



The New York Flute Club

NEWSLETTER

December 2009

Mindy Kaufman: A Kaleidoscopic Career

Interview by Patricia Spencer

Mindy Kaufman's superb playing in the New York Philharmonic (since 1979!) has been a constant inspiration. But her musical thinking goes beyond that. One of my earliest impressions of her grew out of a talk we had in the mid-'90s about a recital she was planning: her program centered on the Boulez Sonatine, a monumental duo and a daring choice that reflected a high degree of musical courage. Her upcoming Flute Club recital is another example of her colorful and innovative programming. Our conversation below was conducted via email during the last week of October, following Mindy's return from the Philharmonic's Asian tour.



Photo: Chris Lee

PATRICIA SPENCER: Do please tell us about the international tours the Philharmonic has been taking—last year to Korea, and this past month to Tokyo, Seoul, Singapore, et al.

MINDY KAUFMAN: We have gone on some pretty interesting tours in the last few years. North Korea still stays in my mind as the most isolated place we've ever gone to. One of the most moving experiences for me was playing *Arirang* in North Korea. I wrote about that in the NYFC newsletter [April 2008—Ed.]. *Arirang* is such an emotional piece for all Koreans, and starts with a solo piccolo. To play music, as they say, "without borders," and to see the effect music has on people—I still get choked up when I think about that concert.

I have been fortunate to be able to see so many places that are not tourist destinations. I was in the Soviet Union in 1988, before it broke up. I'd also been to East Germany, East Berlin, and parts of Eastern Europe in the '80s, and to India and Israel.

I just returned last week from a tour to Asia which included Vietnam and Abu Dhabi. I went to Japan when I was 21 years old, in 1979, at a time when an American in Japan was a rare sight. Things have changed so much since that first visit, when I traveled with the Eastman Wind Ensemble. The following season I was in the New York Philharmonic and went back, with Leonard Bernstein. I'll never forget playing with him, Mahler No. 1 and Shostakovich No. 5, on that tour. The audiences (and I) were mesmerized

(Cont'd on page 4)

In Concert

Mindy Kaufman, flute

Stephen Gosling, piano

June Han, harp

Sunday, **December 13, 2009**, 5:30 pm

Yamaha Piano Salon, 689 Fifth Avenue

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

Suite en duo for flute and harp (1927)	Jean Cras (1879-1931)
Air for solo flute	Toru Takemitsu (1920-1996)
Histoire du Tango Café 1930 Bordel 1900	Astor Piazzolla (1921-1992) arr. Kari Vehmanen for flute and harp
Sonata	Carl Reinecke (1824-1910)
Scherzo (Divertimento)	Bohuslav Martinu (1890-1959)

Program subject to change

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Jean Who?

by Nancy Toff



One of the pleasures of musical sleuthing in the archives is discovering wonderful repertoire that has been hiding in plain sight—and then having one's performing colleagues seize upon this treasure and give it new life. Such is the case of composer Jean Cras, whose quintet for flute, strings, and harp was played often by the Barrère-Britt Concertino in the 1930s. In the course of my research in Paris, I was unable to find any personal link between Barrère and Cras, but I was fortunate to hear the piece for the first time, played by Benoît Fromanger and his colleagues in the ornate salon of the Musée d'Orsay. It was love at first hearing.

Mindy Kaufman was one of many flutists who became interested in the repertoire of Barrère's various ensembles, and she was particularly intrigued by the Cras, which she hopes to record later this year. In the meantime, however, she will be playing Cras's Suite en duo for flute and harp on her December flute club recital.

Which raises the obvious question: Who was Jean Cras? Like his contemporary Albert Roussel, Cras (1879-1932) was a French naval officer, rising to the rank of rear admiral. Born in Brest, on the Brittany coast, he came from a family with a long naval tradition; his father was a distinguished naval surgeon. He grew up playing piano amidst a musical family. At age 17, Cras enrolled in the French naval academy, where he managed to learn theory, orchestration, counterpoint, and composition on his own. He had just three months of private instruction in composition with Henri Duparc, and at Duparc's suggestion took masterclasses in organ with Alexandre Guilmant. But he was largely self-taught.

During World War I, Cras served in the Adriatic campaign, where he sank a submarine and won a lifesaving commendation. He later joined the submarine service, then held progressively higher ranks, culminating in appointment as chief of the General Staff for Scientific Research and major general of the Port of Brest. Cras held several patents for his technical innovations, which were also recognized by his election to the French Academy of Sciences.

Throughout his naval service, he composed actively, using an upright piano in his stateroom. He truly had two full-time careers. The style of his music reflects a romantic background, though he was influenced by the "exoticism" of music he encountered as a sailor; he also incorporated elements of his Breton heritage. His opera *Polyphème* won the Concours musical de la Ville de Paris in 1921, and as his biographer Paul-André Béchampat writes, it "catapulted then Commander Jean Cras to the zenith of French cultural life. With all of France intrigued by the novelty of a decorated war hero cum celebrated composer, his name would become as much a household word as Ravel's, whose friendship he had enjoyed since the turn of the century."

Cras wrote the duo in February 1927, aboard the ship *Provence*, for harpist André Jamet and flutist René LeRoy, who premiered it at a concert of the Société Nationale de Musique on February 25, 1928 at the Salle Erard, Paris. According to Béchampat,* the piece was inspired by the balafon, a xylophone-like instrument that he heard the griots, or storyteller musicians, play in Guinea and Senegal the previous year. It was published by Senart (now Salabert) in 1928.

With their colleagues in the Quintette Instrumental de Paris, LeRoy and Jamet also premiered Cras's quintet, at a Société Nationale concert on May 17, 1930 where LeRoy also premiered Ibert's *Jeux*. The Quintette was ultimately responsible for some 50 premieres, by such composers as Jongen, Casadesus, Jolivet, Honegger, Inghelbrecht, Koechlin, Ropartz, and Tomasi—much in the spirit of Taffanel and Barrère's own ensembles.

I invite you to hear the music of Jean Cras (and Reinecke, Piazzolla, and others) at our December concert, and to admire the work of a true renaissance man.



Member Profile

Sarah
Chamberlin

*NYFC member
since 1997*



Employment: Running a private teaching studio (typically 15-20 students, grades elementary through high school) and her own wedding music business, Classical Chamberlin Ensembles.

A recent recital/performance: Sarah's recent performances have mostly been gigs at wedding ceremonies and cocktail hours (typically flute with harp, different string ensembles, and sometimes guitar). Sarah says, "I have gracefully gotten through many ceremonies with a blocked view of the bride and bridal party, inaccurate cueing (or a lack thereof!), and/or missteps on the part of the officiant!"

Career highlight(s): As a flute teacher: a field trip to the Metropolitan Museum of Art with her flute students to correlate characteristics of baroque, classical, romantic, and impressionist music with visual art. As a collaborator in her chef husband's restaurant business: doing the interior design and project management for the opening of his first restaurant (Sage Bistro in Bellmore, Long Island) in 2006.

Current flute: A silver Haynes (No. 50,881) with a thin wall (0.014") and A-442.

Influential flute teachers: Jan Vinci (since her senior year in college) and Keith Underwood (for the past year).

High school: Groton Dunstable Regional Secondary School in Groton, MA.

Degree: BS in music merchandising with a minor in dance (Hofstra University, 1994).

Most notable and/or personally satisfying accomplishment(s): (i) Running her own businesses and earning the majority of her living as a self-employed musician since the end of college with no outside material assistance; (ii) surviving and then recovering from chronic depression suffered during ages 17 to 29, with a drug-free recovery she attributes to a Pfeiffer Health Research Institute (Naperville, IL) treatment program; and (iii) deciding to reconstruct her flute technique—unlearning and relearning—with the goal of being able to express herself musically on the flute the way she wants and needs to.

Favorite practice routines: Daily, one to two hours, unless derailed by urgent house repair projects. Sarah says, "On those days, I picked the flute up whenever I could and buzzed (à la Keith Underwood) when I couldn't." She continues, "For the time being I'm utilizing a 'less is more' approach to practicing—I used to do four hours a day several times a week, but spent the time robotically without paying attention to my body. Right now I do buzzing and anything else that helps to break the old habit of keeping the tongue down and back, especially on low notes. Generally, lots of Taffanel & Gaubert, Trevor Wye, Marcel Moyse's *De La Sonorité*, and whatever repertoire I'm working on at the moment. I'll enjoy getting back to the longer sessions when I'm ready to handle them with better awareness."

Other interests: Renovating and updating a vintage 1950s split level she and her husband recently bought in Seaford, Long Island ("a many-year endeavor"); Anusara yoga, which she studies with Rhonda Johnson; and, of course, rooting for the Boston Red Sox.

Advice for NYFC members: Trust that you have more potential than you realize, especially if you are a "late bloomer." Allow hope and openmindedness, not an age limit or past negative experiences, to shape what you can accomplish.

FLUTE HAPPENINGS

DECEMBER '09

Dec 3 Thursday 11:00 am

PAUL LUSTIG DUNKEL, principal flutist of the New York City Ballet Orchestra, will present a recital with Peter Basquin, collaborative piano.

• Ingalls Recital Hall at New Jersey City University, 2039 Kennedy Boulevard, Jersey City, NJ. • Admission is free. • Info, visit www.NJCU.edu/mdt.

Dec 3 Thursday 1:00 pm

Trinity Wall Street presents **ZARA LAWLER**, flute, with Paul J. Fadoul, marimba, and Margaret Kampmeier, piano. The program will include Lawler's *Flute Story Set* (classic flute solos performed in a storytelling style) and works by Chaminade, Piazzolla, Part, Ravel, and Brooklyn's own Randall Woolf.

• Trinity Church, Broadway at Wall Street, NYC. • Admission is free. • Info, including live and on-demand webcast, www.trinitywallstreet.org.

Dec 7 Monday 7:30 pm

PAUL LUSTIG DUNKEL, flute, with Peter Basquin, piano, Joseph Passaro, percussion, and Matt Van Brink, accordion, will perform the world premiere of Gatonska's *Sugar Maple Cosmica*, transcriptions of cello sonatas by Debussy and Shostakovich, Piazzolla's *Études Tanguistiques*, and J.S. Bach's Sonata in C Major.

• Christ & St. Stephen's Church, 120 West 69th Street, NYC. • Admission: \$90 benefactors (includes reception at Telepan), \$30 general, \$15 students. • Info, visit www.paullustigdunkel.com.

Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2010	12/10/2009	01/07/2010
February 2010	01/14/2010	02/11/2010
March 2010	TBD	TBD
April 2010	03/11/2010	04/08/2010
May 2010	04/08/2010	05/06/2010

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

Interview (Cont'd from Page 1)

by him. I was in tears every night. The audiences wouldn't stop clapping. And in Japan, where the public is usually reserved, they would give us loud applause and vocal bravos. Lenny's performances really affected the audience; eventually, the orchestra would have to leave the stage, while Lenny continued to take the bows by himself as we were packing up. It was truly moving to play with him and audiences felt it and responded to it.

PS: Can you perhaps translate Arirang, and tell us why it is so emotional for all Koreans?

MK: *Arirang* is a very old and beloved folk song for all Koreans. There are different versions of the song, but basically I think the heroine sings of being left behind by her lover, and of being reunited on Arirang Pass. And of course, with the division of Korea into North and South, it's also a metaphor for being reunited one day.

“If everything seems under control, you're just not going fast enough.” I love that quote; I think it relates so much to what we do in music, and about life, about taking chances, and not just going the safe way.

PS: For an orchestral player, you play a lot of chamber music, in the New York Philharmonic Ensembles programs and for several summer festivals. Can you comment on some of the differences between orchestral and chamber music performing and rehearsing?

MK: The biggest difference is that in chamber music, the players are now responsible for all of the musical decisions including the overall interpretation of the piece. And in chamber music, it's up to the players to listen for what needs to be rehearsed. We don't have a conductor telling us whether or not something is too loud or too soft, or not together. It's fun to make the musical decisions about tempo, mood, balance,

and it's nice to have the freedom to take more chances than one can in orchestral music. The energy of the performance now rests with the individuals. On the other hand, orchestral music is wonderful because you're part of something that's so much bigger than your individual part, with incredible repertoire. We play music that is infinitely complex, and on a grand scale.

No matter what kind of music you're playing though, I think it's important to take chances. There's a quote, recently told by the president of the board of the New York Philharmonic: Mario Andretti, the famous racing driver, once said, “If everything seems under control, you're just not going fast enough.” I love that quote; I think it relates so much to what we do in music, and about life, about taking chances, and not just going the safe way.

PS: Listeners are so lucky (more than they know!) to be able to hear, in a good concert hall, the entire orchestral texture and the myriad of parts. To what extent do you as an orchestral player try to bear everything and relate to it, and to what extent must you, instead, keep a total focus just on your own part?

MK: As far as focusing on all the parts, absolutely, it is essential to listen to everything. In the orchestra, I often get the score, and the same with chamber music, if there's one available. But even if I don't get the score, I listen as much as I can to the other parts. I'll never forget one of my flute lessons with Walfrid Kujala. I had just played the flute solo in the last movement from Brahms No. 1 for him, and after playing it, he asked me what the next chord was. Without hesitation, I told him it was an A major chord in the trombones. I think it's important as a musician, to learn everything we can about the music, whether it's the story to a piece, the libretto of



Photo: David Finlayson Photography

an opera, or some history about the composer. I never focus just on my part.

PS: Do you have different warm-ups for different pieces, either in the orchestral or chamber music repertoire? A different warm-up for a lot of flute/piccolo doubling, for instance?

MK: I use the same warm-up all the time and try to cover all these areas in my warm-up: technique, tone, legato, slurring, low register—soft and loud, high register—soft and loud, tonguing, and diminuendi. I like to start on flute with Taffanel, then do some Moysse exercises. I especially like No. 13 in Moysse's *Etudes and Technical Studies*. It's a slurred exercise; every interval on the flute is covered, which I find very good for flexibility.

If I don't practice tonguing, it's the first to go. As for warming up on the piccolo, long ago I read an article by John Krell on playing the piccolo [www.keynotesmagazine.com/article/?uid=91—Ed.], and he wrote out an exercise that I found very helpful. It consists of scales and arpeggios, and you go from forte in the low register, to pianissimo in the high register, just the thing that is hard to do on the piccolo. So that's my warm-up, although I must admit lately

I've been skipping the warm-up, and going directly to the music, just to make sure that I get through everything.

What are we trying to say with the music? What is the composer trying to say?

PS: Kathy Saenger suggested a terrific question: What challenges are faced by an experienced player in learning new pieces? Have your practice methods become streamlined? If so, can you share some practice techniques?

What about phenomenal sight-reading skill (which I assume is developed and maintained by all orchestral players)—to what extent does that sight-reading skill shorten the learning time for a new piece?

MK: I am noticing now that it seems to take me longer to learn a new piece. I'm not sure whether that's because the new pieces I'm learning are more challenging, contemporary pieces, or that I'm just slower at absorbing them. Recently, I learned the Crumb *Idyll for the Misbegotten*, and I allowed several months for it. As far as sight-reading, I don't think I'm unusual, but I can concentrate and do a pretty good job by keeping my eyes moving. I have occasionally had to sight-read some pretty challenging music at the Philharmonic due to unpredictable circumstances, and it's amazing how, when forced to, you can do much more than you think you're capable of.

I don't think sight-reading skills shorten the time it takes to learn a piece. Truly learning a piece is quite different from just playing it through. And sometimes I find that I can practice and learn a piece to a certain degree, but once I get to the first rehearsal, things seem to jump by huge levels in a very short amount of time. There have been times when I worked on a piece for a few weeks and wondered how I was ever going to get through it, and then after the first rehearsal it seemed to click.

I think I should talk a little about preparation as well, to address this question. I know everyone has heard this before, but it's worth repeating: It's not how much you practice, but how you practice. It's important to analyze and then fix things, and not just repeat them over and over. (Though, once I have figured it out, it's always helpful to do it several times in a row.) Sometimes I'll ask a student, "Do you hear that?" and they'll say "No." It's so important to get to the root of the problem and then concentrate on that. For example, I was once practicing *Peter and the Wolf* super-slow, and I realized that my fingers always moved to the

Being aware of how exactly your fingers and tongue coordinate is so important. Of course, this doesn't apply in legato passages. There we have to think differently. And in a legato passage, if you're playing for example a high F to a G, you have to start moving your second finger LH down before you start moving the other fingers up, or else, you'll have a gap between notes. Maybe this is obvious, but it helps to be aware of these things. I think it's very important to practice tongued passages legato, and to truly listen for any imperfections in your technique.

I also played the piano for many years, and although it's important for your fingers to be relaxed [on the flute], I think they still have to have a certain amount of, I'll call it "engagement," in them as well—just as they have on the piano. They can't just be floppy.

I know I've talked a lot here about technical practice, but it's also important to think about phrasing and vibrato. What are we trying to say with the music? What is the composer trying to say? Obviously, musical notation is an imperfect way of writing down musical ideas, and as interpreters, we need to try and get inside the composer's mind.

PS: You have programmed an unknown (to me) composer, Jean Cras—a French naval officer who was also a composer?! This sounds like a fascinating discovery! How did you learn about him?

MK: I've had the Jean Cras Duo in my bookcase for years, although I had never looked at it. Then I was reading Nancy Toff's book *Monarch of the Flute* about Georges Barrère—it's fascinating, and a major achievement. While looking through the appendix, I saw Jean Cras listed, and decided to explore his music. The Duo is readily available in this country, but the Quintette, also a beautiful piece, for flute, string trio, and harp, is not in print, although it is available from several libraries. I had originally intended to play the Quintette on this concert, but between the Philharmonic's schedule,

(Cont'd on page 6)



Photo: David Finlayson Photography

next note a fraction of a second before my tongue. If you never play slowly, you will not notice the timing of that. (At least that's true for me.)

It's important to prepare slowly, and to be able to get through passages at a speed where you're not stopping or making any mistakes. If this has to be a quarter of the speed, then that's where you start. There are no shortcuts for getting up to tempo. However, once you do get there, it is also good to push yourself, and practice the music at the final tempo to get used to that as well, and to have the right phrasing for the piece.

Interview (Cont'd from page 5)

and the Flute Club's schedule, I couldn't organize the players for the December concert; so I decided on the Duo so that our members would still get a chance to hear Cras's music.

PS: Will your performance of the duo be a U.S. premiere?

MK: I don't know, but I should find out!

PS: Can you forgive me if I ask how it happens that, with such a rich and colorful program, and a nice representation of 20th century works, nevertheless there are no pieces by American composers?

MK: You are absolutely right. I had been thinking of doing Gary Schocker's *Regrets and Resolutions*, or Michael Daugherty's *The High and the Mighty* for piccolo and piano, but I didn't think I'd be able to learn it in time, since it's been a very busy fall. I do like programs that are varied and always try to include twentieth century works, even if they're no longer considered modern. I love the Berio *Sequenza*, and the Boulez *Sonatine*, which I know you've played a lot, Pat. I think it's important to keep exploring, and not just play the same music that you're comfortable with. I also wanted to try to program something with piccolo, but I was trying to find works which are lesser known, or hadn't been played at the convention this summer.



Photo: David Finlayson Photography

and that for art?

MK: Yes, I love to ski, and I try to spend a few weeks a year on the snow. When I ski, I think of nothing else, and I love that escape. Like music, you have to analyze your turns in order for them to get better, and the better you or your teacher are in pinpointing things, the more you will get out of it. And in skiing, your turns are always in motion, never static, just as in music, there is always movement, so you must work on your music while it is changing, whether it is the tone or direction of a phrase.

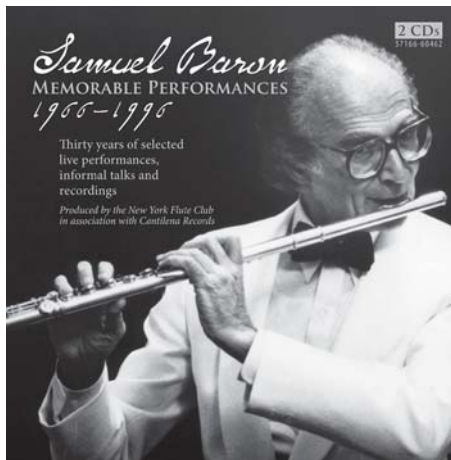
PS: Do you have any recording plans that you'd like to tell us about?

MK: I will be recording Kuhlau Op. 87 with Laurel Zucker in February as part of her project to record all the Kuhlau duos. I am currently working on my own solo CD project, which is about halfway finished. I also recorded Avner Dorman's piccolo concerto with the Metropolis Ensemble, and that should be out soon.

PS: You mentioned in a CNN interview [February 2001 *Careers Chat*, available online—Ed.] that you considered becoming a ski instructor at one time—what unpredictable twists our lives take sometimes! Do you still ski a lot? Do you enjoy finding parallels between the discipline and/or the "mind-set" needed for sports

PS: Thank you very much for such an insightful interview. We are all looking forward to your concert!

Patricia Spencer, flutist with the Naumburg Award-winning *Da Capo Chamber Players*, is a former president of the New York Flute Club. High points of her career include the premieres of Elliott Carter's *Enchanted Preludes*, Karlheinz Stockhausen's "flute opera" *Kathinkas Gesang* (US premiere), Harvey Sollberger's groundbreaking *Riding the Wind*, Shulamit Ran's concerto, *Voices*, and Thea Musgrave's *Narcissus*, now a modern classic.



SAMUEL BARON: Memorable Performances 1966-1996

The Club is proud to announce publication of a two-CD compilation of solo and chamber music performances by our longtime member and colleague Samuel Baron. It includes many live concert performances with the Bach Aria Group, Jean-Pierre Rampal, and other noted artists, as well as rare and out-of-print commercial recordings ranging from Bach and Telemann to Varèse and Alec Wilder. This project represents nearly ten years of work by Sam's friends, colleagues, and family, and we are very grateful for their efforts.

Special NYFC member price: \$25 (regularly \$30)

For a full track list and to download a mail-order form, please visit

<http://nyfluteclub.org/html/BaronCD.html>

The CD will be available at all NYFC events.

NYFC COMPETITION 2010

The New York Flute Club Competition will be held at the Flute Fair during March 2010. The date and venue are TBA. The required piece for the 2010 Competition will be *Morceau de Concours* by Faure, from memory, and another piece of the contestant's choice, which is not required to be played from memory. More information about this year's Competition, including entry deadlines, will be posted shortly (at www.nyfluteclub.org).

This is an annual competition for flutists ages 18 to 27. A panel of artist judges selects first, second, and third prize winners. Each prize winner receives the certificate of the New York Flute Club, a cash honorarium, and a performance opportunity at the regular April concert of the Club.



Emi Ferguson, first prize winner of the 2009 New York Flute Club Competition.



2008 Young Musicians Contest winners Nadira Novruzov, age 6, and Amy Zhang, age 8.

Young Musicians Contest 2010

The Young Musicians Contest will be held at the end of February. There will be four categories: age 8 and under, 9 to 11, 12 to 14, and 15 to 17 years old (based on age at the time of contest). The winners from each category will receive a medal and perform at the Flute Fair in March.

In order to enter, contestants must pay a \$25 entrance fee and have a teacher who is a New York Flute Club member. Last year's winners are not eligible to compete in the same age category. Watch the website for more specific information to come.

HOLIDAY REFRESHMENTS

Post-concert refreshments are needed for Sunday, December 13th.

Please contact **Lucy Goeres** (212-222-6184, lgoeres@nyc.rr.com) if you can bring something.

Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles.



NYFC ENSEMBLES PROGRAM

UPDATE

The next ensembles program meeting will be held at Shetler Studios (244 West 54th Street, NYC) on **Sunday, December 6, from 3:30 to 5:30 pm**. For further information, please contact Annette Baron.

Annette Baron
New York Flute Club Ensembles Coordinator
Email: ensemblesnyfc@aol.com
Daytime phone number: 973-628-7700



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



December 13, 2009 concert

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

90th Season 2009 - 2010 Concerts

October 25, 2009 • Sunday, 5:30 pm
DENIS BOURIAKOV, STEFÁN RAGNAR
HÖSKULDSSON, newly appointed principal
flutes, Metropolitan Opera

November 22, 2009 • Sunday, 5:30 pm
BONITA BOYD, professor of flute, Eastman
School of Music, with GREG ZUBER, percus-
sion; BARRY SNYDER, piano

December 13, 2009 • Sunday, 5:30 pm
MINDY KAUFMAN, flute, New York
Philharmonic, with harp and piano

January 24, 2010 • Sunday, 5:30 pm
RACHEL BROWN, baroque flute

February 28, 2010 • Sunday, 5:30 pm
MARIANNE GEDIGIAN, associate professor of
flute, University of Texas, formerly member of
the Boston Symphony

March 2010 • date TBA
NEW YORK FLUTE FAIR

April 25, 2010 • Sunday, 5:30 pm
2009 NYFC COMPETITION WINNERS

May 23, 2010 • Sunday, 5:30 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 or call 732-257-9082.*



From the Editor

Greetings! This month's performer will be Mindy Kaufman, piccolo soloist with the NY Philharmonic. Newsletter readers should already know something of Mindy from her answers to my "Piccolo Questions" last spring, and from her interview of Bonita Boyd (which appeared last month). Now Mindy is the one being interviewed. Pat Spencer's interview touches Mindy's world travels with the Philharmonic (particularly memorable: a Bernstein concert in Japan), her approach to learning new pieces, and some specific advice about how to practice efficiently.

Nancy Toff's "From the President" focuses on the composer Jean Cras (1879-1932), a respected French naval officer and largely self-taught composer, whose Duo for flute and harp will be on Mindy's program. Nancy's acquaintance with Cras dates from her researches on music played by the Barrère-Britt Concertino in the 1930s; her first acquaintance with Mindy is perhaps a bit more improbable and dates from the mid-'60s, when they had the same beginning flute teacher in White Plains, and from the early '70s, when Nancy was Mindy's counselor-in-training at New England Music Camp in Maine.

This month's profile subject is Sarah Chamberlin, a freelancer with her own chamber music business who (in her spare time!) is renovating a newly purchased home and helping her chef husband with three new restaurants.

Anyway, all for now. See you soon.

Best regards,

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