



# The New York Flute Club

## NEWSLETTER

April 2007

### 2007 COMPETITION WINNERS

FIRST PRIZE



**Chelsea Knox**, 18, is currently a freshman at the Juilliard School where she is a student of Jeffrey Khaner. Her previous teachers have included Nan Frost and Greig Shearer. She has been a member of the Connecticut Youth Symphony, the Juilliard Orchestra, the New Juilliard Ensemble, and the Transylvania (NC) Symphony, and various chamber ensembles, including the honors woodwind quintet at Juilliard. Ms. Knox has been a winner of the Mabry Music Award and the Musical Club of Hartford Scholarship Competition, and has participated in the Brevard Music Festival and the Julius Baker Masterclasses. She has performed concertos with the Connecticut Youth Symphony and the Manchester Symphony, and will be a soloist with the Hartford Symphony this April.

SECOND PRIZE



**Katrina Walter**, 26, is a graduate of Northwestern University (BM, summa cum laude) and the San Francisco Conservatory of Music (MM). Her principal teachers include Timothy Day, Mark Sparks, Donald Peck, and Walfrid Kujala. Ms. Walter has performed with the Aspen Music Festival and the Music Academy of the West in Santa Barbara, and will be a fellow with the New World Symphony in Miami for the 2007–2008 season. She has received top awards from the Flute Society of Washington, the Chicago Flute Club, the Music Teachers National Association, and the National Flute Association. Other performance highlights include recitals on the Dame Myra Hess Memorial Concert Series and the Orpheus Young Artist Series, as well as radio broadcasts on WFMT (Chicago), WNIB (Chicago), and KDB-FM (Santa Barbara).

THIRD PRIZE



A 24-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 first prize in numerous competitions, including the Southeastern Minnesota Youth Orchestra Concerto Competition and the Minnesota-Iowa-Wisconsin Tri-State Competition. In 2005 he performed Reinecke's Flute Concerto with the Mannes Orchestra as the winner of the school's Wind, Brass, and Percussion Division Concerto Competition. Jonathan has performed with the Minnesota Orchestra, the Rochester Symphony, the New Amsterdam Symphony Orchestra, and the Helix Series Orchestra. He currently serves as principal flute of the Mannes Orchestra and the Chamber Orchestra of New York, and is pursuing his master's degree at Mannes College of Music, where he is a student of Keith Underwood.

*In Concert*

#### 2007 Competition Winners

Sunday, **April 29, 2007**, 5:30 pm  
*Yamaha Piano Salon,*  
 689 Fifth Avenue  
 (entrance between Fifth and  
 Madison on 54th Street)

**Jonathan Engle**, flute  
 Colette Valentine, piano  
 Sonatine . . . . . Pierre Sancan  
 (b. 1916)

**Katrina Walter**, flute  
 Danny Spiegel, piano  
 Introduction and Variations on  
 Trockne Blumen. . . . . Franz Schubert  
 (1797–1828)

**Chelsea Knox**, flute  
 Linda Mark, piano  
 Partita in A minor, . . . . . J. S. Bach  
 BWV 1013 . . . . . (1685–1750)  
 Mei . . . . . Kazuo Fukushima  
 (b. 1930)

Chant de Linos . . . . . André Jolivet  
 (1905–1974)

*Program subject to change*

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**Flute Fair 2007**

*by David Wechsler*



**From the President**

Well, another flute fair has come and gone. All in all, it was a successful event. We went back to one of our old places because LaGuardia High School was unavailable. I had forgotten how labyrinthine the Union Theological Seminary can be. It is a large building, and one wishes there was a piece of cheese waiting for you as the elevator opens to the Bonhoeffer Room.\* On the other hand, I savor the old world charm of the place in general. When one thinks of the history of Western music, and how

so much of the flute literature, indeed most polyphonic music of modern European origin, comes out of the castles, cloisters, and churches that Union Theological Seminary emulates, it becomes all the more obvious why being there is appealing. The architecture is remarkable; the long stone corridors with low ceilings, or the large rooms with dark wood wainscoting, high ceilings and giant chandeliers, or the stained glass windows that look out into the garden. I feel as if I've gone back in time, or maybe I'm a character in a Harry Potter book, walking to a class at Hogwarts. For me, the place has the right "feel." As for the fair itself, from the Artists Concert to the History of Breathing, to the Audition Q and A (which I moderated), to the final concert of the evening with Carol Wincenc, there was something for everyone. The exhibitors all seemed happy. They came with their flutes and piccolos and headjoints and music, and once again it was nice to see some old friends.

I want to thank everyone who was involved in producing such a fine event. It was a long day, and everyone pitched in. There was a terrific degree of flexibility as well. I worked the lunch table for about an hour, and I'm sure people were needed for certain tasks I know nothing about, and were willing, able, and pleasant about doing them. Among the volunteers there was a great spirit of camaraderie, and that's really what the fair should be all about. But of course a special thank you must go to Katherine Fink, without whose leadership and planning, none of this would have occurred. She is an amazing person! Well, until next year's flute fair column....

\* The Bonhoeffer Room, now a student lounge, was originally a guest room of the Seminary known as "the Prophet's Chamber" [[www.uts.columbia.edu/index.php?id=638](http://www.uts.columbia.edu/index.php?id=638)]-Ed.



More Peter Schaaf photos on p. 7.

**2007 ENSEMBLES CONCERT**

If your ensemble plans to play at the NYFC's May 20 concert, please contact Ensembles Coordinator Annette Baron immediately. Let her know who is in the group, what you plan to play, and the estimated length of your program.

Post-concert refreshments are needed. Please call with what you are bringing.

Annette Baron • NYFC Ensembles Coordinator

Email: [NYFCEnsembles@aol.com](mailto:NYFCEnsembles@aol.com) • Phone: 973-244-0992 (daytime)

## Member Profile

### Steven Belenko

NYFC member since 1979



**Employment:** Professor of criminal justice at Temple University; principal flute, Brooklyn Symphony Orchestra.

**A recent recital/performance:** Playing Beethoven's Leonore Overture No. 3 and Symphony No. 4 with the Brooklyn Symphony Orchestra in a February concert at the Church of St. Ann's and the Holy Trinity in Brooklyn Heights, NY.

**Career highlight(s):** As a flutist: his 1987 Weill Recital Hall concert (positively reviewed by the *New York Times*!) with the Powell Quartet, a four-flute ensemble he co-founded; performances with the New Amsterdam Symphony at Alice Tully Hall (1992); performing with the New York Repertory Orchestra at Radio City Music Hall (2006); concerto performances with the Mannes College Orchestra (1981), Haydn-Mozart Chamber Orchestra (1989), and Brooklyn Symphony Orchestra (1992, 2001, 2005). As an academic: his recent appointment as a professor at Temple University after positions at the University of Pennsylvania and Columbia University.

**Current flutes:** A silver Powell bought in 1977, used with a Drelinger headjoint bought in 1991; a Brannen Brothers grenadilla conical Boehm flute (No. 18), a Jeff Weissman grenadilla piccolo, and a Gunther Korber rosewood baroque flute.

**Influential flute teachers:** Daniel Waitzman (baroque flute and recorder, mid-'70s); the late and great Andrew Lolya (Mannes College of Music 1978–1981); private studies (1983–1993) with Robert Stallman, Bernard Goldberg, and Susan Palma-Nidel; mid-'80s masterclasses with Jean-Pierre Rampal, Murray Panitz, Robert Dick, and Julius Baker.

**High school:** Bayside High School in Bayside (Queens), NY (where he played first chair alto saxophone in the concert band and had to wear a funny-looking uniform).

**Degrees:** BS in mathematics (Columbia University, 1973), PhD in psychology (Columbia University, 1977), Diploma in flute performance (Mannes College of Music, 1981).

**Most notable and/or personally satisfying accomplishment(s):** Receiving his junshihan teaching license in shakuhachi in Kyoto, Japan in 1997; performing the Reinecke Concerto with the Brooklyn Symphony Orchestra (1992); publishing two books on drug abuse and drug policy in America (one of which won an American Library Association award as an Outstanding Academic Book of the year).

**Favorite practice routines:** At least an hour, four to five days a week: warm-ups with several exercises from Moyses's *De La Sonorité* (for tone) and Taffanel-Gaubert's *17 Grand Exercices Journaliers de Mécanisme* for scales and arpeggios; Anderson etudes; Moyses's *Études et Exercices Techniques* for flexibility and smooth fingers; solo pieces and orchestral excerpts.

**Other interests:** Traveling both for work and fun (U.S., Canada, Europe), hiking near his home in northern Westchester, his 15-year-old son Nick (a budding guitarist), vegetable gardening, watching great films, skiing, and playing softball in the local town league.

**Advice for NYFC members:** Be open to different styles and genres of music. Keep up with practice routines even if you are not performing regularly, and always strive for the most beautiful, clear, and even tone you can generate. Most importantly, maintain a generous heart and spirit, respect others, and always be open to new experiences and ways of looking at the world.

## 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 brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

### APRIL '07

APR 15

Sunday 2:00 pm

**AMY ZIEGELBAUM** and Lauren Ausubel, flutes, and Laura Leon, piano, performing works by J.S. Bach, Leo Kraft, Bela Bartok, Gary Schocker, Claude Debussy, Jacques Ibert, and Franz Doppler.

• Yamaha Piano Salon, 689 Fifth Avenue (entrance on 54th Street), NYC. • Admission is free. • Info, email FemmesFour@gmail.com.

APR 18

Wednesday 7:00–9:00 pm

"Calling All Divas and Divos!" a masterclass with Paula Robison featuring Bizet/Borne's *Carmen Fantasy*, Cécile Chaminade's Concertino, and Paul Taffanel's *Fantasie sur le Freischütz*.

• Diller-Quaile School of Music, 24 East 95th Street, NYC. • Admission (auditors): \$30 general, \$15 students. • Info, call Heather Holden at 212-369-1484 x26, or email hholden@diller-quaile.org.

APR 24

Tuesday 8:00 pm

The Musicians of Lenox Hill, a sextet with **SOO-KYUNG PARK**, flute, will perform "A Concert for Spring," a program of music by Chopin, Amy Beach, Mozart (Andante and Rondo, K.617, for flute, violin, viola, cello, and piano), Arnold Bax (*Elegiac Trio* for flute, viola and harp), Walter Piston (*Souvenir* for flute, viola, and harp) and David Ludwig (Sonata for flute and piano). Dessert reception to follow.

• Temple Israel of the City of New York, 112 East 75th Street (between Lexington and Park), NYC. • Admission: \$10 at the door. • Info, call 212-249-5000.

APR 26

Thursday 1:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, Jim Lahti, piano, Deborah Sepe, cello, and guest accordionist Guy Klucsevsek will perform works by Guy Klucsevsek, David Wechsler and others.

• Center for the Performing at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info, call 718-859-8649.

APR 28

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute in the program of April 26.

• Brooklyn Conservatory of Music, 58 Seventh Avenue at Lincoln Place, Park Slope, Brooklyn. • Admission \$15 general; \$10 student/seniors. • Info, call 718-859-8649.

# MARJORIE KLUGHERZ, LOST AND FOUND

by Nancy Toff

Nancy Drew of the Flute\* has a confession to make: she left a stone unturned. When I began my research on Georges Barrère in 1992, I tried to track down as many former Barrère students as possible. One source for their names was the Walter Damrosch collection at the New York Public Library for the Performing Arts. Lurking in the papers devoted to the New York Symphony (NYSO) were lists of students who studied with principal players of the orchestra as part of the NYSO's scholarship program in the 1920s.

At that time the city had two major orchestras, the New York Philharmonic and the New York Symphony, and they were fierce rivals. In the spring of 1923, the propaganda wars between them heated up, and the pawn was education. In early May, Clarence Mackay, chairman of the Philharmonic, announced a three-way partnership among the Philharmonic, the American Orchestral Society (a training orchestra conducted by Chalmers Clifton), and the New York City Board of Education. Privately raised funds, he announced, would support a scholarship program to provide free instruction to future orchestra players.

A week or so later, the New York Symphony Society board announced an expansion of its educational activities: it would move its four Saturday morning children's concerts to Carnegie Hall, which was larger than its usual venue, Aeolian Hall on 42nd Street, and a special subscription by the directors would reserve the entire balcony of 800 seats for public school children. The tickets would go to the best music students in the five boroughs. In addition, the Symphony would provide eight of its prin-

cipal players—including Barrère—to give weekly instruction to public school students.

In November, the Symphony would hold auditions to select the six most promising students on each instrument from the city's high school orchestras. As the *Times* reported, "six young hearts beat high" when they realized that they were to study with Barrère.\*\*



*Georges Barrère gives Marjorie Klugherz a lesson in December 1923. Her daughter Ruth says, "I think she was a little in love with him." This photo publicized the New York Symphony's scholarship program.*

A publicity photo shows Barrère, perched on his trademark high stool in his home studio, a painting of the French coast on the wall behind him, eye to eye with Marjorie Klugherz, a talented young flutist from Bay Ridge High School in Brooklyn. The following year Barrère's schedule would also include a student from Stuyvesant High

\*\* Mary Jay Schieffelin, "High School Players," *New York Times*, November 25, 1923.

School, Carmine Coppola. He would go on to the Institute of Musical Art and then would become principal flutist of the NBC Symphony and a film composer of note.

The way I got that photo of Marjorie Klugherz is a story in itself: One of the Barrère students whom I identified from a 1969 book called *Follow the Pipers* by Aldine K. Burks was Walter B. Coleman. He had taught flute for many years at the University of Northern Iowa, so I asked Angeleita Floyd, the current flute professor at UNI, to see if the personnel office would give her Mr. Coleman's, or perhaps his widow's, address. No problem! Mrs. Coleman was living in Lacey, Washington, and I wrote her to ask if she had any Barrère memorabilia.

Soon thereafter, an 8" × 10" photo arrived in the mail, nearly but not quite bent by a sadistic letter carrier determined to cram it into my mailbox. How Mr. Coleman (1907–1991) came to have it I don't know—perhaps it belonged to his mother, Satis Coleman, a noted music educator affiliated with Teachers College—but Marjorie Klugherz became the poster girl for the 1994 exhibition *Georges Barrère and the Flute in America* at the New York Public Library for the Performing Arts, as the photo was part of the press kit the club sent out.

Antedeluvian as it now may seem, when the Barrère project began in 1992 Google did not exist, nor did switchboard.com or other online telephone directories, and the searchable full-text Historical New York Times Backfile was only a dream. I tried tracking down Barrère students by looking in paper phone directories at the 42nd Street building of the New York Public Library (the lions are not called Patience and Fortitude without

\* Thanks to Sam Baron for that appellation.

reason), placing author's queries in the *New York Times Book Review* and Juilliard and Chautauqua publications, scanning alumni directories and other printed sources, and generally spreading the word.

But I was unable to turn up any of the high school scholarship students except for Morty Rapfogel, an old friend of Frances Blaisdell, whom I was able to interview after the 2001 NFA convention in Dallas. I ultimately found about 50 living Barrère students and conducted formal interviews with 32 of them (I corresponded and spoke briefly with quite a few of the others), but as pressure increased to meet the 2005 publication deadline for the centennial of Barrère's arrival in the United States, I had to give up following every lead. Though I periodically checked for various names, I didn't do so comprehensively. Oh, do I wish I had done more!

Just after Christmas, 2006, I was scanning the *Times* obituaries when the name Marjorie Klugherz leapt out at me. According to the notice placed by her family, Marjorie was born in Bensonhurst on November 28, 1908, graduated from NYU Medical School in 1933, and went on to a distinguished half-century career as a pediatrician in Brooklyn. In her later years she moved to Brookhaven, a retirement community in Lexington, Massachusetts, where she continued to play the piano well into her nineties. There was no doubt in my mind: this had to be *our* Marjorie Klugherz. My delight at finding her was of course tempered by my frustration at having missed meeting her.

What's more, coincidence had dealt a one-two blow, and now I was really kicking myself: A good friend of mine for more than 30 years, Joan Keenan, lives at Brookhaven, and I've visited her there. Marjorie Klugherz had been right under my nose and I didn't know it. I immediately picked up the phone and asked Joan, who has eagerly followed my research adventures, to talk to the management and get addresses for Dr. Klugherz's daughters. Alas, privacy laws made that impossible, but the nursing supervisor offered to forward my letter.

So I wrote to the two daughters

expressing my condolences, enclosing a scan of the photograph of young Marjorie at her flute lesson in 1923, and inquiring whether they had any Barrère memorabilia from their mother. In mid-February I received an email from the younger daughter, Jeanne Baer, a psychotherapist in Norwich, Vermont. She wrote, "I'm afraid that I have no memorabilia of my mother's studies with George Barrère, but the description of the scholarship program and the fact that a photograph existed, of which we had no knowledge, gave substance to a story that my mother told enough times that made it part of her repertoire of stories told about her youth.

"She told about the auditions to take flute lessons from the 'famous' George Barrère. I know that by the time she was 15, as she was in that photo, she had been playing the piano for many years. She was already playing by ear whatever music she heard anywhere. She had perfect pitch as did her father Leo, who played the zither. The story was that she was late for the audition. By the time she got there the students had all been chosen and the slots were filled. I guess it was George Barrère himself who allowed her to audition anyway. He sounded kind.

"My mother would tell how not only was she accepted (because she was so extraordinary), even though she would be an extra student, but that she was the 'best in group' (my mother had no trouble with being proud of that part of the story). She said that she was chosen by him to play on the radio. I imagine that there was a radio pro-

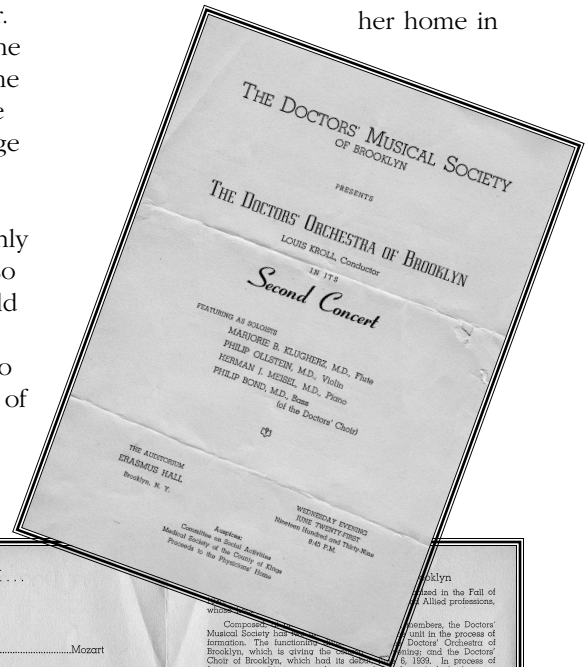
*Dr. Klugherz appeared several times as soloist with the Brooklyn Doctors Orchestra. Her husband, Alexander Lieberman, M.D., was the secretary-treasurer of the group.*

Flute	
Marjorie Klugherz	1937-81st St., 737-46th St.,
Alex. Mischetti	1747 Lexington Ave.,
Garman Coppola	1945-88rd St., B'klyn, N. Y.,
Elsie Brown	39 Britton Ave., Elmhurst, L. I.,
Leo Cannon	Hebrew Orphan Asylum, 373 Ralph Ave.,
Harry Silverstein	

*The roster of flutists in the New York Symphony scholarship program for 1924-25 included both Marjorie Klugherz and Carmine Coppola (both misspelled).*

gram featuring the students in the scholarship program and my mother might have been chosen to represent the flute section. I'm just surmising this."

Marjorie Klugherz went on to become a pediatrician and played principal flute in the Doctors' Orchestra of Brooklyn. She met her husband, Irving E. Lieberman, at NYU Medical School. Jeanne Baer recalls, "He brought his violin to school one day and asked my mother if she wanted to play some Beethoven sonatas (my mother always continued to play piano). She agreed to and invited him to her home in



...PROGRAM...

- Symphony in C Major (Jupiter).....Mozart
  - allegro vivace
  - andante cantabile
  - meno mosso allegretto
  - finale — molto allegro
- Concerto in A minor for piano and orchestra — First Movement.....Schumann
 

Soloist — HERMAN J. MEISEL, M.D.

INTERMISSION

- Suite in B minor for flute solo and string orchestra.....Bach
 

Soloist — MARJORIE B. KLUGHERZ, M.D.

  - brave allegro
  - romance
  - colossale and double
  - badinerie
- Overture to the 'Secret of Suzanne'.....Wolf/Ferrari
- Aria from 'Don Giovanni' for bass and orchestra.....Mozart
 

Soloist — PHILIP BOND, M.D.
- Berceuse.....Jarnepfelt
 

Solo Violin — PHILIP CILISTEN, M.D.
- The Blue Danube Waltz.....Johann Strauss

Personnel: Doctors' Orchestra

Officers:

MARTIN M. MALINER, M.D., Chairman  
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PHILIP CILISTEN, M.D., Concert Master

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ANDER, LOUISE	GITTELSON, ACE	NEIDEL, RALPH
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FUR, RUTH K.		

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(Cont'd on page 6)

*Klugherz (cont'd from page 5)*



*Dr. Klugherz as a pediatrics resident at NYU in the 1930s.*

Brooklyn, and that was the beginning of their relationship and then their marriage that lasted over 50 years.”

Jeanne later told me that her father was a general practitioner, and that he and her mother shared an office in their house at Avenue J and East 21st Street. It was an old-fashioned practice by today’s standards: no appointments, no nurse or receptionist; they did all the bookkeeping themselves. And they made house calls. Sometimes patients showed up at the house during dinner, and they would sit and wait for the family to finish so they could see one of the doctors.

“There was always music of all kinds,” Jeanne recalled. “My father had a chamber music group that met and played every Tuesday evening in our



*Klugherz (at piano) leads a family sing-along around 1960. Daughter Jeanne, who is directly behind her mother, remembers it as a typical after-dinner activity with her mother “singing and playing and the warm feeling that it evoked.”*

‘waiting room’ for as long as I can remember. Every holiday included everyone standing around the piano as my mother would play all kinds of songs for us to sing, in any key, no sheet music necessary.”

“She didn’t play flute often and later in her life she got such terrible osteoarthritis that she could no longer get her fingers around the flute to play it. I remember her playing once in a while when my father would ask her to. But it . . . wasn’t often.”

In 1977, Francis X. Clines, a reporter for the *New York Times*, wrote about Dr. Lieberman’s weekly string quartet sessions in a column entitled “About New York: At Home with Hippocrates and Haydn.”† Over forty years the quartet had necessarily undergone many permutations—in 1977, it included a funeral director, an attorney, and a high school music teacher—but Dr. Lieberman always played first violin. (His father, a professional violinist, had studied with Dvorak.) The article profiled his philosophy of the medical and musical arts; “House calls are no more quaint in his view than a Mozart quartet. . . .” And Dr. Lieberman described Dr. Klugherz playing the piano ‘with her heart and soul.’”

It turns out that Jeanne and her husband, Michael Miller, have an apartment in New York not far from mine, and just after Presidents’ Day weekend, they came to visit. I was delighted to give them a copy of the Barrère exhibition catalog in which her mother was featured, a print of the photo, and photocopies of the documents from the Damrosch collection documenting her

mother’s scholarship. I was fascinated to hear more about her parents’ life in Brooklyn, and most of all about her mother’s lifelong involvement in music. I’m not sure which of us was more pleased.

Jeanne told me that her mother took her baby grand piano to Brookhaven, and they



*Dr. Klugherz with her daughter Ruth, November 1942.*

worked hard to ensure that she could keep it in her apartment even when she moved to assisted living. And she continued to sing even as her health declined, remembering the words to “I Could Have Danced All Night” (from *My Fair Lady*) not long before she died at the age of 98.

Jeanne and her sister Ruth both took voice lessons, and they clearly appreciate music. Ruth Lieberman, a physician in Albany, once sang in New York’s All-City Chorus and is a passionate ballroom dancer; Jeanne and her husband left my house to attend Robert Langevin’s performance of the Mozart flute and harp concerto with the Philharmonic.

Marjorie Klugherz clearly fulfilled the best hopes of the wise philanthropists who endowed the NYSO scholarship fund. Unlike so many of today’s students, she was fortunate enough to have music as part of her public school education. She and her husband were emblematic of a generation for whom live music making at home was as natural as cooking dinner, and she obviously absorbed Barrère’s joy in making music. Her daughter Ruth recalls, “Music spoke to my mother. It was her greatest pleasure when everything else failed.” Although I deeply regret that I never got to meet Dr. Klugherz and talk to her about Barrère—I’m sure she would have had many good stories to

† *New York Times*, October 11, 1977.

tell—she remains a model for the many young musicians who go on to careers in other fields, but for whom music remains a continuing source of fulfillment. □

**Nancy Toff**, the curator of the NYFC-sponsored exhibition *Georges Barrère and the Flute in America* (*New York Public Library, 1994*) and author of *Monarch of the Flute: The Life of Georges Barrère* (*Oxford, 2005*), is still (and will always be) on the lookout for Barrère memorabilia. She wrote about her collecting forays on eBay in the May 2006 NYFC Newsletter. Some of the music she uncovered during her Barrère research was recently recorded on the CD *Dedicated to Barrère*, with flutist Leone Buyse and pianist Martin Amlin (*Crystal, 2006*).

Flute Happenings Deadlines		
Issue	Deadline	Mail date*
May 2007	04/05/07	05/03/07
*Projected		

## MEMBER PERSPECTIVES

### *Why should students attend concerts?*

It is sometimes hard to find the time and energy to attend a live concert, given the often-hectic pace of modern life and the easy availability of recordings. But we all have at least a vague notion that attending concerts is a good thing for our students to do. Those of you with opinions on this topic are invited to share your thoughts with our readers. Why and how do YOU encourage young people to attend concerts?

Your answer might include:

- why you think attending concerts is (or is not!) essential to the learning process
- what music students get out of a live concert that they cannot get out of a recorded performance
- what might be done to encourage students to attend concerts
- why you yourself attend live concerts that you are not performing in
- how your own concert-going as a student informs the musician you are now

Answers may be edited for style and length and should be submitted to the editor as soon as possible.

Katherine Saenger  
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## FLUTE FAIR 2007



Additional photos posted on Peter Schaaf's website at <http://peterschaaf.com/proofs/flutefair2007>



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



## April 29, 2007 concert

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

## 2007 NYFC Young Artist Competition Winners

### 87<sup>th</sup> Season

#### 2006–2007 Concerts

**October 29, 2006** • Sunday, 5:30 pm  
 FENWICK SMITH, flute, and SALLY PINKAS,  
 piano

**November 19, 2006** • Sunday, 5:30 pm  
 LEW TABACKIN, jazz artist

**December 17, 2006** • Sunday, 5:30 pm  
 LAUREL ZUCKER, flute, and  
 MARK DELPRIORIA, guitar  
*Holiday reception*

**January 21, 2007** • Sunday, 5:30 pm  
 TIM LIU, Chinese bamboo flutes

**February 25, 2007** • Sunday, 5:30 pm  
 THE HANOVERIAN ENSEMBLE  
 JOHN SOLUM and RICHARD WYTON,  
 baroque flutes

**March 10, 2007** • Saturday, all day  
 FLUTE FAIR 2007—CAROL WINCENC,  
 Union Theological Seminary

**April 29, 2007** • Sunday, 5:30 pm  
 2007 NYFC COMPETITION WINNERS

**May 20, 2007** • Sunday, 5:30 pm  
 ANNUAL MEETING & ENSEMBLE CONCERT  
 Greenwich House Music School

*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 programs 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**

**Hope you** all enjoyed the Flute Fair last month! The Young Artist winners you will hear on April 29th are Chelsea Knox (1st place), Katrina Walter (2nd place), and Jonathan Engle (3rd place). Congratulations to all!

Those of you who might have missed the Flute Fair (as well as those of you who attended, but found it impossible to catch everything of interest) should read Dave Wechsler's recap on p. 2 and check out Peter Schaaf's Flute Fair photos (on p. 7).

Last month Nancy Toff finally put some closure on a piece of unfinished detective work relating to a 1923 photo of Georges Barrère (of course!) and Marjorie Klugherz, a high school student who had just won a citywide contest for a year of free flute lessons. The story of Marjorie's audition with Barrère (with prescient echoes of his now-famous audition-time kindness to Frances Blaisdell only a few years later) and her subsequent career as a Brooklyn pediatrician—pieced together from documents and the reminiscences of her two daughters—makes captivating reading. Don't miss it.

Steven Belenko, a multitiered academic and avocational flutist with some interesting books to his credit, is this month's member profile subject. One more example of how one can balance serious fluting with a high-octane, socially useful career...

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

Best regards,

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