



# The New York Flute Club

## NEWSLETTER

February 2015

### Katherine Fink: Keeping Passion and Intellect through the 4,000th Show

Interview by Jeanne Wilson

**K**atherine Fink has worn many hats during her decades-long career as a successful New York flutist. She has been principal flute in the NY Pops, Brooklyn Philharmonic, Queens Symphony, and Eos Orchestra (to name just a few), solo flute in numerous Broadway productions (including Beauty and the Beast, Ragtime, Porgy and Bess, Cinderella, and her current gig, On the Town), longtime associate musician with the Metropolitan Opera, and a member of the acclaimed Borealis Woodwind Quintet for most of its 30-year-plus existence. I had been a fan of hers for years before first playing with her in summer performances with the Connecticut Orchestra during the 1990s. Kathy has been a friend and colleague of mine ever since, so I was very pleased to have this chance to find out more about her early days as a student and aspiring professional. This conversation took place via email over December and January.

JEANNE WILSON: What first inspired you to choose the flute?

KATHERINE FINK: I just always loved the sound of the instrument. As a child, I obsessively listened to *A Child's Introduction to the Orchestra*, an educational LP

(Cont'd on page 4)

Photo: Spencer Lloyd



#### In Concert

#### Katherine Fink, flute

Elizabeth DiFelice, piano

David Byrd-Marrow, French horn

Sunday, **February 22, 2015**, 5:30 pm

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

#### Program

Barcarola and Scherzo for flute and piano	Alfredo Casella (1883–1947)
In Praise of Nyack for solo flute	Bevan Manson (b. 1955)
Packyappers	
Hudsonic	
Jogging to Chocolate	
Sonata No. 1	Philip Wharton (b. 1969)
Introduction and Highland Dance	
Birdcalling	
Circus Music	
<i>New York premiere</i>	
Winter Sky	Joseph Turrin (b. 1947)
Odyssey for piano and flute	Bob James (b. 1939)
Ballade, Pastorale and Dance for flute, horn, and piano	Eric Ewazen (b. 1954)

#### Program subject to change

Katherine Fink's appearance is made possible in part by Wm. S. Haynes Flutes.



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2014–2015

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### Newsletter

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

Naomi Ichikawa Healy, Designer  
 405 Dean Street, Apt. 1A  
 Brooklyn, NY 11217  
 646-417-3789  
 nichikawa@gmail.com

[www.nyfluteclub.org](http://www.nyfluteclub.org)

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 Nicole Camacho, NYFC Social Media Chair

## Say YES!



From the President

by Wendy Stern

So what do a bunch of musicians and Tina Fey have in common? Well, she does know how to play “The Hustle” on the flute (see her Amex ad at youtube/I7m-iAX3POU, for example), but more than that, she is a very analytical actor, producer, comedian, and writer. In her autobiography, *Bossypants*, she includes a chapter entitled “The Rules of Improvisation,” in which she lays out her rules for working in an improv ensemble.

Fey’s Rule Number One is “to agree and say yes.” For example, if the improv scene was based on a character with a mustache, and the mustache was really someone’s finger, the scene would come to a halt unless everyone agreed on that premise. However, once it was agreed that the finger was indeed a mustache, someone could say, “That’s a disgusting mustache” and the scene could then develop. She further explains, “Now, obviously in real life you’re not always going to agree with everything everyone says. But the Rule of Agreement reminds you to ‘respect what your partner has created’ and to at least start from an open-minded place. Start with a YES and see where that takes you.”

To me, this sounds an awful lot like rehearsing in a chamber group! Our February recitalist Katherine Fink has performed, recorded, commissioned, and toured with her woodwind quintet Borealis for over 30 years. When interviewed for their NYFC concert in October 2004 (see interview with David Wechsler in the *Newsletter* archives), she spoke about their rehearsal process: “When you bring five excellent musicians together, you can, of course, have friction and opposing viewpoints. A certain amount of questioning and challenging is necessary for a group to evolve and we use this in a productive way. ...to function in a chamber group you have to disengage your ego and be willing to assimilate the style and approach that best represents the composition and the group personality.” You can read about Katherine’s more recent reflections about Borealis in addition to her other professional affiliations in Jeanne Wilson’s interview, “Keeping Passion and Intellect through the 4,000th Show.”

Katherine is currently the solo flutist in the critically acclaimed Broadway production of Leonard Bernstein’s *On the Town*. Previous shows include *Beauty and the Beast*, *Ragtime*, *Porgy and Bess*, and Rodgers and Hammerstein’s *Cinderella*. In the penultimate scene of *Cinderella*, when Prince Topher asks Cinderella if he knows her, she answers, “We’ve met, but we are seeing each other for the first time.” In the freelance world, the opposite holds true; New York freelance musicians are heard, but the public rarely meets them.

New York freelance musicians are known to each other, but often remain anonymous to the general public. To ameliorate this situation, when Katherine was the program chair for our Flute Fairs in 2003 and 2007, she initiated the New York Artists Concert to feature these unsung heroes of the freelance world. This remains a highlight of every fair and at our upcoming Flute Fair (March 15), this concert will feature Helen Campo (of *Wicked*), Kathleen Nester (of the New Jersey Symphony and the upcoming production of *An American in Paris*), Susan Palma (of Orpheus), David Wechsler (of the Omni Ensemble), and Nathalie Joachim and Allison Loggins-Hull (of Flutronix).

I have known Kathy Fink since we played in a summer youth symphony together in the early ’70s and have been fortunate to witness and experience her artistry, generosity, depth of character, and zany sense of humor since that time. Although she has made a career of playing in ensembles big and small, she has also recorded two solo CDs, with several more in the works. For her concert on February 22, she will perform two pieces written especially for her (Phillip Wharton’s Flute Sonata, Bevan Manson’s *In Praise of Nyack*) and several by her longtime colleagues Joseph Turrin, Bob James, and Eric Ewazen.

Here is an opportunity to hear her front and center. I hope you can come. Please say yes.

### Harold Jones (1934–2015)

“Generosity of spirit” were words used repeatedly to describe the life of Harold Jones at his very moving funeral service on January 23, 2015. A short obituary is on p. 6; a NYFC tribute concert is being planned for our 2015–16 season. Please be sure to contact Newsletter Editor Katherine Saenger (klsaenger@yahoo.com) if you have a story you’d like to share for the newsletter issue accompanying the concert.

## Member Profile

Fanny  
Wyrick-Flax

NYFC Member  
since 2014



**Employment:** Flute teacher at UpBeat NYC (a Sistema-inspired program in the South Bronx), math teacher at the Bard Early College Academy (an after-school program for middle school students on the Lower East Side), and core flutist with Contemporaneous (a NY-based group of 21 musicians devoted to performing works by living composers).

**A recent recital/performance:** With Contemporaneous, (i) joining some of today's best new music groups in the July 2014 world premiere of John Luther Adams' *Sila: The Breath of the World* at Lincoln Center's Hearst Plaza and (ii) performing a November 2014 program of John Adams' *Son of a Chamber Symphony*, Julia Wolf's *The Vermeer Room*, Yotam Haber's *We Were All*, and Thomas Adès' *Living Toys at Roulette*.

**Career highlight(s):** An October 2013 performance at Bard College as soloist with the American Symphony Orchestra in Avner Dorman's 2001 Piccolo Concerto; participating in Contemporaneous' April 2014 residency at the University of New Orleans and the group's final concert of brand-new works by UNO composition students.

**Current flute:** A silver Haynes, A=442, with C-sharp trill key and offset G, purchased in 2007 and played with a Haynes headjoint, silver Piedmont cut with platinum riser, purchased in 2012; a grenadilla Keefe piccolo, A=442, played with a traditional style headjoint, purchased "almost new" in 2009.

**Influential flute teachers:** Janet Arms, her first flute teacher, who taught the basics with great enthusiasm ("I started at age eight. After she told me I could practice articulation away from the instrument, I walked around for weeks saying tuh-kuh-tuh-kuh!"); Bart Feller, at Juilliard Pre-College, who pushed her to work hard and be mindful while playing ("He also helped me develop a tone color palette and introduced me to practice techniques—buzzing, finger breaths, monkey pose, outlining a phrase—that I continue to use daily"); and Tara O'Connor at Bard College, who motivated Fanny to find her own voice and to use the chord progressions in the music to

inform her musical decisions ("With Tara's encouragement I also fell in love with the piccolo and now incorporate piccolo repertoire in recitals whenever I can.").

**High school:** Bard High School Early College Manhattan in NYC.

**Degrees:** BM in flute performance and BA in mathematics (Bard College, 2013); exchange student (Conservatorium van Amsterdam, 2012).

**Most notable and/or personally satisfying accomplishment(s):** As a flutist: (i) using the Alexander Technique to overcome a long-standing problem with neck and shoulder pain ("I started Alexander lessons late in 2013, and began getting some relief within a few months; within a year I was pain-free. This has had an immensely positive impact on both my flute playing and my everyday life!"); and (ii) winning the Bard Conservatory concerto competition in 2013. As a mathematician: following a summer 2011 research assistantship at James Madison University, coauthoring a 2013 article in the *College Mathematics Journal* ([www.jstor.org/stable/10.4169/college.math.j.44.4.273](http://www.jstor.org/stable/10.4169/college.math.j.44.4.273)) on Mancala matrices; and completing her senior thesis in mathematics, *Algebraic Relations and Boij-Söderberg Theory*.

**Favorite practice routines:** Before taking out the flute, Fanny does a 10-15 minute Alexander-inspired breathing checkout ("I lie down on the floor with my head supported by a book or two and knees bent, then follow the exhale while imagining my diaphragm muscle moving up along the spine, and let the inhale happen automatically."). Current favorites for her 30-minute warm-up routine on the flute include a single-tonguing exercise from Altès' *Méthode de flute* (Vol. 2, p. 213); Michel Debost's *Scale Game*, which goes through the Taffanel and Gaubert No. 4 scale exercise with 30 different articulations; and Marcel Moyse's *Tone Development Through Interpretation*. Practicing is almost always done with a full-length mirror available to check posture, embouchure, and hand positions.

**Other interests:** Reading (she enjoys Oliver Sacks and *The Hunger Games* books, and just finished Pedro de Alcantara's *Indirect Procedures: A Musician's Guide to the Alexander Technique*), cooking (Indian and breakfast food), and puzzles (Sudoku, 2048, and word jumbles).

**Advice for NYFC members:** Your flute is only half of a musical instrument—your body is the other half. Both must be in the best shape possible in order for you to have the optimal flexibility and agility in your music-making.

## FLUTE HAPPENINGS

FEB '15

Feb  
17

Tuesday 8:30 - 11:45 pm

The Jamie Baum Trio with **JAMIE BAUM**, flutes, Gilad Hekselman, guitar, and Sam Anning, bass, will play standards and originals in this tiny, intimate setting at a wonderful Italian restaurant in the heart of the West Village.

- The Bar Next Door, 129 MacDougal Street, NYC. • Admission: \$12 cover for the evening.
- Info, call 212-529-5945 or visit [www.lalaternacaffe.com](http://www.lalaternacaffe.com)

Feb  
21

Saturday 8:00 pm

**CAROL WINCENC** and the New York Classical Players (a string ensemble) will perform *Let All the Earth Rejoice*, a new flute concerto commissioned by the group from Elliott Bark. Also on the program: Schubert's *Death and the Maiden* and Vaughan Williams's *Charterhouse Suite* for strings.

- Chodae Community Church, 100 Rockland Avenue, Norwood, NJ. • Admission is free.
- Info, visit [www.nycpmusic.org](http://www.nycpmusic.org).

Feb  
22

Sunday 3:00 - 5:00 pm

**CAROL WINCENC** in the program of February 21.

- Church of the Heavenly Rest, 2 East 90th Street, NYC. • Admission is free. • Info, visit [www.nycpmusic.org](http://www.nycpmusic.org).

Feb  
23

Monday 9:00 - 11:30 pm

Short Stories with **JAMIE BAUM**, flutes, Gilad Hekselman, guitar, Ben Wendel, sax/bassoon, Joe Martin, bass, and Jeff Hirshfield, drums, performing short new compositions created to explore a particular vibe or concept in a modular "core quartet with guest" format.

- Why Not Jazz Room, 14 Christopher Street (corner of Gay Street), Greenwich Village, NYC. • Admission: \$12 cover for the evening.
- Info, call 646-756-4145 or visit [www.whynotjazzroom.com](http://www.whynotjazzroom.com).

Feb  
26

Thursday 2:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform a program of music for flute, strings, piano, and voice. Works to include Ravel's *Chanson Madécasses*, Henryk Górecki's *Good Night*, Shostakovich's Cello Sonata, and David Wechsler's *Cues In Search Of A Movie*.

- Center for the Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info, call 718-859-8649 or visit [theomniensemble.org](http://theomniensemble.org).

Feb  
28

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of February 26. Live streaming at [bqcm.org/live](http://bqcm.org/live).

- Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn.
- Admission: \$15 general, \$10 students/seniors. • Info, call 718-859-8649 or visit [theomniensemble.org](http://theomniensemble.org).

*Interview (Cont'd from page 1)*

composed by Alec Wilder that featured the iconic American wind players Edward Powell [as Knute the Flute], Harold Goltzer [as Maldoon the Bassoon], Mitch Miller [as Bobo the Oboe], John Barrows [as Monsieur Forlorn the French Horn], and David Oppenheim [as Antoinette the Clarinet]. It's no wonder that I ended up with a lifetime career in the Borealis Wind Quintet.

*JW: Living in New York, we can sometimes forget how fortunate we are to have so many concerts going on every week. Was there much live music in your life when you were growing up?*

KF: Living in Philadelphia, I had the opportunity to regularly hear the fantastic Philadelphia Orchestra. I was a member of the Philadelphia Youth Orchestra, had music lessons at the renowned Settlement Music School, and attended Lower Merion High School, which boasted a superior music program and a large number of kids from Philadelphia Orchestra families. Additionally, my mother was a wonderful singer who participated in professional choruses, church choirs, and regional opera companies. My father was a Lutheran minister, so I experienced rich, weekly church music based on the classic Buxtehude/Bach traditions. I was immersed in music from all points of observation.

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The only people who should pursue a performance career are those who will suffer death of spirit if they cannot play and think about music every minute of every day.

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*JW: It is so much easier to access recordings and videos now, compared to when we were students! Were there any musicians you listened to as a young flutist who were particularly inspirational?*

KF: The absolutely best birthday gift was a multiple-album recording of Rampal performing baroque sonatas. Rampal's gorgeous tone, smooth phrasing, crisp articulation, and soulful performance became part of my musical DNA. Recordings are terrific these days, but nothing compares to live performances where you really get a sense of the performer as a person. In 1971 I went to a recital of Rampal and Veyron-Lacroix at a Philadelphia hotel ballroom with TERRIBLE acoustics. They overcame the problem and performed with grace, charm, and wit. It was an inspiring performance which



Borealis Woodwind Quintet

gave me a lasting imprint of performance style. That same year I also heard Elaine Shaffer and pianist Hephzibah Menuhin give the world premiere of the Copland Duo at the Settlement Music School to an audience filled with famous musicians and composers. She seemed shy and nervous to me (who wouldn't be with that audience!) but performed with gorgeous flutistry and musical soul.

*JW: How exciting to hear the world premiere of a piece that is now part of our standard repertoire! You have taught flute and chamber music throughout the country. Please tell us about your teaching experiences.*

KF: Teaching is a particular passion for me because it demands analytical thinking balanced by an emotional musical response. Because I struggled with every element of flute playing and was a rather challenging student, I feel especially well equipped to guide students through the learning process. I drove my teachers crazy with my independent learning style. I boldly challenged my first teacher to tell me WHY I should practice scales. She should have just put the solo from *Daphnis and Chloë* on the stand! Each student receives information in a particular way, so my creative goal is to discover that and work through that channel, giving the student a sense of confidence and self-esteem. I have coached chamber music, played countless educational "kid" shows, and given flute masterclasses during Borealis Wind Quintet tours. I coached the highest level, international, young professional students in orchestral, chamber and solo studies at the Verbier Festival in Switzerland. But my greatest pride is in my students at New Jersey City University who progressed from needing a primary fingering chart to playing standard college repertoire such as Doppler,

Poulenc, Martin, and Hindemith in just a few years. They taught me what was possible!

*JW: What do you tell your students about the practicalities of majoring in music in the current climate?*

KF: If you study history, you know that every musical era is fraught with economic challenges. This is the reality of the music business. Everyone should study music because it is the absolutely best way to improve your mind and to understand mind/body integration. The only people who should pursue a performance career are those who will suffer death of spirit if they cannot play and think about music every minute of every day. It's absolutely fine to love music without being a performer. Be honest with yourself and understand that there is much personal sacrifice necessary to have a performance career.

*JW: You graduated from Eastman in 1976. What did you do after that?*

KF: I moved back to Philadelphia, falsely thinking that I could start working there immediately. After a year of waitressing, I realized that I had to get back to school in order to stay in the music field. I was accepted into Samuel Baron's class at SUNY Stony Brook as the grad teaching assistant and member of the graduate woodwind quintet. After graduation, I moved to NYC, hoping for better opportunities than in Philadelphia. It seems to have worked out well!

*JW: After you won the second flute position in the New York Chamber Symphony (NYCS), I remember Tom Nyfenger telling me that you impressed everyone with your ability to sound beautiful on both flute and piccolo, a vital component of the job. Can you describe some of your early*

*audition experiences?*

KF: In 1976, when I graduated from Eastman, it was just before auditions started being held behind a screen. I had not been schooled to play orchestral excerpts for this new process. After blundering through a screened audition for second flute with the Buffalo Philharmonic, I was determined to figure out the orchestral audition formula. I got scores and listened to recordings. Sometimes I had to practice in 15-minute increments while my young son Sam [now a professional musician] whined and clung to my leg. When the NYCS audition occurred in 1981, I had a long history of auditions under my belt. I wore a great outfit and played my best, with no expectations. Auditions are emotionally brutal, but they prepared me to walk into any orchestral situation and nail it.

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Every show is a new show for most of the audience, so my motivation is to give them a great performance. My daily artistic fulfillment is not the priority, although I use every opportunity to focus on pitch, blend and pristine technique. The true artistic challenge is to perform your first show as beautifully as your 4,000th!

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*JW: Speaking of Sam, how did you manage to raise two sons in addition to maintaining your incredibly busy and diverse schedule and such a successful career?*

KF: The key is to optimize the time you have with family and to include them in your world. Perfect families do not exist. I've had to work on holidays, but took my kids out of school for "family" days and brought them to concerts and rehearsals when possible. Now my sons keep me included in *their* musical interests. Sam [Oatts] is a trumpet player, bass player, composer, singer, and arranger. I have gone to his punk/ska performances at CBGB's, and his "Hudson Hank" performances at numerous NYC groovy locales. I look forward to the future offerings of my younger son Joseph [Ognibene], age 19. He shares my eclectic taste in music and art. When at work, you think about home: when at home, you think about work. It's part of that personal sacrifice to maintain

## More About the Program

Jeanne Wilson asked Katherine Fink to say a bit more about the pieces and composers on the February 22 program. Here is what was said, extracted from the interview for easier reading.—Ed.

**Alfredo Casella: Barcarola and Scherzo** (for flute and piano)

Casella (1883–1947) was instrumental in reviving interest in Vivaldi's works and conducted the Boston Pops for two years in the 1920s just before Arthur Fiedler became the group's 18th conductor in 1930. He taught important students, including Nino Rota (an Italian composer, pianist, and conductor best known for his film scores).

**Bevan Manson: In Praise of Nyack** (for solo flute)

Manson (b. 1955) is a nationally recognized jazz pianist and composer, formerly a professor at Southern California University and the New England Conservatory of Music.

**Philip Wharton: Flute Sonata No. 1** (for flute and piano)

Wharton (b. 1969) is brilliant both as a composer and as an arranger. He is also a virtuoso violinist. His music demands and rewards the greatest artistic and intellectual efforts.

**Joseph Turrin: Winter Sky** (for native American flute and piano)

Turrin (b. 1947) has written solo and chamber music works for all instruments, film scores, and been composer in residence for the New York Philharmonic.

**Bob James: Odyssey** (for piano and flute)

James (b. 1939) is the ultimate jazz artist. This piano virtuoso has created a perfect flute showcase.

**Eric Ewazen: Ballade, Pastorale and Dance** (for flute, horn, and piano)

Ewazen (b. 1954) is an iconic American composer who has written for all genres. His lyrical style coupled with a keen sense of architecture makes his music both accessible and intellectually rewarding.

a career. I love them with all my heart and thank them for sharing.

*JW: Around 1984, one of my first years in New York, I attended a Borealis concert at the Frick—I was blown away! Were you a founding member of this group?*

KF: I joined BWQ in their second year, 1979, played for five years, took a short leave, and then rejoined for good!

*JW: You played with them for several decades. Any lessons you can share with us?*

KF: The challenges of playing in a long-established chamber group are similar to those of marriage. Respect is foremost and flexibility is the key to continued success. We have walked side by side through all of life's personal challenges and brought the depth and bond of that friendship to our music. We are all team players with different strengths, who work for the good of the group. We have had a similar relationship with our manager, Joanne Rile, who has promoted and stood by us through three decades. What a gift....

Generating your own opportunity is essential to longevity. We have commissioned works reflecting our taste in music that are now standards of the repertoire, notably Eric Ewazen's *Roaring Fork Quintet*, Philip Wharton's *Quintet*, and Paul Moravec's *Indialantic Imromptu*. Our

"Borealis Select" editions of new works and re-edited classics are available through Cimarron Press. We have recorded five CDs and numerous educational videos, and have been nominated for a Grammy for our 2010 recording *A la Carte*. These efforts have been demanding, tremendously rewarding, and have kept the artistic fires burning.

*JW: You have played on many Broadway shows—I'm sure many readers will want to hear about this part of your career too. Is it difficult to remain upbeat and retain your enthusiasm playing the same show night after night? Beauty and the Beast ran for 14 years!*

KF: The bottom line is that I love playing the flute and piccolo. I am by nature upbeat and enthusiastic, and I love working in the theater. Every show is a new show for most of the audience, so my motivation is to give them a great performance. My daily artistic fulfillment is not the priority, although I use every opportunity to focus on pitch, blend, and pristine technique. The true artistic challenge is to perform your first show as beautifully as your 4,000th!

*JW: But how do you do it?*

KF: Humor helps, though I've found that things that might be zestfully hilarious in the pit can be really hard to explain to anyone who lacks intimate knowledge of

(Cont'd on page 6)

*Interview (Cont'd from page 5)*

the craft and the business. For example, the principal horn player at *Phantom of the Opera* (a member of Borealis) has devised more than 30 ways to create a stopped horn passage—one of which includes using the head of the second horn player. And there are always squeaky toys, cartoons, and gags which smooth the way to good performances....

*JW: You played with the Metropolitan Opera Orchestra for many years—it must have been exciting to be so close to so many amazing singers. What did you learn from them?*

KF: I fundamentally approach music from a vocal point. If you first sing a phrase, it will flow naturally. Actually, the best experience of playing at the Met was to learn about music from James Levine. He brought a strong interpretation to every score, taught how to start a note without articulation, how to breathe, how to play a phrase to underscore the libretto, how to blend in the section, and all about Mozart, Wagner, and the new Viennese School (Schoenberg, Berg, and Webern). Playing opera demands the most dramatic musical expressions and nuanced collaboration, so that the orchestra plays full throttle all the time. It was always a thrill to be part of that.

*JW: I know that you are a Haynes artist. Can you discuss your choices of equipment over the years? What setups do you play now?*

KF: I have played Haynes No. 36,864, a heavy-gauge Harold Bennett model, since 1969. I now couple it with a Tobias Mancke 14k gold headjoint with a platinum riser which has the honey-rich sound of the original high wall headjoint, but responds more quickly to the demands of our contemporary literature. I also play (and love!) a solid silver Haynes No. 28,585, built in 1959, with a contemporary Haynes silver headjoint, and have a gorgeous piccolo, No. 15,463. I have tried many flutes, but none that have the velvety sound, free response, even turbulence, or smooth finger feel of Haynes flutes, so I am a dedicated fan.

*JW: Can you tell us about some of the works you have commissioned and composers you have worked with?*

KF: I have a long friendship and affiliation with composer Philip Wharton, whom I first met through Jonathan Sheffer's orchestra, Eos. Impressed by Philip's brilliant arrangements of complex orchestral scores for a small ensemble, I commissioned him to write a full woodwind quintet and an arrangement of Grainger's *Lincolnshire Posy* for Borealis. He also wrote a flute quintet, *Pan's Dream*, for my New Jersey City University flute chamber group, which can be heard on YouTube via Broadway Chamber Players. The ultimate piece is his new flute sonata, which I will play on my NYFC recital.

I have known Eric Ewazen and Bevan Manson since our student days at Eastman. It has been a total joy to work with such

great composers who are also dear friends. Wharton is also an Eastman grad, so our musical roots are similarly grounded.

*JW: In addition to your recordings with Borealis, you have recorded a number of solo CDs. Any in particular that you would like to mention? Anything new coming up?*

KF: I've recorded all of the flute works of Robert Baksa on MSR, and the Wharton Flute Sonata on Albany Records. Future recording projects include Wharton's flute ensemble works and his arrangement of *Lincolnshire Posy*.

*JW: We are all eagerly anticipating your upcoming NYFC recital! Please tell us how you selected your program and what we can expect.*

KF: I have eclectic taste in music and am drawn to composers who incorporate non-classical elements, so my program presents works in varied styles by composers who have mixed genres and disciplines. [See sidebar for more details.—Ed.]

*JW: Thanks, Kathy! It was great to learn so much about your musical past. I am looking forward to an exciting concert!*

**Jeanne Wilson** is solo piccoloist with the Hartford Symphony and teaches at New Jersey City University and the Horace Mann School.

## Harold Jones (1934-2015)



Harold Jones, president of the NYFC from 1976 to 1979, grew up in Chicago, where he began his musical education on the violin. He soon switched to the flute, studying with David Underwood, won a scholarship to the Sherwood Music School, and became a member of the Chicago Civic Orchestra. He came to New York in 1955 and was awarded a scholarship to Juilliard, where he studied with Julius Baker and

was named "Outstanding Woodwind Player." He continued his studies with Marcel Moyse and in 1966 made his New York recital debut at Town Hall, later appearing at CAMI Hall, Alice Tully Hall, and Jordan Hall in Boston. Jones performed as a soloist with numerous orchestras, including the New York

Sinfonietta, American Symphony Orchestra, Brooklyn Philharmonia, National Orchestral Association, and Municipal Concerts Orchestra. In 1969, Harold Jones was one of the founders as well as principal flutist of the Symphony of the New World, the first integrated professional symphony orchestra in the United States.

Harold Jones taught at the Westchester Conservatory of Music, Manhattan School of Music, Manhattanville College, and Brooklyn College. He recorded the Vivaldi flute concerti for the Library of Recorded Masterpieces and made four solo albums, *From Bach to Bazzini*, *Afternoon Fantasies*, *Lil' Lite O' Mine*, and *Let Us Break Bread Together*. In 1993 Harold Jones formed the Antara Ensemble to bring classical music to the Harlem community. Its repertoire includes works by American, African American, European, and Third World composers, as well as spirituals in classical arrangements.

At his funeral on January 23, family, students, colleagues, and friends recalled not only Harold's musicianship but his grace, generosity, and constant energy, his ability to "take care of business," and his devotion to his family. They also noted his enthusiasm for tennis and clothes (especially hats)—because above all, he had style. Not only a pioneering African American classical musician, but a top-flight musician by any measure, he had character in all senses of the word.

—Nancy Toff

## Katherine Fink as Newsletter Interviewer

by Katherine Saenger

Our online archives reveal that Kathy Fink has been both interviewer (seven times) and interviewee (in October 2004, when David Wechsler interviewed her and the Borealis Woodwind Quintet). Take a look at some of Kathy Fink's witty and insightful contributions to this newsletter; if you don't have time to read them all, be sure to catch the first (and learn what prompted her "Milli Vanilli, upscale" response).

- The Flute in Opera: Three Inside Views (**Bart Feller**, **Trudy Kane**, and **Michael Parloff**) (March 2004)
- A Conversation with **Leone Buyse** (March 2005)
- The Exuberant and Multifaceted **Rhonda Larson** (March 2006)
- **Margaret Swinchoski** and the Palisades Virtuosi (November 2007)
- **Jean Ferrandis** Speaks from the Heart (March 2010)
- Spiritoso con Vivo, **Paula Robison!** (March 2011)
- **Paul Fried**: Free as a Bird, Smart as a Fox! (October 2013)



## MEMBER



## ANNOUNCEMENTS

**Karl-Heinz Schütz**, principal flute with the Vienna State Opera Orchestra, will be in town from Thursday, February 26 through Saturday, February 28 for a series of masterclasses and recitals in NYC and northern NJ. For details, visit [www.skpmusicians.com](http://www.skpmusicians.com) or email Soo-Kyung Park at [skpmanagement@gmail.com](mailto:skpmanagement@gmail.com).

### Flute Happenings Deadlines

Issue	Deadline	Mail date
March 2015	01/29/2015	02/27/2015
April 2015	03/12/2015	04/10/2015
May 2015	04/03/2015	05/02/2015



## NYFC ENSEMBLES PROGRAM

## UPDATE

The New York Flute Club Ensemble rehearsed on Saturday, January 17, 2015 at Studios 150 for its fifth meeting of the season. The record-breaking turnout of 19 members (6 new and 13 returning) included two first-timers with impressive flute resumes: Luis Diaz (winner of the NYFC's 2010 Young Musicians Contest for ages 15-17, and now a Nyack College School of Music student) and Sanae Nakayama (third prize winner in the 1985 Munich ARD competition).

Denise Koncelik and Lauren Klasewitz were conductors for the day while Mary-Ann Tu focused on intonation, balance, and style. Malcom Spector (NYFC board member) and Denise Koncelik offered their own musical arrangements of selections from the *Well-Tempered Clavier* and a Schubert String Quartet, respectively. In addition to these lovely arrangements, the group also rehearsed the following:

- Prelude and Fugue in E Minor by J.S. Bach, arr. Robert K. Webb
- Pasacaglia (HWV 432, Keyboard Suite No. 7, No. 6) by G.F. Handel, arr. Paul Morgan
- "The Music of the Night" by Andrew Lloyd Webber, arr. Larry Moore
- "My Heart Will Go On" by James Horner, arr. Larry Moore
- *Madrigal* by Philippe Gaubert, arr. Ervin Monroe

All members of the NY Flute Club are welcome to participate. Meetings are held approximately monthly on weekend afternoons from 2:00 to 4:00 pm. Watch this space, read your eblast reminders, or visit [www.nyfluteclub.org](http://www.nyfluteclub.org) for event updates. More questions? Contact ensemble co-directors Mary-Ann ([maryann.tu@gmail.com](mailto:maryann.tu@gmail.com)) or Denise ([dkoncelik@aol.com](mailto:dkoncelik@aol.com)) directly. Looking forward to seeing you all at our next rehearsal (note the change in location):

Sunday, February 22, 2015, 2-4 pm  
Studios 353, Room 3, 353 West 48th Street  
(between 8th and 9th Avenues)

Remaining dates are as follows  
(at Studios 150, 150 West 46th Street, 2-4 pm):

- Saturday, March 14, 2015
- Saturday, April 11, 2015
- Saturday, May 2, 2015



Present at the January 17 ensembles meeting: front (L to R), Denise Koncelik, Mary Lynn Hanley, Katherine Saenger, Alex Hahn, Mary-Ann Tu, and Gail Clement; back (L to R), Janelle Stokes, Catherine Xu, Tiffany Tsao, Denise Trautman, Malcolm Spector, Roger Brooks, Han Yu, Luis Diaz, Lauren Klasewitz, David Russel, Amy Appleton, Joelle Morabito, and Sanae Nakayama. Photo: Brian Klasewitz



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



## February 22, 2015 Concert

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

Katherine Fink, flute

### 95<sup>th</sup> Season

2014 - 2015 Concerts

**October 19, 2014** • Sunday, 5:30 pm  
PAUL DUNKEL, flute

**November 23, 2014** • Sunday, 5:30 pm  
NICOLE MITCHELL, flute

**December 14, 2014** • Sunday, 5:30 pm  
MARK SPARKS, flute

**January 18, 2015** • Sunday, 5:30 pm  
EMMA RESMINI, flute

**February 22, 2015** • Sunday, 5:30 pm  
KATHERINE FINK, flute

**March 15, 2015** • Sunday, all day  
Flute Fair, guest artist CLAIRE CHASE  
Faculty House at Columbia University  
(W. 116th Street between Amsterdam Ave.  
and Morningside Drive)

**April 26, 2015** • Sunday, 5:30 pm  
Competition Winners Concert

**May 2015** • Venue/date TBA  
Annual Meeting & Ensemble Concert

*All regular concerts will take place 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 \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at [www.nyfluteclub.org](http://www.nyfluteclub.org).*



### From the Editor

Greetings! February brings us a concert featuring New York flutist Katherine Fink. Jeanne Wilson's interview touches on Kathy's musical background growing up in Philadelphia and her varied career as a busy working musician in gigs running the gamut from Broadway shows to the Metropolitan Opera. I was delighted to find out that we were both avid fans of Alex Wilder's *A Child's Introduction to the Orchestra* (Golden Records, 1954) and to hear about how humor in the pit can help keep things fresh even after 4,000 performances.

In this month's "From the President," Wendy Stern discusses the similarities between a team of comedians doing an improv show and a group of musicians rehearsing a chamber music piece (using some of Kathy Fink's experiences with the Borealis Woodwind Quintet as examples). She also points out that the February concert will be a relatively rare opportunity to hear Kathy "up front and center" (vs. behind the scenes or in the pit). The Club was sad to learn that Harold Jones, NY flutist and NYFC president from 1976-1979, died on January 12 at age 80. A request for remembrances for a 2015-16 season newsletter and tribute concert is on p. 2 and a short obituary is on p. 6. My own connection with Harold did not really begin until my first season as Newsletter editor, when he agreed to be a member profile subject. However, I had heard of him much earlier, in the early 1970s, when I was a college student playing in a flute quartet with one of his students. Harold's "Advice for members" (from February 2000) is still pertinent: Remember that there is always room at the top for a player with talent, ambition, dedication, and a willingness to sacrifice.

Fanny Wyrick-Flax, an early-career flutist with undergraduate degrees in flute performance and mathematics, is this month's member profile subject. I enjoyed learning about her performances with the new music ensemble Contemporaneous and finding a math publication of hers online. And she has some good advice for members too, but you'll have to read it on p. 3!

Anyway, all for now. See you soon. Best regards,

Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))