

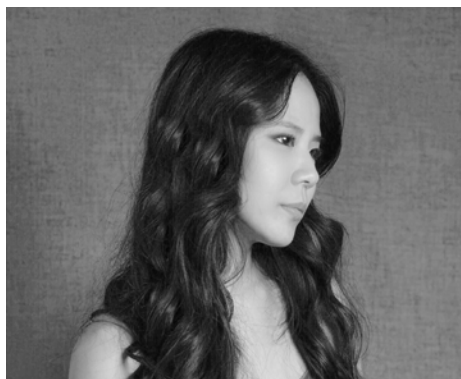


The New York Flute Club

NEWSLETTER

April 2019

2019 NYFC Competition: Meet the Winners



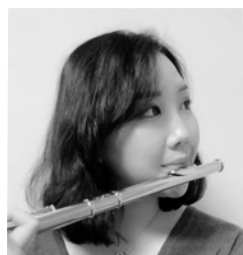
First Prize

CHRISTINE CHOI, age 24, is currently a master's student of Judith Mendenhall at the Mannes School of Music (degree expected May 2019). As a chamber musician in the Mannes Sounds Festival, Ms. Choi performed at Carnegie Hall in 2017 and 2018. She is a featured artist on the soon-to-be-released Wind Masterclass series with Demarre McGill, and has performed in masterclasses with Walter Auer, Carol Wincenc, and Christina Jennings. She earned her undergraduate degree from San Diego State University under the tutelage of Pam Vlieg Martchev and, while there, won the school's 2014 concerto competition as well as first prize in the 2015 San Diego Flute Guild Competition.



Second Prize

JORDAN ARBUS, age 26, was born into a musical family and began his music studies at the age of eight in Toulouse, in the south of France. Since then, he has participated in many international masterclasses and festivals. After obtaining a degree in music from the Conservatory of Aulnay-Sous-Bois in 2015 as a student of Patrick Gallois, he obtained a bachelor of music degree from Montclair State University as a student of Susan Palma-Nidel. He is currently a student at Bard College studying with Tara O'Connor. In the fall of 2019 he will begin studies for a master's degree from the Yale School of Music as a student of Ransom Wilson.



Third Prize

JEONG WON CHOE, age 21 and a native of South Korea, is currently pursuing a bachelor of music at New England Conservatory of Music as a student of Paula Robison. Ms. Choe has won numerous awards and honors, including second prize at the 2016 Yeajin Artist Music Competition held by the Korea Art Development Association, second prize at the 2015 Seoul Music Competition, first prize at the 2014 Haneum Music Competition, and a performance as a featured soloist with the Seoul Philharmonic Orchestra. She has also participated in the New York Summer Music Festival, the Gonjiam Flute Festival, and in masterclasses with Sandrine Tilly, Linda Chesis, Michel Morageus, Julien Beaudiment, Patrick Gallois, András Adorján, Marina Piccinini, and Renate Greiss-Armin.

In Concert

Winners of the 2019 NYFC Competition

Sunday, **April 28, 2019**, 5:30 pm

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

Jeong Won Choe (3rd prize), flute; Vladimir Rumyantsev, piano
Rondo from Flute Concerto No. 1 in G Major W.A. Mozart (1756–1791)
Nocturne et Allegro Scherzando Philippe Gaubert (1879–1941)

Jordan Arbus (2nd prize), flute; Hannah Harnest, piano
Chaconne, Op. 107, No. 30 Sigfrid Karg-Elert (1877–1933)
Grande Fantaisie sur *Mignon* Paul Taffanel (1844–1908)

Christine Choi (1st prize), flute; Vladimir Rumyantsev, piano
Allegretto from the Sonatina Eldin Burton (1913–1981)
Sinfonische Kanzone, Op.114 Sigfrid Karg-Elert
Valse Caprice Daniel Wood (b. 1974)
Zigeunerweisen (Gypsy Airs), Op.20 Pablo de Sarasate (1844–1908)
arr. Robert Stallman/Wilfred George



Program subject to change

The New York Flute Club thanks Phil Unger of the Flute Center of New York for funding the first prize of the 2019 NYFC Competition.

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Newsletter

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Awesome

by Nancy Toff



From the President

On sunny St. Patrick's Day, our 25th flute fair was an awesome assemblage of talent, an array of artistry and expertise curated by Deirdre McArdle and Jeff Mitchell. It brought together many generations: from our oldest former president, John Solum, paying tribute to the honoree of the day, his teacher William Kincaid; to our guest artist, Jeff Khaner, whom I dubbed "the current Kincaid"; to Kincaid students Jayn Rosenfeld, Sue Ann Kahn, and Patricia George; to the youngest and cutest, a quartet of flute-playing leprechauns from the Special Music School, directed by Valerie Holmes.

I don't have enough words to thank the many, many people who contributed their talents to make the day possible, and a list doesn't make good reading. But I want to acknowledge with deep gratitude all the volunteers and interns who did the vital but unsung tasks—whether staffing the registration desk, moving music stands, making a sandwich run, or dealing with tech issues, to name just a few of the tasks that our all-volunteer club accomplished. Not to mention the contributions of our performers and presenters, who gave us programs that enlightened us with their diversity, their novelty, and their high quality. Thanks to all.

Among the stars of the flute fair, of course, were the winners of our competitions. Please join me in congratulating the winners of the Young Musicians Contest: Thomas Wazelle, Sooh Jeon, Emily DeNucci, and Joanna Lau.

In the NYFC Competition, coordinated by Kaoru Hinata, the judges chose three talented young players, Christine Choi, Jordan Arbus, and Jeong Won Choe. Their names join those of many distinguished previous winners of this competition. In preparation for our centennial, we are now trying to track down all of our past winners. Some are easy to locate: for instance, Chelsea Knox of the Metropolitan Opera Orchestra, Conor Nelson of Bowling Green State University, Alexa Still of Oberlin College, Immanuel Davis at the University of Minnesota, Christina Jennings at the University of Colorado, Elizabeth Ostling of the Boston Symphony, Mary Kay Fink of the Cleveland Orchestra, and Amy Porter at the University of Michigan.

But many more are engaged in interesting and innovative careers, and we want to be in touch with them all. We hope to showcase their careers by posting their photos and biographies on our website. If anyone would like to help with contacting the former winners (listed in our website's "About" section) and editing the biographies, please email me at nancy.toff@oup.com.

At the time our competition began, in the early 1970s, there were no international flute competitions; now, www.musicalchairs.info/flute/competitions lists 29 such events; *Flute Talk* lists more than 20 in the United States, sponsored by the National Flute Association and many flute clubs around the country. But ours continues to be respected as one of the most important, as the judgment of our panels has been affirmed by the success of its alumni.

Everyone is invited to hear this year's crop of talented young artists at the April concert, and we are offering free admission to all students and to adults accompanying K-12 students. Teachers, please invite your students to come and be inspired by this next generation of flutists.



Nancy Toff chats with Richard Wyton and Penny Solum at the 2019 NY Flute Fair while John Solum takes a closer look at an item in Nancy's Kincaid display. Photo: Joe Melhado.

Member Profile

Jennifer Spicher

NYFC Member since 2015



Employment: Student at Queens College, music librarian, and freelance flutist and teacher.

A recent recital/performance: A January 2019 performance with the Queens College Orchestra playing Tchaikovsky's *Romeo and Juliet* (as second flute—"a great opportunity to blend and listen") and Fifth Symphony (as principal).

Career highlight(s): Playing the premiere of *Bright is the Ring of Words: A New Musical in Concert* by Zachary Aretakis at Weill Recital Hall at Carnegie Hall in January 2019 (the work details a day in the life of a narcissistic, self-deprecating musical genius who is a student in a music school, examining his personal relationships and his longing desire to feel something real through his music); and working as Performance and Orchestra Librarian at Queens College ("The job requires organization, problem solving, detail work, as well as dealing with office supplies of all kinds; Judy Mendenhall connected me with the American Ballet Theatre's librarian, David Carp, who has been a real mentor and inspiration. I am also a regular visitor to mola-inc.org, the Major Orchestra Librarians' Association website.").

Current flute: A used silver Brannen purchased during her first year of college (in the mid-2010s).

Influential flute teachers: Judith Mendenhall and Bonita Boyd ("Bonnie had a big influence on my sound when I

studied with her at the Aria Academy before and after my freshman year in college; now, with Judy, the focus is more on artistry, creativity, and musical intelligence.").

High school: H. Frank Carey High School in Franklin Square, NY (on Long Island).

Degrees: A bachelor's degree in flute performance (Queens College, CUNY, expected May 2020).

Most notable and/or personally satisfying accomplishment(s): Being resident flutist for Camp-of-the-Woods, a Christian camp in the Adirondacks, a job which entailed playing in the camp's orchestra and wind quintet, arranging music suitable for the players on hand, programming concerts, and teaching ("One thing I didn't expect from teaching was the connection that you develop with your students. It is often not just the flute that you are teaching them, but listening skills, focus, hard work, courage, and communication. When you learn about a young student's life and situations at school you find yourself being a mentor and friend as well as a teacher."). She has also made several YouTube recordings (for some samples, just google "Jennifer Spicher flute").

Favorite practice routines: Keeping in mind the all-important three T's (Tone, Technique, and Tongue), she starts with a few exercises from Taffanel-Gaubert or Reichert, followed by an etude to get her fingers moving. Then she moves on to repertoire. However, she has recently discovered the fun of warming up with orchestral excerpts and leaving herself room to do whatever she feels like working on in a particular session ("It is easier for me to practice efficiently when I am inspired and motivated...").

Other interests: Spending time with friends and family ("I have fond memories of family road trips with my parents and brother to visit relatives in

Ohio and Kentucky and still love the idea of being able to get away and hit the open road") and her fiancé (a tenor with the Pershing's Own Army Chorus in Washington, DC whom she plans to marry next summer); transcribing and arranging chamber music ("I really enjoy the challenges and problem-solving involved...I am almost done making the Prokofiev and Bach E minor sonatas into duos for two flutes and am planning to perform my duet arrangement of the Adagio movement of the Mozart clarinet concerto on my senior recital this month, with my good friend and colleague Erin Keppner; and photography (she specializes in headshots for fellow musicians) and being outdoors (which she's gotten to do a lot of during her summers at Camp-of-the-Woods).

Advice for NYFC members: Find your true path and stay on it. Don't second-guess yourself (or, as more poetically advised in Proverbs 4:27, "Don't look to the right or to the left.").

FLUTE HAPPENINGS

APRIL '19

Apr. 16

Tuesday 8:00 pm

The Musicians of Lenox Hill with **SOO-KYUNG PARK**, flute, present a program of chamber music including works by Claire Polin (First Sonata for flute and piano) and Philippe Gaubert (*Pièce Romantique* for flute, cello, and piano).

• Temple Israel of the City of New York, 112 East 75th Street NYC. • Admission is free, donations welcome. • Info, email molhny@gmail.com or visit tinyc.org/molh.

Apr. 30

Tuesday 3:00 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will present *Bach and the Beatles!*, a program featuring J.S. Bach's *Coffee Cantata*, *Brandenburg Concerto No. 5*, and Peter Breiner's arrangements of Beatles songs in the style of J.S. Bach..

• College of Staten Island, Center for the Performing Arts, 1-P Recital Hall (1-P 120), 2800 Victory Boulevard, Staten Island, NY • Admission is free. • Info, visit www.theomniensemble.org or call 718-859-8649.

May 4

Saturday 8:00 pm

DAVID WECHSLER and the OMNI Ensemble in the program of April 30.

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY • Admission: \$15 general, \$10 students/seniors. • Info, visit www.theomniensemble.org or call 718-859-8649.

Update: Flute Repair 101

Fourteen NYFC members attended master flute repairman David Samperi's class at the Mannes School of Music on Sunday, February 24, 2019 and learned how to remove and reposition the headjoint cork assembly. Most of the class got some hands-on experience at disassembling and reassembling the keywork on the flute body.



Photo: Elyse Knobloch

The William Kincaid I Knew

by John Solum

As a budding young flutist, it was my great privilege to study flute privately with William Kincaid (1895–1967) for four years (1953–57). I chose to do my academic studies concurrently at Princeton University, located just an hour by train outside of Philadelphia, where Kincaid lived. I grew up in Minneapolis and had had the good luck to have studied flute for six years under a Kincaid pupil, Anton Winkler, who had graduated from the Curtis Institute and was a member of the Minneapolis Symphony (now called the Minnesota Orchestra). Thus I not only learned the Taffanel-Gaubert daily exercises, but I also studied the Andersen etudes, the Karg-Elert and Jeanjean etudes, and much of the basic flute repertoire. At the conclusion of my first lesson with Kincaid, he said that he would accept me as a pupil and then said, “Why didn’t you audition for Curtis? You would have made it, you know.” In subsequent years, he again offered me tuition at Curtis, but I told him that I was happy with the arrangement under which I was studying with him. He said he was, too. At this time, Kincaid and his wife lived in an apartment on the 9th floor at 400 South 15th Street. Off their living room was a separate music room with windows facing north giving a panoramic view of downtown Philadelphia. The room had a grand piano and a closet where he kept his music. The acoustics were excellent. Kincaid taught his five Curtis students on Mondays at the Curtis Institute on Rittenhouse Square. He only allotted time for three private students, whom he taught in his apartment on Saturday mornings.

Kincaid’s fame

By the time of my studies with Kincaid he had achieved widespread fame as a flutist, musician, and teacher. In fact, he was a living legend, even surpassing the renown of his French-born teacher, Georges Barrère. Barrère had brought the great traditions of the Paris Conservatoire to America and played first flute in the New York Symphony as well as teaching. Kincaid was his star pupil and soon was sitting with Barrère in the orchestra. When an opening for first flute occurred in the Philadelphia Orchestra in 1921, Kincaid accepted conductor Leopold Stokowski’s invitation to join the orchestra, remaining in that position for 39 years. Barrère died in 1944, and it was about that time that Kincaid became nationally recognized as a master flutist of the first rank, playing with compelling artistry and a full-bodied sound that was unique.

A number of factors thrust Kincaid into this esteemed spotlight. In addition to his position in the Philadelphia Orchestra, he achieved renown for his recording of the Telemann Suite in A Minor. He recorded it in 1939–40, just before World War II, and since virtually all manufacturing was geared up for the war effort, this 78 rpm recording was about the only solo flute record available in shops throughout the war years. I can testify to this, as I experienced this first-hand. Since this was before television, we relied on radio broadcasts to keep informed. Where I lived I could hear the Philadelphia Orchestra broadcasts on Saturday evenings, and I was enthralled by the sound of the orchestra’s first flute. The conductor of the Minneapolis Symphony, Dimitri Mitropoulos, commissioned a talented violinist of the Philadelphia Orchestra to write a flute concerto. He was Louis Gesensway, and Mitropoulos agreed to have Kincaid perform the difficult concerto with the Philadelphians under the baton of Eugene Ormandy. This was a major event for Kincaid, as it was not only broadcast nationally but included a Carnegie Hall performance in New York (Nov. 19, 1946). The reviews were ecstatic. For some time Ormandy had real-



John Solum presenting “The William Kincaid I Knew” at the 2019 NY Flute Fair. On the screen in the background: a young William Kincaid in his Navy uniform, c. 1918, in front of the old Juilliard building. Photo: Ardith Bondi.

ized that he had a major soloist in the midst of the orchestra. He featured Kincaid in dozens and dozens of performances on the transcontinental tours of the orchestra. (This was the heyday of touring by train.) Kincaid most frequently played a short work, such as the Kent Kennan *Night Soliloquy*, the Howard Hanson *Serenade*, or the Griffes *Poem*, but he also performed the Telemann Suite, the Bach B Minor Suite, Mozart’s G Major Concerto and Flute and Harp Concerto, and the Virgil Thomson Flute Concerto.

Kincaid’s magnificent crop of white hair and his courtly demeanor contributed to his widespread recognition as the epitome of a glamorous musician. At around this time, Columbia Records issued a recital recording, *Music for the Flute by William Kincaid*, with works by Caplet, Hindemith, Dutilleux, and Debussy. This was issued in the new LP format, 33-1/3 rpm, and contributed to the national fame of Kincaid. As a member of the newly-formed Philadelphia Woodwind Quintet, Kincaid also recorded the major works of the wind quintet repertoire for Columbia Records. The May 1953 issue of *International Musician*, the magazine sent to each member of the Musicians’ Union, featured Kincaid in an article as well as a superb photo on the front cover. In addition, Kincaid’s reputation as a teacher was peerless; being a Kincaid pupil was almost a guarantee of a job in a good orchestra or teaching at a noted conservatory. Conductors called on him asking for recommendations to fill vacancies. From the beginning years as a teacher at Curtis, Kincaid placed Maurice Sharp in Cleveland, Emil Opava in Minneapolis, Joseph Mariano in Rochester and Eastman, Harold Bennett at the Metropolitan Opera Orchestra, Julius Baker in Chicago and the Bach Aria Group, Wallace Mann in Washington’s National Symphony, Elaine Shaffer in Houston, Albert Tipton in St. Louis and Detroit, Britton Johnson in Baltimore, John Krell, Robert Cole and Kenton Terry in the Philadelphia Orchestra, Donald Peck in Chicago, and Harriet Edwards in New Orleans. Privately he taught Doriot Anthony Dwyer, who became first flute of the Boston Symphony, and Robert Willoughby, who played in Cleveland and then first in Cincinnati before becoming a renowned teacher at Oberlin.

Kincaid as a teacher

Each flutist who studied with Kincaid has a different story to tell, because he did not teach in a routine manner. He put as much energy and imagination into his teaching as he did

into his performing. He tailored each lesson to the needs of each student he was instructing. Notice how his students developed unique sounds, Baker sounding like Baker, Mariano sounding like Mariano, and so forth. He never said, "Sound like me." He taught the fundamentals for his students to develop their own ideas about sound. He often spoke of opening up the back of the throat as if trying to yawn; he knew that the body itself (reaching down to the diaphragm) contributes to the overall resonance of the sound.

The (non-monetary) price of admission to study with him, in addition to musical talent, was to prepare your materials to the same standard as if you were going to play a concert performance. He had no time for careless mistakes or lack of preparation. After all, the standard of our profession is to play all of the notes perfectly all of the time, performance after performance. Why should a teacher in Kincaid's position accept a different standard? Well, he didn't. In the more than 100 lessons I had with him over four years, twice I stumbled over some notes. In each case, he closed my music and said "You're not prepared. What did you bring in to play for me that's prepared?" It's easy to see why I was nervous for each lesson with him. And yet, his teaching was so inspiring and insightful that I never finished a lesson less than uplifted, encouraged, something like floating on a cloud. My "high" would last for days. Indeed, I have spent the rest of my life digesting his advice, reliving my lessons with him. Of course, he had much to offer. In addition to his innate talent and intellect, he himself had the best flute teacher in his youth (Barrère) and then spent many decades performing with and sitting next to the incomparable oboist Marcel Tabuteau, while playing under the greatest conductors and working with the greatest pianists, violinists, cellists, and singers. He absorbed a wealth of musical ideas and knowledge and put them to use as a performer and teacher. As a teacher he seemed always a step ahead in terms of his knowledge of the structure of a piece, its phraseology, the rhythms and harmonies. I took four years of music theory at Princeton, i.e., harmony and counterpoint and composition. This led to my composing a set of cadenzas for the Mozart flute concertos and the Andante in C. For one lesson with Kincaid, I decided to play them for him. Although he had never seen the music, he proceeded to give me a lesson in how to play them. I was bowled over by his insights.

In March of 1954 Kincaid performed the Bach Suite in B Minor at a pair of concerts with the orchestra. About a month prior to his concerts, I decided it would be timely to have a lesson with him on the Bach Suite. As always, it was a revelation. Then I went to one of his performances of the Bach Suite. His interpretation was quite different from what he had taught me. After the concert I met him as he was exiting at the stage door to the hall, ran up to him and congratulated him. I said, "But, Mr. Kincaid, you played it so differently from what you taught me!" He replied with a smile, "Yes, I know, I reworked it." For another lesson, I planned to play for him the Walter Piston Sonata. I heard that one of the Curtis students had taken a lesson with him on this piece, so I met with her to ask what ideas he had for

the piece. When I played it for him, he had a completely different set of ideas to offer me. Perhaps I had incorporated his ideas from the Curtis student, but he was never lacking in interesting observations. He was never locked into theories or formulas.

For him, musical performance was an act of creativity. He actively sought a fresh interpretation, so that one never knew how his performance would sound. We listened to the Philadelphia Orchestra radio broadcasts or attended live concerts to find out what Kincaid was going to do with the flute solos. He loved to conjure up colors and excitement and surprises. I compare him to the great painter Matisse, who could paint the same painting multiple times, yet by using different colors and different brush strokes and different emphases would create different paintings even though the subject matter would be the same.

Advice for technique

Although Kincaid was a demanding teacher, he was always willing to offer technical advice about how to play the difficult passages that occur in our orchestral, chamber, and solo repertoire. A lesson frequently began with a check-up on how we were doing with the Taffanel-Gaubert warm-ups. He would name the key and the specific exercise and expect fluency and perfection.

Then one usually played an etude or two, preferably by Andersen. Finally came the study of a solo or concert piece. He was a man of few words, and once he stated something, he expected you to remember it and to incorporate it into your playing. This was not negotiable. He said when you go out into the world on your own, of course you can do whatever you want to do. Once I failed to raise my left-hand point finger for middle D, a common student misfingering that muffles the

character of the note. "Raise the finger," Kincaid boldly proclaimed. He was like Moses, and this was the Eleventh Commandment! That cured me forever of that misfingering. Kincaid was something of a genius at inventing fingerings that solved some of the technical problems of our repertoire. If one tended to have difficulty with a note in a fast passage, one piece of advice was to think of the problem note as you play it. Another valuable insight was to "think groups", so that instead of 1-2-3-4, 1-2-3-4, one thought of the notes as 2-3-4-1, 2-3-4-1, preparing the next point of arrival. (This is all explained in detail in John Krell's excellent book, *Kincaidiana*, published by the National Flute Association.) Grouping the notes in this way gives a completely different feel to the phrase, the fingers responding to a different pattern of thinking. While it helps in solving technical problems, it mostly is useful in giving the music the feeling of a forward



William Kincaid during his early years with the Philadelphia Orchestra.



The flute section of the Philadelphia Orchestra as it existed from 1952 to 1960: (L to R) John Krell, Kenton Terry, William Kincaid, and Robert Cole.

motion. Some of my flute parts have Kincaid's brackets in pencil to indicate the groupings.

Kincaid's approach to phrasing

A lot of my lesson time with Kincaid was spent on phrasing. What we see on the printed page is not what we play. Bach and Mozart, for example, did not use crescendo or diminuendo marks. Among the origins of music is rhetoric, and we should play in a rhetorical manner, shaping our phrases so that they have meaning and direction. We try to build a scenario with each phrase. Moreover, the flute as an instrument has shortcomings. The flute-maker who sells you a flute may boast that the flute has a perfectly even scale. This isn't quite true, because this refers only to the pitch of the note, not the tone quality. For example, think of the C# in the treble clef. It is inherently a weak note, lacking in fullness and body. Yet the D, a half-step higher, is warm, resonant, and full-bodied. As flutists, we have to work to disguise this difference, at the same time not letting our listeners know how hard we're working to cover it up. So we can't let the flute play the music; we have to make the flute behave according to the requirements of the musical line. Simply put, we have to master the flute to put it at the service of the music. Every performance requires this diligence. Then we come to the musical phrase itself. Each note has to be considered, to put it into the context of the phrase. Our musical line must not sound like we're traveling over a bumpy road. Ideally this requires knowledge of the harmonies and the rhythmic pulse of the phrase. John Krell's book states that Tabuteau used a number system, assigning numbers to each note to indicate its relative importance in the phrase. Kincaid wasn't this clinical but was still acutely aware of the place of each note in a phrase. One of Kincaid's special gifts was his beautiful, elegant phrasing. Phrasing is an ongoing study throughout a performer's lifetime. And then the phrase has to be put into the context of the piece as a whole. This is the thrill of musical performance.

Maine

For the last half of each summer, Kincaid taught about a half-dozen flutists at his summer retreat on Little Sebago Lake in Maine, not far from Portland. I spent about five weeks there in the summer of 1954. The students generally stayed at Mrs. Cobb's farmhouse across the lake from Kincaid's rustic house. He taught three students each morning, picking them up in his speedboat at the boat dock near the Cobb farmhouse and ferrying us at high speed across the lake to his boat dock. While one student had a lesson in his lodge, the other two remained in the boat house to practice. Generally we had two lessons in a week. My housemates at Mrs. Cobb's included the late Bob Patrick, who was a Curtis student. Bob got up at 6 a.m. and practiced uninterruptedly until 12 noon. After graduating from Curtis, Bob had a fine career as a member of the Detroit Symphony. Another Maine student was the late Bonnie Lake, who had a long career in the Baltimore Symphony. Robert Willoughby was playing summer concerts in a chamber ensemble in New Hampshire but drove over to Kincaid's once or twice a week for lessons.

The cautious Kincaid

There were two things in which Kincaid never indulged, at least in my observation. First, he avoided gossip. If the name of another flutist came up, he tended to say, "I understand that he/she is a very fine flutist." By stating it in those terms, he was able to speak positively about the flutist without rendering his opinion. He was especially careful not to say

anything negative about the conductor Eugene Ormandy, who was notoriously thin-skinned and unforgiving. When I heard that Tabuteau had announced his retirement from the Philadelphia Orchestra, I mentioned this to Kincaid at my next lesson. He replied, "Yes, that's what I've read in the newspapers." He was not going to be positioned as a source of information regarding Tabuteau's retirement. The one time he stated an opinion to me about another musician

was when he confided that his favorite living pianist was a Frenchman, Robert Casadesus, who played with exquisite refinement and beauty of tone. Kincaid's second characteristic which I would bring to your notice is that he was not an entrepreneur. His teacher, Barrère, was a successful music entrepreneur, forming chamber groups and a chamber symphony, commissioning a multitude of flute works, publishing editions, organizing recordings, and even founding the New York Flute Club. Kincaid preferred to let offers come to him. I cannot imagine Kincaid wheeling and dealing; this was not his personality. He was reserved and actually a bit shy. He tried to keep himself out of the fray, so to speak. He preferred to reach out to others through his concerts and his teaching, all of which he loved.

The last years

Kincaid was not in good health the last few years of his career. It was known that he had heart problems. Bypass surgery had not yet been perfected. He had mandatory retirement at age 65 in 1960 because of the rules of the orchestra's pension program. When I won the Philadelphia Orchestra's young artist competition in 1957 and played a concerto with the orchestra, I got to know Ormandy a little bit. On one occasion he said to me, "I hope he lasts," meaning he hoped Kincaid's health problems would not force him to retire before 1960. Fortunately, Kincaid made it, but his aspirations of a solo career thereafter had to be given up. A concert agent, Jay K. Hoffman, booked concerts that Kincaid was unable to fulfill. Kincaid told me that he hoped to play a recital for the New York Flute Club, but unfortunately that never came to fruition. However, he had come up to New York [in 1954] to attend the 75th birthday concert of Verne Q. Powell, played by Powell and his son, Edward, for the New York Flute Club. Kincaid received remarkable national recognition upon his retirement from the orchestra in 1960. He was given the celebrity treatment by both *Time* and *Newsweek* magazines. The article in *Newsweek* was captioned "Einstein of the Flute" and the *Time* article was captioned "The Indispensable."

In the summer of 1965, Kincaid's devoted wife, Helen, passed away. Some time later I called him and asked if I could come by and see him. I wanted to offer him my personal condolences. I had heard from the Curtis grapevine that Kincaid was so upset by Helen's death that he couldn't talk about it. "If you visit him, don't ask him about it," I was told. I went to his apartment, rang the doorbell and was greeted by his housekeeper, Margaret. There inside was



Kincaid finds it amusing to sit on a motor cycle dressed in coat and tie.

Kincaid standing with the aid of a walker. We sat down, Kincaid asked Margaret to prepare a Scotch on the rocks for each of us. We clicked our glasses, and Kincaid said how “very special” it was for me to come and see him. After the usual niceties, I felt emboldened to say, “Tell me about Mrs. Kincaid’s passing.” His eyes lit up, and he seemed not the least bit offended by my request. He said that Helen had been in the hospital, and the day before she was scheduled to come home, he had the air-conditioner installed in the bedroom for her comfort. The next day early in the morning his doorbell rang. It was Helen’s doctor. He told Kincaid that Helen had passed away in the night. She wouldn’t be coming home. She had title to some burial plots in a cemetery in Gaffney, South Carolina, where she was eventually interred. Kincaid seemed to be comforted by sharing this personal story with me.

Death and burial

Kincaid died on March 27, 1967 in Philadelphia at the age of 71. I attended the funeral, which was held on March 30 in a funeral home in downtown Philadelphia. A large crowd attended. The principal mourner was Kincaid’s brother, Douglas. The Philadelphia Woodwind Quintet performed (Murray Panitz was the quintet’s flutist). Eugene Ormandy attended, as did the flutist John Wummer from New York. Other mourners were Mr. and Mrs. John Krell, Mr. and Mrs. Kenton Terry, harpist Marilyn Costello, and Elaine Shaffer, who was now the wife of conductor Efrem Kurtz. Elaine accompanied the funeral cortege to South Carolina, for the March 31st burial in a grave beside his wife’s. I have always felt that Elaine made this journey on behalf of all of Kincaid’s pupils. After all, we pupils were his family.

Postscript

After Kincaid’s death, I wanted to honor his memory with a memorial commission of a new flute piece. I organized a commissioning committee consisting of Elaine Shaffer, John

Krell, Kenton Terry, and myself. (A committee can have the aura of authority which an individual perhaps may not have.) On behalf of the committee, I approached two Curtis graduates, Leonard Bernstein and Samuel Barber, as well as Aaron Copland, asking if they would write a work for flute and piano in Kincaid’s memory. The two Curtis alumni graciously turned me down, but Copland sent me his phone number and suggested that we talk further. He ultimately agreed to write a piece provided that there be no time limit on his completion of the piece. He also said that he wanted to compose a work that could be played by many flutists, “not just the virtuoso few.” The result is that he wrote his last major work, the Duo for Flute and Piano, dedicated to the memory of William Kincaid. He wrote the slow movement first, then the first movement and finally the last. Before composing the last movement, he told me that he had to score the flute to a high C. I raised the money to pay Copland his fee, and I organized the first performance on October 3, 1971 as a benefit event for the Settlement Music School in Philadelphia. Copland attended the concert, which was performed by Elaine Shaffer and pianist Hephzibah Menuhin. The director of the Settlement Music School, bassoonist Sol Schoenbach, joined them for a Beethoven trio. I also convinced the performers to play the Copland twice, once before intermission and once after. It’s not every day that you get to give a first performance of a work by a composer of the stature of Copland with the composer in the audience. I am deeply grateful that Copland’s characteristic piece has become a standard work in the flute repertoire. His elegant Duo is indeed a fitting memorial to Kincaid.

John Solum is a musician, author, educator, and advocate for the arts. He was president of the NYFC from 1983 to 1986 and has performed on both modern and historic flutes around the world as a soloist and chamber music player.

NYFC ENSEMBLES PROGRAM

UPDATE



Denise Koncelik



Mark Vickers

Twenty-three NYFC flutists (all returning) attended the ensemble program meeting on Saturday March 9, 2019 at Studios 353 on West 48th Street. The group worked on repertoire planned for the May 19 concert, which will include pieces conducted by NYFC Ensemble member Lauren Klasewitz and co-directors Denise Koncelik and Mark Vickers.

The break-the-ice question at intermission (“What are you most looking forward to about spring?”) had fairly predictable answers: more sun, less cold weather, seeing favorite flowers and trees in bloom again.

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise or Mark directly at ensembles

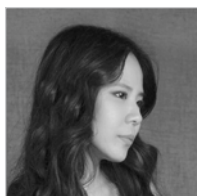
@nyfluteclub.org. The last rehearsal before the May 19 concert (at 3:00 pm in Room 412 at Pearl Studios, 500 Eighth Avenue, bet. 35th and 36th Streets) will be on Sunday, April 28 (2:00 - 4:00 pm) at Studios 353, 353 West 48th Street (bet. 8th and 9th Aves.).

Participants at the March 9 NYFC Ensemble rehearsal: Back row (l to r): Doug Ramsdell, Nicolas DeRycker, Judith Thoyer, Ann Bordley, Karen Robbins, Irina Aoyama, Roger Brooks, Gail Tishcoff, Diane Couzens, Ted Davis, Pam Santiago, Irene Hecht, Ellen Isaacs, Fran Lenci, Mark Vickers, Lauren Klasewitz, and Mary Lynn Hanley; kneeling: Gail Clement, Kathy Saenger, Anita Randolfi, and Catherine Xu. Not shown: Margot Maxwell and photographer Denise Koncelik.





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



April 28, 2019

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

Winners of the 2019 NYFC Competition

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
Flute Music of New York Jewish Composers
Center for Jewish History, 15 W. 16th St., NYC

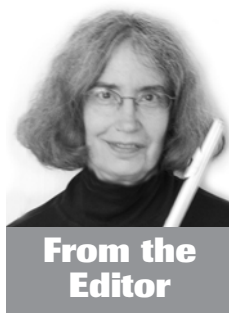
March 3, 2019 • Sunday, 5:30 pm
KARL-HEINZ SCHÜTZ, flute

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, 3:00 pm
Annual Meeting & Ensemble Concert
Pearl Studios, Rm. 412, 500 Eighth Avenue, NYC

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! Hope you all enjoyed the Flute Fair! At the April 28 NYFC Competition winners' concert we will hear first prize winner Christine Choi, second prize winner Jordan Arbus, and third prize winner Jeong Won Choe. Note that admission to this concert will also be free for full-time students and any adult accompanying a K-12 student

In her p. 2 "From the President," Nancy Toff thanks our Flute Fair program chairs, presenters, and other volunteers for an awesome job well done. She also mentions her interest in finding a volunteer who can work with her this summer to track down and get updates on the 100-plus former winners of the NYFC Competition.

We have only a small sampling of flute fair photos in this issue (a total of two: see if you can find them!), but there will be more (as well as a piccolo article from Stephanie Lupo) in our next issue. This issue's featured article is intended for those of you who missed (or want to better remember) John Solum's presentation, "The William Kincaid I Knew." John's contribution was especially welcome to me because I was one of the people who missed it (due to Flute Fair desk duties...). I had some fun with the photo of Kincaid in his Navy uniform, finally figuring out (with the help of Google maps/street view) that it was taken in front of the old Juilliard School at the corner of W. 122nd Street and Claremont Avenue.

Jennifer Spicher, a Queens College student of Judith Mendenhall is this month's member profile subject. Regulars at our Sunday concerts probably know her by sight, as she is one of the Club's two interns. I was intrigued to learn about Jennifer's work as a music librarian (who knew that there actually is a Major Orchestra Librarians' Association?) and her participation in a recent Weill Hall performance of a new musical by Zachary Aretakis about a day in the life of a conflicted genius music student.

All for now. Best regards,
Katherine Saenger (klsaenger@yahoo.com)