



# The New York Flute Club

## NEWSLETTER

September–  
October 2022

## Paolo Taballione: Italian Flute Phenomenon

*Interview by Fred Marcusa*

Several months ago, my friend Daniel Sharp of Powell Flutes raved to me about Paolo Taballione, the 40-year-old Italian flute soloist at the fabled Bavarian State Opera in Munich, Germany and a flute professor at the Mozarteum University in Salzburg, Austria. After hearing some of Paolo's YouTube recordings, I quickly became a fan. I had the privilege of interviewing Paolo and found him to be charming, with enormous passion, authenticity, and self-awareness. Even in casual conversation, his exceptional communication skills were immediately apparent, as they are in his special flute playing. An edited version of our June 2022 Zoom interview is below.

**FRED MARCUSA:** *When did you start playing the flute?*

**PAOLO TABALLIONE:** I started flute lessons at age 11. My first flute teacher [Franco Bonaconza] was the professor in my secondary school and I continued lessons with him until I was 20. He is a very artistic person who made me love music as well as painting, poetry, and other artistic things. I still speak with him almost every day. Outside of my family, he is still probably the most important person in my life.

**FM:** *Is your family musical?*

**PT:** Yes, but not professionally. Everyone in my family can play at least one instrument. My father is an electrician; he plays piano, guitar, and accordion, in addition to singing. A brother and a sister also play the piano and sing. They can read music and play Mozart on the piano. But I am the only one who became a professional musician.

**FM:** *When did you know you wanted to be a professional musician?*

**PT:** From my earliest days of playing the flute, I knew that I wanted to play it for the rest of my life. Of course, at age 11, I was not thinking "professional" or "nonprofessional."



*(Cont'd on page 4)*



**Flutes Out Front**  
**October 15, 2022**  
**Saturday • 2:00–4:00 pm**  
Sherry Winston, flute  
Hosted by Chip Shelton  
*See p. 7 for details.*

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*In Concert*

**Paolo Taballione, flute**

**Soyeon Kim, piano**

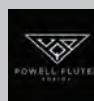
**Sunday, September 18, 2022, 5:30 pm**

Good Shepherd-Faith Presbyterian Church, 152 West 66th Street, NYC

*(See p. 2 for COVID protocols)*

### Program

Sonata, Op. 23 (1987)	Lowell Liebermann (b. 1961)
Sonata in E minor, BWV 1034	J.S. Bach (1685–1750)
Introduction and Rondo Capriccioso	Camille Saint-Saëns (1835–1921)
	transc. P. Taballione (unpublished)
Fantasy on Verdi's <i>La Traviata</i>	Paolo Taballione (b. 1981)
Carmen Fantasy	Franz Waxman (1906–1967)
	transc. P. Taballione (unpublished)



**Program subject to change**

*Paolo Taballione's appearance is made possible in part by Powell Flutes*



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Eleanor Lawrence	1979–1982
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Rie Schmidt	1995–1998
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Jayn Rosenfeld	2002–2005
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Wendy Stern	2012–2015
Patricia Zuber	2015–2018
Nancy Toff	2018–2021
Jayn Rosenfeld	2021–2022

### Newsletter

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# My Summer Barrère Connection

by Jenny Cline



## From the President

I am humbled and honored to be stepping into the role of President of the New York Flute Club. As a lover of history, and especially of flute history, I am well aware of the long and storied past of the Club, and of the influence it has had in shaping the musical life of flutists in New York and beyond.

For the past 20 years, I have spent a week each summer at the Chautauqua Institution, in western New York State. It is difficult to describe this place to someone who is unfamiliar with it, but it is a beautiful community on Lake Chautauqua that holds a nine-week summer season, featuring a symphony orchestra, an opera company, a theater company, a ballet company, a scientific and literary circle, a visual arts center, a writers' center, a summer music festival for emerging young artists, religious services, and multiple daily lectures organized

around weekly themes covering politics, religion, literature, philosophy, entertainment, and a wide gamut of other topics. The house where I stay during my week at Chautauqua faces the music buildings, and it is a short walk from the practice cabins and the studios of the music festival faculty.

On my daily walks around the grounds, I pass by the Georges Barrère Studio, which is now the office of Richard Sherman, the current principal flute of the Chautauqua Symphony Orchestra and a member of the Music Festival faculty. The plaque is placed there in recognition of Barrère's tenure at Chautauqua, where over the years he appeared as a soloist, played in chamber music concerts, served as principal flutist and conductor of both the New York Symphony and the Chautauqua Symphony Orchestra, and taught at the Chautauqua Summer School.

As the founder and first president of the New York Flute Club (serving in that position for the first 24 years of the Club's existence), Barrère left a great legacy of performing and teaching. But he also fostered an atmosphere of collegiality and camaraderie among the members of the Club, hosting many events that welcomed flutists of all ages, backgrounds, and abilities.

With an eye on the past, we are also looking to the future of the New York Flute Club. We are returning to more in-person events this season, and are looking forward to welcoming audiences to live performances at both our regular Sunday evening concert series and at "Flutes Out Front," the new, live component of last year's "I Just Wanna Play!" virtual Thursday nights. Every other month, Flutes Out Front events will offer attendees a chance to bring their instruments and engage with the featured artist in a club setting. This season's programming is again intended to appeal to a wide variety of interests and to feature artists who bring new ideas and points of view. Our ensemble program, after taking a pandemic hiatus for the past two and a half years, is starting up again in the fall, and welcomes flutists of all ages, backgrounds, and abilities, in the Barrère tradition.

To begin our 103rd season, Italian flutist Paolo Taballione, from the Bavarian State Opera in Munich, Germany, will perform a concert of standard repertoire mixed with his own transcriptions. I hope you will join us for as many events as you can, and invite a friend or two to join you.

We are an organization of volunteers and are always looking for people with new ideas and skills that might help the Club. If there is a particular project or activity of the Club that is dear to your heart, we invite you to get involved. Join a committee, share your ideas, and help the Club become the best it can be. I'm looking forward to getting to know more of our members as I begin my term as president. I hope to see you soon!



The plaque honoring Georges Barrère's tenure at the Chautauqua Institution. Note the anglicized name and the underestimated span of his performances (first to last actually 1909–1941, not 1930–1937).

## COVID protocols for September & October events

- Proof of vaccination is required and must be shown at entry.
- All members of the audience must wear masks.
- Performers and speakers are not required to wear masks.



## Member Profile

Yibing (Abby)  
Chen

NYFC member since  
2022



**Employment:** Quantitative strategies associate at Bank of America

**A recent recital/performance:** Performing Sarasate's *Gypsy Airs* in an online concert for seniors in Shanghai, China (June 2022) and Mouquet's *La Flute de Pan* in a group recital (organized by a NYC meetup group of young musicians and amateurs who group chat online during the year) at the National Opera Center in midtown Manhattan (August 2022).

**Career highlight(s):** As an amateur flutist: playing flute and piccolo with the Tsinghua University Orchestra during her undergraduate years on programs that included the *1812 Overture* (in 2015, at the Chinese National Centre for the Performing Arts), a "Tsinghua Night" (in 2016, at St. John Smith's Square, London), and many classical masterpieces (in 2016, at the National University in Galway, Ireland); and performing Prokofiev's Sonata in D Major, Op. 94 with Cara Hudson-Erdman on piano (in December 2017 at the Teatro at the Italian Academy of Columbia University). As a quantitative analyst (or "quant"): her past year working in quantitative trading strategies, a job that now includes developing credit trading algorithms in JAVA and Python.

**Current flute:** A silver Muramatsu (DS model with open holes, B foot), bought ten years ago.

**Influential flute teachers:** Jun Gu in Zhoushan, China ("He started the Zhoushan City Youth Wind Orchestra, and he was my first flute teacher; I began lessons with her in 2006."); Qi Wang in Shanghai ("He taught me how to speak out on the flute after seeing how my introverted personality made it hard for me to express myself in words."); Weimin Shao in Beijing ("I learned music in a more systematic way and always enjoyed time there"); and, recently, Agata Matusiak, in-person

at the Flute Center of NY ("She helped me find passion in performing music, and I'm excited to work with her on classical techniques.")

**High school:** Zhenhai High School in Ningbo, Zhejiang, China.

**Degrees:** BS in mathematics and physics (Tsinghua University, 2019) and MS in financial mathematics (University of Chicago, 2020).

**Most notable and/or personally satisfying accomplishment(s):** (i) Translating the website of the Flute Center of NY into Chinese, a project still in progress ("I was born in an island city where, until 2010, people could only go to the mainland by ship and had limited access to the world. The flute changed my life. I took lessons and performed in different cities and even countries, met new friends, and experienced different cultures. It is flute that helped a quiet girl to find inner peace and speak out loud in a way she enjoyed. However, during my childhood it was not easy to find flute resources. That's why I'm so excited to have the opportunity to do the translation of the FCNY website, introducing it to other large parts of the world. And I hope people who only read Chinese would benefit from it.") and (ii) her bachelor's thesis, *Option Pricing under Prospect Theory*.

**Favorite practice routines:** Long tones and scales followed by Taffanel and Gaubert's *Daily Exercises*. "Singing and playing at the same time has always helped me warm up. I used to enjoy practicing on the balcony on lovely sunny mornings and imagining someone in the other end of the city would hear me. But the fact is, I usually practice at night after work—that's why I usually prefer quieter pieces with low notes and am thinking about buying an alto flute."

**Other interests:** Table tennis (picked up last year in Flushing, Queens), swimming ("I was born in an island city and have been swimming since childhood").

**Advice for NYFC members:** Flute is not only an instrument, but a larynx to make voice. Always enjoy yourself and be yourself. Since childhood I have been inspired by *The Trumpet of the Swan*, the children's novel [by E.B. White] that tells a story about a trumpeter swan born without a voice who learned to play trumpet as a way to speak."

## FLUTE HAPPENINGS

SEPTEMBER '22

Sept.  
17

Saturday 2:00 pm

NYFC Ensemble rehearsal

• Studios 353 at 353 West 48th Street, NYC. • Admission: Free to members. • Info, see p. 7.

OCTOBER '22

Oct.  
15

Saturday 2:00 pm

**SHERRY WINSTON and CHIP**

**SHELTON** present the inaugural installment of the NYFC's new live, in-person "Flutes Out Front" series.

• The Cutting Room, 44 East 32nd Street, NYC • Info and cost, see p. 7 • Supplementary materials, visit [nyfluteclub.org/calendar](http://nyfluteclub.org/calendar).



Oct.  
16

Sunday • 9:00 am–6:00 pm

The New Jersey Flute Society presents its (in-person) 2022 Flute Fair with guest artist **MARIANNE GEDIGIAN**.

• 570 Central Avenue, New Providence, NJ • Admission, \$20 for NJFS members; \$30 general, \$10/\$15 member/non-member student. • Info and registration, visit [njflutesociety.org/flutefair](http://njflutesociety.org/flutefair).

Oct.  
16

Sunday 2:00 pm

NYFC Ensemble rehearsal

• Studios 353 at 353 West 48th Street, NYC. • Admission: Free to members. • Info, see p. 7.

### Flute Happenings Deadlines

Issue	Deadline	Mail Date
November 2022	10/8/2022	10/31/2022
December 2022	10/29/2022	11/21/2022
January 2023	12/17/2022	1/9/2023
February 2023	1/14/2023	2/6/2023
March 2023	TBD	TBD
April 2023	3/19/2023	4/11/2023
May 2023	4/8/2023	5/1/2023

### It's time to renew your NYFC membership for 2022-23!

You must have a current NYFC membership to continue receiving these newsletters.

Visit [nyfluteclub.org](http://nyfluteclub.org) to join/renew online or via a downloadable membership form for mailing to the NYFC Membership Secretary:

Katherine Saenger  
115 Underhill Road  
Ossining, NY 10562-4408

Questions?

Email [klsaenger@yahoo.com](mailto:klsaenger@yahoo.com)





(Taballione, cont'd from p. 1)

*FM: So you never considered any other career?*

PT: No; from age 11 it was clear to me that I wanted to be a musician.

*FM: How did you come to be a student at the Santa Cecilia Conservatory?*

PT: My “hero-professor” told me I should go there because it was the top music school in Rome. I remember my incredibly hard work to prepare for the audition and how happy I was to be admitted.

*FM: I understand that you studied both flute and composition at Santa Cecilia. What prompted you to study composition?*

PT: When I entered the Conservatory, my flute professor [Gaetano Schiavone, second flute in the Rome Opera] saw that I was very young and that I had no idea how classical music works. At every flute lesson I always changed some of the music I played. I would create variations and things like that.

After three years (and I’m really thankful to him for this), he told me, “Paolo, if you want to be a serious musician, you have to study composition” and brought me to the composition class. At this point I was 14 and started to study composition seriously. I really focused only on composition then, which became my goal, instead of flute playing.

*FM: How did you balance these two interests?*

PT: Composition was my first subject (with a curriculum that also included piano) and flute (a seven-year-long curriculum in Italy) was my second. I received my flute diploma at age 18 (in 2001) and then stopped playing the flute for three years until I finished my composition studies [under the direction of Francesco Carotenuto] at age 21. But then, I changed my life one more time. I decided I was finished with composition and that I would dedicate my life to the flute, which I correctly believed would make me happier than being a composer.

*FM: Did you stop playing entirely during those three years between 18 and 21?*

PT: I played a little bit. Sometimes at the end of the day I’d play for 30 minutes, but sometimes I wouldn’t play at all for a whole week. In general, I played only a little bit until I finished my composition studies, but the flute was always there. Occasionally I had private lessons with someone, but not regular flute lessons.

*FM: What were your flute studies like at Santa Cecilia?*

PT: My teacher was very professional and disciplined. Every lesson would include exercises for memory, repertoire, and technique. I always remember his words to me: “You are an enormous talent, but it will come to nothing if you don’t work hard every day.” This really helped me become a professional musician in my mind. Of course, I am very grateful to him for this second step in my flute study.

*FM: Did you study the French books? Or are different books used in Italy?*

PT: At the time I was a student, we mostly had old-school Italian books—exercises of flutists, such as Gariboldi and Koehler [b. 1879 in Modena, Italy]—and a lot of technical books. But we used two French books—Moyse’s *De la Sonorité* and Altès.

*FM: What kind of flute did you have at that time?*

PT: I started with a very normal, basic Yamaha 221. I remember that one day, after four years, my flute was not working well and I decided to repair it myself. Unfortunately, I broke the flute and needed a new one. My father bought me a very old, second-hand Altus flute—I don’t remember the model.

*FM: How did you return to serious flute playing after completing your composition studies?*

PT: In my mind I was still a very good flutist, so I decided to enter flute competitions. To start, I entered a very small flute competition in Italy. I did not succeed at first, and realized that I was not as good as I thought I was. As I am a very competitive person, this focused my mind.

I started to work very hard with the flute and spent two years of private lessons with Carlo Macalli, the solo flute of the Rome Opera, a fantastic flutist and musician, as well as another very popular Italian flutist, Michele Marasco. I practiced very hard and participated in master classes and so forth.

I then decided to enter the Geneva competition for study there with Jacques Zoon. And I won a place and studied with him for three years. After that, I was finished studying and had jobs!



Taballione’s beloved secondary school flute professor Franco Bonaconza (center) with students (L to R) Luca Giordano, PT, Giuseppe Megna, and Matteo La Spada, c. 2013.

*FM: What did you learn from Zoon?*

PT: A lot of things: to be free in my mind, to enjoy the music, to try to communicate the music, to understand that the flute is only an instrument and not a goal. He taught me that the flute is something you use to speak to the audience, and something more than a way to say, “Just look at me—I can play this well.”

*FM: So he taught musicality...did he teach you technique as well?*

PT: I didn’t really learn much technically, because when I arrived at his class I was already there, without big problems. For me the main issue was sonority—the sound. When I arrived, I had a real “Italian sound,” with a lot of vibrato and energy. He taught me that sometimes the music needs to be different—maybe less vibrato, less pressure, less force—these kinds of things.

*FM: I know Zoon plays a wooden flute. Have you ever tried one?*

PT: Of course, I tried it, to have a little bit of fun, but I never thought to change to it. Jacques Zoon’s sound on the wooden flute is very different: bigger, not louder, just bigger and so maybe hearing this kind of sound gave me an idea to change my sound a bit, to play without so much pressure and maybe a little more relaxed and open in my mouth.

*FM: What is your idea of sonority, which is a central issue for the French school and many others?*

PT: Actually, this is something that I always say to my students. The sound is like a voice. Of course, the sound that we have is like our voice; we cannot really have another sound. We have just our own sound. Every one of us should work to find his best natural sound. That’s the first thing for me.

But I don’t like playing every piece with the same sound. For example,

(Cont’d next page)

the sound must also fit the style of the piece. Thus, when we play something baroque, like Bach or Telemann, we cannot have the same sound as when we play, for example, Liebermann or Schubert. So I don't have a fixed idea of sound, because it depends on which piece we are playing.

*FM: Daniel Sharp of Powell mentioned that many people consider you one of the world's best flutists. I know you don't want to sound arrogant, but what do you think is particularly interesting about your playing?*

PT: When I was younger, I was there every day telling myself I want to be the best! This really pushed me a lot to work hard on this instrument. But now I know that life and music are different and to think that I'm the best or that he's the best or something like this is silly.

Of course, I'm very happy when I play a concert and the audience applauds loudly—everyone is—but what makes me really happy is that I am able with this instrument to communicate to people. That's my goal now, so my state of mind when I'm on the stage is not to think about whether I am the best, but to realize I am alone in front of a lot of people, the only one, and I have to do my best for the audience and the music. I have left this mentality of I'm the best or he's the best. For me this is the way to think, for when we make music, not only on the flute but on the piano or any other instrument, every musician when playing, is really alone. And if we are not focused only on the music, we become distracted and think of things that are not important to the music and can destroy the music.

*FM: The ancient Greeks said what matters most about a person is his passion. And when you speak, what comes across is this wonderful passion that you have. Obviously, you need technique to realize it, but your passion stands out.*

PT: I know, because this was my feedback when I was young, when I entered competitions. The result was not very good for exactly the reason you mentioned and exactly what you are telling me now was always the main feedback. I was told, "We can see that you are special, that you are kind of a genius, but you need to play more correctly, more precisely."

Early in my career, I felt so free in my mind as a musician that sometimes, in a competition, I started to play things that were not written in the score. At the time, I thought this would be viewed as more, but to other people it

was less because I was not doing exactly what was in the score. And for me it was really difficult to understand it, to understand that first of all you have to play what is written, you have to be correct as the other flutists were. After this, perhaps your passion, mind, and ideas can be a plus. Otherwise, these things are just a minus.

*FM: Do you think that your studies of art and composition have guided your goals as a performer?*

PT: Perhaps. When I play, my goal is always to convey with my flute the ideas of the composer. So, if I'm playing a virtuosic piece, I try to play 100% in this way. If the composer wrote something marked cantabile and espressivo, even if this seems difficult, I try to play it cantabile and espressivo, and limit the virtuosic aspects. My question is always what the composer wrote and why, and to try to bring this message to the audience.

*FM: I would think that being in the opera is an extreme example of the need to play things as written....*

PT: Yes, but for me this is not a problem. When I sit and play in the opera, it is the most beautiful moment of the day. I know from memory probably all the operas we play, so for me it's zero stress when it's my moment to play solos or play with the ensemble. [Anyway,] it would be impossible to play my transcriptions every day because they require so much mental and physical energy.

My life, as it is, works very well for me. I'm happy every day playing opera with such a fantastic orchestra—it's the wonderful day job that I can return to between solo concerts.

*FM: I think people would be interested to learn how you combine the various elements in your professional life.*

PT: My main activity is being the solo flute of the Bavarian State Opera Orchestra, one of the major opera houses in the world and a fantastic orchestra. We normally work around five days a week. One day a week I drive to Salzburg to teach in the Mozarteum, one of the most important classical music schools. During breaks [in the orchestra season] I can present concerts and masterclasses around the world.



Paolo Taballione after his c. 2014 Rodrigo concerto performance at the Korean Flute Festival: (L to R) conductor Marco Balderi, Swiss flutist Peter Lucas Graf, and Shigenori Kudo (the "Japanese Rampal").

*FM: Please tell us about how you got started with your transcriptions.*

PT: At one point I wanted to play some *Traviata* fantasies but decided none of the existing editions was beautiful. So I thought I could take one day to do a new one. But once I started, I approached the problem with passion and enthusiasm, and it eventually took much longer than I had imagined. Now when I have time at night, when my two young sons are sleeping, I do some arrangement or composition. Since I studied composition, I understand how to do this, and it gives me a broader repertoire.

*FM: Which of your transcriptions have been published?*

PT: The *Traviata* and *Magic Flute* fantasies [Riverberi Sonori, 2017 and 2018]. Some years ago, I did a transcription of the Debussy *Afternoon of a Faun* because I didn't like the piano reduction in existing editions. So, I decided to make and publish my own version with piano reduction. I also published my version of a Bazzini transcription. I have made many other transcriptions, including a *Carmen Fantasy* and the Saint-Saëns *Introduction and Rondo Capriccioso*, but these pieces have not been edited and published. I'm sure they will be at some point, but I'm not sure when.

*FM: How do you envision your career evolving? At 40, you are likely to have at least another 35 years!*

PT: I sometimes think about it. I'm so much in the moment because of my young children! In the next five years I will probably continue my current path, being a little selective about solo concerts and master classes. Eventually, I may focus more on teaching, which I like very much. I will also compose more pieces and have a more active solo career. I also plan to do some

(Cont'd on page 6)



## National Flute Association honors two NYFC members at 2022 convention

Two longtime NYFC members were honored at the 2022 NFA convention this August. Karl (“Fritz”) Kraber was one of two recipients of the NFA’s 2020 Lifetime Achievement Award in a ceremony postponed from 2020 due to COVID. In addition to being celebrated at an awards dinner with fellow honoree Ransom Wilson, he was recognized by a tribute concert that included some of his own transcriptions performed by friends and former students. More about Fritz can be found in Kristen Stoner’s Spring 2022 *Flutist Quarterly* article, “The Life and Legacies of Karl F. Kraber” ([flutistquarterly.org/karl-f-kraber/](http://flutistquarterly.org/karl-f-kraber/)) and two *NYFC Newsletters*: “A Conversation with Karl Kraber” (an interview by Carol Wincenc, December 2004) and “Fête for Fritz (Karl Kraber)” (a summary of a Flute Fair tribute supplemented with photos and reminiscences, May 2017).



For its 50th anniversary celebration in 2022, the NFA granted ten Golden Anniversary Awards in lieu of the customary Lifetime Achievement and Distinguished Service Awards. The ten recipients, honored for their service to various segments of the flute community, included Katherine Saenger, the editor of this Newsletter, who was recognized for her many contributions to the NYFC. On a personal note, the recipient reports that the citation was so flattering (noting her savvy, intellect, friendliness, talents, sensitivity, common sense, etc.) that she instructed her husband to read it so that he could find out what a great person he had been married to for so long. More about Saenger can be found on her NY Flute Fair presenter page at [nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-program/2021-presenter-pages/2021/04/Katherine-Saenger/](http://nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-program/2021-presenter-pages/2021/04/Katherine-Saenger/).



(*Taballione*, cont'd from p. 5)

recordings, which I have not focused on till now.

*FM: Can you tell us a little bit about your upcoming US tour?*

PT: The tour will be sponsored in part by Powell. Thus, I will begin the tour in Boston. After a recital there I will continue with stops in Chicago and other cities, finishing in New York for the NYFC recital on September 18. I will be playing a few of my opera transcriptions along with some other pieces.

*FM: Can you tell us about your current flute?*

PT: When I first started, I had an Aurumite Powell flute with gold exterior and silver interior. This was the best flute for me then. I enjoyed every note on this flute.

About 10 years ago I had concluded something was missing from my sound and had an opportunity to try many different flutes in Japan, where I was on a solo concert tour. A dealer had many Powell flutes on display: 14k, 19.5k, 10k, and silver. I originally chose a 14k all-gold Powell flute, which had an incredible sound for me, for the way I play. There are flutes with a big sound, but no projection, and flutes with projection but a small sound. The sound for me of this flute was big and dark, but with a light in the center of the sound that makes it project. The light seems to arrive first, then the big sound! My ability to combine a big sound and projection is what made this flute special to me.

After two years playing the 14k flute, I concluded it was quite heavy for me and I searched for something that gave me the same type of sound as the 14k, but was lighter in weight. I found this in the 19.5k flute I currently play, with a big sound and projection. Since that moment I'm very happy every day with it!

*FM: What are your daily practice routines?*

PT: Actually, I have different options, depending on how much time I have and, most importantly, my physical condition. For example, if I'm not in good physical shape, then what I always do is ask myself how much time I have and then spend 30% of the time on technique, not repertoire or anything else, just technique. For technique, I developed some exercises I like, including some from Moyse and other exercise books. I've made up a three-part set of my warm-up exercises.

*FM: Please tell us about your exercises.*

PT: I have divided my exercises into chapters. My first chapter is to wake up the diaphragm, with short sounds, without tonguing, just from the bottom of the diaphragm, just like “Ha,” with a coarse sound. I then play chromatically all of the notes from the top to the bottom and back up again.

My next chapter is to open the throat, with a rough and brutal, not beautiful, sound. When I feel my throat is open, I wake up the tongue, with the same exercise, but using my tongue. And then I play long notes to wake up my breathing. I try to take in a lot of air and start to make crescendos and diminuendos

on long notes. When I feel better, I work on scales and arpeggios, with exercises like those you can find in every book. Every day, I choose a different tonality. After I do this, I work on the repertoire I need. If I do this regularly every day, for a week, I may feel OK when I pick up the flute, and begin to work right away on repertoire.

*FM: What are some of your favorite pieces to play?*

PT: It changes. For a long time, it was the Dutilleux Sonatine. Later, the Jolivet *Chant de Linos*. For a while, it was the Liebermann Sonata, which I love. I also love the Mozart concertos and any other Mozart pieces, including the Andante. My favorite piece changes often!

*FM: Are there flute recordings you particularly enjoy?*

PT: The Rampal recordings, of which I have many! When I was growing up, with no YouTube or internet, this was the only way I could hear this beautiful music. I particularly loved his Vivaldi concerto recordings. These recordings sparkle with his joy and energy!

*FM: Thanks so much, Paolo. We all look forward to hearing your joy and energy at your September NYFC concert!*

Longtime NYFC board member and corporate liaison **Fred Marcusa** has been an advisor to many flutists and flute-makers. He has also had a long career as a partner in an international law firm and was named a Chevalier of the Legion of Honor by the French government in 2014.

## The New York Flute Club's "I Just Wanna Play!" series... now includes "Flutes out Front"

Last season's new I Just Wanna Play! series (all virtual, monthly third Thursdays at 7:00 pm) featuring amazing Black and Brown, Asian, and Indigenous flutists in interactive events not to be missed will now be alternating with a new, in-person component titled Flutes Out Front. Curated by Chip Shelton and team members Gene Coleman, Jinni Rock Bailey, and Dotti Anita Taylor, this revamped series kicks off on October 15. Questions, comments? Email [chip@chipshelton.com](mailto:chip@chipshelton.com).



### Flutes Out Front: Sherry Winston

Saturday, October 15, 2022, 2:00–4:00 pm  
The Cutting Room, 44 East 32nd Street, NYC  
[thecuttingroomnyc.com](http://thecuttingroomnyc.com)



The first of the New York Flute Club's 2022-23 "Flutes Out Front" series: in-person, live events featuring a musical performance by the featured artist, an artist interview, and a flutist play-along, all in a lively venue with food and drink.

**Sherry Winston** has been featured in major concert halls throughout the U.S., including Carnegie Hall, Constitution Hall, Lincoln Center, and the Kennedy Center. She is a musician, composer, and businesswoman who expertly handles all of her own bookings, negotiating, and management. In the interview segment with Chip Shelton (who considers her to be "the busiest, most successful solo flutist I know of...and she manages it all on her own!"), she will share helpful, universal "How-to's" everyone can use. If you have questions for Sherry, please send them to [chip@chipshelton.com](mailto:chip@chipshelton.com) in advance of the event.

**Flutist attendees:** Have your flute ready for the "Play-along" segment. Play-along lead sheets for "MR. D's" and "Sugar" are downloadable from the event's online calendar listing.

**Admission:** \$20 (advance via the Eventbrite link at [thecuttingroomnyc.com](http://thecuttingroomnyc.com)), \$25 (day of event); additional \$25 food and drink minimum for the general public, discounted \$10 food and drink minimum for card-carrying NYFC members.

#### More about Sherry Winston:

Sherry Winston has performed with the iconic Stevie Wonder and has had the honor of performing for two sitting presidents: Bill Clinton (during the Clintons' last holiday party at the White House) and George H.W. Bush (at the Waldorf Astoria Hotel in NYC). On the business side, she has worked as director of jazz promotion at Columbia, Arista, GRP, and Elektra Records, and promoted artists including Kenny G, Grover Washington Jr., Wynton and Branford Marsalis, Harry Connick Jr., Nancy Wilson, and Ramsey Lewis. [sherrywinston.com](http://sherrywinston.com)

## NYFC ENSEMBLES PROGRAM

### UPDATE

**NY Flute Club Ensemble Program reboot!** After a two-year pause, the Ensemble Program will resume this fall. We meet once a month, usually on the third weekend, either Saturday or Sunday, from 2:00-4:00 pm, September through April, and play a concert at the May Annual Meeting. The monthly rehearsals are at Studios 353 at 353 W 48th Street; the first two dates are listed below.

**Saturday, September 17, 2022**  
**Sunday, October 16, 2022**

#### To join the ensemble:

- You must be a current member of the NY Flute Club.
- You must have proof of Covid-19 vaccination.
- No audition is required. We accept all levels of players.

**NOTE:** We are starting fresh! If you wish to participate in the ensemble program (even past members), you must email Ensembles co-directors Denise Koncelik and Mark Vickers at [ensembles@nyfluteclub.org](mailto:ensembles@nyfluteclub.org). Please include your name, preferred email address, and instrument (C flute, piccolo,

alto flute, bass flute, contrabass). For new members, include a short note describing your playing level (high school, college, amateur, professional). We will email parts in PDF files. If you need a hard copy, please let us know.

Rehearsal reminders will be emailed a few days before each rehearsal. Visit [nyfluteclub.org/concerts-events-and-more/ensemble-program](http://nyfluteclub.org/concerts-events-and-more/ensemble-program) for more details and [nyfluteclub.org/calendar](http://nyfluteclub.org/calendar) for rehearsal updates.



Returning and potential new members of the NYFC Ensembles Program at a reading session at the 2022 NY Flute Fair.



Denise Koncelik

Mark Vickers



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



## September 18, 2022 Concert

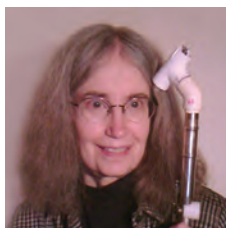
Good Shepherd-Faith Presbyterian Church, 152 West 66th Street, NYC  
Paolo Taballione, flute

## 103<sup>rd</sup> Season

### 2022- 2023 Events

**September 18, 2022 (C)** • Sunday, 5:30 pm  
Paolo Taballione, Bavarian State Opera flutist  
**October 15, 2022 (FoF)** • Saturday, 2:00 pm  
Sherry Winston, flute  
**November 13, 2022 (C)** • Sunday, 5:30 pm  
Alison Fierst, flutist of the NY Philharmonic  
**November 2022 (WP)** • Thursday, 7:00 pm  
Derek A. Johnson, Kennedy Center executive  
**December 4, 2022 (C)** • Sunday, 5:30 pm  
Ebony Thomas, flutist of the Dallas Opera  
**December 2022 (FOF)** • Venue, date TBD  
David Bertrand, flute  
**January 22, 2023 (C)** • Sunday, 5:30 pm  
Borealis Wind Quintet, with Keith Bonner, flute  
**January 2023 (WP)** • Thursday, 7:00 pm  
Joidy Blanco, flute  
**February 19, 2023 (C)** • Sunday, 5:30 pm  
Flutists of the American Ballet Theatre  
**February 2023 (FOF)** • Venue, date TBD  
Karen Joseph of Latin Flute Explosion  
**March 2023** • Flute Fair, all day  
Marco Granados, guest artist  
**March 2023 (WP)** • Thursday, 7:00 pm  
Irwin Hall, flute  
**April 23, 2023 (C)** • Sunday, 5:30 pm  
2023 NYFC Competition winners concert  
**April 2023 (FOF)** • Venue, date TBD  
Camille Thurman, flute  
**May 14, 2023** • Venue, time TBD  
Annual meeting & ensembles program concert

*Unless otherwise noted, concerts (C) and "Flutes Out Front" (FOF) events will be in-person; "I Just Wanna Play!" (WP) events will be virtual. Details, visit [nyfluteclub.org](http://nyfluteclub.org).*



### From the Editor

**Greetings!** Our 2022-23 season is off to an early start with an in-person Sunday concert on September 18 by the Italian flutist Paolo Taballione, thought by his many fans to be one of the world's best flutists. Perhaps inspired by his day job as solo flute of the Bavarian State Opera, the program will include several opera fantasies of his own arrangement. Fred Marcusa did the interview, which touched on Paolo's many years studying both flute and composition, his views on virtuosity and tone color, and the pitfalls of embellishing the music with fanciful variations when performing a piece for a competition jury.

It looks like last season's "I Just Wanna Play!" series is destined to continue for a second season. This year, under the direction of Chip Shelton and team, it will be a mix of Thursday evenings in the original virtual format alternating with in-person weekend afternoon "Flutes Out Front" events in a "club" venue with food and drink. Sherry Winston will open the series with a Flutes Out Front event in mid-October (details, p. 7).

Jenny Cline, in her first "From the President" column, tells us a bit about her summer (a week at the Chautauqua Institution, still imbued with the spirit of NYFC founder Georges Barrère) and her hopes for the year ahead (including the anticipated pleasure of meeting more members and member friends at the in-person events on the NYFC's fall calendar). She reminds us that the Club is always in need of volunteers to contribute their expertise and ideas; if you are interested in helping, there is no shortage of opportunities to do so.

This year's National Flute Association convention (a celebration of its 50-year golden anniversary) honored two longtime NYFC members; details can be found on p. 7 (spoiler alert: yours truly was one of them).

Yibing (Abby) Chen, a quantitative trading analyst who joined the NYFC this past spring, is this month's member profile subject. We first met at the 2022 Flute Fair, where we were fellow ensemble reading participants and volunteers at the registration desk. I was charmed to learn from her profile that she grew up in a small island community in Zhoushan, China, and credits the flute for giving her the voice to go beyond the very shy person she was as a child.

Anyway, all for now. Hope to see you at one of our upcoming events!  
Best, Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))