



The New York Flute Club

NEWSLETTER

December 2018

Aaron Goldman: NSO Flutist with a Flair for Teaching

Interview by Alice Kogan Weinreb

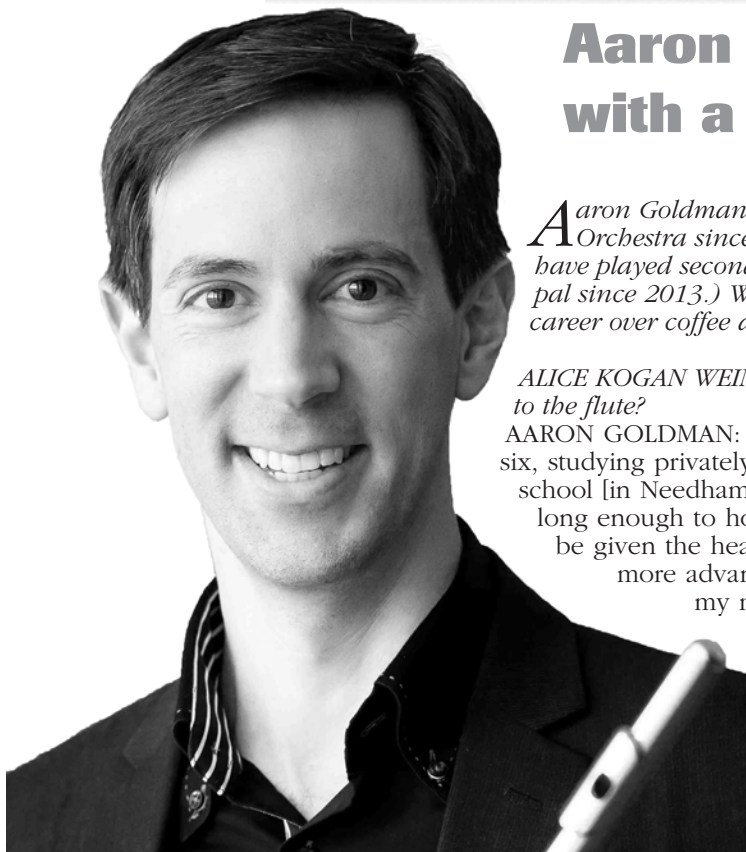


Photo: Steven Wilson

Aaron Goldman and I have been colleagues in the National Symphony Orchestra since 2006, when Aaron became assistant principal flute. (I have played second flute with the NSO since 1979 and Aaron has been principal since 2013.) We met in my home in the Virginia suburbs to talk about his career over coffee and biscotti.

ALICE KOGAN WEINREB: Let's begin with your early years. What attracted you to the flute?

AARON GOLDMAN: I actually don't remember! But I started playing at age six, studying privately with Ellen Bender, then a teacher at the local high school [in Needham, MA]. I had wanted to start younger, but my arms weren't long enough to hold the flute. At my first lesson, I was dismayed to only be given the head joint to practice. Due to my early start, I was usually more advanced than my school classmates, and I think some of my motivation early on was because of the extra attention I received at being the "good" one in the section. During my high school years, I studied with Jackie DeVoe.

AKW: Did you play in any groups?

AG: I started out playing in ensembles through the New England Conservatory Prep division. Then, my junior and senior years, I played in the Greater Boston Youth Symphony Orchestra out of Boston University. The conductor didn't think I was all that good at the time and tried to kick me out of the group. He made me do a private re-audition before my senior year, and I only kept my spot in the group because of the support I received from the chamber music coaches. At my public school, I played in band and sang in the chorus. I also did musical theater and was fortunate to get some starring roles: I was Sancho Panza in *Man of La Mancha* and Curly in *Oklahoma*.

(Cont'd on page 4)

In concert

Aaron Goldman, flute

Lisa Emenheiser, piano

Sunday, **December 16, 2018**, 5:30 pm

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

Program

Sonatine II. Homage à Schumann	Philippe Gaubert (1879-1941)
Le Merle Noir	Olivier Messiaen (1908-1992)
Canzona di Ringraziamento (1985) for flute alone	Salvatore Sciarrino (b. 1947)
Digital Bird Suite, Op. 15 (1982)	Takashi Yoshimatsu (b. 1953)
Sonata in G Major, Wq. 133 "Hamburger"	C.P.E. Bach (1714-1788)
Sicilienne et Burlesque, Op. 23 (1919)	Alfredo Casella (1883-1947)
Airs Valaques, Op. 10	Franz Doppler (1821-1883)

Program subject to change

Aaron Goldman's appearance is made possible in part by a generous contribution from Brannen Bros. Flutemakers, Inc.

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Birds of a Feather

by Nancy Toff



From the President

This month's column is about birds of a feather—flute-players. Our October concert brought together a magnificent assemblage of New York's finest, and I mean flutists, not the NYPD. A huge thank you to Pat Spencer for organizing the Harvey Sollberger birthday festivities. Plus, that outstanding event added two world premieres to our historical tally, which now totals more than 150 works.

As I write this, we are getting ready for our December concert, a recital by National Symphony principal flutist Aaron Goldman. His program has an avian sub-theme, as it includes Olivier Messiaen's oft-played *Le Merle Noir* and Takashi Yoshimatsu's *Digital Bird Suite*, a piece that is new to me. I look forward to hearing it for the first time.

These titles put me in mind of the 1939 recording by our own Frances Blaisdell, with soprano Lily Pons, of Julius Benedict's canzone "La Capinera" ("The Wren"). The essence of that song is the precise collaboration of flutist and singer, a feat they accomplished magnificently. And that sort of collaboration is exactly what we do in the NYFC, the National Flute Association, and all the other organizations in which those flute-playing birds of a feather flock together.

That's how I got to know Aaron Goldman. My first contact with Aaron was in 2012, when I was organizing a concert of works dedicated to and premiered by Louis Fleury for the NFA convention in Las Vegas. I needed someone to play the Koechlin Sonata for two flutes, Op. 75, and I consulted Bonnie Boyd. She recommended two of her former Eastman students: Aaron Goldman, then associate principal in the National Symphony, and Alyce Johnson, piccoloist with the Chicago Lyric Opera. They were a superb team.

Fast forward a few years: Aaron was appointed program chair for the NFA's 50th anniversary convention in Chicago, and I, as NFA archivist/historian, am on the planning committee. So we have been talking a lot about anniversaries, NYFC's and NFA's. After many conversations about repertoire, concerts, and celebrations, it seemed only logical that Aaron should come play for us in New York. In a nod to the NYFC's history, he'll open his program with the Gaubert Sonatine, which is dedicated to Georges Barrère. Almost exactly 80 years ago, on December 18, 1938, Barrère played it at the Flute Club on a program entitled "Recital of New Music for Flute" with the notation "new, first time," a designation subject to interpretation. The piece was published in 1937; it is possible but somewhat unlikely that the world premiere did not take place until a year after publication, so it was probably the US premiere. In any case, the work has become a classic, and we welcome Aaron Goldman and pianist Lisa Emenheiser for another historic performance.

THE NEW YORK FLUTE CLUB
INCORPORATED

Programme
 RECITAL OF
 NEW MUSIC FOR FLUTE
 by
 GEORGES BARRÈRE
 Assisted by

ALICE NICHOLS RICHARD FRANKO GOLDMAN JEROME RAPPAPORT	Pianist Pianist-Composer Pianist
-------------------------------------------------------------	----------------------------------------

1. Sonatine (Flute and Piano) Philippe Gaubert
(Dedicated to G. Barrère, new, first time)
 Allegretto
 Homage to Schumann (Variations)
 At the Piano, Mr. Rappaport
2. Five Greek Lyrics (Flute alone) Matton Bauer
(Dedicated to G. Barrère, new, first time)
 Idyll (Dorian chromatic)
 Hymn to Pallas Athena (Missaivian)
 Psalm (Phrygian chromatic)
 Threnody (Oriental chromatic)
 Dithyramb (Phrygian and Hypo Ionian)
3. Sonatine (Flute and Piano) Yoritune Matsudaira
Moderato
 Andante
 Vivace
 At the Piano Miss Nichols
4. Three Pictures (Flute and Piano) Eugene Goossens
(Dedicated to Arr. Van Leeuwen, new, first time in New York)
 From the Balcony of Strages
 From Bredon in the Coastwolds
 From a Balcony in Montserrat
 At the Piano Mr. Rappaport
5. Divertimento (Flute and Piano) Richard Franko Goldman
(New, first time)
 Apperitif
 Les Pastorals
 Tempo Di Fado (Portugal 18th Century)
 At the Piano, the Composer

Beethoven Association Sunday, December 18, 1938
 Clubhouse
 30 WEST 50TH STREET FIVE P. M.
 NEW YORK

2019 Competition Deadlines

NYFC Competition

Kaoru Hinata, Coordinator

For flutists ages 18 to 27. **Preliminary and final auditions** will be held at the Flute Fair on Sunday, **March 17, 2019**. Each winner receives a cash honorarium and will perform at the Club on **April 28, 2019**. The **application deadline** is **February 15, 2019**.

Young Musicians Contest

Barbara Siesel, Coordinator

For flutists 18 and under. **The 2019 contest** will take place on Sunday, **February 10, 2019** at the School for Strings, 419 W. 54th St., NYC. The winners will perform at the Flute Fair on **Sunday, March 17, 2019**. The **application deadline** is **January 25, 2019**.

For details and requirements, please visit nyfluteclub.org/concerts-events-and-more.

Member Profile

Ted Davis

NYFC Member since
2014



Employment: Retired music teacher (most recently at the Churchill School and Center in NYC, a day school for students with language-based learning disabilities).

A recent recital/performance: Flute ensemble performances with the NYFC Ensemble (at Pearl Studios in May 2018 for the Club's annual meeting) and with Nicolas Duchamp's Flute Choir of New York (several NYC performances last spring).

Career highlights: During his career as a music educator, Ted has been the director of the high school wind ensemble and marching band in Herkimer, NY; producer and director of musicals at the Elisabeth Irwin High School in NYC; and co-director of musicals at the Churchill School and Center in NYC. He also just finished his 37th summer doing music and drama at Camp Northwood, in the Adirondacks, where he played piano for all the camp shows. A memorable band director experience was a c. 1980 trip to Boston: "This was before cell phones. The band got split up, with half of us at Quincy Market and the other half across the river at the USS *Constitution*. After a frantic several hours we were reunited with the help of a very enthusiastic police escort."

Current flute: A handmade, heavy-wall, French-model silver Haynes with a B foot, purchased new and given to him as a high school graduation present in 1966. His alto flute is a non-recurved Armstrong with a silver head.

Influential flute teachers: Arthur Jackson and Christina Nazzi (in high school), Katherine Wunch and Donald Hartman (in college and graduate school), and...Jean-Pierre Rampal: "In the fall of 1970, Rampal came to my college to give an afternoon masterclass. Afterwards the flute students and a few faculty went to our teacher's house for an early dinner, as Rampal had explained that he could never eat right before a performance. The ambience was low key, and I found myself

sitting next to him on the couch talking about music. I asked how he figured out what to do in his edition of the Prokofiev Sonata. The response: 'He [Prokofiev] told me.' I was blown away. Then I just came out and asked if I could play his flutes. To the shock of my teachers, he smiled and said, 'Of course.' I played the opening of the Mozart Concerto in G on both. The Haynes responded clearer for me and the tone of the Louis Lot was not as 'sweet.' No one else played them; it was quite an event. Later our flute teacher drove him up to the Buffalo airport in a raging snow storm, along with another classmate and myself. I held his briefcase on my lap with the two flutes, just looking at his label: Jean-Pierre Rampal, Rue Mozart, Paris. And my last sight of him—walking alone up the skyway—made me think about how lonely those tours must have been for him."

High school: Windham Ashland Jewett Central School in Windham, NY.

Degrees: Bachelor's in music education (SUNY Fredonia, 1971) and master's in music education (SUNY Fredonia, 1974).

Most notable and/or personally satisfying accomplishments: Working with learning-disabled children and adults ("They have taught me patience and tolerance, helped me realize what's really important in life and what's not, and showed me the value of just being yourself without the all the wrappings people put around themselves.").

Favorite practice routines: Basic scales (he's a fan of the Parès scale books and reveres his Taffanel & Gaubert), long tones, harmonics, and lots of sight reading (especially Bach and Handel). If a full practice time is not available, at least 10 minutes a day. And since he plays alto flute in two ensembles, he tries to include it in each practice session.

Other interests: Ted is an avid swimmer (he swims at a local gym in Yonkers four to five times a week) and movie buff (adventure films are a favorite). He also enjoys cooking (especially the eating part) and working outside at landscaping.

Advice for NYFC members: Keep playing even if you are unable to do it every day. Keep current and excited by listening to great flutists on CDs or the radio (or hearing them live at the next NYFC concert!).

FLUTE HAPPENINGS

DECEMBER '18

Dec. 2 Sunday 2:00 pm

Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, will perform the world premiere of Benjamin Yarmolinsky's *Pentagrams*.

- Unitarian Society of Ridgewood, 113 Cottage Place, Ridgewood, NJ. • Admission: \$25 general, \$20 students/seniors, \$10 children. • Info, visit www.palisadesvirtuosi.org.

Dec. 12 Wednesday 8:00 pm

Flutist **ELSA NILSSON** and her quartet will present a traditional Swedish Lucia celebration to mark the return of light during the darkest time of the year. Music drawing from Balkan, Argentinian, Brazilian, Syrian, and North African traditions performed with their own unique spin, complete with gingerbread cookies and glitter for everyone.

- Cornelia Street Cafe, 29 Cornelia Street, NYC. • Admission: \$10 cover, \$10 minimum. Reservations 212-989-9319. • Info, visit www.elsanilssonmusic.com.

Dec. 15 Saturday 3:30 pm

An afternoon salon concert by **SOO-KYUNG PARK's** New York Flutists with chamber music by W.F. Bach, Bozza, Dorman, Mozart, Tcherépnin, Telemann, and Quantz performed by New York Flutists in an intimate house concert setting. Post-concert wine and cheese reception.

- A home in Park Ridge, NJ (location info will be emailed to you three days before the concert). • Admission is free with RSVP by December 8 to www.newyorkflutists.org (contributions will support efforts to bring music to various audiences). • Info, visit www.newyorkflutists.org.

Dec. 16 Sunday 7:30 pm

RIE SCHMIDT, flute, will perform Chaminade's Concertino with the 92Y School of Music Orchestra. Also on the program: Wagner's *Tannhäuser* Overture and Beethoven's Symphony No. 3 *Eroica*.

- Buitenvoerter Hall, 1395 Lexington Avenue (at 92nd Street), NYC. • Admission: \$5. • Info, visit 92y.org/class/92y-school-of-music-orchestra.



Flute Happenings Deadlines

Issue	Deadline	Mail Date
January 2019	11/29/2018	12/31/2018
February 2019	01/17/2019	02/18/2019
March 2019	01/31/2019	03/04/2019
April 2019	03/14/2019	04/15/2019
May 2019	04/04/2019	05/06/2019



Aaron Goldman with interviewer Makayla in a September 2018 *Kid Crazy for Music!* video (youtube.com/watch?v=E5UnpRRkxh0A)

Interview (cont'd from page 1)

AKW: *Wow! That explains a lot. It must have made you very comfortable performing on stage.*

AG: It did! But it took me a while to translate the love of performing I had doing musical theater to my classical music performances, where I was too focused on perfection and getting everything “right.”

AKW: *When did you know you wanted a career in music?*

AG: Not until the end of my junior year of high school. When it came time to make my college application list, I decided to add some conservatories to the list just to see what would happen. When I was accepted by Eastman, I felt like my career path was decided for me and that I would try to make it as a musician. When I first got to Eastman, I registered for a science class at the University of Rochester to keep open the possibility of a Plan B in case music didn't work out. After a few classes, though, I decided to go all in for music and dropped the class.

AKW: *What did you learn from Bonita Boyd that was new to you?*

AG: I loved my lessons with Bonnie, and I will be forever grateful that she put the focus of our work on authentic communication. She taught me to have a goal for everything and to strive to play a musical line.

AKW: *How did you adjust to the Eastman program?*

AG: I needed help in a lot of areas. Bonnie talked a lot about tone, but she expected us to work out a lot of technical issues on our own. I had never really practiced scales. During a piccolo lesson with Anne Harrow during my junior year, I was asked to play some scale or other. I couldn't do it. In that moment alarm bells went off in my head. She gave me the Geoffrey

the Greater Lansing Symphony (Michigan) during the first week of school. I dropped out of grad school to take the job, though I was sorry not to get to study with Paula.

AKW: *Was this enough of a full-time job?*

AG: No, but the idea of being a working musician was too attractive to turn down. I was in Lansing for a one-year position, replacing Rick Sherman. I had studied with Rick at Chautauqua for two summers while an undergrad. Rick was a fantastic teacher. He had studied with Bonnie also and seemed to know what I needed as a supplement. I also took lessons with him during the year I was playing in Lansing, taking every audition I could. I played the entire audition repertoire for him, and he really gave me a solid foundation with the excerpts. My final audition of the year was for the Orlando Philharmonic principal flute position. I thought I had bombed the prelims and left before hearing the results. The personnel manager had to race out of the building to bring me back for the semis. I felt much better about the other rounds and played principal there for six years.

AKW: *What was the season like in Orlando?*

AG: The city was growing and the orchestra was growing. It was an exciting time to be there.

AKW: *Is this when you started doing flute choir coaching?*

AG: Yes, the Florida Symphony Youth Orchestra had a huge number of good flute students who needed playing opportunities. I started the choir. It was the beginning of my conducting career. It was a steep learning curve, but I really grew to enjoy it!

AKW: *Did you still take a lot of auditions while playing in Orlando?*

Gilbert scale book, and I spent an entire summer mastering it. I had always struggled with technical things at Eastman, but that Gilbert book really changed things for me. After Eastman, I started on a master's degree at NEC with Paula Robison, but won an audition with

AG: Too many to count, but if you are committed to learning from every one, you can get better at them. The key for me was to dust myself off and keep going. I tried to keep my focus on the music and not the outcome. I think it helped that I never thought it was a given that I would have a successful career. In fact, when I was in high school, I took a lesson with Michel Debost, who told me, “You should find something else to do. You will never have a career in music.” The only thing I knew was that I loved playing the flute, and I told myself I would just keep doing it as long as possible and see what happened.

AKW: *Did you study with anyone during that time?*

AG: I felt quite isolated in central Florida. Not many orchestras came through that area. Every now and then, a flutist would come through on tour. At one point, Debost came to give a class at the University of Central Florida, and I contacted him for a private lesson. He didn't remember me or his earlier comment from years before, and I ended up having a great lesson. In fact he was very complimentary. Aside from those occasional lessons, I listened to lots of recordings. Lobo Ratana (a fellow Eastman graduate who became my spouse) helped me a lot. He had lots of ideas and had me trying many things.

Taking an audition for your own orchestra is probably the hardest audition you will ever take.

AKW: *In 2006, the NSO audition for assistant principal was announced.*

How did you prepare for it?

AG: The year before the NSO audition, James Galway came to Orlando and played Mozart with the orchestra. I always had a hard time projecting in the oversized municipal hall we played in, but noticed that he could project a sound as clear as day all the way to the back without any trouble. The insights he gave me about tone production changed how I practiced and those changes helped me go into auditions with more confidence and security, knowing that I would have control over the instrument even under the intense pressure of the audition.

AKW: *You knew all the excerpts by then?*

AG: At that point I knew them all well enough that there weren't any



Aaron Goldman with interviewer Makayla in a September 2018 *Kid Crazy for Music!* video ([youtube.com/watch?v=E5UnpRRkhoA](https://www.youtube.com/watch?v=E5UnpRRkhoA))

excerpts that I hoped a committee would NOT put on a list. I spent most of my practice time making sure I was comfortable on the instrument. A few months before the NSO audition, I made the finals for assistant principal in the Baltimore Symphony. There were two of us being considered for the job, and we both went for trials. They were scheduling more trial weeks when I won the NSO job—I was very happy it worked out, as I still wasn't sure what was going to happen with Baltimore.

AKW: We didn't even ask for a trial week for you. We felt very comfortable on stage with you, playing together in the section. You played assistant principal in the NSO for six years, and then the principal chair audition was announced. How did you prepare for that one?

AG: Taking an audition for your own orchestra is probably the hardest audition one will ever take. It was for me. The first thing I did was to take an honest look at what my weaknesses were. There were aspects of my playing I knew could be improved but had put off for years, because I could work around them. Then I had to decide if I was going to look at the excerpts from my many years of study and try to make them better, or if I would throw away my old excerpt book and start fresh. I decided to start again and learned them from my own current point of view. I felt that as a principal, I had to forget whatever anyone else said about the excerpts. I needed complete ownership of my musical ideas.

AKW: What were some of the things you wanted to change about your playing?

AG: I wanted an increased flexibility in tone and color, and an expanded dynamic range. I felt that in the

audition, my dynamic and expressive range needed to be twice as wide as in orchestra concerts. I used Philippe Bernold's *La Technique d'Embouchure*, Reichert, and Taffanel and Gaubert to push the extremes of expression, articulation, and dynamics.

AKW: And you were doing all this during the orchestra season?

AG: Yes. My daughter, Evie, had just been born as well. I was practicing like mad, while trying to reinvent my playing. It was hard, because I really just wanted to play with Evie...

AKW: You were incredibly focused.

AG: Yes, I stopped practicing the things I could do well. I spent a lot of time without the flute, studying scores. I wanted to figure out how to make the audition committee want my *Daphnis*.

AKW: What flute were you playing then?

AG: I played an 18k Muramatsu and a 14k Brannen. As the audition was approaching, I was going back and forth between the two instruments. I decided to use the Brannen because it was easier to play.

AKW: So then you got the job. What do you love about it?

AG: The challenges, the amazing repertoire, and all those great solos!

AKW: You once told me that when you were growing up, your dad took you on some scary trips. Did that help you as a performer—realizing that there were scarier things in life than playing a solo?

AG: We went mountain climbing, mostly, but we also went skydiving and stuff like that. There were really only two times that I really feared for my life. The first time I lost my footing on the side of a mountain and started sliding toward a drop-off. The other was when I was trying to land a small plane and lost too much speed too close to the trees. Both experiences were probably less dire than I thought, but at the time it wasn't so clear. Those trips definitely did a lot for my mental focus, endurance, and ability to keep things in perspective!

AKW: What helps you concentrate on the job and not be intimidated?

AG: I try to keep my focus on the music. I never want to feel like a circus monkey being paid to play everything perfectly. We are really playing for people who want to enjoy music. That's primary!

AKW: You've worked with quite a few conductors at the NSO...

AG: I was Leonard Slatkin's final hire as NSO music director. Then Ivan Fischer was principal conductor for two years, and then Christoph Eschenbach became music director. He hired me as principal.

AKW: Any favorites?

AG: Our new music director, Gianandrea Noseda, is a standout. He transforms our sound, and I think he makes magic with the orchestra. I have also loved every concert we've done with Neeme Jarvi. He has great, expressive hands. I also love Herbert Blomstedt. We played spectacular concerts with him.

AKW: Tell us about your favorite repertoire.

AG: That's always a difficult question. You have to make everything interesting. But it is so great to play French repertoire and Shostakovich and Prokofiev symphonies. Mahler is so great, but it takes all you've got to play it!

AKW: Do you think solo repertoire helps your orchestra playing?

AG: I do. And I think my orchestral playing helps solo repertoire as well. When playing a recital, one is more fully responsible for the overall expression of a piece. You can't rely on 100 other musicians to help create the music. But when I prepare solos, my goal is to re-create as much variety of color and expression as an orchestra.

AKW: You have great breath control...

AG: Maybe it's my size (tall), but my mantra when I play is "don't blow." I think more about resonance than blowing. My best playing is when I feel like the air is hardly moving. It also helps avoid tension and aids in playing long phrases.

AKW: Do you use your abs more?

AG: It's more that I feel like my lungs maintain constant pressure throughout the phrase. As long as the pressure is the same, the sounds shouldn't change whether your lungs are full or practically empty. If there's a long phrase without a good place to breathe, nine times out of ten I can make it through the phrase if I use less air but increase the air pressure.

Interview (cont'd from page 5)

AKW: Lucky you! Can you tell us about your private teaching [at University of Maryland, Catholic University, and in the NSO fellowship program for talented high school students]?

AG: Teaching has been an important part of my life since my first job in Lansing. In Lansing, as well as in Orlando, it was also an important part of my income. When I moved to DC, I no longer had to teach to make ends meet. But after a short break I realized that teaching had become part of my musical identity and that I missed it.

AKW: What do you focus on?

AG: I usually start working on technique, making sure students have control over each individual finger. I teach super-slow scales at one note per beat with the metronome set at 60 bpm. The idea is to get all of your focus into the muscles you are moving and to move without tension. I use Andersen études and have a goal for my NSO Fellowship high school students to finish Opus 60 by graduation. If they can do that in high school, they can write their ticket to anything they want to do. I also use harmonic exercises for dynamics and resonance.

AKW: What do you enjoy about teaching masterclasses?

AG: The opportunity to share knowledge with a large group. I don't think it should be like a private lesson. I try to talk about broader issues.

AKW: This is when you use your theatrical training?

AG: I hadn't thought of it that way, but it's a good point. You are on stage. During classes I try to focus 50 percent on the performer and 50 percent on the audience. I'll usually pick something I think can help the performer but will also be relevant to the wider audience. If someone has a lot of issues, I usually pick technique. If the performer is playing excerpts, I may let some of the technical things go in order to talk about what's generally important about the excerpt for auditions. I don't expect them to be playing at their best, and I try to look beyond issues caused by nerves. I know how frustrating it can be to stand up in a masterclass and have the teacher focus on things you can already do when you're not so nervous.

AKW: Do you have a preference for working on orchestral excerpts?



Kenny Neal, Kennedy Center Education
Aaron Goldman with interviewer Makayla in a September 2018 *Kid Crazy for Music!* video (youtube.com/watch?v=E5UnpRRkhoA)

AG: Not particularly, but I always have a lot to say about orchestral repertoire.

AKW: Does most of your knowledge come from conductors, or from yourself?

AG: That's an interesting question. For most of the big solos, conductors will usually respect the years of experience and depth of knowledge we bring to them. That said, they are always happy to give you their opinions. Not too long ago, we played Brahms's Fourth with Dohnányi and a few months later with Eschenbach. The performances were incredibly different, and each conductor had his own take on the solo. It's important to be flexible, as it's our job to support the conductor's vision of a piece. So, to answer your question, it's a little of both.

AKW: How much do you push your musical ideas onto your students?

AG: I try to get the students to think about what they want to say and how their phrasing can serve the character of the music. If we become too rigid in our ideas of phrasing and sound, our playing can become automatic and we limit our expression. We are trying to express the ephemeral and ethereal—things which cannot easily be defined by musical absolutes.

AKW: What are some of the significant outreach projects you do?

AG: My biggest commitment is to conducting DCFlutes, an adult flute ensemble I founded about 10 years ago. I'm also active in NFA and have served on various committees at the NSO.

AKW: Is it a challenge to find the time?

AG: Yes, especially with two young children at home [Evie, now age 7, and Elliot, 20 months]. But it has been incredibly rewarding. Conducting and running rehearsals of DCFlutes has

helped my orchestral playing. And every time I attend the NFA convention, I'm inspired by the people there who work so tirelessly for the betterment of our entire flute community—I always leave musically invigorated and with great new ideas to try at home.

AKW: Do you think of the flute as the leader of the woodwinds in the orchestra?

AG: I do! Maybe oboists have a different idea, but I think the principal flute is a key position in the wind section.

AKW: Who or what inspires you?

AG: My colleagues inspire me on a daily basis. They motivate me to play better.

AKW: Tell us about your program.

AG: The opening of the program was inspired by Nancy Toff. She sent me a historic NY Flute Club program [p. 2] from 80 years (almost to the day) before my recital. It was a recital of Georges Barrère in which he opened the program with the Gaubert Sonatine. The rest of the first half of the program is inspired by birds. The Messiaen should be familiar to people, but the Salvatore Sciarrino and the Takashi Yoshimatsu will hopefully be new. The CPE Bach Hamburger Sonata is an homage to my teacher Bonita Boyd, who first introduced me to the piece, and the Casella was inspired by the NSO's new music director, Gianandrea Noseda, who is a big proponent of Casella's music. We'll be ending the program with Doppler. I'm especially excited to be playing this recital with Lisa Emenheiser. She's a wonderful colleague from the NSO who also has a long history with NY, as she was Julius Baker's studio pianist for many years.

AKW: Thank you, Aaron. I'm sure that your recital will be wonderful!

National Symphony Orchestra flutist **Alice Kogan Weinreb** is a former student of Lois Schaefer and James Pappoutsakis and studied with Fernand Caratgé under a Fulbright Fellowship. She is a founding member of the Capitol Woodwind Quintet and the Eclipse Chamber Orchestra and is on the faculty of Catholic University.

A student's perspective on a Goldman masterclass

by Abrielle Scott, age 16

I'm a junior in high school with aspirations to become a professional flutist and composer. For the past six years, my teacher, Barbara Highton Williams, has worked with me to develop my skills as a musician. This past summer, I met Aaron Goldman while attending ARIA International Summer Academy [at Mount Holyoke College in South Hadley, MA]. During my 10 days there, I watched and participated in five masterclasses with him, as well as one private lesson. He shared his insights on many orchestral excerpts, like Ravel's *Bolero* and *Daphnis et Chloë*, Brahms' Symphonies Nos. 1 and 4, and Debussy's *Prélude à l'après-midi d'un faune*. We also covered orchestral and college audition preparations and other solo repertoire. Goldman's teachings on the interpretation of music in imaginative ways gave me so many ideas that I now use to improve myself as not only a flutist, but also as an artist.

The masterclass environment was open and friendly. Very often, when learning new music or techniques, he invited the students to try them together instead of by ourselves. This really helped us to get to know each other and to build confidence as a class. By the end of the week,

almost all of us felt comfortable sharing our music and receiving feedback from one another.

While all five masterclasses with Goldman were memorable and impactful, my favorite was from the day we covered the Mozart Concerto in G Major. It was so refreshing to hear his advice on it, especially since it is such a popular audition piece. We analyzed the first movement phrase by phrase, trying to understand and imagine the kind of story that Mozart was trying to tell. He taught us to look through the lens of Mozart's time period instead of our own, and after trying this I began to love and appreciate the piece a lot more than I had in the past. For example, to bring life to the exposition, Goldman asked us to imagine a heroic love story about a prince and princess. What was the plot? What were the characters saying? Why? After being a part of this masterclass, I learned how to create a story from my music, and how each supporting character might influence the storyline.

I'm glad I had the opportunity to learn and study with Aaron Goldman this summer, and I know that other aspiring flutists would enjoy it too.

NYFC ENSEMBLES PROGRAM

UPDATE

Twenty-five NYFC flutists (1 new and 24 returning) met at Studios 353 on West 48th Street on Sunday, November 18. Co-directors Denise Koncelik and Mark Vickers led the group, assisted by NYFC member Lauren Klasewitz.

At intermission people named their favorite (or least favorite) holiday. The responses included "Any holiday I don't have to work," universally warm thoughts about Thanksgiving, and ambivalence about Christmas ("I love the presents," "Too much focus on presents," and "My favorite holiday even though I celebrate Hanukkah.").

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise or Mark directly at ensembles@nyfluteclub.org. The next three rehearsal dates, all 2:00 - 4:00 pm at Studios 353, 353 West 48th Street (between 8th and 9th Aves.), are as follows:

Saturday, December 15, 2018 • Sunday, January 27, 2019 • Saturday, Feb. 23, 2019



Denise Koncelik Mark Vickers



Participants at the November 18 ensembles rehearsal: (L to R), kneeling: Kenneth Grumer, Kathy Saenger, and Denise Koncelik; standing: Ann Bordley, Randy Faria, Lily Wu, Karen Robbins, Nicolas De Ryker, Iona Aibel, Roger Brooks, Lauren Klasewitz, Ted Davis, Gail Tishcoff, Derek Cochran, Margot Maxwell, Mark Vickers, Erina Aoyama, Samantha Ostrowski, Amy Appleton, Ida Kowitz, Elizabeth Doyle, James Marcus, Frances Lenci, and Anita Randolfi. Not shown: Gail Clement. Photo: Brian Klasewitz.



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



December 16, 2018 Concert

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

Aaron Goldman, flute

99th Season

2018 - 2019 Concerts

October 21, 2018 • Sunday, 5:30 pm
HARVEY SOLLBERGER 80th Birthday Celebration

November 11, 2018 • Sunday, 5:30 pm
ARMISTICE DAY CONCERT: WWI Era Music

December 16, 2018 • Sunday, 5:30 pm
AARON GOLDMAN, flute

January 13, 2019 • Sunday, 5:30 pm
New York Jewish Composers
Center for Jewish History, 15 W. 16th St., NYC

March 3, 2019 • Sunday, 5:30 pm
KARL-HEINZ SCHÜTZ, flute

March 17, 2019 • Sunday, all day
Flute Fair, guest artist JEFFREY KHANER
Columbia University Faculty House

April 28, 2019 • Sunday, 5:30 pm
Competition Winners Concert

May 19, 2019 • Sunday, time TBA
Annual Meeting & Ensemble Concert
Venue TBA

Except as noted, 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.



From the Editor

Greetings! December brings us a concert by Aaron Goldman, principal flutist of the DC-based National Symphony Orchestra. Interviewing him is colleague Alice Kogan Weinweb, the orchestra's second flutist (who some of you may remember as the presenter of the pre-concert workshop before Emma Resmini's January 2015 concert). I enjoyed learning about Aaron's somewhat improbable career path (he loved being a musician, but often failed to impress his early teachers) and his approach to masterclass teaching (it's not a private lesson—the auditors need to learn something too). Abrielle Scott (age 16) offers a student perspective on the Aaron Goldman masterclass experience (her personal takeaway: "Make the music tell a story").

In her "From the President" column (p. 2) Nancy Toff tells us about how she came to know Aaron (through NFA committee work), gives an update on the running tally of premieres at NYFC concerts (150 and counting), and comments on how Aaron's program (with a bird theme) has one non-bird piece in common with a December 1938 NYFC program played by Georges Barrère.

Ted Davis, a retired school music teacher (and alto flute regular in the NYFC ensemble program) is this month's member profile subject. I enjoyed learning about Ted's adventures as a high school band director and a memorable interaction he had with Jean-Pierre Rampal following a 1970 college masterclass (finding himself sitting next to Rampal at a post-class gathering hosted by his teacher, Ted asked to try Rampal's flutes and Rampal said yes!). This looks like a case where the story of the evening might have overshadowed the story of the music....

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

Katherine Saenger (klsaenger@yahoo.com)