



# The New York Flute Club

## NEWSLETTER

December 2010

### MIMI!

*An interview with Mimi Stillman by Wendy Stern*

**M**imi Stillman, called "a magically gifted flutist, a breath of fresh air" by The Washington Post, is internationally acclaimed for performances as soloist and chamber musician at major concert halls and festivals throughout the United States, Europe, and Mexico. At 12, Ms. Stillman was the youngest wind player ever admitted to the Curtis Institute of Music, where she received her bachelor of music degree in 1999, studying with Julius Baker and Jeffrey Khaner. In preparation for this interview, Mimi and I had many email conversations before we met in person just after the Dolce Suono Trio's first concert of the season, in Philadelphia on October 22.

**WENDY STERN:** In the '90s, I remember Julius Baker raving about his wonderfully gifted young Curtis student, and I am so glad we have finally met...you sounded absolutely gorgeous in this evening's concert. The performance was rich in musical variety, sonority, and texture, and the ensemble conveyed an obvious joy in making music with one another.

**MIMI STILLMAN:** I appreciate your kind words. It's so meaningful to hear from people who were close to Julius Baker, as he was such an important, nurturing, and much-loved person for me.

Cellist Yumi Kendall and pianist Charles Abramovic, my Dolce Suono Trio colleagues, are some of my closest friends, as well as musical partners. Charlie and I have been performing as a duo for about eight years, and the three of us have been a trio for about five years. Very special music-making comes out of such long-standing relationships because we know each other's playing so well. We also have a great time! Charlie is an excellent

*(Cont'd on page 4)*



Photo: Ira Peppercorn

*In Concert*

### DOLCE SUONO TRIO

**Mimi Stillman, flute**

Yumi Kendall, cello

Charles Abramovic, piano

Sunday, **December 19, 2010**, 5:30 pm

*Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue  
(entrance on East 25th Street between Lexington and Third Avenues)*

Three Watercolors	Philippe Gaubert (1879 - 1941)
Trio	Ned Rorem (b. 1923)
Trio in G Minor, Op. 63	Carl Maria von Weber (1786 - 1826)
Remembering Neda <i>New York premiere</i>	Richard Danielpour (b. 1956)
Suite of Songs and Dances	arranged by Dolce Suono Trio
Music by Dvorak, Gershwin, Pixinguinha ( <i>Dininha</i> ), and Altamiro Carrilho ( <i>Aeroporto do Galeão</i> )	

**Holiday reception to follow concert**

*Program subject to change*

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2010–2011

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## Three for the Price of One

by Nancy Toff



From the President

The combination of flute, cello, and piano is a long and venerable one, with roots in the mixed consort of the Renaissance—and one that will be represented in thoroughly modern style this month by the energetic and innovative Dolce Suono Trio. It is a seemingly logical grouping, wind and string, treble and bass with keyboard, yet it is a repertoire that is surprisingly little played. It is, in essence, an ensemble hiding in plain sight.

Not surprisingly, this is a combination with an American tradition dating back to Barrère. His second chamber group in the United States—founded shortly after the New York Symphony Wind Instruments Club—was the Trio Rameau, with pianist Lillie Sang-Collins and cellist Paul Kéfer. Dedicated to promoting French repertoire, in February 1907 the trio gave two New York concerts, performing Rameau, Hübner, Debussy, Fauré, Leroux, and Dubois, with a Bach sonata for good measure. The second concert branched out to include a Beethoven Trio and a Mozart aria, with soprano Susan Metcalfe, future wife of Pablo Casals, as guest artist. Both programs brought in a singer for a Rameau cantata, as Barrère had been at the epicenter of the Rameau revival at the Schola Cantorum in Paris.

In February 1909, Barrère, Kéfer, and Walter Damrosch at the piano gave a joint concert at the Lyceum Theatre in New York, where the Weber trio and a selection of Rameau's *Pièces en concert* were the featured works. Later, Barrère's long-standing trios, the Trio de Lutèce and Barrère-Salzedo-Britt, substituted harp for piano, but Carlos Salzedo had won first prizes in both harp and piano at the Paris Conservatoire and occasionally took his place at the keyboard.

In those pre-harpsichord revival days, the flute-cello-piano trio was the combination of choice for the performance of the baroque trio sonata repertoire that was just beginning to emerge from the archives; the originals, of course, called for gamba and harpsichord. Though the performances may have lacked authenticity by the standards of the modern early music movement, they gave new life to old music.

The combination of flute, cello, and piano was reasonably popular in the classic and early romantic periods: Hummel, Kreutzer, Kuhlau, Clementi, Dussek, and J.C. Bach all produced such pieces, but none of them, it is fair to say, are masterworks. Haydn's London Trios, however, are delightful and were staples of Rampal's concerts. Romantic trios are fewer, but high in quality: Weber's is frequently heard, Louise Farrenc's lovely Trio, op. 45 (1862) less so. Amy Cheney Beach's Two Pieces, op. 90 (1921), written in similar style, was published only in 2009. Mendelssohn reworked his superb piano trios (originally for violin, cello, and piano), substituting flute for violin in arrangements that are surprisingly effective.

In the twentieth century, the trio has received first-class pieces from Gaubert (*Three Watercolors*), Pierné (Sonata da Camera, op. 48, commissioned by Elizabeth Sprague Coolidge in memory of Louis Fleury), and Martinu (Trio, 1950). Flutist-composers have also contributed to the repertoire: Otto Luening's Trio I (1966), Harvey Sollberger's Divertimento (1970), and Katherine Hoover's *Lyric Trio*, op. 27 (1983). More recent works have come from Jean Françaix (1995), the prolific Lowell Liebermann (op. 83, commissioned by Galway in 2002, and op. 87, commissioned by the University of Kansas for David Fedele in 2004), Chen Yi (*Night Thoughts*, 2004), and Hilary Tann (*Gardens of Anna Maria Luisa de Medici*, 2005). George Crumb's atmospheric *Voice of the Whale* (1971) for electrically amplified trio played by masked instrumentalists, is in a class by itself, haunting and evocative.

Curiously—and by total coincidence—the New York Flute Club program of exactly 50 years ago, featuring Milton Wittgenstein, presented the same combination (see program, p. 7). It included a baroque trio sonata (by Antonio Lotti), a Haydn trio, and Eugene Goossens' programmatic *Five Impressions of a Holiday*, alternating with sets of flute and cello solos. Mimi Stillman and friends take a different tack, giving us five full trios, including one hot off the presses—Richard Danielpour's brand new *Remembering Neda*, which it commissioned—and a group of their own arrangements. Please join us on December 19 to hear the sweet sounds of the Dolce Suono Trio.

## Member Profile

### Judith Mendenhall

*NYFC member  
on and off  
since 1991*



**Employment:** Principal flute of the American Ballet Theater and Berkshire Bach Ensemble; wind department chair at Mannes College of Music and faculty member at Queens College.

**A recent recital/performance:** A solo recital at the National Chiang Kai Shek Cultural Center, Taipei, Taiwan in August 2009.

**Career highlight(s):** Judith recalls, "The turning point in my musical life began at the Marlboro Music Festival, in the summers just after college. During that time I really 'grew up' musically, working with Marcel Moyse, being a member of the Aulos Wind Quintet (which was formed at Marlboro), and doing 13 nationwide 'Music from Marlboro' tours. Looking back, it was all like the moment in *The Wizard of Oz* when the house lands, and the movie changes from black-and-white to color. I began to hear and play music with a far greater emotional spectrum." Since then, playing principal flute in the New York Chamber Symphony under Gerard Schwarz (1987-2003), Bach with harpsichordist Kenneth Cooper, traveling abroad for recitals and masterclasses in South Africa, Korea, and Taiwan. For the past 15 years, playing great repertoire in ABT (where the challenge of having to "hit it out of the park" eight shows in a row, week after week, has taught her a lot about consistency and projection!).

**Current flute:** A Brannen 14K gold flute with silver keys (since 1983) with a Lafin 18K gold headjoint (since 1996).

**Influential flute teachers:** Paula Robison ("life-changing" work during college and postgraduate years), Marcel Moyse (at Marlboro and Curtis), Michel Debost (during a 1972-3 Fulbright year in Paris); and Tom Nyfenger and Sam Baron (during her 20s and 30s).

**High school:** Edina Senior High School in Edina, MN.

**Degree:** BM in music (New England Conservatory, 1972) and a graduate diploma in chamber music studies (Curtis Institute of Music, 1975).

**Most notable and/or personally satisfying accomplishment(s):** Being a mom to her daughter (now a freshman at Sarah Lawrence College), having been a faculty colleague to each of her three main teachers (Paula, Tom, and Sam), and teaching. Judith says, "I began at Mannes 20 years ago and feel incredibly enriched for having worked with so many dedicated and terrific young people. I am passionate about empowering my students to go further than they think possible, to be Creative Intelligent Practicers (what I call CIPs), and to always take care of both craft and art."

**Favorite practice routines:** In Judith's words: "I am a warm-up freak. I 'go to the flute gym' for 12-20 minutes a day, which I think gives muscles, curves, stamina, and a radiant glow to the tone. The 'equipment' rotates from week to week (for myself and my students). It includes sonority and interval exercises from Paul Edmund-Davies' *28 Day Warm-Up Book*; "The Swan" of Saint-Saëns in many different keys (good for developing the ear and transpositions); and my own system of Taffanel-Gaubert Nos. 1 and 4 scales."

**Other interests:** Family (daughter Sasha and her golden retriever Skye); exercise (running, yoga, hiking, swimming, cross-country skiing); painting and drawing; cooking (she once served a fancy French dinner for a group of students about to perform the Poulenc Sextet!); languages (Greek and French) and travel; reading and spending time with friends.

**Advice for NYFC members:** A short list: (i) Stay curious; (ii) Develop your ear: ear-to-finger is much better and faster than eye-to-finger; (iii) Own your sound and music-making; (iv) Be a CIP (see above); and (v) Look down at your feet and notice the ruby slippers: you have the power already in you to grow and develop—use it.

## FLUTE HAPPENINGS

DECEMBER '10

Dec 5 Sunday 7:30 pm

**ZARA LAWLER**, flute, and Paul Fadoul, marimba, performing new arrangements of Bach preludes and fugues as part of the International Street Cannibals' production "J.S. Bacalhau: J.S. Bach meets the dance, music and martial arts of Brazil." This interdisciplinary extravaganza includes live Capoeira, and also features flutist **LINDA WETHERILL**.

• St. Mark's-in-the-Bowery, 131 East 10th Street (at 2nd Avenue), NYC. • Admission: \$15. • Info, call 212-961-0357 or visit [www.streetcannibals.com/next-event.php](http://www.streetcannibals.com/next-event.php).

Dec 8 Wednesday 12:30 pm

Lunchbox Learning Program presents "Christmas from the Americas," a program featuring **CARLA AULD**, flute, and Ana Maria Rosado, guitar, performing traditional Latin and North American holiday music.

• Wayne Public Library, 461 Valley Road, Wayne, NJ. • Admission is free. • Info, call 973-694-4272 or visit [www.waynepubliclibrary.org](http://www.waynepubliclibrary.org).

Dec 22 Wednesday 12:10 pm

Flutist **PAMELA SKLAR** performs music by Handel, Bach, Caplet, Fauré, and John Weaver with organist Timothy Lewis in a Downtown Music at Grace Church concert.

• Grace Church, 33 Church Street, White Plains, NY. • Admission is free, \$10 suggested donation. • Info, call 914-949-0384.

### Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2011	12/09/2010	01/06/2011
February 2011	01/13/2011	02/10/2011
March 2011	01/27/2011	02/24/2011
April 2011	02/24/2011	03/24/2011
May 2011	04/07/2011	05/05/2011

### Stolen flute/piccolo

Please contact **Lisamarie McGrath** (phone 610-623-9447 or email [lisamarie.peace@gmail.com](mailto:lisamarie.peace@gmail.com)) if you have any information about two instruments stolen in a Drexel Hill (greater Philadelphia), PA home robbery on November 1, 2010: a CF4 Muramatsu flute (S/N 39153) and a Fredericks piccolo once owned by Murray Panitz (S/N 106).



Mimi Stillman, with pianist Charles Abramovic and composer Katherine Hoover, prior to performing Hoover's *Mountain and Mesa* (Temple University, Philadelphia, August 2010).

*Interview (Cont'd from Page 1)*

composer, as well as a pianist, and last year we premiered and toured with a piece jointly commissioned by the Dolce Suono Ensemble and Philadelphia Chamber Music Society in honor of Haydn's bicentennial. Charlie is our resident Haydn scholar, and wrote a piece involving theatrical elements paying homage to the humorous side of Haydn. We all can be wry and silly and there is lots of laughter at rehearsal. Needless to say, I can't laugh and play the flute at the same time!

*WS: I was so fortunate to have been in Philadelphia tonight to bear the world premiere of Richard Danielpour's Remembering Neda: Trio for Flute, Cello, and Piano. You mentioned in your introduction to the piece that it had been part of your life for two years. Could you describe something of this collaborative process? And were there any specific challenges or points of interest in this work?*

MS: We commissioned Richard Danielpour to write a piece for us nearly two years ago, and he completed the work in late 2009. We worked closely with Richard on the piece. At rehearsals, he would sometimes ask us to make small but significant changes—an added measure of repetition or a register change—that would instantly bring a given musical idea into focus. The piece calls for both C flute and alto

flute, and the composer decided exactly when to employ each flute through the experimentation we did at our sessions.

Danielpour was born in the United States to Persian-Jewish parents, and his family can be traced back to the Babylonian captivity in Iran. In this piece, a reflection on his own family's remarkable background and the Iranian people's struggle for freedom, Richard commemorates Neda Agha Sultan, the young woman shot to death by the Iranian government in 2009. Her death was captured on video, and millions around the world watched Neda bleed to death lying in a Tehran street. I think it is a profoundly emotional and moving piece which will be a major contribution to our flute repertoire. Danielpour creates a unique sound world in the piece, using alto flute, as I mentioned before, and plucked piano strings to evoke Persian instruments. It also includes a Persian love song and a Sufi rhythm. Richard will be present and will speak about his piece.

*WS: On the cover of your program, I counted 12 musicians. Is the Dolce Suono Trio part of a larger group?*

MS: Yes, I founded the Dolce Suono Ensemble to make music for the Philadelphia audiences that embraced me so enthusiastically when I was at Curtis and for whom I grew up performing. I wanted to make music

with a core of artists who are my dear friends and colleagues, many of whom are fellow Curtis graduates and members of the Philadelphia Orchestra. We perform Baroque to new music, build the repertoire through commissioning important new works (21 premieres in six seasons), tour, record, and do educational outreach in Philadelphia public schools. The Dolce Suono Trio grew out of the Dolce Suono Ensemble.

*WS: As artistic director, you must have to deal with many entrepreneurial projects and logistical issues that probably didn't present themselves when you were a student.*

MS: Very true. In my capacity as artistic director of the Dolce Suono Ensemble, I've learned so much about running an arts organization. We are a young organization that has experienced tremendous growth since our inception in 2005. I work with a small, passionate, and efficient team which includes family members and close friends. My mother, Ronni L. Gordon, is chairman of the board of directors. Board members bring a variety of experience and expertise to the organization, and we also have a board of advisors which includes major artists and arts business people who are important mentors for me, including Plácido Domingo, George Crumb, Shulamit Ran, Susan Wadsworth, Sharon Robinson, Jaime Laredo, and Jeffrey Khaner.

*WS: And as if you weren't busy enough, I recently discovered that in addition to all your wonderful musical accomplishments, you have been an intern at the Middle East Forum, the Philadelphia think tank headed by Daniel Pipes, and that you are a Ph.D. candidate in history at the University of Pennsylvania. This is amazing!*

MS: I knew from the time I was a child that music was my primary passion and would be my career, but as I got older I discovered other areas which complement the music and help me realize myself. I'm very proud of the time I spent as an intern at Middle East Forum. I learned a lot about the Middle East and even co-authored two articles with Daniel Pipes. My parents are foreign-language textbook authors and professors, and there has always been scholarship and history in my home. I decided that I wanted to study history

formally and receive a degree [in the subject]. By the age of 17, I had already graduated from Curtis, won the Young Concert Artists International Auditions, and had important career-launching experiences such as Carnegie Hall and Kennedy Center recitals. Even though I loved performing and touring, I still wanted to pursue my academic interests at the same time. I got my MA and an ABD (all but dissertation) for the Ph.D. at the University of Pennsylvania.

*WS: I know you are always in demand as a soloist...how are you able to balance your academic career with your artistic one?*

*MS: For me, music and scholarship are closely linked and mutually supporting, and my artistic vision for the Dolce Suono Ensemble sets music in its broadest cultural and historical context. History informs my music, is integral to my programming and artistic planning. When I'm doing historical research and writing, I focus on musical and cultural topics. For example, my publications [see sidebar] include articles on Debussy and Asian music (taken from my MA thesis topic), the music in Dante's *Commedia*, and entries on world music for the *Oxford Encyclopedia of the Modern World*. Actually, the name of my ensemble, Dolce Suono, came from Dante's *Commedia*.*

As far as literally balancing everything, there are many times when there is a big crunch of concerts, rehearsals, practicing, writing, and time-sensitive business issues. I have learned to multitask and compartmentalize. I just practice really intensely, often late at night, so it's good my home is soundproof. I also function well on little sleep! I feel fortunate to be doing work that I love and feel passionate about, and to have an extraordinary, supportive family.

*WS: In addition to commissioning, performing and recording, I know that you are committed to music education.*

*MS: Education is very important to me. I have been a Yamaha Performing Artist since 1996. Yamaha is very education-focused, and wonderfully supportive of my masterclasses at universities and flute societies, and my outreach for K-12 students. I am flute clinician at Yamaha's Music for All Festival each year in Indianapolis, where I have the*

## Selected recordings and publications by Mimi Stillman

Visit [www.mimistillman.org](http://www.mimistillman.org) for more on Mimi's recordings and publications. Here's a brief sampling of what she's working on and what she's done:

### CDs in progress (forthcoming in early 2011):

*Odyssey: 11 American Premieres for Flute and Piano*, Mimi Stillman, flute, and Charles Abramovic, piano, 2-CD set, Innova

*Mélange: Flute and Guitar*, Mimi Stillman, flute, and Allen Krantz, guitar, DTR

### Books and articles

"Writing for the Flute," *Flute Talk*, February 2009.

"Debussy as Painter of Sound and Image," *The Flutist Quarterly*, Winter 2007.

"The Music of Dante's Purgatorio," *Hortulus*, January 2005.

*Nuits d'étoiles: 8 Early Songs by Claude Debussy*, a book of arrangements for flute and piano (Theodore Presser, 2002).



Photo: Christian Steiner

opportunity to coach about 200 of the country's finest high school flutists in masterclasses. Through the Dolce Suono Ensemble's educational outreach partnerships with Philadelphia public schools, I have worked with about 2,000 students since 2005.

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I remember chatting with an audience member after a concert, who said to me, "I thought prodigies were stuck up, and you're not!"

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*WS: I am so curious about your own early music education.... I know you started Curtis Institute when you were 12...how old were you when you started playing?*

*MS: My mother started me on recorder when I was five. She taught me how to read music and fundamentals of wind playing. Within a year, I told my parents that I wanted to play the flute, and I*

started playing flute when I was six. My mother is an amateur clarinetist, and my older brother saw her playing and followed in her footsteps on clarinet. My parents took me to concerts and my brother's youth orchestra rehearsals, and we listened to recordings all the time. From this exposure to music, I fell in love with the sound of the flute and knew I wanted the flute to be my musical voice. I absolutely loved playing, practicing, studying music, and performing from my first performance at age seven.

*WS: Who was your first teacher?*

*MS: My first major teacher was Dan Riley at New England Conservatory Preparatory School. I studied with him for four years. He is a fantastic teacher who gave me a great technical and artistic foundation, exposed me to important repertoire, and stressed the importance of knowing the history of the flute and flutists. Dan and I are still in touch. I also took lessons with Lois Schaefer, former piccolo player of the BSO.*

(Cont'd on page 6)

*Interview (Cont'd from page 5)*

I met Julius Baker in my home town of Boston, at the [1993] National Flute Association convention, when I was 11. I had already loved his sound for years and had been trying to emulate it. I was thrilled to meet him before he was to do a demonstration for Yamaha. He asked me if I knew any Mozart, to which I replied that I know the Mozart Concerto in G. Mr. Baker asked me to perform it right then before an audience, so I did. He invited me back to perform again the next day. I had just started studying with him when he suggested I apply to the Curtis Institute of Music. [N.B. See YouTube for a video of Mimi Stillman at age 11 playing a Telemann duet with Julius Baker.] At 12, I was the youngest wind player ever accepted to Curtis. I studied with Julius Baker and Jeffrey Khaner there, and they were the most wonderful, inspiring teachers and mentors for me. I have Mr. Baker's sound in my ear with every note I play.

*WS: Was it hard to leave friends, school, parents' jobs, etc. when you moved to Philadelphia?*

MS: No, it really wasn't difficult in that I was very excited to go to Curtis, and my family and I return regularly to Boston to see our friends there. I'm fortunate that, as writers, my parents are able to live anywhere. My brother Alex was an undergraduate at Johns Hopkins when I was accepted to Curtis, so our move to Philadelphia brought us closer to him in Baltimore.

*WS: Were there any unexpected issues to confront as a 12-year-old going to such a distinguished conservatory?*

MS: That's a good question. People study "prodigies" very closely to see how they adjust to life in professional settings while still children, and then how they transition to adulthood. Curtis is a very small school—enough instrumentalists for one orchestra, plus pianists, composers, conductors, and singers for a total of about 160 students. You get to know everybody within a week or two, and the atmosphere is very nurturing. I really had no idea how young I was, I was just having the time of my life playing great music with great musicians. André Previn came to conduct us, Simon Rattle, Kurt Masur.... When I was 15, Jeffrey Khaner brought me in to play second flute to him in

the Philadelphia Orchestra for Brahms's Requiem under Wolfgang Sawallisch, with Thomas Hampson and Dawn Upshaw as soloists. It was a thrilling week, and a formative experience.

Being a professional musician at such a young age probably made me learn earlier than I would have had to otherwise how to deal with different people in a variety of situations. While the professional people I met and worked with were overwhelmingly kind and supportive, there were, of course, occasional petty jealousies or intrigues, and people who made unfortunate assumptions about what prodigies are like. I remember chatting with an audience member after a concert, who said to me, "I thought prodigies were stuck up, and you're not!"

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**It's important to find your own path with your music. To strive to be the best musician you can be, without judging yourself against others. Ask yourself, what are my goals in music?**

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*WS: What kinds of things do you do to relax—hobbies, movies, books, friends, etc.?*

MS: When not preparing for and playing concerts, I enjoy going to concerts—orchestra, opera, chamber music. I often go to hear and support my friends. I also like visiting with family and friends, taking walks in the city or the country, going to art museums, reading, cooking, and seeing films. I tend to read history books and some fiction—recently novels by Israeli writers A.B. Yehoshua and Meir Shalev. I have a growing interest in poetry, especially as it relates to our commissioned composers' text selections for the vocal works they're writing for my ensemble. For our *Mahler 100 / Schoenberg 60 Project*, our commissioned composers Steven Stucky, Steven Mackey, Fang Man, and David Ludwig will set texts related to Mahler's life and work. Shulamit Ran is bringing together texts by British and Israeli composers for her work. My favorite movies tend to be classics from

the 1940s, Hitchcocks, film noir, and some epics like *Lawrence of Arabia* and musicals like *My Fair Lady*.

*WS: Do you have any advice for fellow flute enthusiasts?*

MS: I tell people, whether you're a student, a professional, or an amateur, it's important to find your own path with your music. To strive to be the best musician you can be, without judging yourself against others. Ask yourself, what are my goals in music? What genre or pieces will make me musically satisfied? Challenge yourself to try new things—play chamber music, as it's the best way to grow as a musician. Share your music with others. Whether you're a professional or an amateur, reaching out to people with your music can be personally gratifying and inspire others. Never lose sight of your own love for music, so that it is always an enriching and rewarding part of your life.

I have some students who are adult amateurs and whose work is in other fields, some of whom have taken up the flute later in life. I admire them for making time for the flute, dedicating themselves to a small but regular amount of daily practice, amid their busy professional lives, for the sheer joy of making music.

*WS: I am so happy for this opportunity to get to know you. I am looking forward to seeing you and hearing you again at the December 19th concert.*

MS: Thank you, Wendy. I am so pleased that we met and am thrilled to be able to share my music with the NYFC.

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**Wendy Stern** is a freelance flutist and teacher in the New York area. She earned a master's degree from the Juilliard School, where she studied with Samuel Baron and Julius Baker, and has been a member of Flute Force since 1988. She is also program chair for the 2011 New York Flute Fair.



# NYFC ENSEMBLES PROGRAM

## UPDATE

by Mary-Ann Tu

On Sunday, November 14, 2010 the NYFC Ensemble Program met for the second time this season at a new location, Pearl Studios (at 500 8th Avenue, between 35th and 36th Streets) in NYC. The room was spacious enough to accommodate all 18 of us (yes! we are growing) and provided ample natural light and ambiance. Soundproof rehearsal rooms are a plus at Pearl. New to the group this time were Michael Siegell, Holing Yip, Luis Diaz, Michael Laderman, and Kara Kemsley. Michael Laderman, a longtime Club member, played piccolo, flute, and alto flute, and generously lent out his alto flute as needed, adding a welcome dimension to our music making. Greg Waters stepped in to conduct two short pieces, Luis Diaz tuned the group, and Laura Barlament was class organizer, physically positioning us into logical arrangements.

In addition to the repertoire chosen last month (Pachelbel Canon, Bach Sinfonia "Non sa che sia dolore," Brahms Kanon, and Dubensky Suite for Nine Flutes), the group added Anne McGinty's *Greensleeves Fantasia* and Katherine Hoover's *Celebration* to our list of "keepers." Katherine wrote *Celebration* for her teacher, Joseph Mariano, in honor of his 90th birthday. Joseph Mariano, a musicians' musician, taught at the Eastman School from 1935 to 1974, imparting artistic integrity to generations of flutists. On a personal note, Bonita Boyd, my beloved teacher at the Eastman School, was a student of Mariano's; she always spoke of him with the utmost respect as a flutist, musician, teacher, and human being.

Compositionally, *Celebration* is a celebration of many works in the flute repertoire. Katherine ingeniously interweaves bits and pieces from Hue's *Fantasia*, Chaminade's Concertino, Mozart's D Major Concerto, J.S. Bach's E Major Sonata, Couperin's *Ordre 26*, Fauré's *Fantaisie*, her own *Kokopeli*, and Schubert's Introduction and Variations; into the work. *Celebration* kept us all smiling and delighted!

The NYFC Ensemble will perform *Celebration* in May as part of the NYFC Ensemble Concert. Katherine Hoover has graciously communicated that she would be happy to coach the group during a rehearsal! How cool is that?

The **next rehearsal** is scheduled for Sunday, December 5th from 2-4 pm at a member's apartment in Stuyvesant Town. Please email Mary-Ann at [maryann.tu@gmail.com](mailto:maryann.tu@gmail.com) for address and directions. It is a pleasure meeting and working with so many interesting and talented people.



Eighteen flutists attended the Ensemble Program get-together on November 14. Back row: Ed Wolf, Cathryn Magno, Ri Wade, Luis Diaz, Michael Siegell, Laura Barlament, Cynthia Holden, Greg Henry Waters, and Michael Laderman. Front row: Julie Feldstein, Holing Yip, Mary Lynn Hanley, Eduardo Castillo, Mary-Ann Tu, and Yuka Harimoto. Participants not in photo: Marcy Einhorn, Kara Kemsley, and Eddie Crawford.

## 2011 Young Musicians Contest

The Young Musicians Contest will be held on Sunday, March 6, 2011, from 9:00 am to 6:00 pm. There will be four categories: ages 8 and under, 9 to 11, 12 to 14, and 15 to 17 years old (based on age as of March 1, 2011). The contest will take place at the Greenwich House Music School, 46 Barrow Street, New York, NY. The winner in each age category will receive an award and will perform in the winners' recital at the New York Flute Club on Sunday, April 10, 2011. The application deadline is February 18, 2011.

Visit the contest page at [www.nyfluteclub.org](http://www.nyfluteclub.org) for the full requirements and the downloadable application form.

## Holiday Refreshments

Post-concert refreshments are needed for December 19th. Please contact Jayn Rosenfeld (212-633-6260, [jes3@nyu.edu](mailto:jes3@nyu.edu)) if you can bring something.

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



### THE NEW YORK FLUTE CLUB

Incorporated



MILTON WITTGENSTEIN . . . Flute  
 YOURY BILSTIN . . . Cello  
 ALICE NICHOLS . . . Piano

#### Programme

1. Trio, Sonata in D major . . . Antonio Lotti  
 Largo  
 Allegro  
 Adagio  
 Vivace
2. Solos for Flute and Piano
  - a. Sonata No. 7 in A minor . . . Haendel  
 Grave  
 Allegro
  - b. Piece en forme de Habanera . . . Ravel  
 Adagio
  - c. The little white donkey . . . Ibert
  - d. Petite Valse . . . Caplet
3. Trio No. 31 in G major . . . Haydn  
 Allegro  
 Andante
4. Solos for Cello and Piano
  - a. Aria . . . Bach
  - b. Chanson Neapolitan . . . Casella
  - c. Dance of the dragon . . .
  - d. Duet for Flute and Cello, (Caucasian Rhapsody) } Bilstin
5. Impressions of a holiday . . . Eugene Goossens  
 In the hills,  
 By the rivers,  
 The water wheel,  
 At the fair.

Midtown Music Hall . . . Sunday, December 22, 1940  
 846 Seventh Avenue, at 55th St. . . FIVE P. M.  
 NEW YORK

From the archives: The flute-cello-piano instrumentation has a long history (see p. 2). Fifty years ago, the NYFC's December concert featured flutist Milton Wittgenstein.



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



## December 19, 2010 concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)  
Mimi Stillman / Dolce Suono Trio

### 91<sup>st</sup> Season 2010 - 2011 Concerts

**October 17, 2010** • Sunday, 5:30 pm  
ROBERT DICK—60th birthday celebration

**November 21, 2010** • Sunday, 5:30 pm  
CHRISTOPHER LAYER, Irish flutes

**December 19, 2010** • Sunday, 5:30 pm  
MIMI STILLMAN / DOLCE SUONO TRIO,  
NY premiere of Richard Danielpour trio

**January 23, 2011** • Sunday, 5:30 pm  
NICOLAS DUCHAMP—A Gaubert program

**February 27, 2011** • Sunday, 5:30 pm  
ANDRÁS ADORJÁN—Hungarian music

**March 13, 2010** • Sunday, All Day  
NEW YORK FLUTE FAIR, with guest artist  
PAULA ROBISON, Songs without Words  
The Lighthouse, NYC

**April 10, 2011** • Sunday, 5:30 pm  
WINNERS OF THE 2011 NYFC COMPETITION  
& YOUNG MUSICIANS CONTEST

**May, 2010** • Date TBA  
ANNUAL MEETING & ENSEMBLE CONCERT

*All concerts and events (except as noted) at  
Engelman Recital Hall, Baruch Performing Arts  
Center, 55 Lexington Avenue (entrance on 25th  
Street), on Sundays at 5:30 pm. All dates and programs  
subject to change. Tickets \$20, only at the door; free  
to members. For more information, visit the NYFC  
website at [www.nyfluteclub.org](http://www.nyfluteclub.org).*



### From the Editor

Greetings! Mimi Stillman will be here this month with the Dolce Suono Trio (a flute, cello, and piano ensemble). Wendy Stern's interview touches on the workings of the group; the background of *Remembering Neda*, the piece on program that Richard Danielpour recently composed for them (and which Wendy heard in its world premiere in October, in Philadelphia); and Mimi's early years as a flute prodigy (readers really *must* check out the YouTube video\* of the 11-year-old Mimi performing a Telemann duet with Julius Baker it is truly awesome!).

In her "From the President," Nancy Toff gives us some historical perspective on the flute-cello-piano trio combination, complete with examples of notable players and repertoire through the ages (though with a focus on early-20th century New York performers and pieces from the Romantic era and later). For the history buffs, we have an image of the program from a NYFC concert presented 50 years ago for the same combination, with Milton Wittgenstein as flutist (see p. 7).

Judith Mendenhall, a teacher to many of our Member Profile subjects, is this month a Member Profile subject herself. I am in awe of her dedication to getting her students to make the most of themselves (she's already inspired me to at least *think* about more about being a "creative, intelligent practitioner") and her athleticism (in both sports and flute). In a very seasonable thought for December (shared here, since it got cut from the profile), Judith mentioned that auditioning flutists and Olympic figure skaters both need to show athletic prowess, artistic vision, passion, and poetry in our 10 minutes on the ice. All of us (except, perhaps, Margaret Swinchoski!) can take some comfort in the fact that we do not have to do both....

Anyway, all for now. See you soon.

Best regards,

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

\* Search in any browser with the terms "YouTube," "Mimi Stillman," and "Julius Baker," and it will come up right away.