



The New York Flute Club

NEWSLETTER

April 2010

2010 COMPETITION WINNERS



Ilji Kim

1st Ilji Kim

Born in 1985 in Seoul, Korea, Ilji Kim entered the Yewon Conservatory of Music at the age of 12, where she became a first-prize winner in numerous competitions. In 2008 she moved to the US and continued her studies with Fenwick Smith at New England Conservatory of Music, where she is pursuing a master's degree in music. She has participated in masterclasses with Hyeri Yoon, Linda Chesis, John Heiss, and Ransom Wilson, and was a finalists in the 2010 Pappoutsakis Flute Competition. Ilji Kim enjoys playing chamber music, painting, and improvising popular music.

2nd Laura Kaufman

Laura Kaufman, age 20, is a junior at the Eastman School of Music where she studies with Bonita Boyd and performs in the Eastman Philharmonia and Eastman Wind Ensemble. Last summer she participated in a 2009 National Flute Association masterclass with Katherine Hoover and this summer she will participate in the National Repertory Orchestra. Previous teachers include Tadeu Coelho, Mary Ann Archer, and Soo Kyung Park.



Laura Kaufman

3rd Thomas James Wible

Thomas Wible, age 23, is a native of Pittsburgh. He received his bachelor of music degree from the New England Conservatory of Music, where he was a student of Renee Krimsier. He is now studying for a master's degree in music at the Boston Conservatory as a merit scholarship student of Geralyn Coticone. He is also principal flutist of the Boston-based Freisinger Chamber Orchestra and a substitute flutist with the Boston Philharmonic Orchestra.



Thomas James Wible

In Concert

Winners of the 2010 Young Artist Competition

Sunday, April 25, 2010, 5:30 pm

Yamaha Piano Salon, 689 Fifth Avenue
(entrance on 54th Street between Fifth and Madison Avenues)

Thomas Wible, flute; Linda Mark, piano
Poem
Sonatina

Charles T. Griffes (1884 - 1920)
Eldin Burton (1913 - 1979)

Laura Kaufman, flute; Priscilla Yuen, piano
Ballade
Les Folies d'Espagne

Frank Martin (1890-1974)
Marin Marais (1656-1728)

Ilji Kim, flute; Linda Mark, piano
Passacaglia for flute solo, Op. 48, No. 2
Sonata in E Major, BWV 1035
Concierto Pastoral (3rd movement, Rondo)

E. Dohnanyi (1877-1960)
J.S. Bach (1685-1750)
J. Rodrigo (1901-1999)

Program subject to change

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2009–2010

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Who Wins?

by Nancy Toff



From the President

The New York Flute Club Competition has just concluded, and the results are in: once again, three talented young flute players will accept their certificates and perform for our members and their invited guests. They will duly trumpet their achievement on their websites and Facebook pages and in their program biographies and, we expect, go on to great musical success. But the event prompts a bit of reflection: Are competitions a good idea? Are they necessary or even effective in helping young musicians build their careers?

Do they provide healthy motivation or cause undue stress? Are they helpful preparation for the real world of auditions or merely a venue for stage parents' ambitions? Or are they no different than athletic contests, where competition is present by definition? Every teacher and every student will

have different answers to these questions, and there is no single right answer.

Do the competition results meaningfully predict successful performing careers? Do they pick "the best"? There is no way of knowing for sure whether the winner of a major competition, vaulted into the headlines, would have gotten there even without the help of the prize. To be sure, such prizes are often a path to professional management, and, at least in the short term, publicity and concert engagements. Statistically, the long-term effects are less clear-cut.

In a wonderfully titled article, "Higher, Faster, Louder: Representations of the International Music Competition," the sociologist Lisa McCormick concisely traces the historical views of competition.* She boils the criticisms down to three points: that they are by definition arbitrary and unfair, that they reward the wrong values (speed, accuracy, and volume, rather than the more elusive "artistry"—and discourage risk-taking and self-expression), and that they are not predictive of success.

These issues have been debated for decades, and I don't propose to end the debate with this column. But there is no arguing with the popularity of the competition. This year we had 60 competitors, a new record; I can remember struggling to reach 20 or 30 in the not too distant past. No one has a good explanation for that rather startling increase. But there is no doubt that the number of competitions has mushroomed. "Competitions have become standard pedagogical practice," McCormick observes. The World Federation of International Music Competitions now lists 122 events, not to mention all the regional and local competitions such as our own. The Geneva International Competition, founded in 1939, was the first of the international competitions to include flutists; it was followed by the Jean-Pierre Rampal in Paris (1980), James Pappoutsakis in Boston (1981), Kobe, Japan (1985), Haifa, Israel (1997), De Lorenzo in Viggiano, Italy (1997), Carl Nielsen in Denmark (1980), Domenico Cimarosa in Rome (1999), and Beijing Nicolet (2006).

In the United States, the National Flute Association began its Young Artist Competition in 1976, and the Naumburg Foundation held its first flute competition in 1978. Most of the major flute clubs, beginning with New York in the 1970s, now sponsor competitions for a variety of age groups, as do local flute organizations worldwide.

It is gratifying to note that the teachers in our area and beyond continue to send their students to enter the NYFC Competition, and that a high percentage of our winners have gone on to significant careers and are names we all know.

I hope that the talented young people who participate in both our Young Musicians Contest and our traditional competition will also come to our concerts to hear and learn from the great artists in the generations that precede them, and thus will be even better prepared to make their own informed choices about the kinds of performers they will become. Equally, I hope that our adult members will come hear the stars of tomorrow at the annual competition winners' concert. Then we all win.

* Lisa McCormick, "Higher, Faster, Louder: Representations of the International Music Competition," *Cultural Sociology* 3, No. 1 (March 2009): 5-30.

WANTED: PAST NYFC COMPETITION WINNERS

We are still working on assembling biographies and photos of all the past winners of our competition to post on our website. If you are a winner of a past competition, please send your short biography (200 words) and photo to **Nancy Toff** at nancy.toff@oup.com.

Member Profile

Terrence P.
Hannigan

NYFC member
since 2006



Employment: Psychologist and director of student counseling, psychological and disability services at Stevens Institute of Technology in Hoboken, NJ.

A recent recital/performance: Weekly music at St. Mary's Church in Newburgh, NY, where he plays flute in ensembles that typically include the church choir.

Career highlight(s): Finishing his PhD thesis (a study of how college students' career choices are influenced by work experiences outside the classroom) and presenting his research on acculturation stress and homesickness (experienced by international students and Peace Corps volunteers) in various journals and at a 1992 conference on psychosomatic medicine in Jerusalem, Israel.

Current flute: A Yamaha with a sterling silver head joint, whose purchase in 2001 got him back to playing flute on a regular basis. "Compared to my old high school Bundy, it is more fun to play, but harder to get a good clear low C."

Influential flute teachers: Phil Ambrosino (in high school), Susan Berdahl (during his Laredo, TX years in the early 2000s); and, after his return to NY-NJ, Wendy Stern (who included him in a flute choir she led at Stevens Institute of Technology), Jayn Rosenfeld (in weekly group lessons at the Greenwich House Music School), and Kate Bowerman (since November 2009).

High school: Nazareth High School in Brooklyn, NY.

Degree: BA in Spanish and psychology (NYU, 1973), MA in Spanish (NYU, 1975), MS in counseling (Long Island University, 1979), and PhD in counseling psychology (Teachers College, Columbia University, 1998).

Most notable and/or personally satisfying accomplishment(s): Terry's

world travels (with his wife Norma, whom he married in 1975) include two student years in Madrid and another two years of Peace Corps service in Chile (1980–81). He and his wife have spent time in Nepal, Afghanistan, India, and Egypt, worked on a kibbutz, driven across the US in drive-away cars, and traveled extensively in Latin America. The seven years they were based in Laredo, TX, allowed travel throughout the southwest US and Mexico, and acclimated them to Tex-Mex border culture and left them with an understanding of the immigrant experience.

Favorite practice routines: Terry says, "I simply don't do enough practicing and my sight reading suffers from this. I am hoping that more work on scales and intervals will build my skills in the visual part of playing the flute and that Kate, my current teacher, will guide me in ear training."

Other interests: Family (three adult sons), bicycling (for business and pleasure) and Irish language and music. He does his Riverdale (the Bronx)-to-Hoboken commute via the Hudson River Greenway on a fold-up bike, and long-distance summer bike trips have taken him across most of the country a state or so at a time. As for the Irish language, Terry says, "Like the flute, this is an area where I step outside my comfort zone as an adult learner. Although I learned a few Irish words from my mother as a child, I have only recently taken up the challenge of learning this lovely and difficult language. I have had the privilege of studying in Ireland in a Gaeltacht (an Irish-speaking community) just about ten miles from where my mother was born. What an experience to be back there among relatives and trying to reclaim a cultural part of my heritage!" For an introduction to traditional Irish music, Terry recommends listening to flutist Kevin Crawford and the group Lunasa.

Advice for NYFC members: "If you struggle with performance anxiety, get some help. As a counseling psychologist who deals with performance anxiety—be it on the playing field, giving an oral presentation in a class or at a conference, or performing on stage—I have seen the difference it can make. A good place to start: *In the Spotlight: Overcoming your Fear of Public Speaking and Performing* by Janet E. Esposito, MSW (Southington, CT: Strong Books, 2000)."

FLUTE HAPPENINGS

APRIL '10

Apr 11 Sunday 3:00 pm - 4:00 pm

Northern Westchester Flutes with **ALICE AVOURIS**, Sandra Chan, Lori Feeley, **ELYSE KNOBLOCH**, Cecilia Sparacio, Dianne Spitalny, and **REBECCA QUIGLEY** will perform music for flute choir.

• Constance Dyckman Community Room, Hendrick Hudson Free Library, 185 Kings Ferry Road, Montrose, NY. • Admission is free. • Info, visit www.henhudfreelibrary.org/concerts.

Apr 18 Sunday 7:00 pm

The Carnegie Room Concerts and Bach Works present **ZARA LAWLER**, flute, and Anthony Newman, piano and composer, performing works by Newman, Poulenc, and C.P.E. Bach.

• Nyack Library, 59 South Broadway, Nyack, NY. • Admission: \$17 general, \$12 seniors, \$7 students. • Info, visit www.carnegieroom.org.

Apr 22 Thursday 7:00 pm

A faculty recital with **WENDY STERN**, flute, Frances Rowell, cello, and Beth Robin, piano, performing works by Haydn, Gaubert, Liebermann, and Villa Lobos.

• J.C.C. Thurnauer School of Music, Eric Brown Theater, 411 East Clinton Avenue, Tenafly, NJ. • Info, call 201-408-1465 or visit www.jccotp.org/thurnauer.

Apr 23 Friday 2:00 pm

Prospect Music Series presents **CARLA AULD**, flute, and Ana Maria Rosado, guitar, in a program including selections from Robert Beaser's *Mountain Songs* and Maximo Pujol's *Suite Buenos Aires*.

• Rutherford Congregational Church, 251 Union Avenue, Rutherford, NJ. • Admission: \$7 general, \$5 students/seniors. A reception will follow the concert. • Info, visit www.carlaauld.com/www.rccucc.com.

Apr 29 Thursday 1:25 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flutes, Brian Snow, cello, James Johnston, piano, and guest soprano Christine Moore, will perform music by Igor Stravinsky, John Orfe, James Johnston, J.S. Bach, Nevitt Bartow, and Claude Debussy.

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

Apr 30 Friday 8:00 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flutes, performing the program of April 29.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors. • Info and ticket reservations, call 718-859-8649.

CLAUDE BOLLING: A LIVING LEGEND TURNS 80

Interview by Pamela Sklar

I first had the pleasure of meeting Claude Bolling in New York in 1982, when I played his Suite (No. 1) with him informally (at the Parker Meridien and at a club). For 11 seasons, from 1984 to 2000, I toured internationally as solo flutist with his Claude Bolling Trio. The other solo instrument with us was guitar; either Larry Coryell, Jack Wilkins or Eric Franceries, depending on the year.

This interview took place by email over a period of several weeks in January 2010, between my home outside of NYC and his outside of Paris. I did at first ask him several questions over the phone, which included “Do you like to use frozen improvisations (written down)?” (Yes.) and “Any plans for your big birthday?” (No...no, forget it! It is just a date.) I’d like to add special thanks to Claude’s assistant Manuelle Pefferkorn Mazerand, for sending photos and relaying email to and from Claude.

PAMELA SKLAR: On April 10 you will turn 80. You’ve had a very successful and versatile career, are one of the most famous French jazz musicians, and have won worldwide recognition as a pianist, band leader, composer, and arranger. You’ve written over 100 songs and film scores, performed and recorded with a great many famous artists, and even produced an all-female vocal quartet. In addition, your Suite No. 1 for Flute and Jazz Piano Trio, recorded with Jean-Pierre Rampal [1975], was No. 1 on the Billboard charts for 464 weeks! Can you tell me about any particular event or experience that affected you most?

CLAUDE BOLLING: Jean-Pierre Rampal and I were very proud to be on the *Billboard* charts, [though] if I would have had the idea to try for a commercial success, I would have written something much more “pop.” Week after week we were very happy to realize that our simple Suite (flute-piano-bass-drums) was so successful. When I thought about [playing] a concert in the US, I could only imagine something in a little jazz club in small-town America. Thanks to Jean-Pierre Rampal and this Suite, my first concert was at Carnegie Hall!

PS: Would you describe how your collaboration with Jean-Pierre Rampal came about?

CB: Jean-Pierre had the opportunity to hear my Sonata for Two Pianists that I wrote for [and performed with the classical pianist] Jean-Bernard Pommier for a TV show. This gave him the idea and the wish for a musical dialogue between his classical flute and my jazz piano. Jean-Pierre was a very great artist on his flute, as well as very professional. When not playing, he was what we say in French “un bon vivant,” always ready for fun and jokes. We had some good times when we were teaching at the Académie Nationale d’Eté in Nice, when we collaborated together musically.

PS: Was the Suite No. 1 difficult to write?

CB: The Suite for Flute was my first crossover music success. My first crossover piece was the Sonata for Two Pianists. Concerning the difficulties, everything is difficult when you want to do it well!

PS: What other music for flute have you written in addition to your Suites Nos. 1 and 2?

CB: The *Picnic Suite* [1980] is written for

flute, guitar, and jazz piano trio. The Suite for Chamber Orchestra and Jazz Piano Trio [1989] has a lot of flute in the orchestra. Also, *California Suite* [1978] has movements for two flutes. And *La Princesse*, for flute, harp and cello, [1995] and *Dans les Bois* for flute, clarinet, and bassoon, [1985, premiered in NY in the late 80’s by PS with L’Arema] are both included in the recording *Strictly Classical*. [N.B: copies of both unpublished trios may be obtained through PS.]

PS: Sometimes you are referred to as Duke Ellington’s “spiritual son.” What was it like to study and work with him?

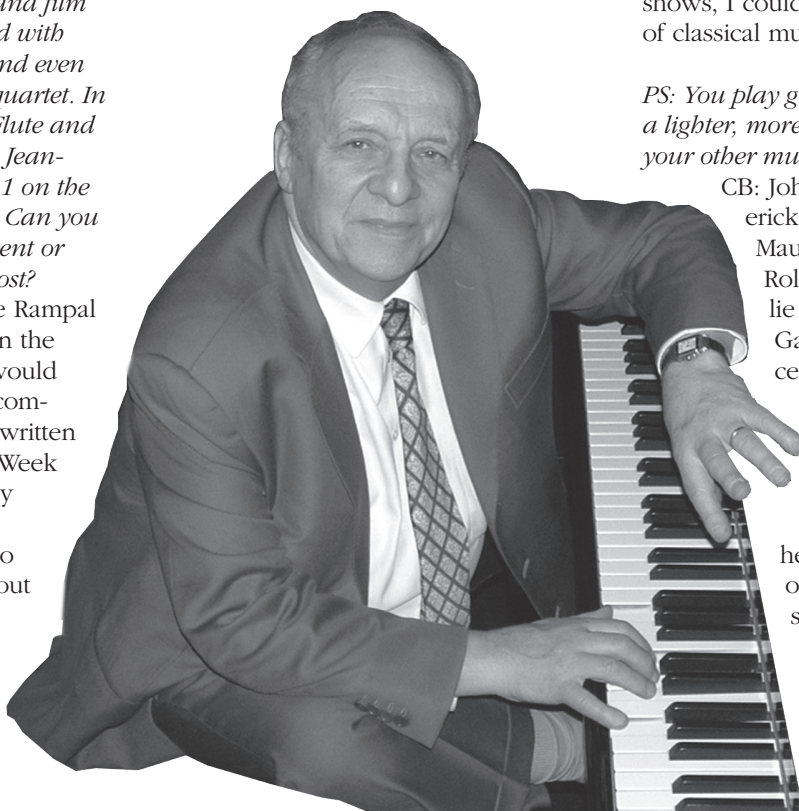
CB: When I became a fan of jazz music, I was very admiring of Duke Ellington’s music. I learned much from him and was very proud that he considered me as his spiritual son. Duke Ellington was funny in his friendly relationships, very serious in his work, and happy when he was satisfied by his music and musicians.

PS: I find all of your flute writing very natural, fluent, and fun to play. Did composing for flute come easily to you?

CB: With my experience in writing for popular music, cinema [*California Suite*, *Borsalino*, *Willie & Phil*, etc.] and TV shows, I could write for the instruments of classical music.

PS: You play great stride piano as well as a lighter, more classical style. Who are your other musical influences and idols?

CB: Johann Sebastian Bach, Frederick Chopin, Claude Debussy, Maurice Ravel, Ferdinand “Jelly Roll” Morton, Earl Hines, Willie “The Lion” Smith, Erroll Garner, and Art Tatum. Concerning Earl “Fatha” Hines, I had the audacity to ask him how to play his way. He was impressed that a young kid wanted to play like him, and so he spent an entire afternoon on the piano of the hotel to show me his tricks. Willy “The Lion” Smith considered me as his musical son and taught me his style of playing. He was very fatherly. Erroll Garner was very sympathetic, saying





Claude Bolling with Jean Pierre Rampal. Photo: Michel Ristroph.

that he could not teach me anything. His playing was instinctive and he knew nothing about formal music.

PS: When you were a boy [in France during the German occupation], you lived and studied piano with a woman who played in one of the female bands of that era. What are your memories of her and of this period?

CB: Marie Louise “Bob” Colin was a pianist, drummer, band leader, and trumpet player in a female band very “à la mode” at this time. A friend of my mother, who knew Bob from her studios, cabarets and dance activities, knew that Bob was giving music lessons, mostly piano. This friend had the good idea for me to go to her to learn and to get familiar with various dance and jazz styles—all the music required in ballrooms, cabarets, etc., such as tangos/paso dobles/rumbas/foxtrots, etc. Bob was energetic, yes! And very talented. She had no family, and was living with her partner Liane Cartier, who played accordion, saxophone, and contrabass and was a vocalist in their band. I also studied classical piano with Bob in Nice from 1943 to 1944, during the war.

PS: Do you have memories of the occupation?

CB: I remember that during the air raids, we were hidden in basements, and just waited to go out immediately after the warnings [were over].

PS: With whom else did you study

classical piano?

CB: After the war in Paris, I studied

Duke Ellington was funny in his friendly relationships, very serious in his work, and happy when he was satisfied by his music and musicians.

with Yves Nat, Leo Chaulic (a jazz pianist, composer, accompanist for Charles Trenet), and Germaine Mounier. Germaine was an assistant private tutor for the great classical pianist Yves Nat. She was fond of jazz music, but discreetly.

PS: Once before a performance you startled me by picking up a trombone and playing it loudly (but not badly!).

When did you learn to play?

CB: A trombone player in my little band (a septet) gave me an instrument that I tried to play. It was good luck, because my little experience on this instrument gave me the opportunity to spend my time in military service in the army band of the “Train des Equipages.” [N.B. from

PS: this was the section of the army in charge of the supplies, which had a marching band that also played concert repertoire.] That experience was a great music teacher. At this time (1950) the national service was one year and a half long. I was always able to leave the army service [temporarily] to join the jazz clubs in Saint-Germain des Près.

PS: Who were some of the well-known players passing through Saint-Germaine at this time?

CB: One of them was the cornet player Rex Stewart, coming from the Duke Ellington Orchestra, with whom I have played and recorded a lot. Also the tenor sax player Don Byron, from the Count Basie Band, and the clarinetist Albert Nicholas. And Milton Mezzrow, Sidney Bechet, plus trumpet player Roy Eldridge and many others were there for recordings. Louis Armstrong wanted me as his group’s pianist, but the American musicians’ union didn’t allow foreigners to play in an American band. [N.B. from PS: Local 802’s new Recording VP, John O’Connor recently commented that the American Federation of Musicians was a very vibrant union back in the ’40s; the popular music scene in NY then was unionized and clubs had protective associations. Also, there was a huge strike in the late ’40s against the new recording industry when they switched from live radio bands to recordings.]

PS: When you were a teenager you

(Cont’d on page 6)



Claude Bolling with Erroll Garner.

studied with the organist and composer Maurice Duruflé, who premiered Poulenc's Organ Concerto in G Minor and advised Poulenc on the organ part. What was that experience like?

CB: When I returned to Paris at the end of the war, Mademoiselle Colin recommended me to Maurice Duruflé. I studied harmony and composition with him, which was a very important experience. Thanks to his teaching, I became a member of the French Société des auteurs, compositeurs et éditeurs de musique, and, at age 15, its youngest member.

PS: I remember you mentioning your mother. What was she like, and what was her life like?

CB: Fortunately my mother, with whom I was living, encouraged me to study music seriously. My grandmother was already a semiprofessional artist and my mother learned to play piano as a young girl in bourgeois society. My mother was sensitive and talented. She painted and was a dressmaker who fabricated some clothing during the war. She had many friends, including the Prince and Princess Pignatalli d'Aragon and the tennis player ("tennisman") Jean Lesueur.

PS: You and your delightful wife Irène have two dogs, two sons, and two grandsons. Do you have any siblings?

CB: After my mother and father were

divorced, my father had three sons (half-brothers) after me. Today I'm very close with Didier, who is 15 years younger than me.

PS: In your recent and delightful book Bolling Story (2008, in French, co-authored with Jean- Pierre Daubresse; www.editions-alphee.com), there is a photo of you at age five with your father. What memories of him do you have? What was his profession?

CB: My father was very inventive and very active. He had many different professions, mostly in the motorcar field. He was director of the Hotel Méditerranée in Cannes (Sofitel, actually). That is the reason why I was born in this hotel. I visited my father when he was a kind of gentleman farmer in the Dijon (France) area. The farm had a watermill to grind wheat for cereal; I still had a good relationship with him. He was very proud of his son, mainly because he himself was a stranger to the world of music.

PS: I always enjoyed your great interest in trains! When did this begin?

CB: I'm a very great fan of railroad modeling, after having visited some fantastic realizations at the Pavillion des Chemins de Fer at the Paris Exposition in 1937. I was fond of railroad modeling, having built several home layouts. The last one is in the American Southwest style of

the early 20th century (which coincided with the jazz period I was fond of at this time). It is in a workshop in my house in Garches with the layout around 10 by 5 square meters [about 33 by 16 square feet]. I have built the entire rail system, with electricity, scenery, and some rolling stock models (but no engines!). I have traveled many times on the famous PLM (Paris Lyon Méditerranée), in their beautiful sleeping cars.

PS: What are you working on, and what are some of your recent career highlights?

CB: I am working on projects for big band, combo, trio, or solo, and working to keep in good shape on keyboard! Since 2003, I have performed every year in South Korea (big band or crossover music or quintet). In 2006, we celebrated the 50th anniversary of the creation of my jazz big band [Le Grand Club Orchestra].

PS: Thank you very much for this interesting interview!



New York flutist **Pamela Sklar** (website www.pamelasklar.com) performs and composes classical and jazz chamber music.

NYFC ENSEMBLES PROGRAM



Participants in the March 7 Ensembles Program get-together (L to R): Nancy Einborn, Chia-Ching Mao, Alison Beskin, Michael Laderman, and Mary-Ann Tu. Not pictured are Michael Siegel, Leah Dyer, and Annette Baron, Ensembles Coordinator.

The NYFC Ensembles Program met on Sunday, March 7 for two hours of sightreading and fun. The group was small, but extremely talented and cohesive and enjoyed a surprise visit by Michael Laderman, noted NY freelancer and teacher, who was rehearsing at Shetler Studios and stayed to play with the group!

Groups are forming for the May 23 recital. Please contact Annette Baron if you would like to be on the program.

Annette Baron, NYFC Ensembles Coordinator

Email: ensemblesnyfc@aol.com Daytime phone number: 973-628-7700

Flute Fair Thanks

A thank you to everyone who made our 2010 Flute Fair such a success:

- Program chairs: John McMurtery & Jeanne Wilson
- Exhibits chair: John Romeri II
- Assistant exhibits chair: David Wechsler
- Competition coordinator: Patricia Zuber
- Young Musicians Contest coordinator: Susan Friedlander
- Masterclass coordinators: Lisa Johnson & Jeanne Wilson
- Volunteer coordinator: Lisa Arkis
- Registration coordinator: Susan Lurie
- Program book editor: Nancy Toff
- Program book designer: Don Hulbert
- Flute club table coordinator: Karla Moe
- Ensembles Coordinator: Annette Baron

All of our wonderful volunteers and board members, performers, presenters, and judges

Special thanks to the staff of The Lighthouse, who accommodated on very short notice and with kindness and efficiency.



The winners of the Young Musicians Contest, left to right: Stephanie Pizza, Sophia Elena Reyes, Ryota Yamaki, Hae Jee (Ashley) Cho, and Luis Diaz. Photo: Ardith Bondi

Congratulations to our 2010 Young Musicians Contest Winners!

The NYFC's 2010 Young Musicians Contest was held on Sunday, February 28, and the winners performed at the Flute Fair on March 28.

Ages 8 and under:

SOPHIA ELENA REYES is a first grade student at the Special Music School-P.S. 859, a public school for musically gifted children from grades K-8, and lives in the Throgs Neck section of the Bronx. She studies flute with Valerie Holmes. Sophia's other favorite pastimes include arts and crafts, tae kwon do, reading, playing on the computer, and learning how to bake. Sophia performed two minuets from Telemann's Suite in A Minor.

Ages 9-11:

STEPHANIE PIZZA is a sixth grade student at Benjamin Franklin Middle School in Ridgewood, NJ. She has been studying flute for three and a half years and is a student of Wendy Stern. Last year she was a blue ribbon winner in the NYFC's Young Musicians Contest. In her free time, Stephanie enjoys reading, writing, ballet, and spending time with friends and family. Stephanie performed *The Swiss Shepherd* by Pietro Morlacchi.

Born in 1998 in Tokyo, Japan, **RYOTA YAMAKI** is currently a sixth grader at Rye Neck Middle School in NY. He started studying flute at age six, and is a private student of Jennifer Pyne. He has been a member of Westchester County School Music Association's Elementary All County Band for three years, the last two as the first chair flutist. In addition to his passion for flute, he loves mathematics and is an avid ice hockey player. Ryota performed two movements of C.P.E. Bach's Sonata in A Minor.

Ages 12-14:

HAE JEE (ASHLEY) CHO was born in 1995 in South Korea. She started flute at age nine and joined the NY Youth Symphony program in 2007. In 2008 she entered the Juilliard School's Pre-College Division as a student of Bart Feller, and in 2009 she won the first round of the Juilliard Pre-College Open Concerto Competition for Woodwinds. Ashley performed Fauré's *Fantasia*.

Ages 15-17:

LUIS DIAZ is an 11th grader at the Frank Sinatra School of the Arts in Astoria, Queens. He became interested in classical music when his elementary school class took trips to hear the NY Philharmonic. He is currently in the Young Artist Program at the Special Music School, where he studies with Valerie Holmes. He has participated in numerous flute masterclasses and in 2008 performed John Corigliano's *Pied Piper Fantasy* with Bonita Boyd and the Little Orchestra Society (at Avery Fisher Hall) and with Alexa Still and the Brooklyn Philharmonic (at BAM).

FLUTE HAPPENINGS

MAY '10

May
3 Sunday 3:00 pm

Englewoods, with **PAMELA SKLAR**, bass flute, Marcia Hankle, alto flute and piccolo, and Sarah Davol, English horn, perform Sklar's *Coniferous Forest* in a benefit concert for the Nature Center.

• Flat Rock Brook Nature Center, 443 Van Nostrand Avenue, Englewood, NJ. • Admission \$30 general, \$15 students. • Reception following concert.

May
5 Wednesday 12:10 - 12:40 pm

ELYSE KNOBLOCH, flute, Hui-Mei Lin, piano, and Eric Drucker, clarinet, will perform works by Gaubert, Rivier, and Picker in a Downtown Music at Grace: Noon Getaway concert.

• Grace Church, 33 Church Street, White Plains, NY. • Admission is free with \$10 suggested donation. • Info, visit www.dtmusic.org/programs_noonday.htm.

MEMBER



ANNOUNCEMENTS

Second Annual Flute Masterclass with **JAYN ROSENFELD** at Greenwich House Music School, 46 Barrow Street, NYC on Sunday, May 2, 2:00-4:00 pm. Performers (all levels) \$40; auditors \$20. Pianist provided. Information, call 212-633-6260; registration 212-242-4770.

Summer masterclass on contemporary flute solo and chamber works with **LINDA WETHERILL** and coaching by composers will be held July 25-31 at Adelphi University. Visit www.GlobalFluteWorkshop.com or www.uc.adelphi.edu for general information.

The 2010 **JULIUS BAKER** Masterclasses will be held August 1-6 at Western Connecticut State University. Study with Tadeu Coelho, Bradley Garner, Susan Hoepfner, Trudy Kane, Jeffrey Khaner, Marina Piccinini, Gary Schocker, and Nobutaka Shimizu. Application deadlines: May 15 (participants), June 15 (auditors). More info, contact Laura Piechota at 203-837-8614 or piechotal@wcsu.edu or visit www.wcsu.edu/summermusic.

CLASSIFIED

New Young Flute Club Young Artist Competition first prize winner (2008) and Astral artist **ANGEL HSIAO** is offering flute lessons! Extensive teaching experience; all levels and ages welcomed. Education: DMA Candidate SUNY Stony Brook; Diplôme Supérieur (2003) and Premier Prix (2000) Royal Conservatory of Brussels, Belgium. E-mail shaw_angel@yahoo.com or phone 347-866-2824.



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



April 25, 2010 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)
2010 NYFC Competition Winners

90th Season 2009 - 2010 Concerts

October 25, 2009 • Sunday, 5:30 pm
DENIS BOURIAKOV, STEFÁN RAGNAR
HÖSKULDSSON, Metropolitan Opera flutists

November 22, 2009 • Sunday, 5:30 pm
BONITA BOYD, professor of flute, Eastman
School of Music

December 13, 2009 • Sunday, 5:30 pm
MINDY KAUFMAN, flute, NY Philharmonic

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

February 28, 2010 • Sunday, 5:30 pm
MARIANNE GEDIGIAN, Butler Professor of
Music, University of Texas at Austin; former
acting principal flute, Boston Symphony
Orchestra

March 28, 2010 • Sunday, all day
NEW YORK FLUTE FAIR, with guest artist
JEAN FERRANDIS, Professor of Flute, École
Normale de Musique, Paris
The Lighthouse, 111 East 59th Street

April 25, 2010 • Sunday, 5:30 pm
2010 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 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! Hope you all enjoyed last month's Flute Fair! The Young Artist winners you will hear on April 25th are Ilji Kim (1st place), Laura Kaufman (2nd place), and Thomas Wible (3rd place). Congratulations to all! News about our Young Musicians Contest winners can be found on p. 7; more Flute Fair photos from Ardith Bondi will be in our May issue (for a preview, visit www.ardithbondi.com/page73.html).

In this month's "From the President," Nancy Toff reflects on the role that competitions can play in the development of professional musicians. I would say that her balanced views place her somewhere between the unabashed proponents of competitions and the Bela Bartoks ("Competitions are for horses, not artists.").

Our featured article this month is an interview of Claude Bolling by NYFC member Pamela Sklar. Pam had played solo flute with the Claude Bolling Jazz Trio for many years and thought that Claude's 80th birthday would be a perfect time to chat with him about his long and interesting career. Many of us are familiar with his Suite No. 1 for flute and jazz piano, and some of us (including yours truly) will remember when the wildly popular recording of it he made with Jean-Pierre Rampal came out in the mid-1970s.

Terry Hannigan, an amateur flutist and professional psychologist, is this month's member profile subject. Bicycling enthusiasts (how many people do YOU know who can do a Bronx, NY to Hoboken, NJ bicycle commute!) and world travelers will have a lot to talk to him about....

Best regards,
Katherine Saenger (klsaenger@yahoo.com)