



The New York Flute Club

NEWSLETTER

January 2009

JEAN-LOUIS BEAUMADIER: FRENCH PICCOLOIST

Interview by Patricia Zuber

This interview with Jean-Louis Beaumadier took place over many weeks via e-mail in both French and English. Many thanks to Bruno Eicher for help translating.

Although Jean-Louis was asked many piccolo specific questions such as, "Do you wear ear plugs when playing piccolo?" (Answer: "No, and I don't wear sunglasses either. I prefer natural sounds and colors."), he loved to talk about his fascinating life journey of flute exploration and the great flutists who have influenced him.

PAT ZUBER: Your very informative website, www.jean-louisbeaumadier.fr, states that you started your flute



In Concert

Jean-Louis Beaumadier, piccolo
Gary Hammond, piano

Sunday, **January 25th, 2009**, 5:30 pm
Yamaha Piano Salon, 689 Fifth Avenue
(entrance on 54th Street between Fifth and Madison Avenues)

Variations drôlatiques sur un air suédois, Op. 26	Joachim Andersen (1847-1909)
Le carnaval hongrois, Op. 65	Giuseppe Rabboni (1800-1856)
Mazurka de concert	Johannes Donjon (1839-1912)
Souvenir du Para, Op. 10	Mathieu André Reichert (1830-1880)
Moto perpetuo	Joachim Andersen
March of the Bluebirds	Leos Janacek (1854-1928)
Exercice Musical	Darius Milhaud (1892-1974)
Scherzo	Georges Auric (1899-1983)
Villanelle	Francis Poulenc (1899-1963)
Nidi	Franco Donatoni (1927-2000)
Le bouquet de roses	Eugène Damare (1840-1919)
Le merle blanc	Eugène Damaré

Program subject to change

studies with Joseph Rampal and later studied with his son, Jean-Pierre. What were some of the most important concepts you learned from father and son?

JEAN-LOUIS BEAUMADIER: I started my studies with Joseph Rampal at the Marseille Conservatory. I was the last student that he had in Marseille. He retired to Paris to be near Jean-Pierre's family, and there he had only one student, Philippe Pierlot. Joseph Rampal was sad to leave Marseille. He used to say, "My life in Marseille was like a fairy tale." He was a man who enjoyed

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A Rare Bird: The Piccolo Recital

by Nancy Toff



I've long had an interest in the piccolo, and unlike many flutists, have always enjoyed playing it (though my mother had other opinions when I practiced on the horrid silver-plate school piccolo; at some point she decreed that either I had to buy a decent piccolo or she would abide no more!). And of course, I've also been interested in the instrument's history; I somehow contrived to write a paper on the history of the piccolo for a high school English class. So it's a particular pleasure to present a piccolo recital by Jean-Louis Beaumadier this month.

Unusual as it will be, however, it is not the first one the club has sponsored. In February 1977, Lawrence Trott, then the piccolo player of the Buffalo Symphony, made headlines

in the *New York Times* by presenting what was billed as the first all-piccolo recital in New York. His program ranged from the stereotypical *Bird-Fancier's Delight* of 1717 (a compendium of bird song transcriptions) to Vivaldi to four modern works, including the world premieres of pieces by Jacob Stern and Lawrence Widdoes and the New York premiere of Charles Jones's *Sonata Piccola* (1960). John Rockwell predicted in the *Times*, "Mr. Trott made a persuasive case for his instrument, so perhaps this [all-piccolo] recital won't be the last."

Indeed not. Thirteen years later, the flute club hosted a hat trick of piccoloists, Mary Ann Archer and Karen Griffen, both of the Metropolitan Opera, and Jan Gippo, of the St. Louis Symphony, who shared a mostly modern program. M. Beaumadier's program, by contrast, concentrates on the 19th and early 20th centuries. But it's not all bird song, not just band music, and certainly not junk. His CD *Piccolo Passion* was a revelation to the program committee, and his musicianship was evident even to members not typically enthusiastic about traditional 19th-century literature.

Over the last twenty years, it has been gratifying to see the expansion of the piccolo's solo repertoire, in part thanks to the commissioning efforts of the National Flute Association's piccolo committee. I have happily been present at the NFA premieres of Lowell Liebermann's concerto (with Jan Gippo as soloist, New York, 1996), Bruce Broughton's concerto (with Susan Greenberg, Los Angeles, 1992), Thea Musgrave's *Piccolo Play* (Lois Schaefer, New Orleans, 1989), and Daniel Pinkham's *Concerto Piccolo* (also with Lois Schaefer, 1989). Michael Daugherty's *The High and the Mighty* (2000) debuted at an NFA memorial tribute to the late great piccoloist of the Philadelphia Orchestra, John Krell).

But we should not forget the 19th century; the statement of one dissertation that there is no 19th-century piccolo repertoire is simply not true. (For documentation, I recommend Peter van Munster's *Repertoire Catalogue for Piccolo, Alto Flute and Bass Flute* (Riverberi Sonori, 2004) and *The Golden Age of the Piccolo*, a fascinating CD of archival piccolo recordings assembled by the Canadian piccoloist and collector Richard Roberto.)

Nor should we forget the composers of the first half of the 20th century: Janacek, inspired by the sounds of Prussian regimental bands, and members of *Les Six*, who contributed so much to the flute repertoire. Three of M. Beaumadier's selections, by Milhaud, Auric, and Poulenc, come from an album of miniatures called *Pipeaux 1934: Mélodies* for pipes (or recorders) and keyboard. Originally written for the pipeau, a keyless wooden flute or fife dating to the 16th century and used in Swiss army bands, it is a charming collection of lyrical miniatures. I learned of this gem of an album a decade or so ago, when I sorted through the library of the NYFC's longtime treasurer, Robert Lehman. The program will also include Franco Donatoni's *Nidi*, which is a very modern take on bird song, and one piece by Eugène Damaré, who wrote scores of piccolo solos with band accompaniment—one of them dedicated to Barrère.

I think you'll agree with M. Beaumadier—piccolo music is not for the birds.

Member Profile

Karen Bogardus

NYFC member on and off since 1998



Employment: Freelance flutist and teacher.

A recent recital/performance: Several performances of *The Uninhabited Island* (a Haydn opera) with the New York Philomusica (without conductor!) in September 2008.

Career highlight(s): Principal flute positions in Mexico (spanning eight years and five different orchestras), soloing in several concerti performances with orchestra, playing Broadway shows (a national tour of *Phantom of the Opera* and subbing on *Les Miserables*, *Wicked*, and *Phantom*, among others), and doing commercial recording work (films, TV shows, etc.).

Current flute: A handmade Powell (c. 1990s) played with a headjoint previously owned by Helen Campo (silver Lafin with gold lip plate and platinum riser); a Brannen piccolo with a Keefe headjoint.

Influential flute teachers: Walfrid Kujala (during master's studies at Northwestern) and Keith Underwood (lessons off and on since 1991).

High school: Ketcham High School in Poughkeepsie, NY.

Degrees: BM in flute performance (New England Conservatory, 1983), MM in flute performance (Northwestern University, 1992).

Most notable and/or personally satisfying accomplishment(s): Seeing the success of her students in competitions, and being able to perform with so many outstanding NYC musicians. In particular, being invited to give masterclasses with colleague Keith Underwood at the Festival de Flautas in Monterrey, Mexico in 2005, and having a recital she gave there aired on national TV. Karen says, "After my performance of Jolivet's *Cinq Incantations*, the audience, consisting entirely of flutists, gave me a standing ovation while screaming brava for many minutes. And this happened several times during the recital! It was a thrill to generate that kind of excitement. For the final selection, Keith joined me for a Doppler duo. About a month later I was diagnosed with ovarian cancer and unable to play on that level for months and was so grateful I had a chance to play that recital before my surgery."

Favorite practice routines: Pretty much every time she practices she warms up with Moyses's *De la Sonorité* or slow interval practice, and then goes on to Taffanel and Gaubert's *17 Daily Exercises* No. 4 with breath attacks and different articulations. She also likes to play some easier etudes on piccolo a couple of times a week.

Other interests: Family (husband Orlando, her daughter, and two grandsons); tennis, hiking, dancing (salsa and cha-cha), and cooking (mostly vegan).

Advice for NYFC members: Karen has a lot of excellent advice: Network, be a great team player, and support your colleagues. Be creative with your career and create your own opportunities (something easier said than done—she gets a lot of inspiration from the examples set by others), be willing to learn new skills, and stay positive.

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.

JANUARY '09

Jan 18

Sunday 5:30 pm

ENRICO SARTORI will perform a program of music by the Italian composers Casella, Berio, Nino Rota (Five Pieces), Vivaldi (*Il Cardellino* for flute and orchestra), Donizetti, and Mario Pilati.

- Weill Recital Hall, 154 West 57th Street, NYC. • Admission: \$27 general, student/senior discounts available at the box office. • Info, visit www.carnegiehall.org or call 212-247-7800.

Jan 24

Saturday 7:00 pm

The Jamie Baum Septet with **JAMIE BAUM**, flute, performs commissioned jazz works from *Solace*, her new Sunnyside Records release.

- Joe's Pub at the Public Theater, 425 Lafayette Street, NYC. • Info, call 212-539-8543. • Admission: \$15 cover.

Jan 25

Sunday 3:00 pm

The Essex Duo with **LAURA GEORGE**, flute, and Darren O'Neill, guitar, will perform "The Spanish Ideal", a program of rare Spanish masterpieces by Scarlatti, Granados, Albeniz, and Piazzolla.

- Glen Ridge Congregational Church, 195 Ridgewood Avenue, Glen Ridge, NJ. • Admission: \$18 adults, \$15 seniors, \$8 students; call 973-743-5596 for discounted advance tickets.

Submissions (email or hard copy) should be sent to the Newsletter Editor. Deadlines are listed below.

Flute Happenings Deadlines		
Issue	Deadline	Mail date
February 2009	1/8/09	2/5/09
March 2009	1/29/09	2/26/09
April 2009	3/12/09	4/9/08
May 2009	4/16/09	5/14/09

Beaumadier (cont'd from page 1)

simple pleasures, but he had a strong personality, almost intimidating, but with great kindness, very loving. I will always think of him as a great artist and great flutist. Principal flute positions in US orchestras were often offered to him, but he did not want to leave his life in Marseille with his friends and his boat. Some days he would fish all morning with friends from the orchestra, then they would all go together to play their concerts at night.

Joseph Rampal had many brilliant students: his son, Alain Marion, Maxence Larrieu, Marius Beuf, Jean Patero, Philippe Pierlot.....

When I was a student of Joseph Rampal I was 12 years old and I took great pleasure in the flute at the beginning. I didn't know you had to practice at home! We started with the Altès method book and played a lot of duets together. He told me stories of his youth, when he played bass drum in a dance band, and he would screw up the time (as he would sometimes do while playing duos in lessons). The conductor of the dance band would bet him whether he would make a mistake or not. He would subtract a few coins

(20 sous!) from his pay if he did. So you see, he was a mixture of kindness and authority; this is how I remember him.

My next teacher was Jean Augier, who played with Joseph Rampal in the orchestra in Marseille. He had been a student of Marcel Moyse. One day, I heard him play piccolo in the ballet *Coppélia*; it was magnificent. At age 14 I received a Bonneville piccolo in ebony wood with a gorgeous sound. Another flutist had carved out the embouchure hole. The sound was sweet and expansive. I carved the embouchure hole of the Haynes piccolo I play today to emulate the sound of that Bonneville. I

immediately began working on all piccolo repertoire. I especially loved the baroque repertoire, in part because of the absence of the low C on the traverso for which that music was written. It gives a much more balanced feel for the piccolo, which also goes down to D. This is why many great flutists (like Rampal) play the Mozart D Major Flute Concerto with a low D foot joint.



I moved up to Paris at the recommendation of the violinist and friend of Jean-Pierre's, Dr. Bourde. In Paris I auditioned for Jean-Pierre Rampal. He liked my playing, especially my "colors," and sent me to work with Alain Marion. I worked with Marion quite a lot and he never charged a penny. I owe him so much! Then, I went to the Academy of Nice (where I presently teach piccolo). I won a prize at the Geneva International Competition, then I returned to Paris and entered Rampal's class. After that I served in the military, where I played in the army band—a lot of piccolo.

PZ: Did you ever study piccolo?

JLB: Robert Heriché was Jean-Pierre Rampal's assistant, and he played piccolo at the Paris Opera. I took one lesson with him. For the most part I taught myself piccolo with pure pleasure.

Jean-Pierre loved his father and spoke of him often. From the age of 12 I used to collect Jean-Pierre's records, and I loved him. I considered him my spiritual father. I think he probably never knew

how much I loved him. I understood and related to his musical language. So you see, I did not have a piccolo teacher, but I received this wonderful basis from Jean-Pierre. Sometimes we would play duos in class, and then I was almost in a trance and I would play ten times better than usual.

Regarding the piccolo, Maurice Pruvot, the piccoloist in the Orchestre National de Paris, came to sit in on one of Jean-Pierre's classes. One day we were having a discussion in a bar. He's the one who told me to pay attention to 18th-century repertoire for the sound: Bach, Telemann, Vivaldi, Handel.... It is thanks to him that I recorded the Telemann Fantasies.

PZ: Were there differences or similarities in Joseph and Jean-Pierre's teaching styles?

JLB: What Joseph and Jean-Pierre shared was the love of music, love of life, and the love of others. In other words, they were not small

people—they were generous people. They were fearless, with big personalities. In their presence, no topic was ever banal or petty. Everything was filled with exuberance and joy, typical of people from southern France.

PZ: What is your orchestral experience?

JLB: I got into l'Orchestre National de France as third flute and second piccolo. The principal piccoloist was Fernand Dufrene, who had just switched to piccolo after 40 years of playing principal flute. He knew all the great conductors

(Con'td on page 6)

The President's Own Piccolo CD Collection

Some piccolo recordings recommended by Nancy Toff

Beaumadier, Jean-Louis (piccolo) and Shigenori Kudo (flute), *Piccolo et Flûte à l'Opéra* (Skarbo DSK 4085)
Works of Rabboni, Ciardi, and Hugues

Beaumadier, Jean-Louis. *Piccolo Passion* (Skarbo DK 4052)
Works of Andersen, Ciardi, De Michelis, Donjon, Hugues, Morlacchi, and Silva

Beaumadier, Jean-Louis. *Piccolo Carnival* (Talent 5413969910924)
Works of Briccialdi, Ciardi, Donjon, Genin, Krakamp, Pillevestre, Rabboni, and Remusat

Beaumadier, Jean-Louis. *La Belle Epoque du Piccolo* (Calliope CAL 9867)
Works of Damaré, Donjon, Genin, and Mayeur

Beaumadier, Jean-Louis. *Piccolo Marmelade* (Calliope CAL 9290)
Works of Bach, Boetto, Gagnaire, Janacek (*March of the Bluebreasts*), Pablo, Paloyan, Rabol, Schulhoff, and Vieuxtemps

Beaumadier, Jean-Louis. *Concert pour un Kiosque: Eugène Damaré (1840-1919)*
(Calliope CAL9869)
Works of Damaré

Beaumadier, Jean-Louis. *Vivaldi, Telemann* (Calliope CAL 9630)
Telemann Fantasies Nos. 1-8, Vivaldi: Concertos, P. 77, P. 78, P. 79, P. 83

Beaumadier, Jean-Louis. *Vivaldi Piccolo Concertos* (Calliope CAL 3630)
French National Orchestra/cond. Rampal

Dombourian-Eby, Zartouhi. *In Shadow, Light* (Crystal CD711)
Works of Martin Amlin (*Sonatina Piccola* and Sonata) and Benshoof (*In Shadow, Light* and *Spindrift*)

Fabbriciani, Roberto. *Piccolo XX* (Arts Music 47557-2)
Bucchi, Castérède, Castiglioni, Donatoni (*Nidi*), Ferneyhough, Janacek (*March of the Bluebirds*), Loeb, Stockhausen, Togni, and Yun

Glaser, Susan. *Bittersweet Music* (Koch Classics 3-7396-2H1)
Works of Marilyn Bliss, Bun-Ching Lam, La Montaine, Loeb, Musgrave, and Tsonatakis

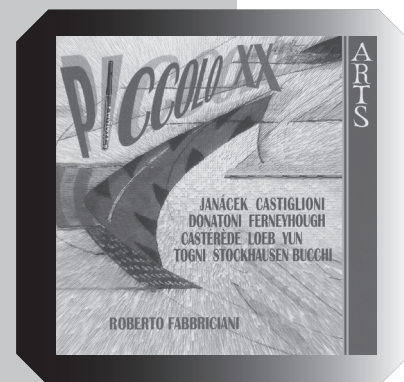
Raphael, Nan. *Hands Across the Sea* (Piccolata Productions)
Works of Donjon, Proust, Singer, Mower, McKimm, Guiot, and Stephenson

Raphael, Nan. *Short and Sweet* (Walking Frogs Records WFR 724)
Works of Christensen, Donjon, Dubois, Faillenot, Isaacson, Kelley, Laufer (*Scars and Scrapes Forever*), Lax (*Fantasia on American Airs*), Lombardo, Lovelock, Michal, Offenbach, Rabol, Shostakovich, Sousa, and Tung-Wong

Trott, Laurence (with Rachel Lewis & Virginia Markson).
For the Birds (Fleur de Son FDS 57944)
The Bird Fancier's Delight and works of Arne, Couperin, Handel, Hiller, Horwood (*Birds*), Janacek (*March of the Bluebreasts*), Kling, McBride, Nadel, Rimmer, and Terschak

Trott, Laurence. *From Rags to Riches* (Fleur de Son, FDS 57973)
Works of Bottje, Chapman & Smith, Christensen, Damm, Elliot, Gould, Joplin, Jones, Lax, Persichetti, Presser, Purdy, Sousa, Stern, and Trott

For other piccolo recordings, see an extensive list at <http://www.piccolohq.com/recordings.html>. For a complete list of Jean-Louis Beaumadier's recordings, see <http://www.jean-louisbeaumadier.fr/>



Beaumadier (cont'd from page 4)

and most of the great composers of the 20th century. He was a modest and good man. To talk and play with him was an extraordinary experience. I was 24 when I joined the orchestra and I must say this was my true schooling, my real conservatory. Alain Marion was the principal flutist, so I basically spent every day between two great flutists, because we worked a lot at that time. The conductor was Sergiu Celibidache, whom Alain Marion adored. When we went on tour, I would stand in on piccolo because Dufrene no longer wanted to travel. Later, I won the piccolo position, and for 12 years I played all of that symphonic repertoire where you sit with your arms crossed and all of a sudden you have a harrowing solo. During that time we had all the greatest conductors.

PZ: What are some of your career highlights?

JLB: When I was a very young man in Marseille, the director of the conservatory there was Pierre Barbizet, who was

a childhood friend of Jean-Pierre Rampal as well as his first music collaborator. They played quite often together. Pierre Barbizet was a very great pianist and also a vocal advocate for the school. He cared deeply about the school. Often he would walk in on classes and play with the students. It was incredible. He influenced me greatly.

My two greatest musical emotional highlights were the Vivaldi Piccolo Concertos, which I recorded with l'Orchestre National de France under Jean-Pierre's direction, and the Franck Sonata, which I performed with Pierre Barbizet at the Festival Mediterranee.

On the advice of Pierre Barbizet, I came back to Marseille to be a professor of flute at the conservatory where I first studied with Joseph Rampal and a piccoloist at the opera. My wife did not like Paris, so we settled in Provence. I found myself with a lot more free time. I wanted to make a good living, so I started making lots of recordings, giving solo concerts, and I did the editions for Billaudot. I was invited to many countries to perform piccolo concerts. Since then, I

have recorded many CDs on the piccolo and performed at many conventions and flute festivals all over the world. I have come to discover that my role on earth is to play piccolo for other people.

Patricia Zuber is an associate flutist and piccoloist at the Metropolitan Opera and principal piccoloist with the North-eastern Pennsylvania Philharmonic.

TRAFFIC ADVISORY

To avoid getting caught in traffic on concert days, please visit the NYC Department of Transportation's weekend traffic advisory site: www.nyc.gov/html/dot/html/motorist/wkndtraf.shtml

TRICK QUESTION: What brand of piccolo is this?



ANSWER: probably Eberhard Faber. While on tour with the New York Symphony, Georges Barrère handed his flute to manager Fitzhugh Haensel and “played” a.....pencil (or fountain pen?). We’re sure his tone was exemplary; after all, Barrère had played piccolo in the Paris Opéra. *Photo courtesy Nancy Toff*

Metropolitan Opera Flute Audition Results

Congratulations to **Denis Bouriakov** and **Stefán Ragnar Höskuldsson** for winning the recent audition for the two principal flute positions at the Metropolitan Opera Orchestra. According to MET press associate Jennifer Cooper, 224 musicians applied and 93 auditioned.

Höskuldsson was born in Iceland in 1975. He studied flute with Bernhard Wilkinson at the Reykjavik College of Music and then received a master of music degree from the Royal Northern College of Music in Manchester (England). His principal teachers include Peter Lloyd, Wissam Boustany, and William Bennett. He joined the MET as second flute in 2004, and had recently been serving as acting principal. Readers may remember his recital at the NYFC in February 2005 with pianist Elizaveta Kopelman.



Stefán Ragnar Höskuldsson



Denis Bouriakov

Denis Bouriakov was born in the Crimea (Ukraine) in 1981. He studied flute with Y.N. Dolzhikov at the Moscow Central Special Music School and later graduated from the Royal Academy of Music after studies with William Bennett. He is currently principal flute in the Barcelona and Catalonia National Symphony Orchestra in Spain and in the Tampere Philharmonic Orchestra in Finland.

ENSEMBLE PROGRAM UPDATE

by Annette Baron

The second in a series of ensemble program sessions was held on Sunday, December 7th at Shetler Studios in midtown Manhattan. The session was led by Annette Baron, the ensembles coordinator, and was attended by NYFC members Ann Bordley, Elinor Gipfel, Jazmin Correa, Marian Heller, Cynthia Holden, Marie Jensen, Fumie Nakamura, Ed Wolf, and Madeline Zelin. The group played both classical and contemporary pieces.

Smaller ensemble groups are now forming in anticipation of the May 2009 NYFC ensembles concert. Please plan to attend the next ensemble program session; if we have enough participants, we may break up into two groups, utilizing two rooms.

Next Ensemble Program Session
Sunday, February 22, 2009
1:00 to 3:00 pm

Shetler Studios (Penthouse 4)
 244 West 54th Street (between Broadway and 8th Avenue)
 RSVP to **Annette Baron**, Ensembles Coordinator, at ensemblesnyfc@aol.com.



Annette Baron,
 NYFC Ensembles Coordinator

Planning for Spring Ensemble Concert (Sunday May 31, 2009)

The Ensemble Program concert is being planned now; all NYFC members are welcome to participate. If you are interested in performing, please let Annette Baron know what piece your group would like to play. E-mail ensemblesnyfc@aol.com or phone 973-628-7700.



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



January 25, 2009 concert

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

Jean-Louis Beaumadier, piccolo

89th Season

2008 -2009 Concerts

October 12, 2008 • Sunday, 5:30 pm
ALEXA STILL (Masterclass Oct. 11)

November 23, 2008 • Sunday, 5:30 pm
PETER H. BLOOM, The Flute in 19th Century
New York

December 14, 2008 • Sunday, 5:30 pm
Imani Winds with VALERIE COLEMAN, flute

January 25, 2009 • Sunday, 5:30 pm
JEAN-LOUIS BEAUMADIER, piccolo

February 22, 2009 • Sunday, 5:30 pm
JIM WALKER, jazz and classical artist

March 15, 2009 • Sunday, all day
FLUTE FAIR 2009
MATHIEU DUFOUR, guest artist
LaGuardia High School

April 26, 2009 • Sunday, 5:30 pm
2009 NYFC COMPETITION WINNERS

May 31, 2009 • Sunday, 5:00 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 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! This month we will have a recital by the renowned French piccoloist Jean-Louis Beaumadier. Pat Zuber, who plays quite a bit of piccolo as an associate member of the Metropolitan Opera Orchestra, conducted the email interview with Jean-Louis. I learned that he studied with both Rampals (père Joseph and fils Jean-Pierre) and that his first piccolo was an old wooden Bonneville with an unusually large embouchure hole, received at age 14.

Nancy Toff's "From the President" tells us something about her personal history with the piccolo (who knew that her first foray into flute history writing was a paper on the piccolo for a high school English class?) as well as some of the more intriguing facts about piccolo repertoire and all-piccolo recitals over the ages. And she fills out the issue with a list of some of her personal favorites in the piccolo CD department (see p. 5).

Karen Bogardus, a freelance flutist with extensive performing experience in Mexico and New York, has one habit that makes her an especially good profile subject for this month's issue: to keep in shape, she regularly plays some of the easier flute etudes on piccolo. I am sure a lot of us will be more motivated to do this after the January concert! A thank you to our membership secretary, Keith Bonner, for suggesting her.

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)