



# The New York Flute Club

## NEWSLETTER

May 2010

### 2010 Ensemble Program Concert

#### About the Performers

**Sal Ascolese** is a 1981 graduate of the Berklee College of Music in Boston, MA. He is the music director at St. Joseph High School in Metuchen, NJ, and writes and records his original music.

**Laura Barlament** is associate director of communications and marketing at Wagner College on Staten Island.

**Annette Baron**, the NYFC ensemble coordinator, is principal flute of the Ramsey Wind Symphony. After earning an MBA she has had a medical/business career.

**Jessica Billitteri** received a BA in flute performance from the Brooklyn College Conservatory of Music in 2008 and is working on her master's in flute performance at Montclair State University.

**Ardith Bondi** has been on the NYFC board for more than 30 years. She enjoys photographing—mostly birds, but also people (see p. 7 for samples).

**Ann Bordley** is an attorney with the Brooklyn District Attorney's office and a flute student of Susan Friedlander.

**Luis Diaz** is a high school junior at the Frank Sinatra School of the Arts. He plans to major in music with an emphasis on education and performance.

**Donna Dixon** is principal clarinetist with the NJ Metropolitan Orchestra, the Ramsey Wind Symphony, and the August Symphony. *(Cont'd on page 5)*



The spring ensemble concert features flutists who have participated in the year-long NYFC ensemble program. Above, performers in the May 2009 concert. Photo: Annette Baron.

#### In Concert

### New York Flute Club Ensemble Program Concert

Sunday, May 23, 2010, 5:30 pm

Yamaha Piano Salon, 689 Fifth Avenue

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

Pavane pour une infante défunte Maurice Ravel (1875–1937), arr. Anon.  
Prelude and Fugue in C Major J. S. Bach (1685–1750), arr. Anne McGinty  
*Riannan Wade, Laura Barlament, Sal Ascolese, Elizabeth Lewis, and Jessica Billitteri, flutes*

POP Gary Schocker (b. 1959)  
*Annette Baron, Ardith Bondi, Luis Diaz, Cynthia Holden, Valerie Holmes, Michael Laderman, Sylvain Leroux, Cathryn Magno, Chia-Ching Mao, Katherine Saenger, and Mary-Ann Tu, flutes*

La Sonnambula, Paraphrase en souvenir de Adelina Patti Franz Doppler (1821–1883)  
*Ann Bordley and Ed Wolf, flutes*  
*Sergio Sandi, piano*

Sinfonia Concertante, Op. 41 Franz Danzi (1763–1826)  
*Annette Baron, flute; Donna Dixon, clarinet*  
*Patricia Merlucci, piano*

**Program subject to change**

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# What to Do on Your Summer Vacation: Save the Arts

by Nancy Toff



Amid the weighty concerns of this political year—health care, the economy, the appointment of new Supreme Court justices—other issues have surfaced in the news that are of concern to all musicians.

In early April it was announced that the Harlem School for the Arts, with which the New York Flute Club community outreach program collaborated successfully in the 1990s, had been shuttered for lack of funds. HSA had provided not only extracurricular arts classes to families in the greater Harlem community, but also school-day classes for the New York City public schools. Last year Juilliard threatened to curtail its Music Advancement Program because of budget woes.

At the same time, the New York City Opera teetered on the brink of financial disaster, its hall closed for renovations, its endowment shrinking from \$51 million in 2001 to just \$10 million in early 2009. We have heard reports of the financial difficulties of any number of professional symphony orchestras across the country: The Minnesota Orchestra made cuts in salary and pension contributions; the St. Paul Chamber Orchestra took a 12 percent cut in pay. The Columbus (Ohio) Symphony shortened its season from 38 to 25 weeks, resulting in a 23 percent pay cut for its musicians. The Charleston (SC) Symphony has suspended operations. Even the Philadelphia Orchestra has cut salaries in the face of declining ticket sales and other operational challenges.

The *New York Times* itself came to the decision that it could no longer support the city's last full-time classical radio station; although WQXR was taken in by WNYC, its long-term future is by no means assured. All of these situations are good cause for concern—and for action—especially in the face of some pundits' views that the arts should take a back seat to other, more pressing human concerns.

Peter Singer, a philosopher at Princeton University, wrote in his 2009 book *The Life You Can Save: Acting Now to End World Poverty*, "Philanthropy for the arts or for cultural activities is, in a world like this one, morally dubious." Critics counter, out of pragmatism or pure ethical outrage, that the arts are a source of economic development and of social and moral uplift, and I'm sure many of you, too, find Singer's proposition an alarming notion. I believe we have a moral imperative to prove Singer wrong.

So, as we head into a summer of rest and renewal, I ask each of you to do two things. First, read something provocative or inspiring about the arts, perhaps Lawrence Kramer's *Why Classical Music Matters* (University of California Press), Julian Johnson's *Who Needs Classical Music?: Cultural Choice and Musical Value* (Oxford University Press), or *Musical Meaning and Human Values*, edited by Keith Chapin and Lawrence Kramer (Fordham University Press), or the biography or autobiography of a musician you admire.

Then think what you can do, with your wallet or, even better, with your time, to help ensure that the arts, especially arts education, endure for future generations. The board and I welcome your ideas for educational projects of all kinds; please contact any of us with your suggestions or to volunteer your time. Have a great summer!

## NOTICE OF ANNUAL MEETING

*Sunday, May 23, 2010 at 5:30 pm*  
*Yamaha Piano Salon, 689 Fifth Avenue, NYC*

The annual meeting of the New York Flute Club, Inc. will be held on Sunday, May 23, 2009 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 contact Mary-Ann Tu (phone 212-249-1594 or e-mail [maryann.tu@gmail.com](mailto:maryann.tu@gmail.com)) if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. Please help us make a nice end-of-year celebration.



## Member Profile

Laura  
Barlament

NYFC member  
since 2008



**Employment:** Associate director of communications and marketing at Wagner College in Staten Island.

**A recent recital/performance:** A December 2010 concert with the Wagner College Concert Band, including arrangements of Bartok's *Romanian Dances* and Smetana's *The Bartered Bride*.

**Career highlight(s):** As a flutist: in the early-to-mid 2000s, performing Bach's Brandenburg Concerto No. 5 with the school orchestra while working at University of the South (popularly known as Sewanee) in Sewanee, TN. As a writer/scholar: finishing her Ph.D. dissertation on the influence of Wagner's *Tristan und Isolde* on German and American literature (and learning interesting facts about the writer Willa Cather (1873-1928), who lived in NY for most of her life, was a fan of the Metropolitan Opera, and was close friends with the Wagnerian soprano Olive Fremstad, a model for the protagonist of Cather's *Song of the Lark*).

**Current flute:** A Muramatsu Model AF-4, with a solid silver body and headjoint and a B foot, bought in 1993 from Ann Richards of Nashville, TN.

**Influential flute teachers:** Lorraine Jones, of the Savannah Symphony (who taught Laura how to practice and prepared her for her first successful audition for the Georgia High School All-State Band); Carl Hall, the patient and kind piccoloist/flutist of the Atlanta Symphony (who taught Laura some great flute literature, while in college); and her current teacher, Tamara Keshecki of Staten Island.

**High school:** Bradwell Institute (a public high school) in Hinesville, GA (a military town near the Fort Stewart Army base south of Savannah).

**Degree:** BA in English and German (1993, Agnes Scott College in Decatur, GA); Ph.D. in English literature, with a certificate in comparative literature (2001, Emory University in Atlanta, GA).

**Most notable and/or personally satisfying accomplishment(s):** Laura finds it "remarkable and wonderful" that she can make a living from writing and editing. Her favorite project among the many she handles for Wagner College is the alumni magazine. But it is her international experiences that have been most satisfying and life-enriching—from living in Germany as a child (her father was a civilian employee of the US Army in Frankfurt) and attending German elementary school, to studying abroad in Germany several times, to the mission trips she's taken to Thailand (through the organization Let's Start Talking, [www.lst.org](http://www.lst.org)) and Honduras (in support of Predisan, [www.predisan.org](http://www.predisan.org), focused on the health and well-being of people in the Olancho state).

**Favorite practice routines:** Laura says, "My aim is to practice every day if I have any time at all. If I have only 10 minutes, practice is most fruitful and satisfying if I stick to the very basics: tone exercises and scales. Usually I noodle around on whatever tunes are in my head, too, just for fun—they may be hymns, German Lieder, or Irish melodies."

**Other interests:** Reading (literature, history, and keeping up with her half-dozen magazine subscriptions), listening to music, walking, hiking (in places ranging from the Cumberland Plateau in TN to the Staten Island Greenbelt), biking, swimming, Bible study, gardening, and natural history.

**Advice for NYFC members:** Laura says, "There was a long period of my life—a good seven years—during which I quit playing the flute altogether. When I tried to return to it, I was frustrated and discouraged until a "flute buddy" friend from college told me just to start with 10 minutes. To this day, that is my goal. If I tell myself I'm only going to practice for 10 minutes, it seems achievable, and then once I've started, I often want to practice more. And now, I'm finding music-making even more enjoyable than it was in my younger years."

## FLUTE HAPPENINGS

JUNE '10

Jun 11 Friday 8:00 pm

The Antara Ensemble, with **HAROLD JONES**, director and flutist, will perform Gordon Jacob's Concerto for Flute and Strings with Ariel Rudiakov as guest conductor. Also on the program: music by William Foster McDaniel, Mozart, Philip Lasser, and Britten.

• Weill Recital Hall, 154 West 57th Street, NYC. • Admission: Tickets from \$30-35.

Jun 13 Sunday 4:30 pm

The Hanoverian ensemble with **JOHN SOLUM** and **RICHARD WYTON**, flutes, performing music written for Lord Abingdon by Haydn, Abel, Grétry, and J.C. Bach.

• Abingdon Square Park in Greenwich Village, NYC. • Admission is free. • Info, see *Newsletter* article on pp. 4-5.

## MEMBER ANNOUNCEMENTS

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](http://www.GlobalFluteWorkshop.com) or [www.uc.adelphi.edu](http://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](mailto:piechotal@wcsu.edu) or visit [www.wcsu.edu/summermusic](http://www.wcsu.edu/summermusic).

### Wilford L. "Bill" Holcombe Jr. (1924-2010)

Bill Holcombe, the flutist, composer, and arranger, died peacefully at home on April 25 at the age of 85. He and his company, Bill Holcombe's Musicians Publications, were personally known to many from flute fairs and NFA conventions, and his passing is a loss to the flute community.

# A Concert in Honor of Lord Abingdon, 18th-Century Amateur Flutist

by John Solum

**D**id you know that there is a public park in New York City named for a flutist?



Abingdon Square. Photo: John Solum

It is called Abingdon Square and is located in Greenwich Village, at the intersection of Hudson Street, Eighth Avenue, West 12th Street, and Bleecker Street.

The quarter-acre park is named for the Englishman Willoughby Bertie, the 4th Earl of Abingdon (1740–99), and his wife, Charlotte Warren (1749–94). Many flutists already know about Lord Abingdon for his friendship with Joseph Haydn, which

resulted in Haydn composing his well-known London Trios for two flutes and cello. In addition, Abingdon befriended J.S. Bach's youngest son, J.C. Bach, as well as the composers Carl Friedrich Abel and André Grétry, all of whom wrote flute music for him because he was an accomplished amateur flutist.

The story of how this little piece of land in New York acquired Abingdon's name is fascinating and takes us back to the pre-Revolutionary era in America. Although Abingdon was English-born and never visited America, his connection to this country was through his wife, Charlotte. Her mother was Susannah DeLancey of the prominent DeLancey family, which included a lieutenant governor of New York and a brigadier general of the British forces during the American Revolu-

**Music for Lord Abingdon**  
 Sunday June 13, 2010 • 4:30 pm  
 Abingdon Square in Greenwich Village

**The Hanoverian Ensemble**  
 John Solum and Richard Wyton, flutes  
 Monica Gerard, viola; Arthur Fiacco, cello

“London” Trio in G major, Hob. IV:2 for two flutes and cello	Joseph Haydn (1732-1809)
Trio in G major, Op. 16, No. 4 for two flutes and cello	Carl Friedrich Abel (1723-1787)
Duets in C major and G major for two flutes	André Grétry (1741-1813)
Quartet in G major, Op. 19, No. 3 for two flutes, viola, and cello	Johann Christian Bach (1735-1782)
“London” Trio in C major, Hob. IV:1	Joseph Haydn

*Sponsored by the NYFC and the Hanoverian Foundation*

tion. Susannah DeLancey and her siblings were grandchildren of Stephen Van Cortlandt (1643–1700), the first native-born mayor of New York and one of the most important pioneers of the New York City area.

Charlotte's father was Admiral Sir Peter Warren of the British navy. He had been born in Ireland. Long before the Revolution (when New Yorkers still considered themselves to be British subjects), he functioned as a naval officer in and out of New York City and bought property, including 300 acres of what is now Greenwich Village. He moved back to England in 1747, and two years later Charlotte was born. He died in 1752. When Charlotte married Lord Abingdon in 1768, she received a present from the estate of her father, namely a small parcel of land in New York City, including the square we now call Abingdon.

The story doesn't end there, however. After the Revolution, in 1794, the New York City Council eliminated British names of streets and squares to reflect the new social and political order. However, the name of Abingdon Square was allowed to remain because Lord Abingdon, as a member of the British House of Lords, had argued strongly in favor of the Patriot call of “no taxation without representation.”

New York City acquired the square in 1836 and enclosed it with a cast iron fence. The iron gateposts at the West 12th Street entrance are believed to date from the 1880s. More recently, in 2004, the square was beautifully renovated and rejuvenated, thanks to a grant of \$760,000 negotiated by City Council member Christine Quinn. The park designer was George Vellonakis. It is now a beautiful oasis in the midst of Greenwich Village, with walkways, flower gardens, trees, statuary, and benches. New park entrances have been con-

## LOGISTICS:

**In case of rain:** Visit [www.nyfluteclub.org](http://www.nyfluteclub.org) or the NYFC Facebook page on day of performance for alternative venue information.



Photo: John Solum

**Directions:** The following subway stations are within walking distance: 14th Street (A, C, or E), Christopher Street-Sheridan Square (1, 2, or 3), or West 4th Street (B, D, F, or V). For alternatives, visit “plan and ride” at [www.mta.info](http://www.mta.info).

**Sound system:** Park Department rules forbid the use of amplification; it is hoped that the flutes will be heard over the traffic sounds that surround the park.

**Seating:** The only seating in Abingdon Square consists of the park benches which line the walkways. We are not allowed to provide chairs for an audience. Therefore, you might want to bring your own camp stool, just in case.

structed from parts of the original fence, and all of the entrances are now wheelchair accessible.

To bring attention to the existence of this park and to the distinguished amateur flutist for whom it is named, the period-instrument Hanoverian Ensemble will perform a 50-minute free public concert in Abingdon Square in June (weather permitting, see logistics box for details). As a member of both the Hanoverian Ensemble and the NYFC, I hope that this inaugural concert will pave the way for future summer con-

certs in this park by amateur or professional members of the NYFC, perhaps even an annual "outreach" concert to draw attention to the New York Flute Club's existence and activities.

*John Solum has performed as a soloist and chamber music player in the major concert halls of 37 countries. He has recorded more than 100 works for flute on both modern and period instruments.*

*Ensemble Program Participants  
(Cont'd from Page 1)*

**Valerie Holmes** teaches flute at the Special Music School and is a faculty member at the Preparatory Center for the Performing Arts at Brooklyn College.

**Michael Laderman** (flutep performer.com), a freelance flutist and jazz musician, is a professor of music at Polytechnic Institute/NYU and the Prep Center at Brooklyn College.

**Sylvain Leroux** is an improviser, composer, and band leader on the New York African jazz and world music scene.

**Elizabeth Lewis**, the NYFC's publicity director, is a book publishing professional in Manhattan and plays in the Grand Street Community Band in Williamsburg, Brooklyn.

**Chia-Ching Mao** is pursuing a master's degree in flute performance at Queens College under the tutelage of Judith Mendenhall.

**Patricia Merlucci**, a former accompanist for the San Diego Children's Chorus, is on the faculty at the Monmouth Conservatory of Music and teaches music for the Wayne Public School District.

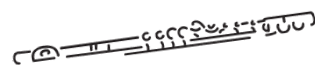
**Katherine Saenger**, is a research staff member at IBM Research and plays flute with the Collegium Westchester Orchestra.

**Sergio Sandi**, a piano recitalist and accompanist, is a graduate of the Manhattan School of Music. He is currently studying with Arkady Aronov.

**Mary-Ann Tu** owns a website business for artists, musicians, and writers. She presents masterclasses, teaches and designs music programs for students, and does financial consulting on the side.

**Riannan Wade** has been playing the flute for 15 years and minored in music in college. She is currently on the social science faculty at CUNY and Mercy College.

**Ed Wolf**, a physics professor at Polytechnic Institute/NYU, plays flute in Kammermusik Workshops, a summer woodwind quintet program in Santa Fe, NM.



## MORE ABOUT LORD ABINGDON

Lord Abingdon was considered to be a radical in politics in England; his sympathies for the American Patriots were strong and impassioned. Modern reprints of two of his political pamphlets may be purchased at Amazon.com or other booksellers. The pamphlets are titled "Thoughts on the Letter of Edmund Burke to the Sheriffs of Bristol, on the Affairs of America" (1777) and "Dedication to the Collective Body of the People of England" (1780).

Lord Abingdon, in addition to being an enthusiastic flutist, was also a composer of note, his output consisting mainly of catches, glees, choral works, and short instrumental works. Further details may be found in his biography in *The New Grove Dictionary of Music and Musicians*. (See Abingdon.)



*Portrait of Willoughby Bertie, 4th Earl of Abingdon, and His Family (1793) by John Francis Rigaud (courtesy of P. and D. Colnaghi & Co., Ltd., London)*

Lord Abingdon played an important part in bringing Haydn to England in the 1790s.

Moreover, Abingdon's sister married Giovanni Gallini, a retired ballet dancer who, in collaboration with J. C. Bach and Abel, built the Hanover Square Rooms in London. This concert venue was the site of the Bach-Abel subscription concerts from 1775 to 1781 and of the legendary Salomon concerts featuring Haydn in his two visits to England in 1791-92 and 1794-95. Haydn's 12 great "London" symphonies (Nos. 93 to 104) were all premiered in these rooms.

Abingdon's varied interests included racehorses. Many historians of horse racing claim that Abingdon's great horse, Pot-8-Os, was the best horse of the 18th century. In addition to being an extremely successful racehorse, his lineage serves as one of the main conduits of the thoroughbred breed even to the present day in tall-male descent.

In honoring Lord and Lady Abingdon, we do so not only for his accomplishments as an amateur flutist, but also for their wide-ranging interests, the most important of which was their courageous stand regarding political rights in America.

## Can a blog make you a better flutist?

by Zara Lawler

Why would a trained musician put down her flute to pick up the pen? (or in this case, the laptop?) To write about practicing said instrument, of course! And what better way to reach fellow flutists (and other musicians) than the ubiquitous Internet? About 18 months ago, I started writing my blog, *The Practice Notebook*, as a way to both share my thoughts on practicing in general and offer specific practical techniques for making one's practice more effective and enjoyable.

I have long been interested in the art and science of practice. I wasn't "serious" about music until my senior year in high school, which is relatively late by classical music standards. As such, I had to develop my practice routines conscientiously and quickly (unlike people who have been serious from an early age and learned to practice gradually over many years). As musicians, the practice room is also where we spend most of our time; even the most successful of us probably spend more time practicing than performing. An activity we spend this amount of time on surely merits some attention and analysis, especially if it can be made as interesting and satisfying as the time we spend on stage.

Like many creative projects, the reality of blogging has not been exactly as I imagined. I started with a rush of ideas and an image of myself reincarnated as a youthful hipster, idly posting entries from my local coffee shop and occasionally providing live commentary for CNN on the latest practicing trends. Actually, it's a lot more like practicing the flute: the 5% *inspiration*, 95% *perspiration* rule definitely applies. Just like practicing, you need to set aside dedicated time for writing; you need to come back to the same difficult passages time and time again, and, you hope, each session refines your results. Internal motivation—needed by both self-managed musicians and (unpaid) bloggers—also plays a large role.

Internal motivation is your own personal desire and will to do something (like becoming a good flutist or writer). External motivation is the impetus to act that comes from outside of you (the presenter who hires you to do a concert, the publisher who pays for your manuscript). Ideally, there is a dynamic and effective balance between the two types of motivation that keeps you moving forward on whatever project is at hand.

Neither practicing nor writing has immediate external feedback. In practicing, you don't get the ultimate prize of audience applause until the end of the concert—which could be weeks or even months away from any practice session. In blogging, while you might get immediate feedback for a post, the writing itself takes time that is solitary and slow, and you never get to see your audience face to face.

One solution to this has been a "committee" of three pre-readers: my partner, Aine Zimmerman, a college professor who offers great editing suggestions; a former colleague from *Tales & Scales*, percussionist and DMA student Bonnie Whiting Smith; and amateur cellist Anne Anderson, who is also my aunt. I send each post to them before putting it up on the blog, so that I can have a sense ahead of time if I have hit the mark and made myself clear. It's also a guaranteed readership of three.



Photo: McGladdery, <http://www.flickr.com/photos/mcgladdery/2355605903/>

The blog itself offers an opportunity for readers to leave comments, and I find the small but steady stream of them to be both satisfying and motivating. Some readers have even sent in questions that I plan to use as the basis of further posts. As far as I can tell (given that it is easier to get a sense of the number of readers than to know who they are, unless they leave a comment), my readers are an even distribution of professional musicians (usually who are also teachers), advanced students, and adult amateurs. My parents read it too! It has definitely expanded my reach as a teacher, allowed me to create a strong online presence, and of course, been a great forum in which to explore and refine my ideas about practicing.

*The Practice Notebook* also fulfills a desire to give people a sense of the behind-the-scenes world of music. In

a performance, the audience sees your playing as effortless and magical. Musicians know that a lot of time, effort, and very nuts-and-bolts non-magical work go into that picture. I find that time and effort to be really interesting—and the blog is a way of letting the audience in on it (and also a way of getting credit for it).

Writing the blog has had some interesting effects on my own practicing. On the whole, it has improved it. Often, when stuck on something, I will ask myself how I would advise my readers to handle the situation, and then can come up with a solution. Reading over old posts can be like giving a pep talk to myself—after all, most of the ideas that I'm writing about are ones that I have developed in response to my own personal struggles.

An interesting, though challenging, effect has been that I sometimes feel like I'm being watched when practicing. I have written about the importance of being willing to sound bad. It's a bit harder for me now to get to that psychic stance, wondering if mysterious invisible blog readers are somehow listening in on my practice session. I don't think that's the way wifi really works, but you never know...

The blog has also had a positive impact on my teaching. When I am working with a student on memorization, for example, I can send them to the blog articles I have written on the topic—they can get the general idea from the blog, and I can spend our lesson time covering specifics that apply to them as an individual. In addition, the discipline of writing about the concepts has helped me to solidify the way I talk about practice in lessons.

Many of the ideas in the blog are ones I have been working with and refining for years, yet the nature of a blog is to be *au courant* and personal. I have been working to find a balance between those two impulses, using recent practice experiences to illuminate "timeless" practice truths. The medium itself allows for some interesting flexibility (some topics, like stretching, seem better suited to video while others work well as written posts). I have also enjoyed the interconnectivity that is possible on the blog—I can link to the websites of performers I mention, and I can even link to my own articles, instead of re-explaining a previously covered topic.

One of the most fun parts of the blog (besides connecting with the readers) is finding photographs to go with each post. I love the idea of finding an image

to match the writing, or at least the feeling of the writing. It's like a bonus 10,000 words that I don't have to write! (For more on how I find images, see resources sidebar below).

One of the main differences between practice and writing is that in practice I have the framework of the piece of music that I am practicing—the composer has filled the page, and my work is to realize his or her ideas, and weave in a few of my own. In writing, I am responsible for both the content and the form—I start from a blank page and an idea. The result is that in writing, it feels like I spend more time floundering around than in music practice. Sigh....

I hope that this article has described some of the challenges I have faced as a new writer, as well as some of the rewards of blogging about music and practice. Come visit me virtually at [www.thepracticenotebook.com](http://www.thepracticenotebook.com).

**Zara Lawler** is active as a soloist, chamber musician, and interdisciplinary performer, combining music performance with dance, theater, and storytelling. She studied at Juilliard with Carol Wincenc and Sam Baron, is a teaching artist for the National Symphony, and was a featured performer at the 2010 NFA convention in New York.

In a future issue: a sample from Zara Lawler's *The Practice Notebook* blog.

## RESOURCES

Setting up a blog is not hard. There are two main sites that make it quite straightforward (Blogger and Wordpress, listed below with links). It doesn't cost any money: all you need is an email address and some patience with learning the lingo. If you are tech-savvy, or have a tech-savvy and helpful friend, Wordpress is the way to go: it gives you vast options for the customization of your blog. If you are more of a novice, try Blogger—everything is laid out for you, you just fill in the blanks with your content. "Content" is the key word here—it's not limited to writing. You can post audio, video, images, links, or, as I do, a combination of all of them.

I did have some technical assistance setting up my blog, from my friend Polly Washburn (<http://positronmedia.com/>). The Practice Notebook is a Wordpress template that has been adapted for my purposes (by Polly, not me!). I have also learned a lot about how to manage the site myself, by trial and error, and by reading about it on ye olde Internet.

The following are sites/articles that I found very useful in the early days of my blog:

Wordpress: <http://wordpress.org/>

Blogger: <https://www.blogger.com/start>

Skelliwag (a very informative blog about blogging!): <http://www.skelliewag.org/>

Skelliwag's article on finding images for your blog:

<http://www.skelliewag.org/a-complete-guide-to-finding-and-using-incredible-flickr-images-162.htm>

## NEW YORK FLUTE FAIR 2010

Here are a few of Ardith Bondi's flute fair photographs (for more, visit [www.ardithbondi.com/page73.html](http://www.ardithbondi.com/page73.html)). A fine time was had by one and all!



*Clockwise, from upper left: Jayn Rosenfeld conducts the Flute Fair Ensembles Program session; Jean Ferrandis (L) with masterclass student André J. Washington; Participants in the Ensembles Program session included Luis Diaz; Eric Lamb makes a point at his New Notations workshop; Jean Ferrandis with Carol Wincenc (L) and Linda Mark.*

Photos by Ardith Bondi





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



## May 23, 2010 concert

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

### ANNUAL MEETING & ENSEMBLE PROGRAM CONCERT

## 90<sup>th</sup> 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](http://www.nyfluteclub.org) or call 732-257-9082.*



### From the Editor

**Greetings!** The annual meeting of the NYFC and the annual ensemble program concert will take place at the Yamaha Piano Salon on May 23. Hope to see you there and to chat over some post-concert refreshments.

Nancy Toff's "From the President" this month is a call to action. In these troubling times for arts and arts education, she has some specific suggestions for what we can do to help. Among them: read something provocative or inspiring about the arts this summer (unfortunately that was the easiest one...).

We have two main articles in this issue. In the first, flutist Zara Lawler writes about her experiences starting and maintaining [www.thepracticenotebook.com](http://www.thepracticenotebook.com), a blog on flute practice techniques. In the second, flutist John Solum tells us about the 18th-century amateur flutist Lord Abingdon and the Greenwich Village square that bears his name. John's Hanoverian Ensemble will be performing music written for Lord Abingdon (including two of Haydn's London Trios) in a free June 13 concert cosponsored by the NYFC; details on p. 4.

Laura Barlament, a writer/editor at Wagner College and an amateur flutist in the Club's Ensemble Program, is this month's member profile subject. Her Ph.D. thesis research on the influence of Wagner's *Tristan und Isolde* on German and American literature is likely to be interesting to anyone familiar with Willa Cather's *My Antonia* (probably about two generations worth of high school students); thanks to Laura, I might be adding a less well known Cather novel to my summer reading list.

As this is the last of the newsletters for the 2009-10 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This select group includes Ardith Bondi, Katherine Fink, Don Hulbert, Mindy Kaufman, Zara Lawler, Sandra Miller, Seth Rosenthal, Pamela Sklar, John Solum, Patricia Spencer, Wendy Stern, Nancy Toff, Barbara Williams, and Patricia Zuber. But most of all I would like to thank our collegial and efficient newsletter designer, Naomi Ichikawa, the behind-the-scenes person who has done such a fine job of making it all fit together and look good.

Best wishes for a good summer (and happy reading!).

Best regards,  
Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))