



The New York Flute Club

NEWSLETTER

March 2011

Spiritoso con Vivo, Paula Robison!

Interview by Katherine Fink

I was thrilled to have the opportunity to meet and to interview Paula Robison, always one of my favorite musicians and flutists. We chatted at her New York apartment on a mid-December afternoon. I was inspired by her courage and spirit, charmed by her wit, and impressed that she was so candid and welcoming to a new acquaintance. I am looking forward to hearing her concert and to enjoying a new friendship!

KATHERINE FINK: What do you want to talk about?

PAULA ROBISON: I'd like to thank my teachers! I'm so grateful to Marcel Moyse, Julius Baker, and the dancers and singers who influenced me when I was very young. Everything that I do reflects various parts of their knowledge and experience, and they helped me to see who I was and what I needed to do.

KF: You had a lot of success in your early years. You made a big explosion onto the scene by winning the Geneva Competition and the Young Concert Artists competition, as well as playing and recording the Carnival of the Animals "Voliere" with Leonard Bernstein and the New York Philharmonic.

PR: Yes, that was formative!

KF: The recording with the NY Phil is fabulous! Every time I play the piece I think of your performance, which was note perfect and beautiful...and you were only 20!

PR: Well, I practiced that little piece for many hours...it's magical. I also listened to birds, trying to imitate their sound. It's a good thing, because at the recording session they only gave me one take.



In Concert

Gala Artist Recital

Songs without Words

Paula Robison, flute

Frederic Hand, guitar

Sunday, **March 13, 2011**, 5:30 pm

The Lighthouse, 111 East 59th Street (between Lexington and Park Avenues), NYC

Italian Love Songs and Lullabies for flute and guitar	Arr. Paula Robison and Frederic Hand
Sephardic Songs for solo guitar	Traditional (13th century), arr. Frederic Hand
MAWAL for solo flute	Avi Eilam Amzallag
Songs of the Spirit for flute and guitar	Arr. Paula Robison and Frederic Hand

Program subject to change

KF: You only needed one! You are a "money" player as they say.

PR: I wish that was true—I'd be rich! Actually, once you start the piece it's hard to stop in the middle. You are a bird and a bird keeps singing, singing away. There's also a fearlessness at that age, you just go! You fly!

(Cont'd on page 4)

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Paula Robison and the Singing Flute

by Nancy Toff



My first contact with Paula Robison didn't happen. It was in the late 1960s, and I was looking for a more advanced flute teacher. Paula was then teaching at Hoff-Barthelsson Music School in Scarsdale, where I'd previously studied piano. But she was extremely involved in launching her solo career, and although I was thrilled and inspired by her success, the likelihood that I'd get regular lessons seemed slim. I chose another teacher, and it would be another 25 years before we actually met.

In 1995, during my first term as NYFC president, I invited Paula to be the guest artist for our second flute fair. She gave a masterclass and concert focused primarily on our theme that year, the 50th anniversary of Barrère's death. Finally, we had dinner, and we've been in touch ever since. Now I'm delighted to welcome her back to our flute fair this year.

Paula's solo career took off quickly: after winning a host of competitions, she energetically organized a busy schedule of solo and chamber music performances, something not at all common at the time. One reason she had abandoned the piano for the flute, she recalled, "was that in class I was playing with other people. I've always loved interacting with other human beings, and I remember how lonely it was playing the piano all by myself."¹ Partly, too, she credits what was then known as "women's lib." "While I was never very active in it," she said, "it had a very good effect on me. The consciousness-raising thing made me think. I thought, Why not just go out and do it? There's nothing wrong with being on one's own."²

Her role model was Jean-Pierre Rampal, who was then at the height of his international solo touring career. "'Look,' I said to myself, 'a flute player, and he filled Philharmonic Hall!'" she told an interviewer in 1980. Following his example, she established an annual concert series at Alice Tully Hall, became a founding member of the Chamber Music Society of Lincoln Center, formed the Orpheus Trio with Scott Nickrenz and Heidi Lehwalder, and began making recordings. In the late 1970s the press marveled that she was playing 100 concerts a year.

She explained, "I love giving recitals. It's just like setting out a meal for somebody. You plan a whole evening in which the parts are musically related—you have something that's good for the deep soul, and something that excites the intellect, and something for dessert."³

The music came first, of course, but she was quick to recognize some essential realities: that a concert is a communication that starts from the moment the performers come on stage. She recalled her initial challenges when performing with harpsichordist Kenneth Cooper: "I charge onto the stage, he ambles." They compromised—and learned to walk onstage at the same speed.

Likewise, she has always recognized the importance of making a concert an occasion—and part of that involves the performer's appearance. As a result, a *New York Times* feature article in 1977 began with a (too) lengthy description of her attire on the cover of a recent album (*Flute Music of the Romantic Era*, on Vanguard).² John Rockwell echoed the sentiment a week later in a concert review: "[O]ne shouldn't forget her looks either; Miss Robison cuts a lissome figure on stage. Not that one means to be sexist about this."⁴ Clearly, however, her appearance made a strong impression on audiences; in looking through my archives file on Paula, I turned up a 1987 program from her appearance with the Memphis Symphony on which my aunt had written, "She wore a gorgeous gold cloth dress."

Paula has often talked about the varied influences on her style, especially what she learned from her study of dance. "When I watch a great dancer complete a gesture, I realize the tremendous importance of rhythm in music." Julius Baker taught her the primacy of sound, and Marcel Moyse was tremendously influential: she chose to play the flute after hearing his recording of the Mozart D major concerto, and she studied with him for many years. Moyse used his hallmark pedagogy, playing operatic arias, to encourage her to be as expressive as a dramatic singer.

That experience also led her to explore vocal repertoire as concert material. "I'm getting more and more unabashed about transcribing works for the flute primarily from the vocal repertoire," she told *Musical America*. At the 1995 flute fair we heard her transcriptions of Grieg lieder (which she had just recorded), and many of her masterclasses have likewise focused on vocal sources and styles: Mozart: The Flutist as Opera Singer; Schubert: The Flutist as Lieder Singer; Love Songs and Melodies. This year at the fair we'll hear Italian love songs, Sephardic songs, and her arrangements of "Songs of the Spirit" from various traditions. "We're all singers, we flutists," says Paula. "And all our songs should be heard." I hope you'll come to the flute fair to hear them from Paula herself.

¹"Musician of the Month: Paula Robison," *Musical America*, January 1979, pp. MA-6-7.

²John Gruen, "The Delicate Lass With The Sensuous Flute," *New York Times*, January 9, 1977.

³Katie Courtice, "Paula Robison and..." *Virtuoso*, June/July 1980, p. 4.

⁴John Rockwell, "Recital: Flutist," *New York Times*, January 17, 1977.

Member Profile

Kathleen Nester

NYFC member
on and off since 1978



Employment: Orchestral musician (second flute and piccolo with the New Jersey Symphony Orchestra, second flute with the Stamford Symphony Orchestra, and principal flute with Amici New York at the Oklahoma Mozart Festival Orchestra), NYC-area freelancer, and faculty member (New York University).

A recent recital/performance: Debussy's *La Mer* with the NJSO under the baton of Jacques LaCombe (January 2011, in NJ) and Mozart's concerto for flute and harp with harpist Barbara Allen and the Centre Symphony (March 2011, in NYC).

Career highlight(s): Several performances stand out among many memorable ones: *The Moldau* with the NJSO in a live PBS broadcast in July 2001 (with Bart Feller on first flute, Wendy Stern on piccolo, and Zdenek Macal conducting); the Vivaldi Piccolo Concerto with the NJSO (in 2004), Bach's Brandenburg Concerto No. 4 (on alto recorder!) with the Philharmonia Virtuosi (in 2006); and playing Paul McCartney's *Ecce Cor Meum* with the Orchestra of St. Luke's in 2006; and playing alto flute on violinist Joshua Bell's album *At Home with Friends*. Broadway highlights include playing flute in the 2004 revival of *Man of La Mancha*, and flute, alto flute, bass flute, and piccolo in Andrew Lloyd Webber's *Woman in White* (in 2005).

Current flute: A silver Brannen-Cooper with 0.016" tubing and gold riser from the early 1990s and a grenadilla Brannen-Cooper piccolo from the mid-1980s.

Influential flute teachers: Robert Dick (at the Neighborhood Music School in New Haven, CT) while in high school; Eleanor Lawrence and Marcel Moysé (private studies in VT and France) during her college years in the mid-

1980s; Ransom Wilson during graduate school; and post-graduate studies with Renee Seibert, Julius Baker, and Keith Underwood.

High school: North Haven High School in North Haven, CT.

Degree: BA in music (City College, CUNY); MM in flute performance (Manhattan School of Music).

Most notable and/or personally satisfying accomplishment(s): "Seeing my musical career develop over the years, from my start as a fife player in the North Haven Fife and Drum Corps (we were the state champions!) to my present situation as an adult with the good fortune to be able to play music professionally."

Favorite practice routines: Kathleen says, "I always play through the Taffanel and Gaubert *Daily Exercises*; then work on any orchestral music that I need to prepare. I also enjoy playing etudes (Anderson, Schade, and Casterede) and caprices (Boehm and Paganini) plus material from *How I Stayed In Shape* and *The Golden Age of the Flutists* by Marcel Moysé.

Other interests: Spending time with her family (she has a daughter in middle school who plays cello and attends Mannes Pre-College); knitting, quilting; reading fiction, and doing crossword puzzles; swimming; seeing films and theater; visiting art museums (a real passion); and "since I have to cook for my family every day, I am a pretty good short-order cook."

Advice for NYFC members: Take every opportunity you can to perform, listen, take lessons, and go to concerts, theater and art museums. There's nothing like live performance; there's nothing like great art. And if anyone ever questions your desire to play a musical instrument, suggest that they read "Hearing the Music, Honing the Mind," in the November 2010 issue of *Scientific American*.

Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2011	02/24/2011	03/24/2011
May 2011	04/07/2011	05/05/2011

FLUTE HAPPENINGS

MARCH '11

Mar 2 Wednesday 8:00 pm

Da Capo Chamber Players presents flutist **PATRICIA SPENCER** in a program entitled "Crossing Borders: the Global Flute." Music by Karlheinz Stockhausen, Shirish Korde, Chen Yi, Remus Georgescu, and Thea Musgrave, including three pieces written for the performer and three premieres.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, visit www.patriciaspencerflute.com or call box office at 212-501-3330.

Mar 2 Wednesday 8:00 pm

KATHLEEN NESTER will be the flute soloist in a performance of Mozart's Concerto for Flute and Harp, K. 299, with the Centre Symphony Orchestra. Also on the program: music of Beethoven and Tchaikovsky.

• Saint Peter's Church, 619 Lexington Avenue (at 54th Street), NYC. • Admission is free, \$10 suggested donation. • Info, call 212-935-2200.

Mar 3 Thursday 7:00 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, in "A la Française," a program in tribute to French taste in America. Works by Rameau, Grétry, Kriens, Chrétien, Cowell, and Dvorak (a Barrère arrangement) performed in a grand Beaux Arts mansion built for one of the Vanderbilts.

• Carlton Hobbs Gallery, 60 East 93rd Street, NYC. • Admission: \$30 general, \$20 students/seniors. • Info, call 212-222-3569 or e-mail sylvanwinds@att.net.

Mar 14 Monday 6:00 pm

Masterclass and recital with Jeffrey Khaner, flute, and Cathy Venable, piano.

• Rossey Hall, Room 101, New Jersey City University, 2039 Kennedy Boulevard, Jersey City, NJ. • Admission is free. • Info, call Jeanne Wilson at 718-549-5973 or visit www.njcu.edu/mdt.

Mar 30 Wednesday 12:00 noon

¡Duo Caramba! with **CARLA AULD**, flute, and Ana Maria Rosado, guitar, will perform music by the women composers Elise Carter, Katherine Hoover, Libby Larsen, and Tania Leon in celebration of Women's History Month.

• Chapel, Interchurch Center, 475 Riverside Drive, NYC. • Admission is free. • Info, call 212-870-2200.

APRIL '11

Apr 2 Saturday 8:00 pm

SUE ANN KAHN, flute, and Susan Jolles, harp, will present Fürstenau's *Fantasia*, Joseph Lauber's *Quatre Danses Médiévals*, and the Kahn/Jolles arrangement of Mozart's piano sonata K. 283. Michael Finckel will join them for Wallingford Riegger's *Divertissement* and works by Lou Harrison.

• Mannes Concert Hall, 150 West 85th Street, NYC. • Admission is free. • Info, email sueannkahn@gmail.com.

Interview (cont'd from Page 1)

KF: How did your parents' political views influence you?

PR: My parents [David V. and Naomi] were artists. My mother was an actress and my father was a musicologist who later became a playwright. They were very active and leftist. There was an expression for us kids in those days; we were called "red diaper babies"! In the late '30s when Hitler was rising to power, there really weren't many Americans saying NO to what was happening. This made my parents feel, by the time I was born, that they actively had to do something. There were also lynchings every day in the South, and there wasn't even the beginning of a civil rights movement yet.

When a great skater goes into a triple lutz there's always a moment of relaxation before the turn—that's when you know they'll make it. When we launch into a virtuosic phrase we flute players need that same sense of relaxation.

KF: Your family was in Nashville at the time?

PR: Yes, I was born in Nashville. My father had studied in Vienna, and when he returned to the US and married my mother, he was invited to join the faculty of Fisk University, one of the few African-American universities in the country. It had a highly distinguished faculty and a brilliant student body, so they wanted to be there and to be part of what they could already sense was the beginning of a civil rights movement. In fact, they met my godfather Paul Robeson there. It was a very exciting time for them. During those years my father decided to become a film writer and my mother still wanted to be an actress, so they moved to Hollywood, where my sister and brother were born and where I spent my early years. My parents were still politically active, but many of their colleagues were beginning to realize that Stalin was as evil as Hitler.

Some people did not want to know that.

KF: It must have been hard to know what was really going on in Europe.

PR: There was not the kind of instant communication that we have now. They had dreams for our country: to banish hunger, to make working conditions bearable for all, to provide good housing and medical care for everyone. So they worked towards those dreams. Unfortunately they got caught in the hysteria of the McCarthy era. My parents were brought up on charges and questioned

by a committee in a televised hearing. I was old enough to watch and that did change my life. We were being attacked and persecuted by our own government.

KF: That must have had huge ramifications for you as a 12-year-old girl.

PR: Yes, being 12 years old is hard enough for a young girl, without the added challenges of the blacklist! No money, my parents out of work, no pretty dresses, nothing. We moved to New York State to live with my grandmother on her farm for a while.

KF: Were people afraid to hire your parents?

PR: Everyone was afraid then. It was a terrible time. But my parents kept their dreams, and we had wonderful friends who helped us through. They were all fighting for human rights and for peace in the world, for true open dialogue between nations. After about five years, my father started writing again under



Photo: Christian Steiner

a pen name and became successful in television, writing for *Lassie*, *Bewitched*, and the *Andy Griffith Show*. When the blacklist was finally broken he started writing under his own name again and even wrote a play that went to Broadway, so finally my parents did have some really good years of success and happiness.

KF: Did you immerse yourself in the flute at this critical time?

PR: Someone lent me a flute and I started playing when I was 11. And you're right, because of all the family turmoil, it became my escape into beauty, into my own world. My father also loved music. He would conduct to recordings and listen to the Met Opera broadcasts, so there was always music in the family. His mother was a piano teacher, and when we lived with her there was always music in [the air]. Sometimes, if you are lucky, you realize that a thing has always been present

in your life, waiting for you to see or hear it. There's a good angel, patiently waiting to push you in the right direction, to help you succeed. I mean "success" in the sense that Emerson describes it—not in material wealth, fame and fortune, but in becoming a fully developed human being. There are many ways we can succeed, but if one road is clearer than another, and we're able to see it, we are blessed.

KF: Take the path with less resistance?

PR: Well...sometimes it's the "road less traveled." That was the case with me, lots of rocks, sticks and stones and fallen branches, floods, fires.... {laughter}

KF: There were singers and actresses who had solo careers, but you blew the door off as one of the first female instrumentalists to be a career soloist.

PR: You are kind to say that, and it's actually true, as I look back, although at the time I didn't think about it.

KF: The other ground-breaking idea was your publicity flyer. You wore a gorgeous red satin dress, which created a glamorous and stunning image. Did someone coach you, or was it your natural inclination?

PR: I didn't have anyone to coach or to help me, I just sort of dove in. Because of my dance training, I considered bodies to be used for art without the sense of sexiness or glamour. To me a dancer's costume is body revealing, yes, but only to serve the art, the idea. I would have been more comfortable in a ballet costume, but that red dress was the closest thing I could find! I also felt that figure skating was similar to flute playing, and studied it a lot. When a great skater goes into a triple lutz there's always a moment of relaxation before the turn—that's when you know they'll make it. When we launch into a virtuosic phrase we flute players need that same sense of relaxation.

I did have some role models for dress on stage...I loved the images of Diaghilev's dancers and the colorful costumes they wore, Anna Pavlova's grace, and the skater Peggy Fleming, who did everything perfectly, but always with great lyricism. Audrey Hepburn was also an idol for me when I was young, and Billie Holiday too, because she used to wear that satin dress and a gardenia behind her ear. I also wore a flower in my hair when I was *young*,

not realizing that she had done it until I started listening to her music and saw her pictures. The flower behind the ear felt like a sensual symbol to me; I wore a rose, which is my birth flower. It was a kind of a tie to nature, so that even as a flutist in the stagelights, I still felt that I was in a field somewhere.

KF: So your stage image came from the inside.

PR: My basic perception was that the music would draw people in. If I looked glamorous, great, but it was all about the music. As I look back, I did make a lot of mistakes, which I think limited the scope of my career. People may have tried to help me, but I'm pretty headstrong. I had an image that if I played beautifully enough and could communicate to enough people, that doors would open for me; that the music would speak. Now I would say that the music-making part of a superstar career is only 30%, and the rest of it is marketing and public relations.

KF: I'm shocked by the marketing tactics today and by what many young women think is appropriate. I wonder if they are being pushed by publicity people.

PR: Perhaps. I worked with a number of public relations people through the years. Some of them were very good, some were not. At one point I was working with someone who was very much into glamour. At one photo shoot she said, "What are you doing!? You've got to have eyeliner, that dress is terrible, open it up, put your hand on your hip!" She made me into a creature that didn't feel like me, although we used those photographs for quite a number of years anyway. My problem was that I never had the taste or appetite for the "marketing" part of the profession. Because my spiritual life has been so important from a very early age, I didn't want to be diverted from that into the marketplace. I've always asked God for help, asked to be shown my path, asked for some light on the path.

KF: If you were not drawn toward that kind of marketing you might not have been good at it.

PR: I don't know. Now that I'm more passionate about my teaching, I actually find that it's easy for me to do that on behalf of my students. I'm happy to call people and yammer at them about a gifted student, but not for myself. It's funny, some people may disagree and

say that I was great at self promotion. There was one personally devastating review from the *NY Times*, which said that I only had a career because I helped to direct the Spoleto Festival concerts! After that I didn't read reviews for a while!

On the other hand, since I do put myself "out there," I have to take the consequences. As Marlon Brando said, "An actor has to have the skin of a rhinoceros to survive." I've tried to develop the skin of a rhinoceros, but it just doesn't look good with a concert gown...! Actually, I don't think Brando was able to develop that skin any more than I was. Artists have to be vulnerable or we cease to be creative human beings.

Choro is improvisatory music based on the fusion of African rhythm and Portuguese melody. A joyous moment came for me when we added Brazilian rhythm to the J.S. Bach Allemande...

KF: There's a saying that one third of all people will love you no matter what you do, a third will be neutral, and a third will not like you no matter what you do.

PR: Well that's a really good thought, and good advice for young artists trying to develop a career. One third of the audience will love you no matter what you do, they will understand your art, get it right away, and stay with you. Then there's another third that you have to win over with an appealing presentation, or with some wheeling and dealing. Then there's the last third that you just have to forget about or else not be afraid to antagonize. Maybe that's what some of the sexy dressing of young women today may be meant to say, "I'm beautiful and I'm going to dress like a woman and I play GREAT, so take THAT."

KF: Tell me something about your Brazil connection.

PR: The Brazil connection was a great gift! In the early 1990s, my composer friend Stanley Silverman had just

Interview (cont'd from page 4)

come into possession of some musical scores for Disney cartoons written by great Brazilian musicians. There was a dance for flute and pandeiro (the large Brazilian tambourine), and Stanley suggested doing it as an encore to a recital I was giving at the 92nd Street Y. He said he would get a guitarist and that he knew a Brazilian percussionist, Cyro Baptista, who had just come to New York. We were in the hall at the Y and Cyro came down the aisle, looking wild with his black hair, big mustache, high boots, and his pandeiro. When he started playing, my life was changed. Irna Priore Coelho, who was at the concert, said, "You know, Paula, there is a huge repertoire for flute... it's called *Choro*." Imagine! I'd never heard of *Choro*! Cyro's wife brought me recordings and tapes of music that nobody in this country knew about or played, and then came the recording of *Brasileirinho* with a large group, and gradually after some touring the group was distilled to three people—Cyro Baptista, Romero Lubambo and me. The fusion between the three of us, with Romero's elegant bossa nova style and Cyro's mad world music percussion genius, created a whole new, very exciting sound. I called it "Mistura Nova"!

I realize that I'm not an "authentic" *Choro* player, but what I brought to the group was a classical approach to the music, research and knowledge about it, fluency on the flute, and above all, love!

KF: Classical musicians knew about Villa-Lobos.

PR: Villa-Lobos used to sneak out of his parents' house in Rio at night to play with the street bands. That's why you'd know it was something special when he entitled a movement or a piece "Choro." *Choro* is improvisatory music based on the fusion of African rhythm and Portuguese melody. A joyous moment came for me when we added Brazilian rhythm to the J.S. Bach *Allemande*.

KF: You just changed my view of that piece! Are you going to play that at the Flute Club?

PR: Maybe! I'm playing with Frederic Hand, the great classical guitarist, and we will do some Brazilian music in addition to our other music. Fred and I have played together for many years, first at the Metropolitan Museum of Art's

Temple of Dendur, concentrating on music of Vivaldi, because the reverberant acoustics were perfect for Vivaldi's harmonies. Then we started to branch out with more diverse programs in different concert venues. A collection of our arrangements has just been published by Theodore Presser.



Photo: Andrew Hurlbut

KF: The current generation of students has remarkable technical facility, which means that the competition to get into a music conservatory is daunting. How do you choose your students?

PR: There may be more technically proficient players but the percentage of real artists remains the same. Mozart is still the indicator for me. As a teacher, I'm interested to hear how a young player approaches music on his or her own terms, not just by imitating. I want to hear the space between the notes, which is where God lives, and the players' ability to enter that space. To me the gift of music is the courage, the imagination, the reverence, the daring to *enter* that space.

KF: Orchestral playing seems to be the primary career goal. That concerns me because it isn't a viable industry any more.

PR: That's true, but the way young people are making music now is amazing. They are forming chamber groups, making their own ways to play, combining world cultures, and getting out of the big concert halls into more intimate spaces where ticket sales no longer rule. Classical music is reinventing

itself right now, and it's going to survive. Orchestral playing is only one of many beautiful and exciting pathways.

KF: What advice do you have about career development in middle age? Many interviews are geared toward students because there is vulnerability in talking about age. I know that I have to practice more now.

PR: Yes, that's the first thing, you have to practice more. Young people have role models, but older people need role models as well. Mine is Margot Fonteyn, who danced until she was 52 and gave her last performance at 60. Dancers' careers are usually finished by age 30. I saw an inspiring interview with her where she said, "I kept dancing *Sleeping Beauty* because it's one of the most difficult roles. I thought, if I'm going to dance, I'm going to be able to dance that role." She kept herself in form by dancing the most difficult things, not by making life easier for herself.

Recently one of my students was playing the *Freischutz Variations* of Taffanel, fabulously! Moyses used to teach this piece, but somehow it slipped through the cracks with me and I never played it. I thought, "Okay, now I'm going to learn *Freischutz*!" Even if I only perform for my students and never play another concert in public, I'm going to play as well as I possibly can. Some people can put the flute away and not miss it a bit. I tried that but it just didn't work for me.

KF: So what you are saying is to continue to challenge yourself. Don't just play what's easy? What about amateurs?

PR: Challenge yourself, if you're that kind of a person. Remember, *amateur* means that you love what you are doing, so if a person is still getting joy, it doesn't matter. Life is rich, and it starts to go by very fast.... I say, do what brings you joy and keeps you really alive.

Katherine Fink is principal flute with the Brooklyn Philharmonic, the Queens Symphony, and the New York Pops. She is a member of the Borealis Wind Quintet and teaches flute and chamber music at New Jersey City University.



THE 2011 NEW YORK FLUTE FAIR

THE SINGING FLUTE: INSPIRATIONS FOR THE 21ST CENTURY

Paula Robison, guest artist



Sunday, March 13, 2011 9:00 am to 7:30 pm

The Lighthouse, 111 East 59th Street (between Lexington and Park Avenues), New York City

EXHIBITS: Flute vendors and makers, music publishers, and other members of the music industry will exhibit their products. This is the perfect opportunity to shop for a new flute or look for newly published music.

NYFC TABLE: Visit the NYFC table for CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table. For more information regarding the NYFC table, contact Lucy Goeres at lgoeres@nyc.rr.com.

CONCERTS

EARLY MORNING MOZART: Bart Feller, principal flutist of the New York City Opera and New Jersey Symphony, plays Mozart Flute Quartets with the Mozart Project, familiar music made fresh using instruments and performance styles that will surprise you.

AMERICAN INSPIRATIONS: New York flutists Sandra Church, Katherine Fink, Tanya Dusevic Witek, and Zara Lawler. Compositions by David Amram, Victoria Bond, and Katherine Hoover and the premiere of California Concerto by Bevan Manson. With the Toomai String Quintet.

MULTIPLE BREATHS: A concert with multiple flutists, multiple sounds, featuring Robert Dick, Flutronix, and Yukari Watanabe.

STUDENT ENSEMBLES: Enjoy our annual flute chamber ensemble showcase featuring student performers. Teachers interested in having their ensembles perform should contact Stefani Starin at Starin@newband.org by February 22.

GALA CONCERT: Guest artist Paula Robison will conclude the day's events with a recital entitled "Songs without Words," with Frederic Hand, guitar, at 5:30 pm. Admission is free to all Flute Fair attendees.

PRESENTATIONS AND WORKSHOPS

WARM-UP: Brad Garner, faculty member at Juilliard, Cincinnati Conservatory, Queens College, and NYU, shares his winning warm-up ideas.

"PLAYING BETWEEN THE NOTES," a masterclass by Paula Robison with four participants selected from flutists of all ages.

INSPIRED BY MOYSE: with Kathleen Nester, Susan Rotholz, and Judith Mendenhall (performance, talk and video presentation)

SUZUKI FLUTE PEDAGOGY: Based on the teachings of Marcel Moyse. Presented by Suzuki teacher trainer Kim Lorimer, for parents, teachers, and students. Bring your flutes.

BREATHING AND OTHER INSPIRATIONS: Keith Underwood, assisted by Immanuel Davis of the University of Minnesota and Alexander Technique instructor Kathe Jarke.

THE FLUTE ON ITS FEET: Join interdisciplinary flutist Zara Lawler for a workshop on combining flute performance with theater, dance, and storytelling. Bring your flutes.

VOICES FROM THE OTHER SIDE: College/conservatory teachers Sue Ann Kahn, Brad Garner, Linda Chesis, and Karla Moe share their experiences listening to auditions and present strategies for success. For students, teachers, and parents.

ENSEMBLE PROGRAM SESSION: Bring your flutes, piccolos, and alto flutes to an ensemble reading session sponsored by the NYFC Ensemble Program. All are welcome. Bart Feller will conduct. For more information, please contact ensembles director, Mary-Ann Tu, maryann.tu@gmail.com.

RAFFLE: Win a free lesson with Paula Robison—a rare opportunity to learn from this great artist. (The lesson will be scheduled at her convenience.) Raffle tickets are \$5 each, or five for \$20.



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



March 13, 2011 Flute Fair

Flute Fair 2011 at The Lighthouse, 111 East 59th Street (between Lexington and Park Avenues)
Paula Robison, guest artist

91st Season 2010 - 2011 Concerts

October 17, 2010 • Sunday, 5:30 pm
ROBERT DICK—60th birthday celebration

November 21, 2010 • Sunday, 5:30 pm
CHRISTOPHER LAYER, Irish flute

December 19, 2010 • Sunday, 5:30 pm
MIMI STILLMAN / DOLCE SUONO TRIO,
NY premiere of Richard Danielpour trio

January 23, 2011 • Sunday, 5:30 pm
NICOLAS DUCHAMP—Gaubert program

February 27, 2011 • Sunday, 5:30 pm
ANDRÁS ADORJÁN—Hungarian music

March 13, 2011 • Sunday, All Day
NEW YORK FLUTE FAIR, with guest artist
PAULA ROBISON, The Lighthouse, NYC

April 10, 2011 • Sunday, 5:30 pm
WINNERS OF THE 2011 NYFC COMPETITION
& YOUNG MUSICIANS CONTEST

May, 2011 • Date TBA
ANNUAL MEETING & ENSEMBLE CONCERT

*All concerts and events (except as noted) at
Engelman Recital Hall, Baruch Performing Arts
Center, 55 Lexington Avenue (entrance on 25th
Street), on Sundays at 5:30 pm. All dates and programs
subject to change. Tickets \$20, only at the door; free
to members. For more information, visit the NYFC
website at www.nyfluteclub.org.*



From the Editor

Greetings! March brings us Flute Fair 2011 (“The Singing Flute”), with guest artist Paula Robison, the effervescently distinguished American flutist. Interviewer Kathy Fink touches Paula’s childhood with her leftist activist parents, her 1962 debut with Leonard Bernstein and the NY Philharmonic (at age 20!), and her current interest in Choro, improvisatory music based on the fusion of African rhythm and Portuguese melody. Older readers will appreciate Paula’s thoughts on “career development in middle age,” a topic that often gets lost among tips for young flutists.

In her “From the President,” Nancy Toff talks about how she has known Paula over the years—both virtually and in person—and provides historical context for various high points in Paula’s career, as well as a look into the performance art that is part of a musical performance. Most amusing to me: the compromises required for the charger (Paula) and the ambler (Kenneth Cooper) to get on stage at the same time.

This month’s profile subject is Kathleen Nester, a flutist with the New Jersey Symphony Orchestra who will be a panelist on the “Inspired by Moyses” discussion/presentation at the upcoming flute fair. I enjoyed learning about a favorite NJSO *Moldau* performance of hers (in 2001) with two flutists *also* on the Flute Fair 2011 program: Wendy Stern, flute fair program chair, and Bart Feller, the flutist/presenter of an “Early Morning Mozart” concert.

Anyway, all for now. Hope to see you at the fair.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)