



The New York Flute Club

NEWSLETTER

May 2008

2008 ENSEMBLE CONCERT



Clockwise from upper left: Annette Baron, Keith Bonner, Ed Wolf, Carolyn Steinberg, and Deborah Carr

ABOUT THE PERFORMERS

Carla Auld is founder and artistic director of From Bach to Broadway, and is a founder of the Cassandra Duo (flute and voice), the woodwind quartet I Venti Solisti, and the award-winning Uptown Flutes. She has a BA from Temple University and has studied with Julius Baker, Gerardo Levy, and Bernard Goldberg.

Annette Baron has degrees in biology and medical science and an MBA. She owns and operated Eagle Research, Inc., an executive search firm for the pharmaceutical industry. She is the Ensemble Coordinator for the New York Flute Club and is traveling to China this summer on

a musical tour with the Ridgewood Concert Band.

Christina Biamonte works for a children's book publisher managing subsidiary rights. She plays flute and alto flute with the Montclair Community Band.

Keith Bonner is currently principal flute of the Westchester Chamber Orchestra and a member of the New York Symphonic Ensemble and Riverside Symphony. He teaches in the 92nd Street Y's School Partnership Program and at the City College of New York.

Ann Bordley is a lawyer.

Deborah Carr is a sociology professor at Rutgers University (New Brunswick). She has been playing the flute since fifth grade, and loves playing chamber music with other flutists.

Jennifer Carroll is an elementary school music teacher and plays in ensembles with other music teachers. She is expecting her second child, a possible future flute player.

(Cont'd on page 6)

In Concert

NYFC Ensembles Program

Sunday, **May 18, 2008**, 5:30 pm

Greenwich House Music School

Renee Weiler Recital Hall • 46 Barrow Street, New York, NY

Soaring	Jennifer Grady Ann Bordley and Ed Wolf, flutes; Louis Cigliano, piano
Souvenir de Prague.	Franz Doppler Carol Weinstein and Jennifer Carroll, flutes; Allen Weiss, piano (1821–1883)
Greensleeves	arr. Ann McGinty
She Moved Through the Fair	Carolyn Steinberg Annette Baron, Jinni Rock, Carolyn Steinberg, Christina Biamonte, Deborah Carr, and Sara Berger, flutes
Le Colloque des deux perruches	Jean Françaix (Conversations of the Two Parakeets) (1912–1997) Karen Robbins and Danielle Stopek, flutes
The Goldfinch Concerto	Antonio Vivaldi Carla Auld, solo flute (1678–1741) Annette Baron, Christina Biamonte, Keith Bonner, and Bill Hoff, flutes
The Little Red Monkey	Jack Jordan Annette Baron, Christina Biamonte, and Bill Hoff, flutes; Ian Witthoeft, piano

Program subject to change

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2007–2008

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My Final Column

by David Wechsler



All shows eventually close. This will be my last “From the President” column of my term. It is customary for Club presidents to serve for three consecutive year-long terms, and the last of my three terms will end in May. I was very nervous about being the president when I began. Though the New York Flute Club is an organization that I had been a part of (admittedly on and off) since I was in high school, and I had had a lot of administrative experience, there had been some very impressive presidents, and I was worried that there would be very large shoes to fill. I

was also worried about writing a newsletter column every month. In the old days, the newsletters were simpler. And in the *really* old days, the 1920s, there was a magazine called *The Flutist*, published by Emil Medicus. He was, according to information on the Dayton Miller Flute Collection website, “the first American to win a Ross Scholarship to the Royal Academy of Music. He completed his studies in July 1907, at which time he returned to the U.S.” In his *The Story of the Flute*, by Leonardo de Lorenzo, a thumbnail biography describes Emil Medicus as “an American flutist, teacher, writer and editor for many years of *The Flutist*, a magazine devoted entirely to the flute. Author of *Systematic Flute Instruction*.” The magazine published many articles about various aspects of the flute, social gatherings, poetry, and activities of various flute clubs, and contained programs of the New York Flute Club’s concerts in those early years. I am not sure when it ceased publication, and I’m not exactly sure when our club started up with newsletters. I am sure, however, that as our club has grown, so has our newsletter. It has been very enjoyable to write a column each month. Judging from the many comments that I have received, I feel confident that at least some of you found my columns to be interesting, amusing, and, above all, informative. I must thank our newsletter editor, Kathy Saenger, for keeping me on my toes, and not letting me get redundant with any redundancies, if you know what I mean. [Editor’s note: Yes, we know what you mean.]

A major accomplishment under my presidency was finding a new location for our concerts after CAMI Hall became unavailable. After many locations were considered, we settled on the Yamaha Piano Salon on Fifth Avenue and 54th Street. I want to thank the Yamaha Corporation and, in particular, Dave Lotozo, for their generosity in making the salon available to us. It was the right place at the right time, and things couldn’t have run more smoothly for the Club or myself. I also wanted to thank the entire board of directors for making my presidency a rewarding and memorable experience.

People have commented to me that the concerts have had a more progressive feel over the last three seasons. That is not necessarily true. We had a number of concerts of flutes plus electronics, some flute and percussion, the beatbox flute, and a very nice amount of jazz. But we also had a good amount of baroque, some flute and piano, some flute and guitar, and flute from other cultures. Historically, the repertoire of the New York Flute Club concerts has always contained a nice balance of the traditional and the new, and over the last three years that mix has continued.

On another subject, this year’s Flute Fair has come and gone. I always get a kick out of seeing all the little kids in the flute choirs walking in the hallways with their curved headjoint flutes! They are totally cute. The fair had many interesting panels, workshops, and concerts this year. The exhibitors were plentiful, and it was fun to see all my old friends. Robert Langevin did a terrific master class and concert, with a varied balance of music in both his class and his concert. I shall miss writing the column, and I hope to see you at the concerts next year!

Member Profile

Paul Lustig Dunkel

NYFC member during the 1950s (several years) and since 2006



Tore Clatesson

Employment: Currently principal flute with the New York City Ballet, music director of the Westchester Philharmonic, conductor of the SUNY/Purchase Symphony, and director/flutist of Music from Copland House.

A recent recital/performance: Benefit concerts in Rye, NY, and NYC in the spring of 2006, playing Briccialdi's *Balabile di Concerto*, J.S. Bach's Partita in A Minor, Tamar Muskal's *Mechanofin*, Robert DiDomenica's Sonata, and his own transcription of Debussy's Cello Sonata.

Career highlight(s): His many (though somewhat discontinuous) years with the New York City Ballet Orchestra (where he started as second flute in 1966); over the years being principal flute of the American Symphony Orchestra, the Brooklyn Philharmonic, Musica Aeterna, the Opera Orchestra of New York, and the American Composers Orchestra, as well as a member of Speculum Musicae and the Contemporary Chamber Ensemble; and playing for Stokowski, Bernstein, Foss, and Lanchberry. He has also enjoyed appearing in various music festivals as a flutist (Marlboro and Spoleto) and as principal conductor (Vermont Mozart Festival).

Current flute: A silver Powell (No. 462), bought as a set with a silver piccolo in 1976 from the nephew of the original owner, Peter Caso. (He prefers silver to "gold and the other fancy stuff.")

Influential flute teachers: From age 10 through his early teenage years, the flutist and composer Robert DiDomenica ("my biggest musical influence"); in college, William Kincaid

("None of his students sound the same!") and Sam Baron ("a great analytical mind").

High school: The High School of Music and Art (now LaGuardia) in New York City.

Degrees: BA in music (Queens College, 1964), MA in education (Columbia University, 1967).

Most notable and/or personally satisfying accomplishment(s): Finishing second to James Galway in the 1966 Birmingham International Flute Competition; founding conductor and music director of the Westchester Philharmonic (1983-2008); discovering/nurturing young and/or neglected composers (e.g., his commissioning, performing, and recording Melinda Wagner's Flute Concerto, for which she won the Pulitzer Prize in 1999).

Favorite practice routines: Paul says, "I have devised a 'quick practice' routine that boils down the most difficult elements. I don't believe in 'playing scales' as much as I believe in practicing those parts of the scales that present the greatest problems. 'Small practice' is better than 'big practice.' Regarding repertoire, I rarely play a piece from beginning to end until I am really close to the performance date. But I study the music 'sans flute' to learn the emotional content and big arcs of construction."

Other interests: Spending time with his two adult daughters (who love music, but are not musicians) and his three dogs (who appear not to mind the high register of the flute or piccolo); poker and horse racing (the kind where you bet real money); reading (mostly classic and contemporary fiction), English cryptic puzzles; and baseball.

Advice for NYFC members: "If your practice is not fun, you're doing something wrong. The flute is not the violin, and you shouldn't be practicing eight hours a day. Or six. You must have a system, but it should change daily, since mindless repetition breeds bad habits. And, if you're not sure you want to be a professional musician, get out now!"

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.

MAY '08

MAY
3

Saturday 7:30 pm

Eight Strings and a Whistle, with **SUZANNE GILCHREST**, flute, will present music of Rokeach Thiele, Doppelbauer, Piazzolla, and Wreede.

• Peter Norton Symphony Space, Leonard Nimoy Thalia, 2537 Broadway (at 95th Street), NYC. • Admission: \$25 for adults, \$20 for Symphony Space members, and \$15 for students/seniors. • Info, call 212-864-5400 or visit www.symphonyspace.org/event/2413.

MAY
4

Sunday 5:30 pm

JONATHAN BRAHMS and Norman Dee, flutes, and Dianne Frazier, piano, will perform works by Mozart, Schumann, Doppler, Ravel, Ben-Haim, and Casella.

• Yamaha Piano Salon, 689 Fifth Avenue (entrance on East 54th Street), NYC. • Admission is free.

MAY
11

Sunday at 8:30 pm

JANE RIGLER, flutes and electronics, Shoko Nagai, piano, Alex Waterman, cello, clyde forth, dance, and Bart Woodstrup, video engineer, will perform *To Painting (a la pintura)* a multimedia work conceptualized by Jane Rigler.

• Roulette, 20 Greene Street, NYC. • Admission: \$15. Info, visit www.roulette.org or www.janerigler.com.

MAY
12

Monday 7:00 pm

SHARON LEVIN will conduct the Stamford Young Artists Philharmonic Flute Choirs.

• Ferguson Library, 1 Public Library Plaza, Stamford, CT. • Admission is free; post-concert reception. • Info, call 203-557-3973 or email slflute@gmail.com.

MAY
13

Tuesday 8:00 pm

MINDY KAUFMAN will perform Ravel's *Chansons madécasses* and Canteloube's *Songs of the Auvergne* with mezzo-soprano Lara Nie.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 for NYFC members.

MAY
14

Wednesday 8:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, and guest artist Claude Frank, piano, will perform Barber's *Summer Music*, Op. 31, Mozart's Piano Quintet in Eb Major, K. 452, Schifrin's *La Nouvelle Orléans*, and the Brahms Piano Quartet in G Minor (arranged by Samuel Baron).

• Weill Recital Hall at Carnegie Hall, 154 West 57th Street, NYC. • Admission: \$30 general, \$25 students/seniors.

A CONVERSATION WITH THE ORPHEUS FLUTISTS

Interview by Elizabeth Holmgren

The Orpheus Chamber Orchestra is internationally renowned for its fine artistry and distinctive approach to music-making, with a performing and recording legacy spanning 35 years. Orpheus performs without a conductor and its practice of sharing and rotating leadership roles is central to its personality. The member musician flutists of Orpheus, Elizabeth Mann and Susan Palma-Nidel, were kind enough to discuss their experiences playing with this group, long considered one of New York's cultural treasures.

ELIZABETH HOLMGREN: *How long have you been performing with Orpheus, and how did you first become involved with this orchestra? What keeps you coming back to perform with this ensemble?*

ELIZABETH MANN: I have been performing with Orpheus for over 20 years. I was in my early 20s when I received a phone call to go on an Orpheus tour, and I remember being so excited because of the wonderful things I had heard about “this orchestra that plays without a conductor.”

I continue playing with Orpheus for many reasons, but my main motivation is to take part in this process of collaboration. When there is no conductor, you have a responsibility for knowing, at all times, what is going on in the music, and you also have an opportunity to participate in the vision of the piece. We all sit in rehearsals with scores on our laps, particularly when we are learning a new work. In this situation, everyone has a voice. When I play with other orchestras and I think the tempo is too slow, I do not raise my hand and tell the conductor to “speed it up, please!” But I can do this with Orpheus.

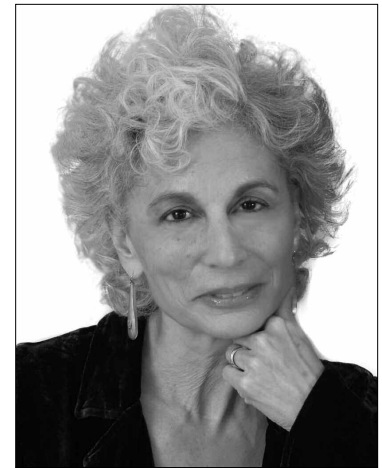
SUSAN PALMA-NIDEL: I was a part of the Orpheus Chamber Orchestra from its beginnings in the mid-1970s, and had the privilege of becoming a member in 1980. In the early years, there was a lot of buzz among colleagues about the amazing idea of making music “chamber music-style” but with a chamber orchestra—in other words, no conductor! We worked long hours, played often for no or little income, and fought hard with words and music for what we believed in. Over the years, we have learned to refine and define how we work so that the process is not as time-consuming. Everyone in the group has something to say and wants to express it, but this is

often chaotic. So, we came up with the idea of the “core” to help streamline the process. The core is the team of leaders selected from the orchestra and empowered to lead a particular piece—they are responsible for creating the outline of an interpretation as well as coordinating the rehearsal process.

EH: *Some people assume that because Orpheus performs without a conductor, it is a “leaderless” ensemble. To me, the “core” is just one example of how the opposite is actually true—Orpheus is full of leaders who take turns directing the music. Can you talk about your involvement with the core from your perspective as a flutist? How does this differ from your involvement as a soloist with the ensemble?*

SPN: As the flutist member of the core, you are responsible not just for knowing your part and the score, but for taking on a leadership role in the ensemble—forming a concept of the piece as well as directing the general sound and blend of the entire wind section. As a soloist, the flutist's role becomes both less and more than as a member of the core. You step out of the orchestra, but because there is no conductor, you cannot depend on anyone else but yourself to communicate your vision of the work to the entire orchestra.

EM: The core rehearsal is an opportunity to create some structure for the future rehearsals with the entire group. It is comprised of the principal players of the piece. We formulate ideas about the interpretation and work on details of the music. There are also logistics, like who should lead each section. The concertmaster always plays a large role in the core. However, when you are playing principal flute, you have to be comfortable giving cues to an entire wind and



Susan Palma-Nidel

brass section when the strings are not playing, and to always be aware of stylistic issues amongst the sections.

EH: *Do you have a most memorable moment from an Orpheus concert or rehearsal?*

EM: I have always enjoyed working with great soloists at Orpheus. Some of my favorites have been Radu Lupu, Alfred Brendel, and Gidon Kremer. When there is no conductor, there is a unique chemistry that can occur between the players and soloist. It is like taking out the middleman. In the best moments, there is a true sense of connection to one's colleagues and the music. Other highlights have been the opportunity to see the world on our tours—it has been a thrill to play for wonderful audiences in great halls like the Musikverein [in Vienna] and the Concertgebouw [in Amsterdam].

One memorable moment, which was a little scary, happened recently when Susan and I were playing a Bach cantata. As soloists, we stood in front of the group for this concert. Ten measures into the piece, we realized that someone had put our parts on the wrong stands! We managed to improvise, realizing the problem after we started, and at our next rest, we switched the parts. I am sure this performance is something neither of us will ever forget!

SPN: I think it is almost impossible to pick a most memorable Orpheus moment but a few things stand out over the years. For me, the most amazing musical moments occurred in collaboration with exciting pianists, of which there have been many. But I would choose, for different reasons, the inspiring performances and rehearsals with



Elizabeth Mann

Richard Goode, Alfred Brendel, and Radu Lupu.

And yes, the traveling we have done all over the world cannot be compared. The most memorable, for me, was our trip to Hanoi as the first American orchestra to play in Vietnam since the war. I could never forget performing, coaching at the conservatory, and taking in the culture and history of this faraway place.

EH: Orpheus has an amazingly extensive recording legacy... do you have any favorites?

SPN: It is difficult to name just a few, because I am proud of so many! Personally, it was a joy to record the Mozart G Major Concerto and the Concerto for Flute and Harp with Nancy Allen. I am also very proud of our Schoenberg album that contains Op. 9, Op. 38, and *Verklärte Nacht*—this album was an impressive group accomplishment. For me, the most enjoyable album to listen to is the one that features the Dvorák String and Wind Serenade, even though there is no flute! And, for sentimental reasons, I love the Copland recording which features *Appalachian Spring*.

EH: Another unique aspect of both of your positions with the orchestra is your involvement as members of the Board of Trustees. Does this present challenges or opportunities that would not be found with another organization? How do you balance your dual roles?

SPN: Participation on the Board as a musician is a relatively new and important change for us. There were many years when the musicians were a little more in the dark with the plans for the organization and when the board did not

know the musicians very well. Having a voice on the board makes it more truly an “Orpheus” experience.

EM: I have served on the board of Orpheus for the past three years. Sitting in board meetings has given me a very different perspective. I quickly became aware of how hard the board members are working to keep the group healthy and how much they sincerely love Orpheus. It has been a balancing act to support the board, yet to also be a voice for the musicians and their musical aspirations for the group, but it has been a great experience for me.

EH: Both of you have had substantial success as freelancers in New York City. What first brought you here, and who were your most influential teachers and mentors?

EM: I first came to New York to attend Juilliard and to study with Julius Baker. I was so lucky to get work right out of school.

SPN: I also came to New York to attend Juilliard, after graduating from the University of Michigan. My teacher at U of M, Nelson Hauenstein, was just wonderful. I also studied in high school with Albert Tipton. My special NYC mentors, and sources of endless inspiration, were Thomas Nyfenger, a complete and passionate musician, and Keith Underwood, who relentlessly pursues and solves the problems of our instrument and so graciously shares his findings with all of us.

EH: Do you have any advice for aspiring flutists in NYC?

EM: My advice to upcoming flutists is to work hard at your craft and to be open to all opportunities. When I was 20 years old, I did not think that I would be playing with Orpheus all of these years while also serving as principal flute of the Orchestra of St. Luke's. I thought that if I was lucky, I would get a job in an orchestra one day. I always enjoyed all types of flute playing, so I was extremely excited by the variety of work in New York. I have played in many “traditional” orchestras over the years, but I believe that playing in Orpheus has helped me become a better musician, not just a better flutist. So to the flutists out there, be open to any playing opportunities, and keep practicing!

SPN: My advice is to practice and prac-

tice some more—but not too much! You also need time away from your flute to pay attention to the world and everything in it. □

Elizabeth Holmgren obtained a MM in flute performance from Ithaca College in 2006 and now works as a marketing and development associate at the Orpheus Chamber Orchestra.

FLUTE HAPPENINGS

JUNE '08

JUN 5

Thursday 8:00 pm

“Synchronisms, Sequenzas, Spirals,” a DaCapo Chamber Players program with **PATRICIA SPENCER**, flute. Music of Mario Davidovsky, Luciano Berio, Chinary Ung, Sebastian Currier, and Christopher Rouse.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, visit www.dacapochamberplayers.org.

MEMBER ANNOUNCEMENTS

“Dynamic Duets Workshops” with **JUDITH MENDENHALL** and **DIVA GOODFRIEND-KOVEN** on three Sundays (May 4, May 18, and June 1) from 11:00 am to 2:00 pm. A unique forum for improving technique, ensemble, performance, and sight-reading skills. Come with or without a partner for lively and fun sessions of Kuhlau, Telemann, Mozart, et al.

Historic Harlem brownstone, 263 West 136th Street, NYC.

Admission: \$115/ single session, \$300/three sessions.

Info, visit www.duetcoaching.com, or call 212-368-7150 or 212-795-0670.

FluteStars Summer Camp, for flutists ages 5 to 17, August 26–30, in Tenafly, NJ. Fee of \$450 includes lessons, classes, T-shirt, snacks, lunches, and swimming.

Info, contact **NOELLE PERRIN** at flutestars@optonline.net (email) or 201-266-4223 (phone).

Ensemble Concert (cont'd from page 1)

Louis Cigliano is a pianist, violist, and librarian.

Bill Hoff, a recently retired Biomet (NJ) engineer, is a graduate of Ithaca College (BA in music) and the Manhattan School of Music (MA in music). He was a member of the USMA Band at West Point and is currently principal flutist of the Garden State Concert Band and flutist with the New Sussex Symphony. His teachers have included Paige Brook, John Wummer, Harold Bennett, and Eleanor Lawrence.

Karen Robbins received a degree in education, music, and dance therapy from New York University. She has taught in the NYC Department of Education working in music and special education. She studied with Eleanor Lawrence and Sam Baron. Ms. Robbins freelances in chamber music in NYC and participates in the Bennington Chamber Music Conference in Vermont each summer.

Danielle Stopek received a degree in music education from Crane School of Music and a master's in performance from Mannes College. She is active as a flutist and bassoonist. When not performing, Ms. Stopek shares her passion for music by privately teaching beginning instrumental music to adults.

Carolyn Steinberg plays first flute with Delaware Valley Chamber Orchestra and is general manager of Delaware Valley Opera. She is a concert auditor for the New York State Council on the Arts and is currently writing a composition for the cello and piano duo Navona. Her compositions have been performed in concerts and festivals in the US and Europe. She holds degrees in music composition from the Juilliard School (DMA) and Manhattan School of Music (MM) and a BA in music theory from the University of North Texas.

Carol Weinstein is an MD/psychiatrist who has had a life-long interest in flute playing.

Allen Weiss, a former professional pianist, graduated from Juilliard and is now a therapist specializing in child and adolescent therapy.

Ian Witthoef is the managing director of From Bach to Broadway, a performance booking agency, and the organist/director of music at St. Peter's Episcopal Church in Livingston, NJ. He studied piano and accompanying with John Gorman, organ performance and composition with Steve Giammarino, and vocal technique and choral conducting with Ed Cargill.

Ed Wolf is a physicist.

FLUTE FAIR 2008



Additional photos posted on Peter Schaaf's website at <http://peterschaaf.com/proofs/flutefair2008/>



NOTICE OF ANNUAL MEETING

Sunday, May 18, 2008 at 5:30 pm

Greenwich House Music School • Renee Weiler Recital Hall
46 Barrow Street • New York, NY

The annual meeting of the New York Flute Club, Inc. will be held on Sunday, May 18, 2008 at 5:30 pm. At that time we will elect officers and members of the board of directors. All current members are eligible and encouraged to attend and vote.

The spring ensemble concert, featuring flutists who have participated in the NYFC ensemble program, will immediately follow the 5:30 pm meeting. There will be a reception following the concert.

Post-concert refreshments will be needed. Please phone David Wechsler (718-859-8649) if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. Please help us make a festive end-of-year celebration.

YOUNG MUSICIANS CONTEST 2008: MEET THE WINNERS

by Noelle Perrin



Contest judge Lucille Goeres and the Young Musicians Contest 2008 winners, left to right, Esther Song, Michelle Phillippi, Melissa Aleles, and Claire Maby.

On Sunday March 16 the NYFC held its very first Young Musicians Contest at the Bloomingdale School of Music. Fifty-two flutists from all over the tri-state area came to audition. They ranged in age from five to seventeen years old. The dedicated judges were Lucille Goeres, Barbara Hopkins, and Pamela Sklar. They were astonished by the high level of playing and preparation presented by even the very youngest flutists. After much deliberation, the judges chose one winner from each of four age categories. The winners performed at the Flute Fair on Sunday, March 30, and received tro-

phies. At the end of the concert, all of the contest participants were invited to join the winners onstage to receive certificates as well as the judges' comment sheets. We wish all of these fantastic flutists joyful pursuit of their future endeavors!

Esther Song

(Age category: 8 and under)
Minuet from Suite in A Minor by G.P. Telemann (1681–1767)

Esther Song is seven years old and attends Anna C. Scott Elementary School in Leonia, NJ. She began her flute studies with Noelle Perrin when

she was three years old. Esther has performed extensively as a soloist and also in the FluteStars ensemble at the JCC Thurnauer School of Music. In addition to flute, Esther also enjoys singing, dancing, and church activities.

Michelle Phillippi

(Age category: 9–11)
Serenade from the Ballet *Harlequinade* by Riccardo Drigo (1846–1930)

Michelle Phillippi is nine years old and attends MacKay Elementary School in Tenafly, NJ. She recently won second prize in the New Jersey Music Teachers Association Young Musicians Competition. Michelle was also chosen for the National Suzuki Association Flute and Harp Choir, which will perform at the National Teachers Conference in May of 2008. Michelle performs regularly with The Mackay Elementary School Orchestra and the FluteStars ensemble at the JCC Thurnauer School of Music. She also loves reading, swimming, skiing and listening to flute music. Michelle is a student of Noelle Perrin.

Melissa Aleles

(Age category: 12–14)
The Swiss Shepherd by Pietro Morlacchi (1728–1804)

Melissa Aleles is 13 years old and attends the South Orangetown Middle School in Blauvelt, NY. She participates in her school band and flute group classes at the JCC Thurnauer School of Music. Melissa has received high honors in the NYSSMA competition and has been invited to perform in Junior All-County Band. Melissa is a student of Wendy Stern. In addition to her flute playing, Melissa also enjoys drawing, basketball, rollerblading, and bird-watching.

Claire Maby

(Age category: 15–17)
Sonata for Flute and Piano (first movement) by Sergei Prokofiev (1891–1953)

Claire Maby is 16 years old and a junior at Rutgers Preparatory School in Somerset, NJ. She has performed with the New Jersey Youth Orchestra and Youth Symphony as well as the New Jersey All-State Wind Ensemble at NJPAC. In addition, Claire is also active in her school orchestra and sometimes accompanies the choir. She studies flute with Kevin Willois. Claire also loves to read and has an interest in creative writing.

FLUTE FAIR ATTENDANCE STATISTICS

compiled by NYFC Treasurer Ardith Bondi

Total attendees (fair + competition):	628
Members	82
Non-members	46
Seniors	22
Teacher/students in groups:	8
Contest participants: (52 Young Musicians, 43 Young Artists)	95
Non-flutist family members:	221



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



May 18, 2008 concert

Sunday, 5:30 pm • Greenwich House Music School, Renee Weiler Recital Hall, 46 Barrow Street

2008 Ensemble Program Concert

88th Season

2007–2008 Concerts

October 7, 2007 • Sunday, 5:30 pm
PAUL EDMUND-DAVIES, flute, and LINDA MARK, piano

November 18, 2007 • Sunday, 5:30 pm
PALISADES VIRTUOSI, MARGARET SWINCHOSKI, flute

December 16, 2007 • Sunday, 5:30 pm
CHRISTINE POTTER, alto and bass flute
Holiday reception

January 27, 2008 • Sunday, 5:30 pm
KATHERINE KEMLER, flute

February 24, 2008 • Sunday, 5:30 pm
GREG PATTILLO, the beatbox flutist

March 30, 2008 • Sunday, all day
FLUTE FAIR 2008—ROBERT LANGEVIN, flute
LaGuardia High School

April 27, 2008 • Sunday, 5:30 pm
2008 NYFC COMPETITION WINNERS

May 18, 2008 • 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 or call 732-257-9082.



From the
Editor

Greetings! The annual meeting of the Club and the NYFC's ensemble program concert will be at the Greenwich House Music School on May 18. Hope to see you there!

Sad to say, this month brings us Dave Wechsler's last "From the President" column, as his three-year term as president is ending. I have enjoyed his quirky insights, his funny exercises, and the challenge of correcting all his spelling errors without adding any of my own.

This issue features some more Flute Fair reporting (Peter Schaaf's photos and some info about our Young Musician Contest winners) and an interview by NYFC member Beth Holmgren with flutists Elizabeth Mann and Susan Palma-Nidel about their experiences playing with Orpheus, the now-famous "chamber orchestra without a conductor."

Paul Lustig Dunkel, a flutist and a conductor, is our very professional member profile subject. He has some good advice and practice tips; check them out.

As this is the last of the newsletters for the 2007-8 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This select group includes Annette Baron, Ann Cecil-Sterman, Sandra Church, Katherine Fink, Beth Holmgren, Mindy Kaufman, India Love, Seth Rosenthal, Peter Schaaf, Wendy Stern, Nancy Toff, David Wechsler, and Barbara Williams. And another big thank you to Sue Carlson, our skillful and very patient newsletter designer.

Best wishes for a good summer.

Regards,

Katherine Saenger (klsaenger@yahoo.com)