



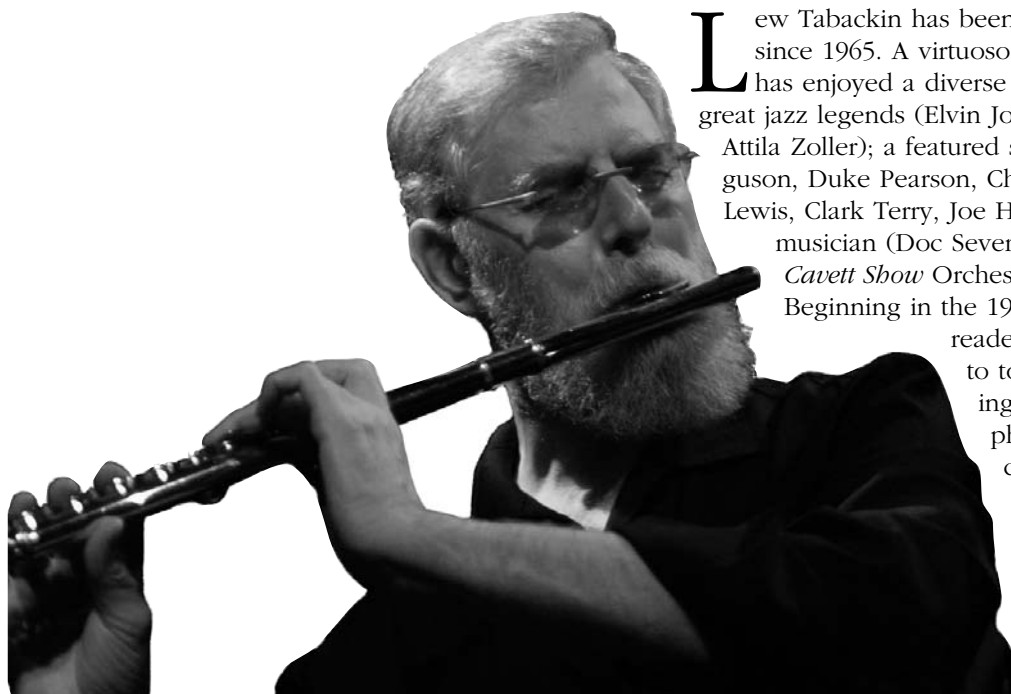
The New York Flute Club

NEWSLETTER

November 2006

LEW TABACKIN: JAZZ FLUTE/SAXOPHONE VIRTUOSO

interview by Ed Joffe



Lew Tabackin has been a vital part of the New York music scene since 1965. A virtuoso on both the flute and tenor saxophone, he has enjoyed a diverse career as a sideman working with some of the great jazz legends (Elvin Jones, Shelley Manne, Tal Farlow, Donald Byrd, Attila Zoller); a featured soloist in a variety of big bands (Maynard Ferguson, Duke Pearson, Chuck Israels, Cab Calloway, Thad Jones & Mel Lewis, Clark Terry, Joe Henderson, and Toshiko Akiyoshi); a studio musician (Doc Severinsen's *Tonight Show* Band and the *Dick Cavett Show* Orchestra); and as a leader of his own jazz groups. Beginning in the 1980s, he won both the *Down Beat* critics' and readers' poll awards as top jazz flutist. He continues to tour the world extensively as a soloist, performing in both clubs and jazz festivals. His biography, discography, and upcoming performances can be viewed on his website, www.lewtabackin.com.

I interviewed Lew on a mid-August Saturday at the Upper West Side townhouse he shares with his wife, the pianist/composer/arranger Toshiko Akiyoshi.

ED JOFFE: When did you start playing flute?

LEW TABACKIN: I started when I was about 12. The Philadelphia school system would lend people instruments and since I was in the lower economic strata, it was important. I didn't know anything about flute and for some reason, I wanted a clarinet—at least I knew what that was. However, the

(Cont'd on page 4)

In Concert

Lew Tabackin, flute/tenor saxophone

Boris Kozlov, bass
Mark Taylor, drums

Sunday, **November 19, 2006**, 5:30 pm
Yamaha Piano Salon, 689 Fifth Avenue
(entrance between Fifth and Madison on 54th Street)

- Desert LadyLew Tabackin
(b. 1940)
- Sunset and The Mocking BirdDuke Ellington
(1899-1874)
- Gypsy Without a SongJuan Tizol
(1900-1984)
- Wise OneJohn Coltrane
(1926-1967)
- Dancing MajaLew Tabackin
- NuageDjango Reinhardt
(1910-1953)

Program subject to change.

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2006–2007

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Old Flutes

by David Wechsler



From the President

I play an old Powell professionally. Not from the '70s or '60s, but from 1945. Despite what you may read or hear, intonation problems are nonexistent . . . but that is a topic for another column. I love the sound. All of my formative teachers played old Powells. In the USA, from about 1927 to 1973 or so, if you were a professional musician who played the flute you had a choice of a Haynes (a two-year waiting list) or a Powell (a ten-year waiting list). That was pretty much it, unless you were savvy to any English, German or French flutes. Most American flutists took their cues for an instrument from a big player, or their teachers, many of whom had standing orders with Haynes or Powell and were able to expedite a few each year for their students. Otherwise, you put your name on a list and waited until your order came up. Finding a pre-owned Haynes or Powell was very rare in those days. In 1973 or so, after Albert Cooper developed his new scale, the Japanese flute manufacturers began exporting here in big quantities; flute clubs and flute fairs started to become more prevalent, the flute just seemed to take off big-time. As a result, many old Hayneses and Powells began to appear for sale. Who could have predicted that?

I have tried many old flutes, looking for what I consider the perfect balance between resistance, sound quality, projection, and overall aesthetic beauty. This is not so easy—not every old flute is a winner. They all sound different. I favor the 600 serial number Powells. Perhaps it's because World War II was over, or coming to a close, and an optimistic, good vibe got infused into the flutes. But the good ones just have that *thing* in the sound. When you find a good one, you savor it. It's addictive! You can't put it down and the sound gets more alluring.

Many people have speculated about why old flutes sound different from new ones. Some think that it is age hardening; others, like Jim Phelan,* think that the good old ones (presumably made by the best stringers on their best days) turn out to be the only ones that survive over time. Still others say it is the nature of language and the formants of speech that affect our perception of tone. Undoubtedly, the embouchure holes of the older flutes were not undercut to blow as easily. Here are some of my own favorite theories: (1) Flutists and flutemakers benefited from the close proximity of factory and concert hall (both Haynes and the old Powell factory were within easy walking distance of Symphony Hall), allowing people to evaluate what worked and what didn't. (2) The stress points at the rings and joints need time to vibrate and relax after a new instrument begins its life (something brass players are acquainted with, and has led some brass makers to freeze new instruments in order to relax the stress points instead of having to play them for 10 years). (3) The player contributes to the overall sound of the instrument over time through his/her own aural preference (pages 96–97 in the Rockstro Treatise). And those who remember Harold Bennett will be interested to know he got his homogenization theory from those same paragraphs . . .

My conclusion? All of these elements are probably responsible for why old flutes sound different from new ones. But one thing is certain: to play an old flute one needs a developed, focused embouchure and a steady air stream. You have to be in shape! They don't play otherwise. And they get as loud as a new flute, and project to the back of the hall when that air is whooshing through. So take a big breath and blow. They'll hear you! □

* NYFC Newsletter, April 2006.

Member Profile

Dirk Wels

NYFC member since 2005



Employment: Translator at the United Nations (written translations from English to German, mainly UN resolutions).

A recent recital/performance: On flute/piccolo: performing in the NYFC ensembles concert (May 2006), with the Park Avenue Chamber Symphony (June 2006), and the Greenwich Village Orchestra (October 2006). On bassoon: performing *The Barber of Seville* and *The Marriage of Figaro* with Project Opera Manhattan (August 2006), and concerts with Astoria Symphony and One World Symphony (September 2006).

Career highlight(s): His years (until 2000) as an orchestral player in Germany (student and church orchestras, including an orchestral tour to Mexico); holding the principal bassoon position with the Orchestre de chambre de Luxembourg (2001-2005). Solo performance highlights: Bach's Suite in B Minor (flute) with Jena University Orchestra (1997), Vivaldi's Concerto in E Minor (bassoon) with Luxembourg Conservatory Student Orchestra (2001), Mozart's Sinfonia Concertante (bassoon) in the presence of the Grand Duke of Luxembourg with Orchestre de Chambre de Luxembourg (2004).

Current instruments: A 14k gold Haynes flute, A=442 (c. 2005, acquired in May 2006), a Braun piccolo, a Yamaha alto flute, and a Yamaha bassoon.

Influential flute teachers: Barbara Hahn and Andreas Richter (Germany), María Antonia Rodriguez (Spain). Influential bassoon teacher: Jürgen Gode (Germany).

High school: Friedrich Schiller Gymnasium in Weimar, Germany.

Degrees: University degree in translation (German, English, Spanish, French) [Humboldt University in Berlin, 1995]; Premier prix de basson [Conservatoire de Musique de la Ville de Luxembourg, 2001].

Most notable and/or personally satisfying accomplishment(s): As a musician: after one year of bassoon lessons, taking over the second bassoon position in the university orchestra where he had previously been playing the flute. Dirk says, "Learning a second instrument gave me a new perspective on flute playing and also opened up many new playing opportunities. It was quite an experience performing same orchestral repertoire (e.g. Haydn's *Creation*, Bach's *Christmas Oratorio*) first on flute, then on bassoon." Studying and living abroad: studying Spanish in Spain, English in England, and working in Luxembourg as a translator at the European Commission while being a part-time bassoon player.

Favorite practice routines: On flute: Since time is very limited, he prefers to practice orchestral excerpts for technique, tone, and expression. Longtime favorite: Volière (Aviary) from *Carnival of the Animals* (different tempi, legato, portato, staccato, keeping embouchure relaxed in all registers), also Bach sonatas and repertoire for upcoming rehearsals and concerts. On bassoon: No warm-up, just staccato exercises, Mozart Concerto and all the music he gets to play in orchestras and in his Columbia University-based quintet, SoHa [South of Harlem] Winds.

Other interests: Going to concerts and the movies, trying to keep up his foreign language skills (French, Italian, Russian), reading contemporary novels, fine dining.

Advice for NYFC members: Good technique is important, but do not let it become a greater priority than tone production. Listen to singers and string players for new musical ideas on phrasing and expression.

FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

NOVEMBER '06

NOV
7

Tuesday 6:00 pm

SUE ANN KAHN performing the complete Mozart Flute Quartets in a recital to celebrate the release of the her new recording of the same compositions.

- The Union Club, 101 East 69th Street (at Park Avenue), NYC. Admission is free. Info, call 212-675-1932 or email kahns@newschool.edu.

NOV
9

Thursday 1:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, Deborah Sepe, cello, Jim Lahti, piano, and guest artist Misa Ann Iwama, mezzo soprano, performing Ravel's *Chansons Madecasses*, Hindemith's Eight Pieces for solo flute, Debussy's cello sonata, and Beethoven piano sonatas (No. 28 in A major and a Jim Lahti transcription of No. 15 in D major for flute, cello and piano).

- Performing Arts Center at the College of Staten Island, 2800 Victory Boulevard, Staten Island, NY. Admission: \$15 general, \$10 students/seniors. Info/reservations, call 718-859-8649 or visit www.omniensemble.org.

NOV
11

Saturday 8:00 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, in same program as November 9.

- Brooklyn Conservatory of Music, 58 Seventh Avenue (corner of Lincoln Place), Brooklyn, NY. Admission: \$15 general, \$10 students/seniors. Info/reservations, call 718-859-8649 or visit www.omniensemble.org.

NOV
12

Sunday 3:00 pm

FEMMES FOUR Flute Quartet, with **AMY ZIEGELBAUM**, Helen Richman, Lauren Ausubel, Anna Povich DeMayor, in a program including works by Jeanjean, Guiot, Telemann, Schocker, the New York premiere of Leo Kraft's *Partita*6 for four flutes, and new works by Dan Cooper.

- Christ & St. Stephen's Church, 120 West 69th Street (between Broadway and Columbus), NYC. Admission (at the door, no advance ticket sales): \$15 general, \$10 students. Info, call 212-787-2755 or email FemmesFour@gmail.com.

DECEMBER '06

DEC
6

Wednesday 7:00–9:00 pm

"The Great Danes," a Paula Robison masterclass featuring Carl Nielsen's Concerto and Joachim Andersen's *Elegie* (Op. 55, No. 1) and *Die Blumen* (Op. 56, No. 2).

- Diller-Quaile School of Music, 24 East 95th Street, NYC. Admission (auditors): \$30 general, \$15 students. Info, call Heather Holden at 212-369-1484 x26, or email hholden@dillerquaile.org.

FLUTE HAPPENINGS

DECEMBER '06

DEC 8 Friday 8:00 pm
 Flutist **MICHAEL PARLOFF** will perform Ralph Vaughan Williams's *The Lark Ascending* with the Ridgewood Concert Band directed by Christian Wilhelm. Also on the program: Barnes' *Variations on a Moravian Hymn*, Susato's *Suite from the Danserye*, and Humperdinck's *Evening Prayer* and *Pantomime*.

• West Side Presbyterian Church, 6 South Monroe Street (at West Ridgewood Avenue), Ridgewood, NJ. Admission: \$20 general, \$15 seniors, \$7 students. Info, visit www.ridgewoodband.org.

Yamaha Artist Services,

host for this year's NYFC concert season, would like to invite Flute Club members for an instrument testing session in the 11th floor Band and Orchestral Atelier. Attendees will have the opportunity to test new professional flutes and headjoints and to talk with Yamaha flute designer Keisuke Tanaka, who is eager for your input on new design features.

November 18, 2006, 4:00 pm
 (before the Lew Tabackin concert)



HENRY BRANT CD RELEASED

The Club is pleased to announce the completion of its latest CD project: *Henry Brant: Music for Massed Flutes*, newly released on the New World* label (catalog no. 80636-2). Coordinated by former NYFC president Jayn Rosenfeld, this disc showcases leading NYFC performers, past and present, and one of our most important contemporary composers.

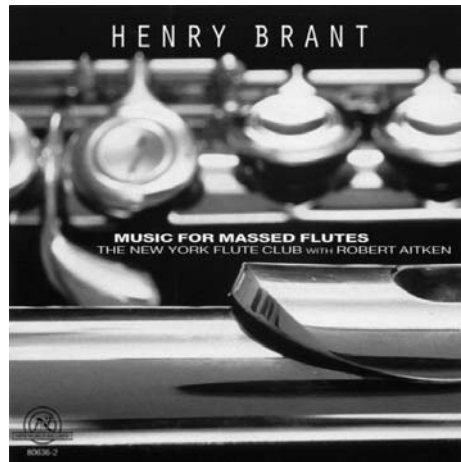
This recording of *Angels and Devils* (1931) is a re-mastering of the historic LP released on CRI in 1956, with Frederick Wilkins as soloist and Henry Brant conducting. The assisting artists are a Who's Who of mid-20th century New York flutists: Samuel Baron, Frances Blaisdell, Philip Dunigan, Harold Jones,



Andrew Lolya, Claude Monteux, Harry Moskovitz, Murray Panitz, Lois Schaefer, and Kenneth Schmidt. As the composer said in his March 2003 *NYFC Newsletter* interview with Nancy Toff, "[In terms of] caliber of supporting personnel and preparation, we've never had a performance equal to that."

The Mass in Gregorian Chant for Multiple Flutes (1984) is scored for as many flutes as possible with approximately twenty percent of the flutes doubling on piccolo, all playing material provided in the *Graduale Romanum* for masses sung on June 16. *Ghosts and Gargoyles* (2001) is scored for solo flute (also playing piccolo and bass flute)—played here by Robert Aitken—with an octet comprised of piccolos, C flutes, alto flutes and bass flutes, plus a jazz drummer. Heard by many of us in its New

Frederick Wilkins was the soloist and Henry Brant the conductor in this rehearsal for a January 1948 New York performance of *Angels and Devils*. They recorded it for CRI eight years later. *Courtesy Paul Sacher Foundation*



York premiere at the NYFC's March 2003 flute fair, it was envisaged as a quasi-sister 70-years-later sequel to Brant's much-performed *Angels and Devils*. Complete program notes by Paul Taub are available on the New World Records website.**

The Club gratefully acknowledges the generous support of the Aaron Copland Fund for Music, which made the project possible. For more information, please visit the Publications, Recordings & Exhibitions page of the NYFC website, www.nyfluteclub.org. The CD will be for sale at all NYFC events for \$15 (cash or checks only), from online and local music stores, and via the New World Records website: www.newworldrecords.org.

* New World Records now administers the CRI, Inc. catalog.

Lew Tabackin (cont'd from page 1)

only instrument they had was a flute. They auditioned three people—one girl who couldn't get any sound at all, and another guy who could get kind of a sound (a lot better than I could), but he didn't want it. So I got the flute. I had never even seen anyone play flute. Then they gave me a teacher who didn't know anything about the flute either. It took me years to unlearn all of his stuff. Can you imagine someone playing a flute on a shoulder? It's hard to do, but that's what I did! Everything I did was wrong. That's a lesson—when you start an instrument, make sure you have somebody who knows a little something about it to get you started.

EJ: You grew up in the 1940s–1950s, when Philadelphia had a vibrant jazz community and the Philadelphia Orchestra was in its heyday with William Kincaid. That must have had a great influence on you as you started learning more about music and the flute.

LT: To be honest, I didn't really learn anything until I got into high school. I had taken some lessons at the Settlement Music School in Philly—a place where you could get inexpensive lessons. In high school I heard people jamming in between orchestra rehearsal and their next classes, as well as after school. I thought it might be fun to take a crack at it. So I started practicing the flute. I also think Herbie Mann had some kind of a hit around that time where he tried to play Charlie Parker's "Blue Suede Shoes"—that may have given me the courage to try it. So I began playing and I didn't know what I was doing. I had no idea about harmony, form, structure—but it felt good. Then I decided at 15 that I wanted to play the tenor saxophone. When I got the tenor that was it. I knew exactly how I wanted to sound—just like Al Cohn [a famous saxophonist-composer-arranger who gained fame as part of the Woody Herman saxophone section in the late 1940s]. It took me three or four hours to approximate a sound that was representative. All of a sudden music became important.



Lew Tabackin (center) with bassist Boris Kozlov and drummer Mark Taylor

EJ: You received a scholarship to the Philadelphia Conservatory of Music [B.M. 1962] and were a flute major.

LT: [That was when] I began to hear things. I had started to check out what William Kincaid was doing. I would stand backstage when the Philadelphia Orchestra was playing and I could hear his low notes throughout the whole orchestra. It was an amazing sound. Hardly anyone has gone beyond that. While at the conservatory, I studied flute with Kenton Terry—that wasn't very good, my fault. Then James Pellerite came in [to the conservatory] and I couldn't get along with his approach, at all. Finally, Murray Panitz started to teach there and showed me some basic, fundamental things. He introduced me to the overtone series and the concept of the jaw being very relaxed and in motion. I made a lot of progress—I actually started to get a sound. He must have thought he was a genius teacher because of the amount of progress I made.

EJ: You, along with Joe Farrell and Hubert Laws, were all classical flute majors in college. How did this type of study influence your development as a jazz flutist?

LT: I eventually decided to move to New York—that's where the real conservatory is, where you learn to play jazz. I practiced real hard, listened a

lot, and I tried to develop a concept on flute where you play French Impressionistic solos on top of the supporting material. That became my style. I'm not a good student—more of a trial-and-error person. I try and find my own way of doing things. That's how my flute style evolved. In a way, I don't consider myself a jazz flute player.

EJ: Who were your role models in developing your flute concept?

LT: The better I got as a flute player, the less it worked for playing jazz. The jazz flute concept at the time was an anti-flute concept—you would play the same licks on the flute that you do on the saxophone and get that "coke bottle" sound. I didn't like it. I listened to the people I wanted to hear play flute—the classical players like Kincaid, Julius Baker, and Rampal. I would be inspired by their sounds. The tenor saxophone has an incredibly rich jazz tradition from Coleman Hawkins on, so I always tried to be an extension of that tradition. As far as jazz flute playing, I don't think we have a real tradition. The closest we come to a tradition is Frank Wess [legendary saxophonist/flutist who gained international acclaim in the 1950s for his saxophone and flute solos as part of the Count Basie saxophone section].

(Cont'd on page 6)

Lew Tabackin (cont'd from page 5)

He plays with integrity and elegance. I have also listened to James Moody execute Bebop music—his way of articulating is a special thing. Hubert Laws played some great things from a flute point-of-view and a technical point-of-view. Unfortunately, most of the other guys are pretty sad. I don't know what they're trying to do. My desert island recordings would be more "legit" flute players. I know I might disillusion some readers.

EJ: If there was a principal influence on your jazz flute playing, was it Frank Wess?

LT: Not really. With Frank it was more of an appreciation and admiration that remains until this day. My approach is so different. I don't really have an influence in a jazz sense. I evolved, for better or worse, in a very personal way.

EJ: How do you balance practicing and performing on two instruments whose embouchure concepts are very different?

LT: I choose material carefully so that it creates a totally different aura when I switch instruments. I don't play the flute in performance as much I do the saxophone, but I try to make an important statement on it when I do play. It's really difficult to maintain both instruments. What I do is to practice the flute first. I'll never practice the saxophone before flute.

EJ: What exercises do you employ as part of your practicing?

LT: Basically, I have a routine where I do lip placements that enable me to find where the mouth-hole is located. Then I do some Moyse exercises descending to the bottom of the flute, play the overtone series, and then scales in different positions. I'm a sound-oriented person; it dictates how I play on either of my instruments. When I'm sounding good, I can actually play; when my sound is not happening, no matter how much I practice, I can't execute and I'm uninspired.

Jimmy Walker [Los Angeles freelance flutist and former principal of the Los Angeles Philharmonic] came to one of my gigs at Birdland years ago. I asked him for a quick warm-up exercise that I could use when I'm on the road traveling without much time to practice. He showed me a substitute high F# fingering that can be used when going to an altissimo high D fingering. This interval is to be played legato, softly and repeated three times. That's supposed to do it! It's actually helpful.

I also try to make sure my breathing technique is correct. Sometimes, I have to depend on my breathing, especially when playing the saxophone real hard for 20 to 30 minutes and then having to pick up the flute. The sound is not going to be where you want it to be, so the first thing is never to panic. Let your air do the work until the feeling [in the lips] starts to come back. Air is a life force and I try to make it all a part of the music.

EJ: What are you currently focusing on in your practice?

LT: Pitch factors drive me nuts because I can't always put it where I want to. In fact, I'm really working hard on it. It's an ongoing problem.

EJ: Has your performing on saxophone aided your flute playing?

LT: The flute really helps the saxophone. Everyone always talks about the clarinet helping the saxophone since it's traditional to go from clarinet to saxophone. To me, the flute is better since the way you use the air on both is very similar, at least to the tenor saxophone. When you get used to pumping air through a flute, it really makes the saxophone much easier. Once in a while you really get it right and it keeps you going.

EJ: What were the musical influences that led you to make use of extended techniques in your flute playing?



LT: I never practiced any of those techniques in a formal way—like the Robert Dick approach. I let everything happen, let it be a real organic experience. If I want to create some kind of a throat sound or a multiphonic sound, I let everything come out. The shakuhachi thing evolved through Toshiko's writing—her first big cross-cultural piece, *Kogan*, has a big flute solo in the middle of the piece and I tried to play it with a shakuhachi effect [a breathy, ethereal sound with glissandi/pitch sliding between notes]. I love the sound of the shakuhachi, but every time I try to play it, it ruins my flute embouchure. Anyway, I utilize that effect in my flute playing. At first I was really self-conscious when we'd go to play in Japan, but the people really responded and felt an empathy with what I was trying to accomplish. I even found sometimes that I was accompanying myself with foot stomps.

EJ: What are the problems you have encountered when playing flute with a rhythm section? What microphones and sound systems do you use?

LT: I don't know much about microphones. Sometimes I have to use

them. Ideally, the mike shouldn't be that close. My last recording was a live recording and we didn't use any [individual] microphones other than a stereo mike. I just pumped air. Even if you're playing with a microphone you don't have to play like you're pandering to it. People can really hear if you're playing with conviction or just utilizing the electronics and moving your fingers. People should think about getting away from being a microphone player. In jazz, the reason people sound so wimpy on the flute is because they don't put enough into it. Your job is to make the lower notes stronger and control the higher notes so that there's a balance between them. There's a lot of great execution today but I miss the intensity and the dynamics. When I play the flute, I want to hear the whole thing vibrating, ready to explode in my hands.

EJ: Obviously you are aware that most people who do play flute with a rhythm section have to use a microphone.

LT: It's quite easy for me to project with my trio unless it's a bad acoustical environment. My drummer [Mark Taylor] plays soft if he has to and the bass player [Boris Kozlov] doesn't use an amp, or very little amplification when he does. Sometimes piano players tend to become one dimensional as far as volume is concerned.

Playing without a microphone tends to slow you down. When you have to blow a lot of air, your fingers don't move as fast for some reason. I just put it [the microphone] in front of the lip plate, but not too close to it. If you have a monitor system, you tend to play less forcefully. A lot of people gear their whole approach to utilization of the microphone. If you play like I do, it's a little more difficult, since I try for a large, natural sound.

EJ: Your flute playing was a vital part in the success of the Toshiko/Tabackin big band. Aside from Toshiko's writing, what other composers do you admire who feature flute in a jazz ensemble context?

LT: Chuck Israels [former bass player with the Bill Evans Trio] formed a

band around the time I moved to New York and wrote a great deal of music for me to play on flute. I've also done some pretty good stuff with the Metropolitan Orchestra from the Netherlands—they have some pretty good writers there. I think Toshiko was the first one to really expand the woodwind writing in jazz music. I haven't played in any other situations that were as interesting as what she did. Again, I tend to listen to other types of music such as the flute music by [Krzysztof] Penderecki and [Toru] Takemitsu.

EJ: Do you think the standards of jazz flute playing have improved in recent decades?

LT: There was a period where flute in general was hot thirty years ago. Rampal was king, Hubert Laws made a lot of records, then Jimmy Galway came on the scene, and there was a flute renaissance that has sort of died out. As far as jazz flute players, I don't really hear too many of them. I know the doubling thing is kind of fading out. A lot of the jazz guys don't want to deal with it. They just *don't* deal with it. I just did an overdub for a new Jimmy Heath big band album. They had some guys playing some flute stuff in the ensemble and it was pretty sad. I think there are a lot of great classical flute players today—Emmanuel Pahud, Patrick Gallois, etc. I listen to these players and their sound inspires me, so when I play I have a little boost to get into my flute world. I do the same with the tenor saxophone—when I lose my sound I put on a good Don Byas record and [I can get it back in] about two minutes.

EJ: What needs to be done to advance the cause of the flute in jazz?

LT: Basically, I don't think there's a need to do anything. When my daughter began playing flute, I bought one of the Moysse volumes. In it, the translation says that the flute is a minor instrument (when compared to the literature for piano, violin, etc.). If he can say that about the flute in the classical world, in jazz it's a *very* minor instrument. Therefore, when you play an instrument like the flute in a jazz

context, you have a chance to create your own tradition.

EJ: Can you talk a little about the music we can expect to hear at your November Flute Club concert?

LT: We'll probably do *Desert Lady*, an original composition of mine. There's not much happening harmonically, so it gives me a chance to develop it melodically and there's a large flute cadenza in the middle. I'm also thinking of doing my adaptation of John Coltrane's *Wise One* where I can get into a Zen-approach. I've been working on a way to do Duke Ellington's *Sunset of a Mockingbird* so I can do some bird-calls, quasi-Messiaen. Boris, Mark and I are now also developing a way to do Django Reinhardt's *Nuage*. I'll try to come up with something not too offensive on the tenor since David [Wechsler] has asked me to also play some saxophone.

EJ: Can you summarize your feelings about how your career has evolved?

LT: Basically I'm a classic amateur flute player because I just play the instrument on my own terms. Every day is an adventure with the flute—it's always different. I'm fortunate in that I can pick it up and play it the way I want to play it. I feel it's a great luxury to have, although quite difficult to maintain, considering my approach to the tenor saxophone. □

Ed Joffe, an active freelancer on saxophone, clarinet, and flute, has studied with Thomas Nyfenger, Paul Dunkel, Michael Parloff, and Keith Underwood. He an associate professor of woodwind and jazz studies at New Jersey City University and is currently playing in The Drowsy Chaperone, a Broadway musical. □

Flute Happenings Deadlines		
Issue	Deadline	Mail date
December 2006	11/02/06	11/30/06
January 2007	12/07/06	01/04/07
February 2007	01/11/07	02/08/07
March 2007	02/00/07	03/00/07
April 2007	03/15/07	04/12/07
May 2007	03/29/07	04/26/07



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



November 19, 2006 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)

Lew Tabackin, Flute/Saxophone Virtuoso

87th Season

2006–2007 Concerts

October 29, 2006 • Sunday, 5:30 pm
 FENWICK SMITH, flute, and SALLY PINKAS,
 piano

November 19, 2006 • Sunday, 5:30 pm
 LEW TABACKIN, jazz artist

December 17, 2006 • Sunday, 5:30 pm
 LAUREL ZUCKER, flute, and
 MARK DELPRIORIA, guitar
Holiday reception

January 21, 2007 • Sunday, 5:30 pm
 TIM LIU, Chinese bamboo flutes

February 25, 2007 • Sunday, 5:30 pm
 THE HANOVERIAN ENSEMBLE
 JOHN SOLUM and RICHARD WYTON,
 baroque flutes

March, 2007 • Date/place TBA
 FLUTE FAIR 2007—guest artist TBA

April 29, 2007 • Sunday, 5:30 pm
 2007 NYFC COMPETITION WINNERS

May 13, 2007 • Sunday, 6:00 pm
 ANNUAL MEETING & ENSEMBLE CONCERT

All concerts and events (except as noted) at Yamaha Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org or call 732-257-9082.



From the Editor

Greetings! This month's performer is the jazz flute/saxophone virtuoso Lew Tabackin. Ed Joffe's interview covers a lot of territory, from Lew's early days as a financially-challenged student in 1940s Philadelphia (and beginnings as a classical flutist) to his successful international career as a jazz musician. My favorite parts: the ups and downs of his trial-and-error learning style and the tricks he uses to keep in shape on the road (including a special warm-up from Jim Walker).

I learned from David Wechsler's "From the President" letter that he plays an old (1945) Powell and loves the sound of the old flutes. And I learned that the NYFC's latest CD project, *Henry Brant: Music for Massed Flutes*, is now complete (see announcement on p. 4).

Dirk Wels, a native of Germany and a translator by profession, is this month's member profile subject. He too is a doubler (though on the somewhat unlikely combination of flute and bassoon), and has the rare distinction of having played the same orchestral repertoire (with the same orchestra) on two different instruments.

I'd like to remind you that suggestions for article topics, article writers, and/or member profile subjects (yourself or someone else) are always welcome. Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)