece for about a year and got it memorized and to the point where it felt very strong, and I

(Cont'd next page)

ended up winning that competition, by the grace of God and lots of hard work (laughs). After that, I was asked to play a concerto with the NSO, with Marvin Hamlisch conducting; we did the *Carmen Fantasy*.

Having the opportunity to play the *Carmen* and, later, the Neilsen with the Kennedy Center Institute Orchestra were both defining moments for me. Being on stage—it wasn't actually just the performing on stage part, but being able to express exactly what I wanted to musically—just started feeling like home. I never had had that experience anywhere else until I got on stage for those two performances. It also gave me a sense of validation to know that the NSO backed me. I began thinking maybe I do have the stuff to keep me moving forward. That validation was important.

CW: You know, it's interesting. I'm getting a lot of visual stimulation when I hear you talk about this. You have a strong tradition of seeing communicative singers, right?

JC: Absolutely. I do come from a musical family. All my aunts (on my mother's side) sing, including two, Marietta (Mary) Simpson and Joy Simpson, who were trained operatically. My Aunt Mary teaches voice at Indiana University, and my late Aunt Joy won the Naumburg Competition—as you did, Carol—in 1976. She tragically died in her early 40s [in 1987], when she was on tour in South Africa while fighting Apartheid. She passed out on stage, the place that she loved, due to an aneurysm. Aunt Joy was trained at Juilliard, and my Aunt Mary and mother and father were trained at Temple University. The trajectories of all these amazing opera musicians set an example for me.

CW: Well, when I first heard you at Juilliard I knew that you were thinking about projection and aiming for a space that went beyond the flute. I'm sure that sense came from those wildly gifted vocalists in your family who came before you. Let's talk now about the evolution to where you and I are now. I have the privilege of working with you as a mentor if you want to call it that. However, I see us as colleagues, truly. I do.

JC: This is SO exciting to be working with you again and being your teaching assistant here at Stony Brook University where I'm working toward my DMA. So while we're now working together as colleagues, you are also an inspirational mentor. It's just a joy to be able to continue my studies here with you. You've never not been in my life, but to be under your mentorship kind



Julietta Curenton (left) with Nathalie Joachim (center) and Carol Wincenc at the 2015 National Flute Association convention in Washington, D.C.

of...refocuses my life again (laughs). Or [at least] my musical life...

CW: Well it's a two-way street for sure. I receive so much from you as well. Maybe we should jump to the Lee Niiji Memories piece now that we have talked about your past. Lets talk about what it's been like to watch this piece unfold and be able to work with a living composer.

JC: Dr. James Lee III is a force. As you said, he is a living composer. He teaches composition at Morgan State University—a historically Black college located in Baltimore, Maryland, and has been doing so for over a decade. I first met him when he was the composer-in-residence for the Ritz Chamber Players in Jacksonville, Florida.

CW: Like the hotel?

JC: Yes, like the Ritz Carlton hotel, but they call themselves the Ritz Chamber Players. Terrance Patterson is the wonderful clarinetist who brought this organization together. The originals included a lot of Juilliard alumni: Tai Murray, violin; Demarre McGill, flute; Tahirah Whittington, cello; and Terrence Wilson, piano. They were all African American. James Lee was working with them, and they started bringing me in for concerts. So Dr. Lee heard me play his chamber work, *Night Visions of Kippur*, and was struck by the way I played it. He said, "You brought out colors in the work I had never heard before." And that was about a decade ago. So the fact that he remembered me and asked me to play this new concerto was just an amazing honor. So as an African American man, he wanted to have an African American woman to play this concerto because he had an idea to write a piece about aboriginal native American tribes who first inhabited America. Little did he know, or it must have been God, but James did not know that I am a Na-

tive American and African American woman. I am one-eighth Creek Native American from my grandfather's side. He wasn't writing this piece only because of the political discourse surrounding race at present, but wanted to celebrate the original tribes in America. So it's called *Niiji Memories*. Niiji is the name for the Black Native Americans who were here, but, in many American dialects, "niiji" also means friend.

There are four movements in the piece. What Dr. Lee does is to take actual chants from the Choctaw (a Southern tribe) and develop an entire movement on that chant. It's a very modal piece. You won't hear a lot of hummable melodies, but you'll hear a lot of motives in particular modes that keep reoccurring. So you'll hear chants throughout the piece because he wanted to make it authentic and reflective of the Choctaw tribe's voice. I thought that was amazing. There is nothing like working with a living composer. Carol, I know you know this after working with Christopher Rouse, Lukas Foss, and Joan Tower. There's nothing like the collaboration. What you can impart as a performer to a composer is wonderful.

This was a two-year process. We met over Zoom at the height of the pandemic and he asked me about all the extended techniques that I love to do. I mentioned to him things that Ian Clarke created. I love his train sounds, etc. that make contemporary flute technique and contemporary flute music accessible. James went off and inserted nearly all those extended techniques into the concerto and made them sound authentic to his brand of what the native American sound was. It was a great collaboration.

CW: It's especially rich in how he uses the percussion. Did James Lee spend time with the Choctaw tribe?

(Cont'd next page)

(Curenton, cont'd from p. 5)

JC: No, he went on YouTube and studied their music. He sent me the YouTube clip for the chant he based the second movement on.

CW: YouTube is such a resource. It's extraordinary! At midnight, after I was done practicing last night, because I'm also in the process of working with Richard Danielpour, I couldn't get the melody for "Stayin' Alive" out of my head, but I could hum it. So I texted my son who's a rock musician and he bowled. I sang it and sent him a voice text. I said, "Nicola, it sounds like this: Uh- Uh -Uh-Uh...." He thought that was hilarious and told me it was the Bee Gees' "Stayin' Alive." I researched everything about them, watched various performances, and even did the tutorial dance for all the moves right in my kitchen. Sorry, let's talk about your future. You're going to get this DMA and...

I am studying the BIPOC influences that James Lee III and Coleridge-Taylor Perkinson use in their modern flute works....

JC: I just decided what my first paper will be about, though there will be several (laughs). There's a new phrase out there—BIPOC—which speaks to Black, Indigenous, and People of Color. I was speaking to my professor in my Emcee [hip-hop] ethnographies class (Dr. Kevin Holt) and he was telling me that I should explore specific BIPOC elements within the pieces I am studying. So my paper will be on the BIPOC influences in the modern flute works of James Lee III and Coleridge-Taylor.

I just want to have more concise study on what they do and how this influences how they write. These composers were not only classical musicians. Coleridge-Taylor was a jazz musician who directed the Alvin Ailey Music Theater and played piano and composed for the Max Roach Quartet.

CW: Oh yeah. Maxine Roach [the violist] is another force!

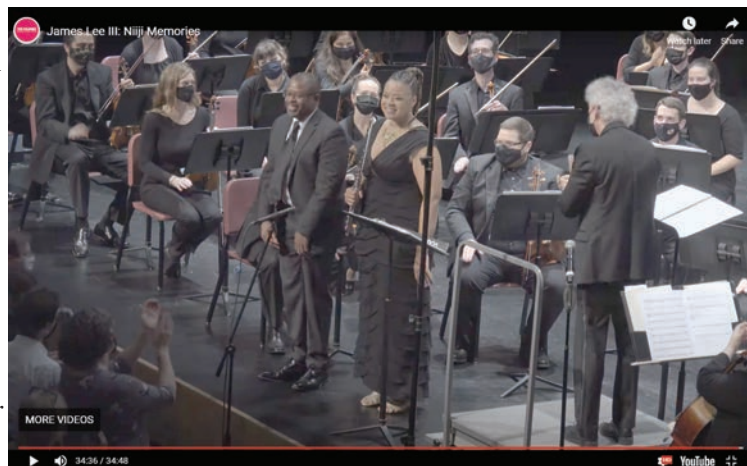
JC: Of course, Maxine Roach, from the Uptown String Quartet, was Max Roach's daughter. So he was very "cross-genre," if that's a term. And of course, Dr. Lee is a historian.

CW: I'm quite interested to know that one of your papers will be on a BIPOC topic. Black Lives Matter is a remarkable wave that has changed so much

for the positive in our country, even in the midst of the pandemic. So here we are, finally, finally, [with a push] for everybody to be represented with equality. Now I don't want to dwell on the whole subject of being privileged—no matter what color your skin is, some people have access to tremendous privileges and some don't. It's a big issue. But, speaking of BIPOC, let's discuss this now that we are talking about the Lee piece.

JC: Hmm. I'm so glad you mention that. You're right, you can be any color and not have opportunities. That's something that my RNCM thesis taught me: the factors that most influence how and if one will participate in the arts have more to do with money. But Black Lives Matter emerged in 2013 because we were visually seeing these Black men being killed by police. These murders were being brought to the forefront because they needed to be. Not only do you find a lot of African Americans who are struggling economically—which has been happening since slavery—but you see us being killed. That's a problem.

So it's important to bring in the ideas that the Black Lives Matter movement is trying to highlight. It's important even to bring those ideas into the way we program our concerts, because in order for the arts to thrive, we must remain relevant. We cannot be distant and aloof and expect to thrive. We have to be related to the community and the discourses happening in our country. So, it's important, I think, now to bring up all these composers who have also been killed in a sense (or marginalized). Think of Chevalier St. George—an Afro-European composer who lived during Mozart's time; his music was being played all over, but he was subjugated as a person. He was not allowed to marry, and he wasn't able to go into the same spaces that Mozart was, just because he was a Black man. His was pushed to the side after he passed. There are so many composers like that. So BLM has brought attention to these Black composers, and I think we are all trying to work collectively together bringing these composers to the forefront in



Julietta Curenton and composer James Lee III with the Columbia (MD) Orchestra after the October 2021 premiere of Lee's *Niji Memories* (youtu.be/_6c19W67ZU)

order to bring more equity to our field. That's all I'm trying to do. I'm part of that effort.

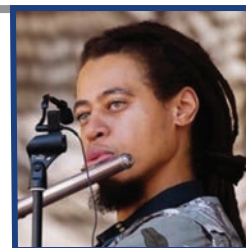
Many groups are doing the same thing. The Ritz Chamber Players are part of that effort as well as others. I think it's important work. In my latest album you will hear pieces by Amanda Harberg, who is now just a huge name in the wind world. I am so proud of her. And then my mother, Evelyn Simpson Curenton who wrote spirituals for me and a version of the Black national anthem, "Lift Every Voice and Sing." So, after the concert, please go get the album! "Lift Every Voice and Sing" was sung at rallies in Mississippi, specifically during the Selma boycotts. It was sung in churches as a rallying effort. I still think of it as an anthem for the BLM movement and hope it brings hope as we all push through the barriers that we need to.

CW: Wow, thank you! I have every confidence that after you receive this degree, you will continue to be the leader that you are. You are currently teaching at Brooklyn College, where you are mentoring your own studio, and you have these young players at Stony Brook University. So, Ms. Julietta Curenton, we are going to see a continuing, illustrious presence and career for you. I salute you and applaud you for coming back at this point in your life to get a doctoral degree, but you are getting so much in return. And I get the great pleasure of hearing you play principal in Beethoven's *Symphony No. 8* tonight, with the Stony Brook Orchestra, and can't wait.

JC: Thank you very much, Carol. What an honor to be here with you today!

Carol Wincenc is on the faculties of the Juilliard School and Stony Brook University.

***I Just Wanna Play!* Irwin Hall, alto flute, on doubling and improvising**
Thursday, January 20, 2022 at 7:00 pm *Connection details at nyfluteclub.org/calendar.*



Why do jazz musicians and doublers like the alto flute so much? Irwin Hall will showcase the reasons why, provide tips for potential doublers, and discuss the problematic third octave and why jazz musicians actually like it. In addition, he will describe how improvisation requires (i) getting comfortable playing without music and (ii) applying music theory in real time. Also touched upon will be the blues (form and approach), the root starting point for all discussions about improvisation. There will be opportunities to play and try out some of the concepts, so have your flutes at the ready.

People with questions relevant to Irwin's expertise in doubling, alto flute, and/or improvisation are invited to forward them to Irwin (irwinhallmusic@gmail.com) in advance of the event for possible inclusion as discussion topics.

Irwin Hall got his start in music at age nine, when he won an alto saxophone through a school lottery, and was performing professionally by age 11. As a scholarship student at Princeton University (where he took flute lessons from Jayn Rosenfeld), he studied East Asian philosophy and learned Japanese. While in Tokyo, working for a major Japanese newspaper, he ran into songstress Melody Gardot backstage at the Tokyo Jazz Festival. She heard him play and immediately hired him to tour with her band. He quit his job and went on back-to-back international tours as her featured soloist.

Soon after, he caught the ear of Grammy/Tony Award winning NEA Jazz Master Dee Dee Bridgewater and joined her working band, honing his skills under the master vocalist on saxophone, flute, and bass clarinet. His woodwind work is featured on the Grammy-nominated album *Star People Nation* by trumpeter Theo Croker, and he has toured extensively with Grammy-nominated vocalist Jazzmeia Horn and bass virtuoso Charnett Moffett. Irwin now leads his own band, Irwin Hall Organ Trio, and continues to perform in cities around the world.

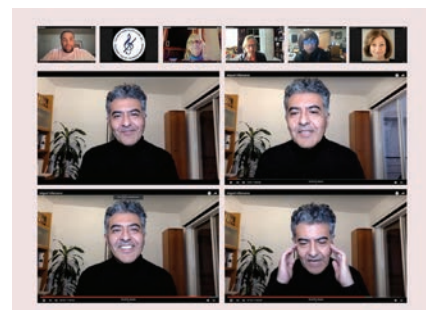
Recap of November's *I Just Wanna Play!*
Miguel Villanueva on Mexican Flute Repertoire

Miguel Villanueva presented a program of contemporary Mexican music. He emphasized that there was a great deal of music written by many composers and commissioned by many players, but he would start with a few works for flute and orchestra (see table below) that he had commissioned himself. The performances presented were his own, sampled from existing CDs and videos. For more details, we are invited to email him at mwillanueva@fam.unam.mx; to get printed music, he suggested approaching the composers directly.

About warming-up: MV heard Rampal play directly after getting off an airplane, and quickly decided an hour warm-up was unnecessary; Rampal's sound was beautiful. It is important to have an "image" of the sound one wants to play, inside one's head.

Asked about music for children, MV said that he thought there should be more than Prokofiev, Britten, Saint-Saëns. So he commissioned Angulo to write a work for dance, theatre, and music (MV was formerly a dancer) on the Pied Piper of Hamelin. He affirmed that commissioning music is a great way to expand one's career. Asked about chamber music, he mentioned quintets for flute and strings by Angulo, Gamboa, and Ginastera.

His final message: "We are neighbors; we must get to know each other, through art and music." —*Jayn Rosenfeld*



Composer	Work (all concertos with orchestra)	Comment
Eduardo Angulo	Concerto for Flute and Harp	Lyrical and dreamy, very high tessitura
Francisco Cortes Alvarez	Particulas en Movimiento (Particles in Motion)	More contemporary
Eduardo Gamboa	Concerto in One Movement	Colorful and jazzy
Roberto Peña	Concerto for Flute and Harp	Jungle references and percussion emphasized

NYFC ENSEMBLES PROGRAM

UPDATE

NYFC Ensemble Program directors Denise Koncelik and Mark Vickers hosted a Zoom meeting for ensemble program members on Saturday, December 18, 2021. Ten flutists attended (all but Lauren Kurtz shown in the photo).

Discussion items included the latest in flute gadgets to help with hand problems (with contributions from Doug Ramsdell, Yiqun Zhao, and Kathy Saenger), and a demo of the flute masks the adult flute choir at the Hoff-Barthelson Music School is using for in-person rehearsals (from Ted Davis). Yiqun Zhao also told us that she is now on the National Flute Association's Performance Health Care Committee.

Denise reminded the group of the Club's new Small Ensembles program, which most people had not heard of (details at nyfluteclub.org/concerts-events-and-more/ ensemble-program; if interested, contact Tereasa Payne at teresapayne@hotmail.com).

Plans for in-person meetings are still up in the air. Questions? Contact Denise or Mark directly at ensembles@nyfluteclub.org.



Denise Koncelik



Mark Vickers



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



January 23, 2022 Concert

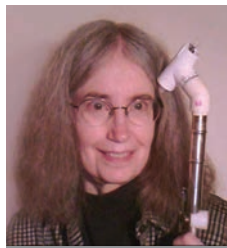
The Theatre at St. Jean's, 150 East 76th Street (just off Lexington), NYC
Julietta Curenton, flute

102nd Season

2021- 2022 Events

October 17, 2021 (C) • Sunday, 5:30 pm
Maxence Larrieu, flute
October 21, 2021 (T) • Thursday, 7:00 pm
Dotti Anita Taylor and Chip Shelton
November 18, 2021 (T) • Thursday, 7:00 pm
Miguel Villanueva, flute
November 21, 2021 (C) • Sunday, 5:30 pm
Alhelí Pimienta: Mexican/Latin American music
December 16, 2021 (T) • Thursday, 7:00 pm
Études with Jin Ta
December 19, 2021 (C) • Sunday, 5:30 pm
Sonora Slocum, flute
January 20, 2022 (T) • Thursday, 7:00 pm
Irwin Hall, alto flute
January 23, 2022 (T) • Thursday, 7:00 pm
Julietta Curenton, flute (in-person)
February 17, 2022 (T) • Thursday, 7:00 pm
Tango! with Marcelo Alvarez
February 20, 2022 (C) • Sunday, 5:30 pm
Sooyun Kim, flute
March 12, 2022 (C) • Saturday, 5:30 pm
Massed flutes in works by J. Wolfe & E. Brown
March 17, 2022 (T) • Thursday, 7:00 pm
Hawk Henries, Eastern Woodlands flutes
April 23, 2022 • Flute Fair • All day Saturday
"I Just Wanna Play!" with Valerie Coleman
May 2022 (C) • Sunday, 5:30 pm
Winners of the 2022 NYFC Competition
May 2022 • Annual meeting

All events will be virtual unless otherwise noted; C = concert, T = "I Just Wanna Play!" Third Thursdays. Visit the NYFC website at www.nyfluteclub.org for additional information and connection details.



From the Editor

Greetings! Happy New Year! January brings us our first in-person concert (at an Upper East Side church) since the start of the COVID pandemic, a program by flutist Julietta Curenton featuring works for flute by three BIPOC composers that include one NY premiere, one rarely heard flute sonata, and a Valerie Coleman piece that is becoming a classic. Carol Wincenc, Julietta's teacher at Juilliard in the early 2000s, did the interview. Highlights for me: learning about Julietta's musical family (she was the lone flutist among three generations of classically-trained professional musicians) and the backstory of James Lee's *Niiji Memories*, which she premiered in the fall of 2021. Covid protocols for the event are on p. 2.

This month's *I Just Wanna Play!* Thursday features Irwin Hall, an alto flute and saxophone doubler, who will share some tips on doubling (of course!) and improvising. Details are on p. 7 along with instructions for submitting questions in advance. A recap of Miguel Villanueva's November's *Wanna Play* featuring flute music by Mexican composers is on the same page.

In her "From the President," Jayn Rosenfeld discusses the age-old (and yet-to-be-definitively-answered) question of the role of artists in society, jumping off from a book she recently read. But just thinking about the question can be useful if it helps us to realize that there are many answers to it...

Asael Arévalo González, a 2020 music education graduate of the University of Nebraska now working as a substitute teacher on Long Island, is this month's member profile subject. Though I found it interesting that Asael comes from a Colombian family and hopes to earn a flute performance degree, what struck me most was a practice routine that not only includes singing while playing (not that unusual), but also playing a phrase while simultaneously doing squats ("It's a great way to get your workout in and improve your tone at the same time!").

Anyway, all for now. Hope to see you at one of our these January events...

Best,

Katherine Saenger (klsaenger@yahoo.com)