



# The New York Flute Club

## NEWSLETTER

April 2006

### MEET THE 2006 YOUNG ARTIST WINNERS



**SUNGWOO STEVEN KIM**, 19, is a freshman at the New England Conservatory of Music, where he is currently studying with Paula Robison. Prior to his arrival at NEC, he attended the Juilliard School Pre-College Division. In October

2005, he performed the Mozart flute quartets with musicians from the Marlboro Festival at the Isabella Stewart Gardner Museum as a part of a multi-week collaborative project between Paula Robison and the conceptual artist Sol LeWitt. Recent solo appearances include his debut at Carnegie Hall in June 2003 with the Interschool Orchestra of New York as the winner of its Annual Concerto Competition, performing Carl Stamitz's Flute Concerto No. 3 in D Major with his own cadenza. Other awards include second prizes from the Friday Woodmere Music Club Young Artist Competition and the Mae and Fletcher Fish Young Artist Competition. His previous flute studies were with

Keren Schweitzer, Wendy Stern, and Bart Feller.

**ELENA YAKOVLEVA** was born in Kaliningrad, Russia, in 1981, and has studied piano since age eight and flute since age ten. Before graduating from the Rachmaninov Music College in Kaliningrad in 2000 with an honors degree in performance and pedagogy, she toured as a soloist and performer with the Rachmaninov Wind Quintet, the Traditional Russian Instrument Orchestra, and the Kaliningrad Symphony Orchestra. After receiving a scholarship from the Russian Ministry of Culture, Ms. Yakovleva moved to Germany in 2001 to pursue musical studies with Profs. Hans-Jorg Wegner and Gunhild Ott at the Hochschule für Musik Detmold and the FolkwangHochschule Essen. She has performed in various venues throughout Europe, Russia and Israel and in 2004 was selected for the artist roster of Yehudi Menuhin's foundation Live Music Now. She is currently studying



with Jeanne Baxtresser and Alberto Almarza at Carnegie Mellon University.

A 23-year-old native of Auckland, New Zealand, **JONATHAN ENGLE** began flute studies at the age of 12. After moving to the United States, he won prizes in numerous competitions, including the Upper Midwest Flute Association Young Artists' Competition, the Southeastern Minnesota Youth Orchestra Concerto Competition, and the Minnesota-Iowa-Wisconsin Tri-State Concerto Competition. Most recently, he was the winner of the Wind, Brass, and Percussion division of the 2005 Mannes Concerto Competition. Mr. Engle has performed with the Minnesota Orchestra, the Rochester Symphony, and the Helix Series Orchestra and currently plays with the Mannes Orchestra and the Chamber Orchestra of New York. He is currently pursuing his master's degree at Mannes College of Music, where he is a student of Keith Underwood. □



*In Concert*

**Sunday, April 23, 2006, 5:30 pm**

*Yamaha Piano Salon, 689 Fifth Avenue*

*(entrance on 54th Street between Fifth and Madison Avenues)*

**Jonathan Engle**, *flute* (3rd prize winner); Colette Valentine, *piano*  
Sonatine .....Walter Gieseking (1895–1956)

**Elena Yakovleva**, *flute* (2nd prize winner); Colette Valentine, *piano*  
Sonata ..... Erwin Schulhoff (1894–1942)

**Sungwoo Steven Kim**, *flute* (1st prize winner); Colette Valentine, *piano*  
Sonata in A Major, Op.13 .....Gabriel Fauré (1845–1924)  
Sonata, Op.23 .....Lowell Liebermann (b. 1961)

*Program subject to change*

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2005–2006

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## Thoughts on the Flute Fair



From the  
President

by David Wechsler

Another flute fair has come and gone, making me think about the first one we had in 1994, when no one was sure if it would be successful (even though Jean-Pierre Rampal was our guest artist). This year Rhonda Larson offered a different type of musical aesthetic, of a more popular nature. I would describe her style of music as “Ethnic-based Spiritual New Age.” Ethnic, because she plays many different types of flutes from many cultures: Native American, Chilean pan pipes, a pearwood flute from Scandinavia (which she cut down two inches to put in the key of D), and a crystal flute (on which she performed in Celtic pipe style), to name a few. Spiritual, because in her verbal program annotations, she talked about the miracle and gift of music, its connection to nature, and her emotional relation to her own compositions. New Age, because a lot of the music contained the same sonic palette and static harmony. What makes it a great show, however, is her playing. She is a fabulous flutist! She has a sophisticated and authentic understanding of the styles in which she writes and performs. She makes extremely difficult passages seem effortless with her liquid technique and musicianship. Her show is all electric. She uses subtle lighting to change moods along with the pieces. Her prerecorded accompaniment is sent out over a sound system, and she is miked during the performance. The music is louder than a normal flute and piano recital, but the amplification is never an assault, and the sounds of the accompaniment are quite pleasant. This gives the music a commercially-recorded feel, as if you are listening to a CD... which, of course, you are—except for the live playing of Rhonda Larson.

Then there was the Fair itself. I attended a few events. I heard Andrea Brachfeld’s presentation on Cuban music and the charanga flute, and I heard some of the NYFC Artists concert, where I enjoyed Pam Sklar and Don McGeen playing Paul Sklar’s *Styx*, a bass flute and contrabassoon duet. I liked Gary Schocker’s piece, *Xynoglyko*. The title made me think of Charlie Parker’s *Klactoveesedstene*. Say both of those three times fast! Near the backstage entrance of the concert hall I watched a whole bunch of buzzing little kids in a flute choir waiting to perform. I talked to one who was very urgent about wanting to get on stage. They all had these flutes with curved head joints that looked like little bass flutes. It was totally precious. I listened to the Expanding Horizons panel with Elizabeth Brown, Gary Schocker, Dan Gerhard, and Anne Pollack. Each had an interesting perspective on careers in music other than playing and teaching the flute exclusively. I ate too many baby bagels and cookies early in the morning. Once the coffee was finally brewed, it was ambrosia. I hung out in the exhibit rooms. There were many new and old flutes to try, and a few historic ones to admire and contemplate. It’s always nice to see the exhibitors, many of whom have been with the fair since its inception. It was also great to see some old friends and colleagues. All in all, it seemed like a fun day for all who attended.

Finally, I want to thank EVERYONE (you know who you are!) who made it all happen, but especially the fair’s program coordinator and manager Kathy Fink, and you, the members, who volunteered, attended, and continue to make the flute club a meeting ground for flute professionals, amateurs, students, teachers, and just plain garden-variety flute lovers. □

### Newsletter History Correction

*Apologies to Don Bailey for not crediting him with the original design of the Club’s newsletters (1998–99) when we acknowledged the work of his successor Alice Barmore. Thank you, Don!* —Jayn Rosenfeld

## Member Profile

### Kerry Elizabeth Walker

NYFC member since 1994



#### Employment:

Professor of flute at Western Connecticut State University (where she teaches 13 studio flutists, music appreciation, music history, and flute education) and principal flute with the Ridgefield (CT) Symphony.

**A recent recital/performance:** A May 2005 benefit recital with percussionist Dave Smith, in New Haven, CT, for Habitat for Humanity. On the program: music from their new CD, *Dual Excursions*, including newly commissioned pieces by Charles Young and Lynn Glasscock.

**Career highlight(s):** Her two recitals with Julius Baker to benefit Western Connecticut State University's Julius Baker Scholarship Fund, with the later one (in November 2000, his last public recital) including Bach's Trio Sonata in G (BWV 1039), one of Mr. Baker's favorite pieces. Also, since 1996, being the director of the Julius Baker Master Classes at WCSU, now continuing with guest teachers in a tribute to his memory.

**Current flute(s):** A silver Yamaha YFL 872 with an AC cut gold head (Kerry is a Yamaha Performing Artist). She also has a c. 1988 silver Powell and an Abell wooden flute.

**Influential flute teachers:** John Oberbrunner during her last years in high school; Judith Bentley (a wonderful mentor as well as a teacher) throughout college and early graduate school; and Michael Stoune (who treated her more as a junior colleague than a student) while earning her PhD. She also learned a lot from time spent with Julius Baker, who floored her with this

hard-to-beat compliment upon first hearing her play (in 1993), "How come I haven't heard of you before?"

**High school:** Tully Junior Senior High School in Tully, NY.

**Degrees:** BM in education and performance (University of Michigan in Ann Arbor, MI, 1984), MM in music performance (Bowling Green State University, 1986), and PhD in flute performance (Texas Tech University, 1995).

**Most notable and/or personally satisfying accomplishment(s):** Personal: as a mother, raising her son Nathan (now eight); as a teacher, watching her students learn and grow. Academic: her 1995 thesis, "Cheek Inflation and Vowel Posture Techniques for the Flutist: the Exploration of a Kincaid Vision of Resonance Made Through Analogies to Vocal Pedagogy" (the editor's translation: how flutists can adapt the techniques of professional voice trainers to get the varied tonal palette espoused by Kincaid and Mariano); and seeing the "positive teaching" techniques she uses (e.g., the teachable arts of constructive criticism and mentoring) being adopted by a new generation of instrumental music teachers.

**Favorite practice routines:** Her exact routine depends on the particular musical challenges of the moment, but regular staples are Baker's Daily Exercises Nos. 1 and 2, and Taffanel & Gaubert's No. 7 (8<sup>va</sup> and quiet).

**Other interests:** Yoga and reading (in her spare nanoseconds!), and playing beginning piano duets with her son.

**Advice for NYFC members:** We musicians are in this world together, and the humanities and education in the arts are the way we "save the world." As teachers and musicians, let's support each other by being role models for positive attitudes. □

## FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and (periodically) brief descriptions of members' new recordings, sheet music, and books. Send submissions to the editor.

### APRIL '06

APR  
23

Sunday 3:00 pm

Femmes Four flute quartet (formerly Flute Cocktail), with **AMY ZIEGEL-BAUM**, Helen Richman, Lauren Ausubel, Anna Povich DeMayor, and guest artist Laura Leon, will perform works by Steven Rosenhaus, Gary Schocker, and Dan Cooper, and the world premiere of *Partita 6* written by Leo Kraft for the group.

• Christ and St. Stephen's Church, 120 West 69th Street (between Broadway and Columbus), NYC • Admission: suggested donation \$15 general; \$10 students • Info, call 212-787-2755, visit [www.csschurch.org](http://www.csschurch.org), or email [flutecocktail@gmail.com](mailto:flutecocktail@gmail.com).

APR  
23

Sunday 3:00 pm

The Sylvan Winds with flutist **SVJETLANA KABALIN** will present a program of works by Polish composers Kilar, Kotonski, Lutoslawski, and Poldowski.

• Kosciuszko Foundation, 15 East 65th Street, NYC • Admission: \$25 general; \$15 students/seniors • Info, call 212-222-3569 or email [sylvanwinds@att.net](mailto:sylvanwinds@att.net).

APR  
23

Sunday 3:00 pm

**CARLA AULD**, flute, will perform a program including Claude Bolling's Suite for Flute and Jazz Piano, Gary Schocker's *Green Places*, and works by Duke Ellington and Michele Legrand. Assisting artists: Amy Duran, piano, Gary Fink, drums, and Duke Lukic, bass.

• Belcher Auditorium, Ridgewood Public Library, 125 N. Maple Avenue, Ridgewood, NJ • Admission is free • Info, call 201-670-5600.

APR  
23

Sunday 5:00 pm

**PAUL LUSTIG DUNKEL**, flute, and Peter Basquin, piano, will perform a world premiere by Tamar Muskal, the NYC premiere of Matthew van Brink's Sonata for Flute and Piano ("Dal Dosai"), Debussy's Cello Sonata (arr. for flute and piano by Dunkel), Briccialdi's *Ballabile di Concerto*, Robert Di Domenico's Flute Sonata, and J.S. Bach's Partita.

• Congregation Emanu-El of Westchester, 2125 Westchester Avenue, East Rye, NY • Admission: \$50-\$100 general; \$15 students; \$250 ticket includes post-concert dinner at Hostaria Mazzei • Info, reservations, call 914-682-3707 x10.

(Cont'd on next page)

## FLUTE HAPPENINGS

APRIL '06

APR  
26

Wednesday 7:00 to 9:00 pm  
The Paula Robison Masterclass Series presents "Franz Schubert: the Flutist as Lieder Singer."

• Diller-Quaile School of Music, 24 East 95th Street, NYC • Admission (auditors): \$30 general; \$15 students • Info (or to apply as a participant) call 212-369-1484 x26 or visit [www.diller-quaile.org](http://www.diller-quaile.org).

APR  
29

Saturday 4:00 to 6:00 pm  
Carol Wincenc flute masterclass.

• Long Island Conservatory, SUNY Westbury, 1125 Willis Avenue, Albertson, NY • Admission: \$100 participants; \$30/\$15 auditors/students • Info and deadlines, visit [www.CarolWincencMasterclass.com](http://www.CarolWincencMasterclass.com) or email [carolwincencmasterclass@gmail.com](mailto:carolwincencmasterclass@gmail.com).

APR  
29

Saturday 8:00 pm

The Musical Chairs Chamber Ensemble with Ann Cecil-Sterman and **TAMARA KESHECKI**, flutes, Clarice Jensen, cello, and Mick Rossi, piano, in a program featuring music by Bach, Mozart, Telemann and Mick Rossi and the world premiere of *Language Games* by MCCE's composer-in-residence Andrew Sterman. Pre-concert panel discussion with composers Sterman and Rossi on "The Hidden Spirit of Improvisation within Classical Music" at 7:00 pm.

• Julia Music Performing Arts School, 864 Post Avenue, Staten Island • Admission: \$15 at the door; \$12 in advance • Info, call 718-907-3488 or visit [www.mcensemble.org](http://www.mcensemble.org) or email [info@mcensemble.org](mailto:info@mcensemble.org)

APR  
29

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, Jim Lahti, piano, and Deborah Sepe, cello, will perform works by David Keberle, Andrian Pertout, Jeff Adler and Jim Lahti. Guest artists will be Olivier Fluchaire, violin, Paul Garment, clarinet, and Larry Spivack, percussion.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place in Park Slope), Brooklyn • Admission: \$15 general; \$12 students/seniors • Info, call 718-859-8649 or visit [www.ominensemble.org](http://www.ominensemble.org).

APR  
30

Sunday 2:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute. See April 29 listing.

• Dorot, 171 West 85th Street, NYC • Admission: \$15 general; \$12 students/seniors • Info, visit [www.ominensemble.org](http://www.ominensemble.org) or call 718-859-8649.

# ARE OLD FLUTES BETTER THAN NEW FLUTES?

by Jim Phelan

New York is unique in many ways; it has the Brooklyn Bridge, the Empire State Building, and Central Park. It is the home of the New York Philharmonic, the Met, and the Mets. Although I don't know of anyone who has done a census, I'll bet that New York also has the distinction of possessing the world's greatest density of old Powells, Hayneses, and Louis Lots.

London also has many flutists who say they prefer old flutes. After all, that is where Albert Cooper cut his teeth on retuning Louis Lots and recutting older style head-joints. I think, however, that the driving force behind the Brits' preferences is quite different from that of New Yorkers. I think the Brits just like to tinker.

The law of supply and demand plays an important role in the New York Old Flute Market. Fundamentally, there are just a lot of working (and not-working) flutists in New York. The common wisdom among those players is that old flutes are somehow superior to new flutes. That and the fact that there is a limited number of old flutes in the world keep prices for these instruments high relative to other flutes and other markets.

What would inspire all of these players to share this belief and to pay several times the original price for one of these flutes? The consensus among the "old flute" players I know seems to be that age hardening is good for the sound and, for those who are unaware of this phenomenon, it is something that occurs naturally with age in silver-copper alloys.

What other explanations can there be? Chemically, the metals from which flutes are made don't change with time. That's why they are called noble metals. Could these flutes have been made from different alloys from those we use now?

Unlikely. The precise chemical composition of silver-bearing alloys, sterling and coin specifically, has been rigorously controlled by law for the past 200 years.



*The unusually beautiful lip late of silver Louis Lot No. 506, owned by Guy Collin. Original photo above by Gary W. Lewis; photographic simulations of some not-so-good flutes below.*



(Cont'd on next page)

So we are left with hardness as a distinguishing characteristic of older flutes.

Is there any difference between hardness derived from age hardening and that from heat treatment? No. In fact, heat treatment simply accelerates the process of age hardening. This can be verified by various metallographic crystallography techniques such as electron microscopy and electron diffraction. The first doctoral thesis showing this was written in 1936 by Morris Cohen of MIT\*.

But what about new flutes? How do they compare? In fact, today, many flute companies order full-hard\*\* tubes for their new instruments. Some use low-melting point solders to avoid using heat that might unintentionally reduce that hardness. At least one (Burkart) uses heat treatment to increase the hardness of the completed body once it is soldered together.

Now, I will propose a completely different explanation for why many older flutes play so well. Let's put ourselves back 100 years. Company LL makes flutes. The company has some new workers just learning the job, some experienced old-timers who really know what they're doing, but there are others who have been there and, burnt out, are just going through the motions.

So, in a given year, LL makes about 200 flutes; some are quite good, some are average, and some are, in the vernacular, dogs. The significant teachers of the time have standing orders for flutes for their students. Other flute players get in line. The flutes are made and delivered. Professor M gets three flutes simultaneously for three students; one is quite good, one is average and one has to go back several times for adjustment. The good professor thinks, "Marcel is my best student, I think he deserves the best one. I'll give Maurice the second and Pierre the third; after all, Pierre will never be a professional flutist, perhaps a teacher instead."

Or perhaps it went something like this. François is a talented flutist studying with Professor M. His name comes up on the list and he receives a flute from LL. It is quite good and he brings it into a lesson. Professor M says, "This is a very good flute, but I'm not sure it

is the right one for you. I have another flute that might be better for you." And Professor M swaps one of his so-so flutes for one that is better.

In either case, the best flutes have a way of percolating up to the top and ending up with the best (or most influential) players. What happens to the other flutes? They quietly fade away; they are used for parts or given to a youngster as a starter instrument ("This belonged to your grandfather!") or just thrown away.

The best instruments are handed down from great player to great player. And they stay great instruments until something changes, like the standard pitch. As I said earlier, some London flutists think they can "update" these older instruments and headjoints by retuning and recutting. Unfortunately, once hard, silver softens when heated. So unless the heating and cooling is carefully controlled, even soft soldering will reduce the hardness of a precipitation-hardened tube. Silver soldering, which is recommended for patching toneholes, will essentially anneal the tube, making it dead soft.

It took me most of my 30 years in flutemaking to come to this realization. In my youth, I was quite happy to do retunings on old Lots and Hayneses. It paid the rent! But as time went on and I became busier, I also became more fussy. After evaluating a repair, I'd tell the player whether it was worth it or not.

Are old flutes better than the new ones? There are still some wonderful old flutes out there. But if you are considering building a career on one of them, I would discourage you from doing so. A budding professional needs a reliable, in-tune flute. Good, old flutes deserve a quiet resting place in someone's collection. □

*Jim Phelan is co-owner of Burkart-Phelan, flutemakers, and author of The Complete Guide to the Flute and Piccolo.*

\* "Aging phenomena in silver-copper alloys," available for viewing at <https://dspace.mit.edu/handle/1721.1/10899>

\*\* the metallurgical term for "as hard as possible"

## FLUTE HAPPENINGS

MAY '06

MAY  
01

Monday 7:30 pm

Same as **PAUL LUSTIG DUNKEL** program of April 23.

- Christ and St. Stephen's Church, 120 West 69th Street, NYC • Admission: \$35 general; \$15 students; \$75 includes post-concert reception • Tickets available at the door or by reservation (call 914-682-3707 x10).

MAY  
06

Saturday 8:00 pm

Look and Listen Festival offers the Pierre Boulez Sonatine with flutist **PATRICIA SPENCER** and pianist Linda Hall. Program also features performances by SO Percussion and eighth blackbird, and works by Cage, Reich, Lehdahl, Rzewski, Thierry DeMay and Ryan Dorin.

- Pace Wildenstein Gallery, 545 West 22nd Street, NYC • Admission: \$10 • Info, call 718-622-6266 or visit [www.lookandlisten.org](http://www.lookandlisten.org).

### Flute Happenings Deadlines

Issue	Deadline	Mail date
May 2006	4/13/06	5/4/06

## MEMBER ANNOUNCEMENTS

Residential Summer Flute Class with **PATRICIA HARPER**, June 25–July 1, 2006, in Brownsville, Vermont. Email for information and repertory list: [patricia@patriciaharper.com](mailto:patricia@patriciaharper.com).

**JEANNE BAXTRESSER** flute masterclass at Carnegie Mellon University in Pittsburgh with guest and resident artists Mathieu Dufour, Christina Jennings, Jennifer Conner, Alberto Almarza, and Stephen Schultz, June 18–25, 2006. Advanced participants and auditors of all levels are welcome. A daily option is also available. There will be opportunities for all to attend classes and lectures, and participate in ensembles and mini-lessons. Visit [www.jeannebaxtresser.com](http://www.jeannebaxtresser.com), or phone 908-608-1325, fax 908-608-1326; [jbmclass@aol.com](mailto:jbmclass@aol.com).

## CLASSIFIED

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad should be submitted by hard copy or email. Name and phone number are required. Deadline is the same as for Flute Happenings submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.

# Thomas Kovachevich's *dancing papers*

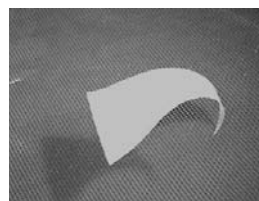
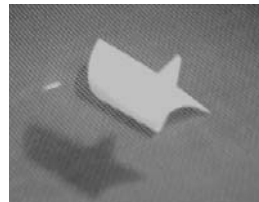
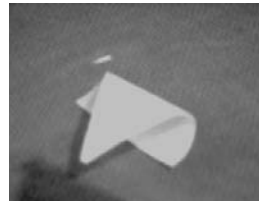
by Katherine Saenger

The NYFC's February 2006 concert featured Pat and Greg Zuber performing music for flute and percussion. A highlight of the concert was a live video of Thomas Kovachevich's "Dancing Papers" accompanied by the music of Toru Takemitsu. For those of you not present to see the action, Mr. Kovachevich presided over a pizza-pie-sized decorative basin of warm water on which a filmy cloth floated. Paper triangles and rectangles (business-card-sized pieces cut out from tracing paper) were gently dropped on the cloth. Then the dance began: the papers started curling, stretching skyward, then doing somersaults and extensions worthy of an Olympic freestyle gymnast, all in a slow-motion, stylized manner that perfectly matched the music. I was completely captivated, enchanted by the beauty and grace of the motion... until the scientist in me started wondering "What is going on here?" and the child in me started wondering how long I would have to wait before I could try it at home.

I didn't have to wait long. In a conversation after the concert, Mr. Kovachevich mentioned that "evaporation was the key" and that many of the details were published in an expired patent of his. When I got home I searched the U.S. Patent and Trademark Office's free website (at [www.uspto.gov](http://www.uspto.gov)) to find Patent No. 3,978,608, "Method of effecting a continuous movement of a fibrous material," issued September 7, 1976. And within the hour I had my dancing papers... though perhaps not as elegant as those I had just seen (since my decorative basin was a frying pan in my kitchen sink and my filmy cloth was the corner portion of an old cloth shower curtain). I may have been lucky, but the first paper I tried (tracing paper, as recommended in the patent) gave results like those I had just seen at the concert, although speeded up by about a factor of ten because the papers were seeing liquid water (which was starting to seep through the cloth) as well as the intended water vapor (arising from the surface of the hot water).

Helpful hints for readers interested in doing their own experiments:

- The ideal cloth would be water repellent, yet permeable to water vapor (think Gore-



PHOTOS: KATHERINE SAENGER

Tex™). However, a fine mesh screen just above the water surface will work too.

- There is something really special about tracing paper (I used "Imported Sheer Trace Medium" by Borden & Riley Paper Co., Inc., something I happened to have lying around the house). Newsprint hardly shows the effect, and regular typing paper is not much better.
- My children tell me that there are some paper-like toys called fortune-teller fish (available from [www.fortunetellerfish.com](http://www.fortunetellerfish.com)) that twist and turn in your hand just like the dancing papers, except they are powered by the sweat from your palm.

So why do the papers dance? The answer lies in the complicated and slightly unpredictable way in which water vapor diffuses into, through, and out of the paper, coupled with the entirely predictable swelling of portions of the paper that have a high moisture content. An initially flat piece of paper that absorbs moisture on one side will curl towards its dry side if the wet side swells up (just the way the bimetallic strips people use for oven thermometers start to curl when a temperature increase makes the metal on one face of the strip expand more than the metal on the other). But if the entire paper were uniformly wet, there would be no curling. Looking at the way the different papers curl (or don't curl!) makes me think that water diffusion in tracing paper must be highly anisotropic: instead of being uniform in all directions it is much faster in the plane of the paper than through the thickness of the paper. As a result, one side of the paper can be "wet" while the other side is "dry." Diffusion in other types of paper is more isotropic (same in all directions) so the curling effect is much weaker.

But enough of these explanations. Time to make your own dancing papers or (at the least) check out Mr. Kovachevich's website video at [www.thomaskovachevich.com](http://www.thomaskovachevich.com). □

**Katherine Saenger** is the editor of the New York Flute Club Newsletter and a scientist at the IBM T. J. Watson Research Center in Yorktown Heights, NY.

EXPANDING HORIZONS

NEW YORK FLUTE FAIR 2006  
IN PICTURES

More photos from the flute fair are available for viewing on Peter Schaaf's website at <http://peterschaaf.com/proofs/flutefair2006>.



PHOTOS: PETER SCHAAF

MEMBER PERSPECTIVES:  
HOW DO THE JUDGES JUDGE?

While sitting listening to the finalists in the NYFC Young Artist Competition at the Flute Fair on March 19, I started wondering what the judges were hearing and thinking. How DO the judges judge? Barbara Williams (sitting right next to me) suggested that this might be a good topic for a newsletter article. I've contacted some of our former judges and at least a few are willing to answer. But we'd like to let them know what questions YOU have for them (and if they have any questions for each other!).

Collected questions to date:

- Do you have a numerical and/or formalized rating system?
- How do you weigh technique vs. musicality? A passionless perfect performance vs. a daring one with a few missed notes?
- Do you judge only with your ears (i.e., does stage presence/manner matter)?
- Is the way you judge influenced by your own experiences as a contestant, and if so, how?

If you have additional questions for the judges, please respond to the editor:

Katherine Saenger  
klsaenger@yahoo.com.

And if you'd like to know what was going through Robert Dick's mind when HE was a judge for the Geneva Competition in 2001, visit [www.larrykrantz.com/geneva.htm](http://www.larrykrantz.com/geneva.htm).



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



## April 23, 2006 concert

Sunday 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)

## 2006 NYFC YOUNG ARTIST COMPETITION WINNERS

### 86<sup>th</sup> Season

#### 2005–2006 Concerts

**October 23, 2005** • Sunday, 5:30 pm  
DAVE VALENTIN, ANDREA BRACHFELD,  
CONNIE GROSSMAN and KAREN JOSEPH

**November 13, 2005** • Sunday, 5:30 pm  
CAMILLA HOITENGA, flute

**December 18, 2005** • Sunday, 5:30 pm  
SANDRA MILLER and ANDREW BOLOTOWSKY  
*Baroque holiday concert*

**January 22, 2006** • Sunday, 5:30 pm  
STEPHEN PRESTON and AMARA GUITRY  
*Contemporary music for two baroque flutes*

**February 19, 2006** • Sunday, 5:30 pm  
PATRICIA and GREGORY ZUBER, flute and  
percussion duo  
*With Thomas Kovachevich visuals*

**March 19, 2006** • Sunday, all day  
FLUTE FAIR 2006—Rhonda Larson, guest artist  
*LaGuardia High School of Music & Art and Per-  
forming Arts, 100 Amsterdam Avenue (@ 65th)*

**April 23, 2006** • Sunday, 5:30 pm  
2006 NYFC COMPETITION WINNERS

**May 21, 2006** • Sunday, 6:00 pm  
ANNUAL MEETING & ENSEMBLE CONCERT

*All concerts and events (except as noted) at Yamaha  
Piano Salon, 689 Fifth Avenue (entrance between  
Fifth and Madison on 54th Street). All dates and pro-  
grams subject to change. Tickets \$10, only at the door;  
free to members. For more information, visit the NYFC  
website at [www.nyfluteclub.org](http://www.nyfluteclub.org) or call 732-257-9082.*



#### From the Editor

**Greetings!** April brings us a concert by our 2006 Young Artist Competition winners: Sungwoo Steven Kim (1st place), Elena Yakovleva (2nd place), and Jonathan Engle (3rd place). Congratulations to all!

This issue features two articles. The first relates to Thomas Kovachevich's dancing papers, a component of Pat and Greg Zuber's February NYFC concert. Those papers made a big impression on me, so I thought I would describe them for readers who missed seeing them in person and/or wanted to try to make their own.

In our second article, Jim Phelan presents an amusing and provocative thesis for "why the old flutes are so good." He argues that every flute maker makes good flutes and not-so-good flutes. Over time the mediocre ones get tossed out and/or replaced by new ones; the flutes people bother to keep in playable condition for a hundred years were the best of the best to start with. The fun part for the editor: emailing MIT to check the 1936 thesis Jim cited and then being directed to an online copy of it by a French-horn-playing librarian!

Kerry Walker, a CT-based flutist familiar to some of you from the Julius Baker summer masterclasses in Danbury (and familiar to me and other readers with good memories from her May 2000 Newsletter article on contemporary compositions accessible to high school flutists) is this month's Member Profile subject. She knows a lot about the singing/playing connection (her thesis topic) and positive teaching techniques (a possible future article for the newsletter). So check it out...

All for now. Hope to see you at the concert. Regards,

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