



# The New York Flute Club

## NEWSLETTER

January/February 2024

### Gossamer Trio: Finding Your Essence

Interview by Victoria Carchietta



**Gossamer Trio**  
**Carol Wincenc, flute**  
**Claire Marie Solomon, cello**  
**Nancy Allen, harp**

Sunday, January 21, 2024 • 5:30 pm  
Theatre at St. Jean, 150 East 76th Street, NYC

#### Program

Promenade sentimentale	Théodore Dubois (1837-1924) arr. Gossamer Trio
Sleepers, Awake! from "Wachet auf, ruft uns die Stimme," BWV 140	J.S. Bach (1685-1750) arr. William Healy
Sonatine en trio	Maurice Ravel (1875-1937) arr. Carlos Salzedo
Folk Song Suite	William Healy (b. 1990)
Après un rêve for cello and harp	Gabriel Fauré (1845-1924)
Morceau de concours for flute and harp	Gabriel Fauré
Romanian Folk Dances	Béla Bartók (1881-1945) arr. Gossamer Trio

*Program subject to change*

*When I heard that the iconic flutist, Carol Wincenc, Nancy Allen, principal harp of the New York Philharmonic for over 20 years, and Claire Marie Solomon, cellist of the Sarasota Orchestra and Charlestown Symphony Orchestra, were performing at the New York Flute Club, I was instantly intrigued. What an incredible opportunity to hear and learn from three of the finest performers today. As soon as we all got on a zoom call, the trio's warmth and camaraderie were palpable through the computer screen. What follows is a discussion of family and friends who became family, finding the essence of yourself through music, and the process of continuous learning.*

**VICTORIA CARCHIETTA:** Normally, I think a good question to ask would be how the trio got started, but I know Nancy and Claire are mother and daughter. Can you tell me a little bit about what it was like when Claire was growing up in a musician's family and how much you would play together?

**NANCY ALLEN:** Well, it was just me and Claire, so pretty much whatever we did, we were doing together. She started on the piano, so we did a lot of piano together. Then she started to play the cello, and I accompanied her on piano when she was young. I think the first thing we ever played together was probably Saint-Saens' "The Swan."

But you can't get away from a harp. A harp is always out in a living room. Cello you put away, a flute you put in a small box, but the harp is always there. There was always the opportunity to play, like a piano. So, we always played together through her high school years, and a lot of times I was on piano, but we always played duos together and made some Christmas recordings and other projects, informally. Of course, I've known Carol longer than I've known Claire so it's a natural thing to sit down and play something together.

*(Cont'd on page 3)*

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2023–2024

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### Newsletter

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## Inspiring the Next Generation

by Jenny Cline



### From the President

One of the greatest joys of serving as the president of our club is talking to members at events and hearing their stories about the impact their experiences in the club have had on their musical lives. I've heard from more than one member their memories of being brought to concerts by their teachers when they were students, and how it enriched and enhanced their study of the flute by being able to hear masterful performances by world-class flutists. I didn't grow up in the New York area, but I can remember being similarly inspired as a young musician when my teacher brought me to concerts. Hearing live performances left an indelible impression on me and made me want to run straight home and practice, to try to achieve the kinds of sounds I had just heard.

I have also been on the other side of that experience, observing the excitement of my own students when I have brought them to flute events. As I wrote in a newsletter last year, I brought a quartet of middle-school students to perform at the 2023 flute fair. They chattered excitedly on the early morning drive into the city and eagerly took in all the sights and sounds the fair had to offer. Although I didn't believe it was possible, their excitement on the way home at the end of the day was even greater than it was at the beginning. Their interest in, and dedication to, their musical studies has continued at a high level. It has been impressive to see that the spark that was ignited by that experience continues to motivate them.

We all have the opportunity to share our love of the flute with others. Getting young students involved in flute events when they are just beginning their flute journey can help cement their lifelong involvement with the instrument. The New York Flute Club was founded to bring people together who share a common interest in the flute and in flute music. We can ensure our club's continued success by introducing a new generation to all that the club has to offer.

We have some compelling events coming up in the new year, and I look forward to seeing many of you there. I'd love to hear your stories of your own inspiring experiences.

## A Note from the DEI Committee

by Jinni Rock-Bailey



The Diversity, Equity & Inclusion (DEI) committee aims to promote diversity in our flute community by providing a series of events and initiatives. The DEI Committee has two signature programs: I Just Wanna Play and Flutes out Front. I Just Wanna Play was created during Covid to offer something special online for all who missed in-person activities and yearned to listen to talented artists. We invited musicians from all over the world to share their talent and offer a virtual masterclass for attendees.

Flutes Out Front provides in-person, live events featuring a musical performance, an artist interview and a flutist play-along. This has attracted artists from Broadway plays to concert hall favorites to participate in this fun afternoon.

We also offered a presentation on microaggression in the flute world and provided a table at the Flute Fair that gave those who stopped by an opportunity to learn more about our committee and future plans.

Our goals for this program year are to offer more of the same from Flutes Out Front. I Just Wanna Play will pivot slightly by offering the opportunity for students and other professionals to play before our members before auditions and competitions online.

We will also provide a panel forum for artists to learn more about how to become entrepreneurs.



(Gossamer Trio, *cont'd* from page 1)

VC: Did having Carol come in to play with your duo also happen naturally? Did you decide you wanted to play with the flute, or did you decide you wanted to play with Carol?

NA: I started playing with Carol when she came back to New York for her Naumburg Flute Competition debut at Alice Tully Hall, spring of 1979.

CAROL WINCENC: I had gotten my MM at Juilliard, and had heard about the famous Nancy Allen.

NA: We got together and played on that concert and then from that point on, we just started. Harpists and flutists need each other. We need each other to make music because it's such a natural combination.

CW: I think our easy collaboration was due to a personality and essence "chemistry." In 1978, I wrote Nancy a letter from the Aspen Festival saying, "I'm Carol Wincenc and I recently won the Naumburg Competition. Would you join me for a world premiere of a work that is part of my prize?" So, as a result of working on it and recording it, we think of it as our piece, and 47 years later we still play it, as have many others. Claire, I've known prenatally. Nancy and I met our partners around the same time, so whatever Nancy did, she was at least six to eight months ahead of me. She was my teacher in more ways than one. I think I practiced changing diapers on Claire before my own son came six months after she was born.

VC: You've all been working together for so long. How does it feel now when you play together versus when you first began playing those duets for fun?

CLAIRE MARIE SOLOMON: Well, it's funny because when I was little, I saw them both as not only two moms but also these really amazing musicians. Honestly, I didn't even dream that one day I would be respected by them musically to the extent that they would want me to join in their music-making. So that has been such an honor, and yes, fun. It feels like being in a family, while occasionally holding up some infrastructure to make everything work.

VC: I think everyone would agree that this is a beautiful instrumentation: flute, cello and harp. It spans an entire spectrum of sounds from the richness of the cello to the floating qualities of

the flute and harp. The repertoire for this recital sounds so varied and spans hundreds of years. Can you speak about how you decided this choice of works?

NA: I think one of the things that helped us with this trio, since it was so new to us, is that both Carol and I have played a great deal with viola. That repertoire is different. The Ravel Sonatine, which is transcribed for viola, flute and harp, was originally written with cello. Although I played it more with viola at first, I really like it more with cello, so I was very happy to include it. The rest of the works we do are unique to our trio, so we had to create a new repertoire. We're trying to not do too many transcriptions, but these days, transcriptions seem like originals to me. The whole world is transcribing everything. Everything on the internet has cover songs or works, and everything is arranged.

We started our repertoire by commissioning a beautiful piece for us, for my sixtieth birthday, by a young composer/friend Claire introduced me to, William Healy. I requested my favorite piece in all the world "Scarborough Fair." So, he made an arrangement for us, originally for viola, but interchangeably for cello as well. Carol and I have a trio with Principal Violist, Cynthia Phelps, of the New York Philharmonic, named "Les Amis." When we Gossamers played it together for the first time, it was just perfect. There was nothing you had to do to it. After playing a whole program, we played "Scarborough Fair", and the audience would just swoon and dream away. They loved it. That was the favorite thing on the program, and they could hardly talk about anything else.

For my next birthday, I said to the composer, "Would you add another movement, another folk song?" We chose "The Water is Wide." Three years later, we added "Shenandoah." Then we added the "Butterfly Jig," and now it's a complete suite. This suite hasn't been performed yet by others, and it's only now just published. That was sort of the crux of this trio, the *Folk Song Suite* by Will Healy.

We've also found some wonderful transcriptions that work for us, including a piece by Théodore Dubois. These pieces aren't played that much in general, so finding and arranging a trio that sits in the palm of my hands is a great find. We also transcribed Bartók's *Romanian Dances*, which is

played by every combination in the world. However, Claire did a fun transcription for the cello, adding in the pizzazz of Carol's Hungarian roots, and it's very exciting. We often end our programs with the Bartók or the Ravel Trio. In the program we also play duos together, so we each have a chance to play in duo with harp, or a duo with flute and cello.

CMS: We definitely had fun in terms of finding the different combinations that we get to play with, from solo to chamber. There's a piece that Carol and I play by ourselves to give Miss Nancy a break. She's definitely the heavy lifter behind the repertoire so we give her a little bit of a break with the Villa Lobos *Jet Whistle*—originally written for flute and cello and a real crowd pleaser.

VC: Do you have any tips for others starting a chamber group with a unique instrumentation? How to find repertoire or even just how to get started?

NA: Well, for our group, we're expanding the repertoire. We also recently commissioned another transcription of a work by Rameau, which I fell in love with when I heard Víkingur Ólafsson play it. It's the entrance of Polymnie from *Les Boréades*. I fell in love, and I couldn't stop listening to him play it. I went to the same composer as the folk song suite and said, "Can you please do this? I need an arrangement of this." Now that's in our repertoire. Also, "Sleepers! Awake!" by J.S. Bach. I had heard an improvisation based on that so, immediately I asked Will Healy to do an arrangement for flute, harp and cello/viola.

Both Carol and I listen to the classical radio nonstop and listen to a variety of works that aren't necessarily for harp or for flute. I'm constantly looking for things, and I buy music very quickly. I have no budget. I just buy music and I bring it home, put it on my stand and figure out if we could do it with the trio or a flute and harp. Carol's always brought music to me for years, asking, "Can you play this? Can you play that?" I think the key is listening to what other people play and imagining it in a different medium. Never-ending listening for possible pieces we could play works for me at least. Then we have to find places to play them. So, we're really happy to be able to play these new works for the New York Flute Club.

(Cont'd on page 4)

(Gossamer Trio, cont'd from page 3)

VC: I'm curious if there are any differences you notice playing across such a large generational age gap. I'm curious if there may be any musical ideas, maybe with someone's sense of vibrato, that are different from the others, or even just a rehearsal style.

NA: Well, everybody has a different rehearsal style. Everybody does. That's why quartets break up, you know, because it's challenging to agree. Carol and Claire go "for the moment," but we are all in tune with the critical need to sit down and work slowly like first-year conservatory students. Claire especially helps us find these moments. We know how to work things out. Flute and cello have more to work out and discuss together. I just play the harp, you know, I'm in my own little corner. I get involved but, I mostly just listen to them and try to be the humble servant in the background. My instrument is so complicated and almost an antique. I am welded to the pedals and to my feet, so I'm just trying to be out of their way and supportive.

CW: I like to fly musically, especially in figuring out the phrasing, phrase lengths, and the direction of the phrases. It's how I resonate with what the composer wants.

CMS: Well, I feel like Carol and I have this improvisatory spirit that takes over. Sometimes you just have to go with it instead of the plan, because it's about making music and being alive, not a robotic decision. I get to enjoy a lot of different kinds of challenges while we're working and playing together. When I'm playing with flute or I'm orienting more towards flute, I'm thinking how do I blend my timbre with Carol's? How do I intone with critical unisons and octaves? With harp, my favorite thing is when I get to do pizzicato with Miss Nancy because I know her timing so well. I have watched this woman play the harp for 31 years, so I know exactly when the gesture is going to lead to the sound being released. I think there's something really special about getting to place my pizzicato with her plucking. That's just the magic of our trio in a sense, something with the timing. We understand each other very well. Sometimes we have little disagreements about where something should land, but in general, I think we all have a good sense of balance.

VC: You just have that connection. I think you're all good enough musicians that I'm sure you're not going to come up with something so out of left field that you're not going to agree on.

NA: A very fine musician said to me once, it's called the inevitability of timing. There is one place, there really is one place, inevitably, where that note goes, where that phrase tapers, or where to place something. There is a rhythm that's inside that's very symmetrical and very mathematical that leads to all of that, especially if you're in an orchestra. There's an inevitability of where you're subdividing, and you know about the necessary delays and musical hesitation. With the three of us, we agree on that, and I think it comes from a vocal perspective even though none of us are singers. It comes from knowing that music is about shape and timing. Even though it sounds very improvisatory, it's actually very accurate. In my teaching I'm an advocate of not moving and not gesturing and not giving Claire a big sign of where I'm going to put something because I want to feel it. I like to feel where something's going to go. When I play with another instrument, I like that feeling of knowing that we're subdividing, we're in the same celestial mathematics of the rhythm. And that, I think, is the essence of a great quartet, great ensemble playing, or having to work as an accompanist. Being an accompanist is important because the flute is usually playing one line on top and I'm usually playing underneath. That's what the audience is hearing—my role as a noble accompanist. I take that seriously, and I love that because I know that I can support someone musically. I know it's not all about me. It's about how I play under their sound, which is really fun for me to work on. When Carol's playing the Fauré *Morceau de concours* or Claire is playing *Après un rêve*, I'm there just for one purpose and that is not to disturb their flow.

CW: I'm so glad we're discussing this particular subject because I did want to comment on how our trio is an ideal combination. We've got breath, we've got bow, and we've got percussiveness. I am so jealous that Claire has an unlimited supply of "air" with the bow. When I teach, I'm constantly referring to the bowing of string players, and how the release, as well as the sustainability of the bow, can be so expressive. A lot of flute players



don't understand that there's expressive breathing not only in the long lines of sustained playing but in the silences after a note has finished, or before the initiation of an actual note as well. I'm so glad Claire brought up improvisation, and Nancy too, because it's all related to the timing and how we breathe together. Claire has to be sensitive to my need for breath, and Nancy too, of course. This is the epitome of learning: the sensing, the listening, the trying and risk-taking. I'm learning all the time. I think we can agree that we three have that kind of open quality, thank God, where we're teachable, vulnerable, and willing to try in a new way. In the process of playing chamber music, even though you, alone, are navigating and negotiating the difficulties of your incredibly complex instrument, if there is a spirit and commitment to being open, together as a group, you can navigate and accomplish a great deal as a body of players. While a student at Juilliard, my revered chamber music coach, the venerated Samuel Baron, always looked skyward as if seeking higher counsel and commented, "Playing chamber music is the most civilized way of making music." Amen!

VC: Speaking of musical approaches, Claire, you have a psychology degree from Yale. How does that influence your music making?

CMS: I think I've always had an interest in what motivates people to speak or act a certain way. I think in a lot of ways, playing chamber music and being interested in psychology really go hand in hand, because there are two sides to music. There's the obvi-



ous musical side, but there's also the inter-personal side. You're trying to learn everything you can about how you can best work with someone, and how to reconcile each person's musical timing and self-expression.

*VC: I think for a lot of musicians, it's just about working with other people and figuring how to get people to listen to your ideas.*

CMS: And working with yourself too. I think one thing that my mom has told me that always stuck with me is when she would sit down at the harp to give her performance, even if she was nervous, a kind of bubble came over her, and she knew there was room for magic. There's the space between being a human being and what we do with our fingertips and our brains, and the magic of being able to have your impulses just come out in musical form. I think there's so much practicing that happens between those two things. A lot of the time it can get abstracted and very difficult. I find it really fascinating there are the specific commands that we give our brain that will lead to a phrase being successful or not. If you're in your brain and you're saying, "Oh no, I'm so nervous!" that is a command, and that will lead to tension. What you are focusing on in your brain, the literal words that you give to yourself, can lead to a successful phrase being produced or not.

*VC: I'm curious how playing in a mixed group like this has influenced your orchestral and solo playing. In other situations, such as a string quartet, you're focused on getting a blended string timbre; in a wind quintet it's all one family of sounds, but this one is more varied.*

CW: Interesting that you mention a woodwind quintet. Five of the most disparate and unmatched sonorities that must blend in such a way to create a unified sound. An enormous task. Then what enters in is something else—the essences of who we are. Intuition plays a big role in what we're doing. I think for me what I've learned regarding the blending of our completely unique and different sonorities is that, for starters, the physical metal flute is non-resonating. You tap it and there's nothing, no ping. Then cello, an incredible resonator, and the harp a supreme resonator. I very much love that idea about how to resonate, find the colors and create together the bleeding of colors. Claire was talking about intonation and how we

have to resonate that way. But then, there is a quote that I read recently, in Rita Dove's poetry book, by legendary trumpeter, Louis Armstrong: "You blows who you is." That says so much about resonating with your instrument, as well as with your intuition and your essence.

NA: One thing that I've always said is I want to start a course in music at Juilliard that is taught by the students of each instrument or each discipline, including drama students and vocal students, about their practice. One of my feelings is that people don't know enough about the other instruments. With my musician friends, I make it my mission to learn their repertoire. When my students are learning one of the two pieces that Gabriel Fauré wrote for the harp, I'm pretty much on top of them all the time to listen to all the vocal songs of Fauré. When they're playing the Paul Hindemith Sonata, I instruct them to go and listen to the viola concerto. I just feel people don't have a comprehensive knowledge of music. We all have composers that most people don't know about. For the flute, a lot of musicians don't know Gaubert. They don't know Taffanel. So, I love to try to study each instrument and learn what has irked them their whole life. What's hard? What passage would they find the hardest in their orchestral audition? I just feel like that's an important part that's missing. We also could learn from the drama students how to recite a few verses of Shakespeare, and I think dancers could teach us how to walk more beautifully on stage without pretension and without unevenness. That's what I've learned from playing in an orchestra and playing a lot of chamber music—I have so much to learn from other people. For me, relationships are about learning what others have to say about music, about their instrument, about their repertoire. It just makes me feel like I'm more of a member of the musical community, rather than just a harpist.

*VC: Future plans for the trio? Any other goals you have or anything else coming up?*

NA: We have a lot coming up. It's a different world today. We all have full-time jobs, with me in New York and Carol all over the globe touring, and Claire in at least three cities. It's challenging but we keep this program alive by booking when we can be in the same place. We put a lot of care into isolated concerts. It's really impor-

tant for me as I get older to be able to have the time to not have to put something together in one day. I enjoy the camaraderie, our friendship and our arguments too. I want to play what I want to play, when I want to play.

CW: In closing I would like to express my thanks not only to the NYFC, Victoria, and my close colleagues of the Gossamer Trio, but to our devoted audience of readers and listeners who so appreciate the force and power of music and the precious learning process that is integral to performing such a richly varied program on January 21! It is a wondrous way to ring in the New Year for a most brilliant and generous organization that I have been in awe of and admired since my youthful student days upon arrival to Gotham in 1969! We all thank you so much!

*Victoria Carchietta is a new editor of the New York Flute Club newsletter. You can read more about her on page 11 under the "Meet the New Editors" column.*

## NYFC Young Musicians Contest 2024

Contest date: Sunday, February 23, 2024, 9am-5pm

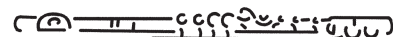
Application deadline: Thursday, February 1, 2024

## NYFC Competition 2024

Contest date: Sunday, March 24, 2024

Application deadline: Saturday, February 24, 2024

For more information visit:  
nyfluteclub.org/concerts-events-and-more/competitions



## Member Profile

Caroline  
Sonett-Assor

NYFC member since  
2010



**Employment:** Director of Mannes Prep, where she also serves as flute faculty. About this, she says, “I love that my position allows me to combine all of my career interests and strengths— arts administration and program management, teaching flute and working with young musicians, and performing. I searched for a long time to find a job that is so well balanced, and I feel lucky to be a part of such a wonderful educational community.”

**A recent recital/performance:** She has recently gotten increasingly involved in the Jewish music scene. Last month she played in a recital at Hebrew Union College, and this month she is recording an album of original Jewish music.

**Current flute:** A 14K rose gold Haynes. She says, “It is my flute for life— it’s got a warm and buttery sound, and a beautiful backstory from the previous owner.”

**Influential flute teacher(s):** Soo-Kyung Park (high school), Jeanne Baxtresser

and Nico Duchamp (college), Bonnie Boyd (grad school).

**High school:** Northern Highlands Regional High School in Allendale, NJ.

**Degree(s):** BA (music), Columbia University. MM and DMA (pedagogy and flute performance, with a specialization in arts administration), Eastman School of Music.

**Notable career and personal highlights:** She says, “During my time at Eastman, there were a number of really fun projects that I was excited about. I did several large-scale, themed chamber music concerts, was touring internationally with my flute/viola/harp trio, and in my last year of DMA, was also teaching at Alfred University and then University of Buffalo. More recently, I was very proud of my work in the last year. In late fall 2022, I was transitioning into my new role as Director of Mannes Prep, teaching a new studio of young flutists, and adjusting to life with my first baby. It was immensely challenging and rewarding. Lastly, I am always so proud of my students who are so bright and creative and hardworking. It is so fun and personally rewarding to see how they grow and develop.”

**Favorite practice routines:** Along with tone development work, she loves études and cycling through all of her favorites to stay in shape (the Andersen books, JeanJean, Koehler, Bozza, T&G, Moyse, Altès, Boehm, Donjon, Karg-Elert...the list goes on!)

**Other interests:** Hiking, cooking, and reading. Currently, experiencing all sorts of new things with her 12-month-old son.

**Advice for NYFC members:** Caroline says, “My most treasured concert experiences are not those that are most impressive on paper— they are community outreach performances that I have done with friends. They were sweet, meaningful, and so creative. Make friends, make music! Find your musical community and then make things happen.”

## Masterclass with Michael Kofler

Principal flutist, Munich Philharmonic, and Professor of Flute, Mozarteum University, Salzburg  
Sunday, February 4, 4:00 pm (before the 5:30 concert)

Allen-Stevenson School located at 132 East 78th Street, New York, NY

**Performers Wanted!** There are three spots available for performers. Interested flutists should submit their name, short bio, email and phone contacts, link to a recording, and the name of a piece or excerpt(s) they would like to play in the class to JessicaAuraTaskov@gmail.com by Monday, January 22. Participants must be members of the New York Flute Club. The class is free and open to all members of the NYFC, and auditors are encouraged to attend.

**This is a rare opportunity to perform for Mr. Kofler, whose students have won jobs in over 70 orchestras around the world!**



Kofler with his wife, Regine Kofler, who is a professional harpist

**Michael Kofler, flute**

**Soyeon Kim, piano**

Sunday, February 4, 2024 • 5:30 pm

**Pre-concert masterclass 4:00 pm**

Allen-Stevenson School, 132 East 78th Street, NYC

### Program

Sonata in E Minor	Jean-Marie Leclair (1697-1764)
Andante in C Major, KV 315	Wolfgang Amadeus Mozart (1756-1791)
Fantasia No. 12 in G Minor	Georg Philipp Telemann (1681-1767)
First Sonata	Bohuslav Martinu (1890-1959)
Danse de la chèvre	Arthur Honegger (1892-1955)
Prelude à l'après-midi d'un faune	Claude Debussy (1862-1918) arr. Gustave Samazeuilh
Syrinx	Claude Debussy (1862-1918)

*Program subject to change*

# Michael Kofler: Principal flute of the Munich Philharmonic

*Interview by Fred Marcusa*

*Since 1987—when he became solo flutist of the Munich Philharmonic at age 21—Michael Kofler has played an estimated 3,000 concerts, including 1,300 as soloist or chamber musician, with more than 100 orchestras worldwide. A full professor at the Mozarteum in Salzburg, Austria, Kofler is a renowned and sought-after teacher. His many students include the solo flutist in the Vienna Philharmonic, Walter Auer, as well as players in more than 70 orchestras. Additionally, he is an active conductor.*

**FRED MARCUSA:** *Tell us about your family and early musical background*

**MICHAEL KOFLER:** My family in Austria, who were not professional musicians, exposed me to music in school, beginning in kindergarten. I sang, took recorder lessons, and began the flute at age 10. For me the flute was always the musical instrument closest to the human voice. At the age of 13 I started playing in a band, as its youngest player. Ninety-five percent of the members were adults, who took good care of me. We played Beatles medleys and marches (in which I played piccolo) and other music, including serious pieces with beautiful melodic flute solos. We traveled a lot to perform in Italy, Czechoslovakia, Holland, and Hungary, on concert tours. As a boy from rural Austria, I was fascinated by different cultures (and still am). At that time, traveling to Eastern Europe, across the “Iron Curtain,” was not easy, even for Western Europeans.

At age 16, in addition to regular school, I began study at the local conservatory of Klagenfurt. There, my teacher, Prof. Johannes Kalckreuth, introduced me to bel canto pieces, various virtuoso pieces, and, of course, the major international flutists of the time, including Rampal, Galway, and Nicolet. Perhaps most importantly, he introduced me to two principal flutists from the Vienna Philharmonic who later became my teachers: Profs. Werner Tripp—later my first teacher at the Vienna academy—and Wolfgang Schulz.

**FM:** *When did you decide to become a professional flutist?*

**MK:** As I gained confidence and skill at the conservatory, I began to enter and win local competitions. As a boy

in Carinthia, Austria, where I was born, a career as a professional classical musician was unimaginable to our local society, as was the idea of studying in Vienna, whose people and culture were not well-regarded in this rural part of Austria. (The Viennese didn’t particularly appreciate my native area, whose residents they considered their country cousins at best.) Nonetheless, I went to Vienna to study. Arriving there, I discovered that everybody was focused primarily on preparing for auditions, rather than on classes, as I had expected. Classes, it turned out, were very crowded and did not provide much personal time with our teachers, except for those students preparing for auditions. I was very determined, however, and continued to practice and perform. I began to prepare for auditions. I succeeded early, and at the age of 21 won the principal flute chair of the Munich Philharmonic Orchestra, which I still hold, in my 37th season.

**FM:** *Tell us about your professional life.*

**MK:** Today I have three equal parts of my professional life: playing in the orchestra, playing solo concerts, and teaching. And, of course, I have a wonderful family, with a wife who is a professional harpist, and four children: three girls (one 16 and 14-year-old twins) and one son, age 26. I spend as much time with them as possible, including driving them to music lessons and to school and all the other aspects of family life.

Beyond the philharmonic and teaching full time at the Mozarteum Salzburg, in my 35th year, I play about 100-120 solo concerts a year, with more than 100 orchestras and chamber music groups, mostly in Europe, Japan, Korea, and China.

**FM:** *Who have been your most significant musical inspirations and influences?*

**MK:** I think of myself as a musician first and not just a flutist. I have been greatly influenced by my first principal conductor of the Munich Philharmonic, Sergiu Celibidache. He rehearsed extraordinarily, including once for 10 days on the Bruckner 4th Symphony. (Nowadays, we have one



or sometimes two days of rehearsal for pieces like this). About six months before I played Brahms 4th Symphony with the Munich Orchestra for the first time, he insisted I understand exactly how he thinks about, and how he wanted me to play, the famous solo in the fourth movement.

**FM:** *Who most influenced your flute playing?*

**MK:** One of the musicians who influenced me most was my teacher, Johannes Kalckreuth, at the Conservatory in Klagenfurt, which I attended during high school. He devoted tremendous time and attention to me personally, as well as musically through my lessons, and gave me recordings of Rampal, Galway, and Nicolet. He also reached out to them on my behalf, and enabled me to take lessons from each of them.

In Carinthia, where I grew up, there weren’t shops to buy classical recordings and flute LPs. So he tried to make up for my lack of familiarity by teaching me many different ways to play the flute. I also greatly admire the famous flutist and professor Wolfgang Schulz in Vienna.

During lessons with Galway, I admired and learned about the enormous intensity of his sound. I loved the ease and beauty of Rampal’s playing as well as the warmth of Nicolet’s sound.

My favorite singers remain Pavarotti, Callas, and perhaps, most of all, Fritz Wunderlich, who died too young. For different reasons, I loved several pianists I played with in the orchestra during this period for their most natural musicality and

*(Cont’d on page 8)*



(Michael Kofler, *cont'd from page 7*)

honesty in expression: Alfred Brendel (intellectual), Arturo Benedetti Michelangeli (colors), Radu Lupu (Schubert, Mozart interpretation), Daniel Barenboim (Schumann, Brahms interpretation), and Murray Perahia (Mozart—beauty of color), Marta Argerich (Prokofiev interpretation) and Friedrich Gulda (expression in Beethoven and Mozart). Likewise a number of violinists have influenced me and continue to influence me for different reasons: Jascha Heifetz (Tchaikovsky) for his enormous technique and clarity of sound in fast phrases, Gidon Kremer (Schubert), Leonidas Kavakos (Beethoven and Brahms interpretations), and Maxim Vengerov (Shostakovich) for expression.

*FM: What are your daily warmup and practice routines?*

MK: I don't have a daily practice routine, as such. When I pick up my flute in the morning, I immediately have a certain feeling. Depending on this feeling, I start with what I believe I need to work on. For example, if I want to work on the low register, I will use Moyse studies and Technical Exercises No. 5—playing just using diaphragmatic staccato, like a big coloratura. If the high register has too much resistance, I do exercises playing harmonics, orchestra excerpts like Daphnis or even Mozart D-Major Concerto, 1st and 2nd movements using harmonics.

If I have a lot of time to practice, I like to take one excerpt, like Bach *Matthäuspassion* or Debussy *L'Après-midi d'un faune*, and play it in all different keys. Sometimes I just play five or six Telemann Fantasies or two Boismortier Suites for solo flute, because playing only in the first and second octave helps develop stability useful for other pieces I am practicing, requiring me to listen carefully to each note.

*FM: What can you tell us about your conception of an ideal flute sound and how you teach and practice it?*

To me, the flute should sound easy and natural, like great singers. I sometimes encourage my students to imitate superb violin players (resonance and clarity in the low register), pianists (using pedal), harpists (playing chords with ease),

trombones (getting rich, slow low notes). I sometimes tell students to try to sing with their fingers while playing, to play legato with their fingers or move their fingers like a cat which is moving slowly. I like to use adjectives to create the feeling I want the students to express: proud, timid, heroic, maestoso, brilliant, grazioso, hysterical, molto espressivo, misterioso, secret, careful, hesitating. (Karg-Elert very often uses adjectives in his pieces). I want students to determine what these words mean to them and how they want to deal with and express them.

It is important to play with energy at all dynamic levels. When asked to play forte I always try to stay three percent under my maximum dynamics, but full of energy. Likewise, the pianissimo can't be too soft. At all times I imagine beautiful singers and ask myself, how would they deal with this piece, sing its phrases?

*FM: Tell us about your teaching philosophy generally and your views on techniques and styles.*

MK: My students at Mozarteum are generally excellent technically when they arrive, enabling me to focus on the music, rather than mechanics of flute playing. I try not to favor a particular style for all pieces, such as the French School or German School of the past. I show my students different possibilities of expressing phrases in different styles specific to the piece they are playing. I like to bring them on stage for the purpose of telling something to the audience through their playing, being convincing in their musical speech. Accordingly, we have to work on different vocals, to produce different sound colors. This is also true for different types of vibrato, for example. I always emphasize and encourage students to prepare pieces over time, to make them become "their" pieces, in a way they will never forget. I encourage them to try different approaches, making up their minds along the way about tone colors, etc., with the goal of their deciding exactly what they want to express, forgetting about their thoughts during studying, so that they are able to feel free on stage and express themselves fully.

*FM: What is your favorite repertoire?*

MK: I like all the pieces I am playing these days, starting with those from the 17th century up to Prokofiev, Jolivet,

Ibert, more than 300 years later. For me it is very important to express "my" music, with feelings that I can give to the audience. If you don't kiss the audience, the audience won't kiss you.

If I am honest, I don't like to play, as much as others, some very contemporary flute music using extended techniques. There are so many specialists who love and play these pieces so well that I don't often program them. I know that if I'm not convinced by a piece, the audience will not be either, so I try not to play it. I want to be authentic with everything I play and offer to an audience.

*FM: What are some favorite recordings of yourself?*

MK: I don't like recording as much as some other flutists, but there are some live recordings I do like: my Mendelssohn D-minor concerto on YouTube. I also like the CD I made with my harpist wife, Regine Kofler: *Jeux à Deux* (Genuin records).

*FM: What do you look for in a flute? Which flute do you play and why?*

I like a flute with character, one that responds quickly to the suggestions I give it through the way I blow into it. I currently own and play two 14-karat gold flutes—one by Nagahara and one by Muramatsu, although I play the Nagahara most often. Both were custom built for me after Kanichi Nagahara and Muramatsu's Hiroshi Aoki heard me play and built the flutes for me, based on their understanding of how I play—so each is unique and personally crafted just for me.

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*Longtime NYFC board member and corporate liason, **Fred Marcusa** has a diverse musical background as an orchestral and solo flutist, flute technician, and advisor to many flutists and flutemakers. He has also had a long career as a partner in a major international law firm and was named Chevalier of the Legion of Honor by the president of France.*



# Thank you Kathy Saenger, From All of Us

*As Kathy Saenger steps down from more than two decades as newsletter editor, past presidents of the Flute Club sang her praises. Here is a mere sampling:*

Kathy has been the glue which tied together all the varied activities of the New York Flute Club into one neat bundle.  
—*John Solum, 1983-1986*

Kathy's Newsletter put the New York Flute Club on the map for a lot of people. Her tireless enthusiasm in arranging coverage of the lives and the accomplishments of flutists of all stripes made for great reading, encouraged attendance at every event, inspired participation. But it must be said that her kindness and generosity of spirit are the guiding principles that endure.—*Sue Ann Kahn 1989-1992*

Kathy is an extremely smart, organized, talented and generous person. When I was treasurer she provided help and support at all times and really made my job much easier.—*Rie Schmidt, 1995-1998*

Inviting Katherine Saenger to be NYFC newsletter editor was by far the smartest thing I did as president. Kathy has understood how to give just the right kind of attention to the Club's wide range of activities—the Ensemble program, the Flute Fair events (and photo album!), the interviews with featured soloists and ensembles, the jazz events, masterclasses, competitions and more.—*Patricia Spencer, 1998-2001*

Kathy, I cannot thank you enough for your passion and enthusiasm at every meeting and every NYFC event. You are truly irreplaceable!—*Jan Vinci, 2001-2002*

Kathy Saenger was extraordinary in her job—I mean jobs! What an institutional memory; there must be a file cabinet (antiquated) in her head. She gave me infinite help with computer issues, finding the right document, gently reminding me, or maybe not so gently, of deadlines and loose ends to be followed up; I certainly could not have done my presidential job without her patient, comprehensive, incisive, bemused oversight.—*Jayn Rosenfeld, 2002-05, 2021-2022*

After her retirement from the IBM T.J. Watson Research Center (where she was an IBM Master Inventor with over 100 U.S. patents), Kathy combined her scientist/inventor experience with her passion for all things flute. One of my favorite memories as president of the NYFC was visiting Kathy in her “home lab” where she introduced me to “MechMouth,” her artificial blower system for studying flute tone production, which eventually made its debut at the 2014 Flute Fair. I remain in awe of everything Kathy was able to achieve during her tenure as newsletter editor.—*Wendy Stern, 2012-2015*

Kathy was a board member extraordinaire. When I was president I lived in fear that she might leave on my watch because she did the work of many people. Membership was an enormous job, not to mention the newsletter! Whenever I did an interview for the newsletter she edited it into a coherent article. She was Google and ChatGPT in human form. But her most astounding qualities in addition to being a bona-fide genius and hard worker are her kindness, humility, and generosity.  
—*Pat Zuber, 2015-2018*

Kathy Saenger is one of those talented, selfless, practical volunteers who, happily for the New York flute community, have not gone out of style. A stalwart member of the New York Flute Club since she was in high school, she has brought her formidable intellectual and technical skills, her musical knowledge, her abundant common sense, her New York efficiency, and her sense of humor to work on behalf of the club in a myriad of ways. Most importantly, she turned a modest newsletter into what is simply the best, most creative flute publication in the country. She has wonderful ideas for articles and is a better hands-on editor than many of the professional editors with whom I work in the publishing industry. Kathy also runs the club's website, which she updates with the speed of light, and served as membership secretary. The latter is not just a logistical role, but one that must be sensitive to the needs, the financial situation, and the online savvy (or lack thereof) of members and potential members; her advice on how to handle matters like flute fair registration always takes into account human factors as well as technical aspects. She communicates equally well with eight-year-old contest winners (and their Tiger Moms) and world-class soloists, and in so many ways she is the friendly face at the front door of the club. Kathy Saenger is one of the unsung heroes of the flute world.—*Nancy Toff, 1992-1995, 2008-2011, and 2018-2021*

Kathy Saenger was one of the ten unsung heroes honored by the National Flute Association with Golden Anniversary Awards to celebrate its 50th anniversary in 2022. The awards, which recognized flutists who have contributed significantly to the betterment of their communities, were presented at the NFA convention in Chicago.  
Photo by Nancy Toff



# NYFC Ensembles Update



Denise  
Koncelik



Mark  
Vickers

Twenty flutists, including two new players, met on Sunday, Dec. 17, at Studios 353 on West 48th St. We played through most of the pieces that are being prepared for the May concert, and read Bill Giannone's new arrangement of the Bach/Gounod *Ave Maria*. The ice breaker question was "Do you have any old or new traditions" for the holiday season or New Year's Eve? Many said they would be with friends or family, cooking, making gifts, some binge-watching (*Twilight Zone* and *The Honeymooners*), and others mentioned avoiding Times Square.

The monthly rehearsals are at Studios 353 at 353 West 48th Street, from 2:00 to 4:00 pm; the next rehearsals are on

**Saturday, January 13, 2024 and Sunday, February 18, 2024**

## To join the ensemble:

- You must be a current member of the NY Flute Club.
- You must have proof of Covid-19 vaccination.
- No audition is required. We accept all levels of players.

If you'd like to participate, email Ensembles co-directors Denise Koncelik and Mark Vickers at [ensembles@nyfluteclub.org](mailto:ensembles@nyfluteclub.org).



Back row (standing): Bill Giannone, James Marcus, Chip Shelton, Karen Robbins, Roger Brooks, Lester Xiao, Gene Coleman, Sam Ostrowski, Asael Gonzales, Gylianne Tyndall, Mark Vickers, Lauren Kurtz, Doug Ramsdell, Lisa Vickery, Stephen Josephs  
Front row: Denise Koncelik, Laura Torff, Iona Aibel, Frances Lenci

Not in photo: Cora Reicher

Photo credit: Brian Klasewitz

## Flute Diaries

Remember that New Yorker cartoon from many years ago with one dog, in front of a computer, telling another pooch: "On the Internet, nobody knows you're a dog"? Similarly, on the Internet, no one knows if you're a flutist.

This past summer, I asked around in some Facebook flute groups if anyone was interested in playing some duets in the NYC area. I was thrilled to find a willing person and fellow amateur. My husband, however, was adamantly opposed to the idea of me venturing to an apartment in the city to meet an unknown person contacted through social media. I went back to her via messaging app, asking rather sheepishly if she could prove who she was. She told me where she worked. Not good enough. She sent me her Linked-in profile. Better, but still not good enough for a husband who worked for several decades in TV news. She then responded, "How's this?" linking to her New Member Profile in the New York Flute Club newsletter.

Voila! Perfect for getting the go-ahead.

-Lisa Vickery

**We invite you to share your flute-related tidbits in this new column in the newsletter, *Flute Diaries*.  
Send to: [newsletters@nyfluteclub.org](mailto:newsletters@nyfluteclub.org)**



# Flute Fair Update

**Mark your calendars for the 2024 NY Flute Fair, Sunday, March 24, 2024, at the Allen-Stevenson School, 132 East 78th St. in Manhattan.**

Guest artist Marianne Gedigian, professor of flute at the Shepherd School of Music at Rice University, will give a masterclass and perform a recital. A free lesson or consultation session will be auctioned off in the Flute Fair raffle. Tickets will be available at the NYFC table.

The theme this year— Focus Forward: On Track for Success— will center around the practical aspects of flute playing as a vocation, whether actual or potential, or as an avocation. Workshops and lectures are expected to explore topics such as creating success in orchestral or conservatory auditions, how to find non-professional chamber music partners, creating a niche, and inventive ways of earning a living playing the flute.

Workshops and performances will reflect our diverse NYC musical community.

Don't miss the NY Flute Club Competition finals and the Young Musicians Contest Winners Concert.

Remember to bring your flute! Play in the Ensemble Reading Session with Jayn Rosenfeld or join one of our participatory workshops.

Beyond workshops, you will see plenty of merchandise to browse. Find your next flute at the exhibit hall and pick up cool flute stuff at the NYFC table and the ever-popular tag sale. If you have music, CDs, LPs, or flute collectibles that you would like to donate to the tag sale, please bring them to the fair beginning at 9 am. Members may also sell their own CDs and publications at the Flute Fair table.

Email [deirdremcardle49@gmail.com](mailto:deirdremcardle49@gmail.com) if you have any questions or visit us at [www.nyfluteclub.org/concerts-events-and-more/flute-fair](http://www.nyfluteclub.org/concerts-events-and-more/flute-fair) for additional information. For more information about the tag sale, contact Nancy Toff ([nancy.toff@oup.com](mailto:nancy.toff@oup.com)).

## Meet the New Editors!

As we say goodbye to former editor Kathy Saenger, the NYFC is very excited to introduce the new volunteers who will be taking over the responsibilities of compiling the monthly newsletter. We are very grateful for their help and are looking forward to the future with them.



**Victoria Carchietta** Having won the job as an undergraduate student, Victoria currently serves as the flute and piccolo player on the national tour of Lincoln Center Theater's production of *My Fair Lady*. Victoria recently graduated *magna cum laude* from New York University studying flute performance under Soo-Kyung Park, in addition to a minor in English literature. She has performed extensively throughout New York City in venues such as Carnegie Hall's Isaac Stern Auditorium, Carnegie Hall's Weill Recital Hall, the DiMenna Center, the Skirball Center, and the National Arts Club. Victoria is so grateful for this opportunity to work with and help the flute club!

**Isabella Carucci** is a proud student of Amy Porter at the University of Michigan. She was the NYC All-City Orchestra Concerto Competition Winner (2019) and is a 2024 Performing Arts EXCEerator fellow for her non-profit, the Flute Pedagogy Project. Isabella is a substitute piccolo player for the Lima Symphony Orchestra and spent her summer performing with the Eastern Festival Orchestra and the Mostly Modern Festival Orchestra. A native New Yorker, she is so excited to be a writer for the NYFC Newsletter – email her at [icarucci@umich.edu](mailto:icarucci@umich.edu) or find her on Instagram [@isabella.carucci.music](https://www.instagram.com/isabella.carucci.music) to talk about anything flute or newsletter-related!



**Lisa Vickery** is a new member of the NY Flute Club. She recently retired from the *Wall Street Journal* after a four-decade career there and is thrilled to have more time for flute playing. She and her husband live in Hoboken, where she is also manager of a local charity thrift shop and sings tenor in the choir of her Episcopal church.

**Please contact us at [newsletters@nyfluteclub.org](mailto:newsletters@nyfluteclub.org)**



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



## January 21, 2024 Concert

Sunday, 5:30pm • Theatre at St. Jean, 150 East 76th Street

**Gossamer Trio**

## February 4, 2024 Concert

Sunday, 5:30pm • Allen-Stevenson School, 132 East 78th Street

**Michael Kofler, flute**



## 104<sup>th</sup> Season

### 2023-2024 Events

**September 24, 2023 (FOF)** • Sunday, 2:00 pm

Dennis Rendleman, flutist, dancer, conductor

**October 15, 2023 (C)** • Sunday, 5:30 pm

Adam Eccleston, Portland Symphony

**November 5, 2023 (C)** • Sunday, 5:30 pm

Borealis Wind Quintet

**November 19, 2023 (FOF)** • Sunday, 2:00 pm

Lawrence Liggins, flutist and educator

**December 3, 2023 (C)** • Sunday, 5:30 pm

Dominique Kim, 2021 NFA YA Comp. winner

**January 21, 2024 (C)** • Sunday, 5:30 pm

Carol Wincenc and the Gossamer Trio

**February 4, 2024 (C)** • Sunday, 5:30 pm

Michael Kofler, Munich Philharmonic

**March 24, 2024** • Sunday, all day

NY Flute Fair, Marianne Gedigian, guest artist

**April 18, 2024 (IJWP)** • Thursday, 7:00 pm

Kim Scott, jazz flutist/recording artist

**April 28, 2024 (C)** • Sunday, 5:30 pm

Winners of the 2024 NYFC Competition

**May 19, 2024 (C)** • Sunday, time TBA

Annual Meeting and Ensemble Program Concert

*Additional events to be announced.*

*Unless otherwise noted, concerts (C), "Flutes Out Front" (FOF), and Flute Fair (FF) events will be in-person; "I Just Wanna Play!" (IJWP) events will be virtual. Details, visit [nyfluteclub.org](http://nyfluteclub.org).*