



# The New York Flute Club

## NEWSLETTER

April 2011

### 2011 COMPETITION WINNERS



#### 2nd prize Adrienn Kántor

Adrienn Kántor was born in Hungary in 1990. She studied at the Leó Weiner Conservatory of Music in Budapest with Zoltán Fasang from 2004 to 2008, then she spent one year at the Liszt Academy, where her professors were Lóránt Kovács and Katalin Nagy. Since 2009, Adrienn has been studying at the Bard College Conservatory of Music with Tara Helen O'Connor, and she is pursuing a second degree in German studies.

#### 2nd prize Kenny Larsen

Kenny Larsen, age 22, is a native of Denmark. In 2007 he was admitted to the Royal Danish Academy of Music, where he studied with Toke Lund Christiansen. In 2009 he reached the finals for the solo flute position in the Oslo Philharmonic Orchestra and was awarded the Victor Borge Music Prize. He has been an extra in various Danish orchestras and currently studies at the Manhattan School of Music with Linda Chesis.



#### *In Concert*

### Winners of the 2011 NYFC Competition and Young Musicians Contest

Sunday, **April 10, 2011**, 5:30 pm

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

**Nadira Novruvoz**, flute (Ages 8 and under, Young Musicians Contest)  
Sonata in F Major G.P. Telemann (1681—1767)

**Alex Sherman**, flute (Ages 9-11, Young Musicians Contest)  
Minuet and Dance of the Blessed Spirits W.C. Gluck (1714-1787)

**Elle Abitante**, flute (Ages 9-11, Young Musicians Contest)  
Fantasie G. Fauré (1845-1924)

**Yibiao Wang**, flute (Ages 12-14, Young Musicians Contest)  
Allegro scherzando from Concerto J. Ibert (1880-1962)

**Ji Hyuk Park**, flute (Ages 15-17, Young Musicians Contest)  
Allegro maestoso from Concerto in G Major W.A. Mozart (1756-1791)

**Kenny Larsen**, flute (2nd prize, NYFC Competition)  
Sonata Carl Vine (b. 1954)  
Nocturne from two pieces for flute and piano Lili Boulanger (1893—1918)

**Adrienn Kántor**, flute (2nd prize, NYFC Competition)  
Sonata appassionata in F sharp minor, Op. 140 Sigfrid Karg-Elert (1877-1933)  
Chant de Linos André Jolivet (1905-1974)

*Program subject to change*

#### 3rd prize Valerie Estes

Valerie Estes, age 23, is currently pursuing a master's degree at the Cincinnati College-Conservatory of Music under Brad Garner. She has a BM from Texas Tech University, where she studied under Lisa Garner Santa. Her previous teachers have included Jean Ferrandis and Alexa Still.



### IN THIS ISSUE

2011 Competition Winners.....	1
From the President: Make Way for Ducklings by Nancy Toff.....	2
Member Profile: Alice Avouris.....	3
Remembering Tom Nyfenger (1936-1990) by Ed Joffe.....	4
Flute Fair Notes NOT in the Program by Flute Fair Chair Wendy Stern.....	7
2011 Young Musicians Contest Winners.....	6
<b>Announcements</b>	
Flute Happenings.....	3



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2010–2011

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## Make Way for Ducklings

by Nancy Toff



From the President

I remember standing at registration at our very first flute fair, in 1994. As I chatted with Linda Chesis, I checked in a teacher followed by a line of six pint-sized students, a scene straight out of *Make Way for Ducklings*. Those ducklings have probably graduated from college by now. We've all come a long way since then—but the thing that impresses me at every fair is the enthusiasm of the young people who attend and the support of the adults who come with them. We've greeted a generation of stage parents, some of them more tense than their children, and chatted with non-musician parents who appear a bit perplexed by the whole endeavor. We've witnessed intense consultations among students, teachers, parents, and vendors as they choose new instruments in the exhibit hall. We see the pride and concern that is the equal of any soccer mom's.

So in this season leading up to Mother's Day and Father's Day, let's take a moment to thank the parents who help make their children's musical dreams possible. In my own case, it

all started with the 59-cent drum from Lamston's that I started playing before I could walk; my mother says it was the best 59 cents she ever spent. In nursery school, I was

placed in the group that did not have a rhythm class. I complained, and my mother complained more, and I was moved. Score one for the power of parents. Soon after that, my grandmother arrived from Memphis for a visit and asked my mother to get a present she could give me. My mother, seizing on my love for the tambourine, procured not just any old plastic tambourine, but one made from real skin, a purchase that necessitated a trip to Manhattan. My grandmother was aghast: "How could you get a child such a noisy toy?" I was thrilled.

I subsequently moved on to the piano, then the flute, but even the piccolo did not faze my parents, who continued to take me to every lesson and show up at every performance. This guaranteed that there would always be at least one person at my concerts more nervous than I was, and in the case of my father, it also guaranteed that we would get our picture taken. During my last two years of high school, my mother drove me into the city every Saturday afternoon for a lesson with Arthur Lora; while she sat in the car waiting for me, she created innumerable needlepoint pillows, surely a lovely addition to our home, but perhaps not her first choice of how to spend a Saturday afternoon. A flute fair reunion with an old friend—the horn player Tony Cecere—reminded me yet again of my great good fortune in having spent five summers at New England Music Camp. Of course, my parents paid the tuition, but they also came up regularly to hear our concerts. It was something they genuinely enjoyed; they loved the atmosphere, loved being around all those musical kids, and it meant the world to their daughter.

At this year's fair, once again, the sight of hordes of young flutists put smiles on the faces of the veterans—the "cute factor" is undeniable—but I was equally pleased to see so many parents. One father dropped off his 13-year-old daughter, a typical teenager who didn't want her father tagging around with her. But she is still at the stage of wanting her parents to hear every performance, and after a few hours she called and asked him to return—which he obligingly did. Another father jokingly told me that his college-age daughter didn't care about him, she just wanted his checkbook. At last year's fair she had bought a piccolo, and now she was in the market for an alto flute.

Even the non-musician parents could feel the energy—as David Amram put it so eloquently, you could hear people listening—and said they couldn't wait for next year's fair. One set of parents, marveling at the impressive array of events, inquired eagerly about the club's other activities and vowed they'd bring their daughter to next year's concerts. (For those of you who've heard me rant about kids not coming to concerts, I felt at least partially vindicated!) In the meantime, sensing that we were short a volunteer to watch a door, they immediately stepped into the breach. Even my own mother volunteered to work at the flute club table.

April brings our annual competition winners' recital—this year with a new twist. The concert will include not only the winners of our young artist competition, but also those of the Young Musicians Contest. Their parents will no doubt be out in force. I hope our adult members will be there to thank them for the support they give these budding musicians, and to encourage the families to attend our full concert series next year.



Ruth and Nancy Toff at the flute fair.  
 Photo: Ardith Bondi

## Member Profile

### Alice Avouris

NYFC member  
on and off since 1987



**Employment:** Organist/choir director for the Reformed Church of Cortlandtown (in Montrose, NY), nursery school music teacher for First Presbyterian Pre-School (in Yorktown Heights, NY), personnel manager for the Taconic Opera, and private flute teacher.

**A recent recital/performance:** As a member of Northern Westchester Flutes, performing the February 2011 world premiere of Pamela Sklar's *Spell 166* for organ and flute ensemble in a concert sponsored by the Westchester chapter of the American Guild of Organists at a Chappaqua, NY church.

**Career highlight(s):** As a flutist: performing the Mozart G Major Concerto and Frank Martin's *Ballade* with the Michigan State University Orchestra (early 1970s). As a choir director: connecting communities through music in choir festivals and interfaith services, using spirituals, gospel music, and historical texts in programs celebrating African-American culture.

**Current flute:** A Jack Moore silver Murray-system flute (No. 47, c. 1970s) used with a silver Drelinger headjoint, and a Zentner wood piccolo (No. 837, purchased used in 2009). Alice says, "I acquired the flute in a trade with Alex Murray, for an early Cooper/Murray flute I had bought from him just after my Armstrong Murray-system flute gave out in the middle of a university concert of *L'après-midi* and *Chant du Rossignol*. What a nightmare!"

**Influential flute teachers:** Paige Brook, who taught her vibrato with the "laugh into the flute" method (three years in high school) and Alexander Murray (six years at Michigan State, during which time she also enjoyed free group lessons in Alexander

Technique from Alex and his wife Joan).

**High school:** Ridgewood High School in Ridgewood, NJ.

**Degree:** BA in choral education (1972), MA in flute performance (1974), and some doctoral courses [all at Michigan State University in East Lansing, MI].

**Most notable and/or personally satisfying accomplishment(s):** As a student: learning the Murray-system flute ("with its perfectly in-tune C#"). As a teacher: coming up with a routine that works. Alice says, "At the beginning of each lesson we play the same chromatic scale warm-up described below, alternating between student and teacher. It's a familiar routine to start each lesson with, and it makes it easy to work on breathing and position problems, because notes are not the issue."

**Favorite practice routines:** Alice's half-hour practice routine dates from her change to the Murray-system flute, when she learned the new fingering system by playing chromatic scales an octave at a time. First, G4 [a fifth above middle C] to G5, G#4 to G#5, etc. up to E above the highest C, then returning to G5 and playing chromatic scales down, an octave at a time, to low B. This is followed by a routine of playing all major and minor scales, one key at a time, also in thirds, followed by four sets of arpeggios. After this, she goes over music for any upcoming performances.

**Other interests:** Bird-watching with her husband. Alice says, "We took up bird-watching early in our marriage, and have had some amazing trips to Central and South America, Morocco, Thailand, and India. My favorite moments have been spent standing in a tropical forest, waiting to see what would pass by."

**Advice for NYFC members:** "If you are a young flutist studying for a college degree, consider taking some lessons in organ and choir direction! The repertoire is endless and varied, and you will never, ever be out of work, as good musicians are desperately needed in this area."

## FLUTE HAPPENINGS

### MARCH '11

Mar  
30

Wednesday 12:00 noon

!Duo Caramba! with **CARLA AULD**, flute, and Ana Maria Rosado, guitar, will perform music by the women composers Elise Carter, Katherine Hoover, Libby Larsen, and Tania Leon in celebration of Women's History Month.

• Chapel, Interchurch Center, 475 Riverside Drive, NYC. • Admission is free. • Info, call 212-870-2200.

### APRIL '11

Apr  
11

Monday 7:30 pm

University of Minnesota professor **IMMANUEL DAVIS**, flute, and Stephen Gosling, piano, will perform the NY premiere of the jazz-influenced sonata written for the them by Russian composer Nikolai Kapustin. Also on the program: the new sounds of Kenji Bunch and Carl Vine, and two works for flute and strings by Villa-Lobos and Erwin Schulhoff.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$15 seniors, \$10 students. • Info and student/senior tickets, call box office at 212-501-3330.

Apr  
17

Sunday 3:00 pm

Triptych, with **WENDY STERN**, flute, Fran Rowell, cello, and Beth Robin, piano, will perform works by Bach, Gaubert, Weber, Rorem, and Myaskovsky.

• Teaneck Library, 840 Teaneck Road, Teaneck, NJ. • Admission is free. • Info, visit [www.teaneck.org](http://www.teaneck.org).

Apr  
28

Thursday 8:00 pm

The Musicians of Lenox Hill, with **SOO-KYUNG PARK**, flutist and artistic director, in a program of romantic chamber music featuring works of Borodin, Chopin, Gaubert, and the NYC premiere of the piano trio of Marcel Tyberg, a Viennese composer who died in Auschwitz in 1944 whose music was thought lost in the Holocaust.

• Temple Israel of the City of New York, 112 East 75th Street, NYC. • Admission is free. Reserve seats at [www.MOLH2011.eventbrite.com](http://www.MOLH2011.eventbrite.com). • Info, call 212-249-5000, visit [LenoxHillMusic.com](http://LenoxHillMusic.com), or email [musiciansoflenoxhill@gmail.com](mailto:musiciansoflenoxhill@gmail.com).

### MAY '11

May  
1

Sunday 2:00 pm

Triptych, with **WENDY STERN**, flute, in program of April 17.

• Fort Lee Library, 320 Main Street, Fort Lee, NJ. • Admission is free.

### Flute Happenings Deadlines

Issue	Deadline	Mail date
May 2011	04/07/2011	05/05/2011

# REMEMBERING TOM NYFENGER (1936-1990)

by Ed Joffe

It has been 21 years since we lost Tom Nyfenger. His passing left a void in both the world of performance and in music education. It is not often that a world-class player is also a world-class teacher, but Nyfenger was precisely that. He was that rare bird who could play at the highest musical levels possible and could also explain and defend every note in his interpretations based on sound musicological and physiological truths. Blessed with a phenomenal ear for hearing pitch and harmony, great inner rhythmic sense, enormous theoretical knowledge, and a brilliant technique, Nyfenger could detect any weakness in a student's musicality. His pianistic ability allowed him to play the keyboard parts to any flute sonata or concerto, and he would often demonstrate his improvisational skills by producing accompaniments to a single-line work at lessons, sometimes creating piano parts for Jeanjean etudes or Telemann fantasias on the spot. In essence, Tom Nyfenger was the equivalent of a world-class jazz player in the body of a world-class classical musician.

He was the flute world's "answer man"—the flutist everyone would go to for musical and technical problems that their regular instructors (often famous players) were unable to solve. It didn't matter if one were the principal flutist of a major orchestra, a woodwind doubler, a relative beginner, or an adult returning to the flute after many years, he was always willing to teach those who were serious and committed to improvement. His ability to diagnose problems (and find solutions based on the elements of music, the laws of nature, and common sense) and his willingness to share his ideas made him one of the most valued player/teachers on the New York music scene for three decades. His students have included such prominent players as Michael Parloff, Marya Martin, Keith Underwood, Julia Bogorad, Linda Toote, Philip Dikeman, Susan Palma-Nidel, Patricia Spencer, Aralee Dorough, Adam Kuenzel, Valerie Potter, Alan Cox, and Eddie Daniels, among many others.

For those of us who had the good fortune to know him personally, his desire to discover and explore new means of musical expression, combined with a determination to achieve musical perfection, made him rather unique. He would often play two or three different flutes from different historical periods at a recital in order to explore more tone color possibilities and to approximate the stylistic aspects of a particular composition. He could be tremendously warm and generous, a prankster, and the most supportive person one could imagine when a student mastered a new technique. It must be also said that along with these traits he was overly sensitive, childlike, vulnerable, unable to accept any mistakes, and sometimes im-



possible to be around. All of these combined to make him a beloved, tragic, and Shakespearean-like figure. His death at age 54 solidified that image.

A little more than two years ago, when I began to assemble papers that Tom had written in the 1980s in the hope of creating a second book of his thoughts and ideas (my *Beyond the Notes*, a sequel to his 1986 publication, *Music and the Flute*, was published in August 2010), I found it extremely difficult. This was not because of the actual musical philosophies and examples yet to be compiled, but rather because I felt as if I were working to convey and justify the thoughts of someone who was larger than life—the flutists' Superman. While this may sound melodramatic, anyone who knew him well or studied with him would agree.

In order to get a more complete picture of the man, I thought it appropriate to include a brief biography and some anecdotal remembrances from former students and colleagues.

Tom Nyfenger was a native of Cleveland, Ohio, and received his formal music training at the Cleveland Institute of Music, from which he received his BM and MM degrees. He was the first wind recipient of the Beryl Rubinstein Memorial Scholarship and an Artist Diploma in performance. A very competent pianist who also played bass, he began his flute studies in high school with Maurice Sharp. After a brief stint as solo piccolo player with the Indianapolis Symphony (1961–1963), he moved to New York City in 1963. He quickly gained a formidable reputation as a freelance player and teacher. Ultimately, he was hired as a regular member of the New York City Ballet Orchestra and began long-term associations with the Aeolian Chamber Players, the Contemporary Chamber Ensemble, the Festival Winds, and the New York Woodwind Quintet. He served as the principal flute of the Pro Arte Chamber Orchestra, the New York Chamber Symphony, the Mostly Mozart and Casals Festival Orchestras, and the New York Chamber Soloists. Other prestigious work included collaborations with such renowned string quartets as the Tokyo, Guarneri, Composers, Fine Arts, and Lenox, and performances with the Lincoln Center Chamber Ensemble, the New Baroque Quartet, and the Midnight Bach Concerts. He taught at the Cleveland Institute of Music; Sarah Lawrence, Vassar, Rutgers, SUNY Purchase, and Queens Colleges; the Mannes College of Music, the Manhattan School of Music, Oberlin Conservatory, and Yale University (where he also served as chairman of the wind department), and was involved with the Norfolk Chamber Music Festival for many years as the flute teacher and a chamber music coach. He also maintained a private teaching studio in New York City. He was a frequent concerto soloist, active recitalist, and in-demand



Ardlith Bondi's "Nyf and Hammer" photo is subtitled "Le Marteau avec Maître," a reference to the Pierre Boulez composition *Le marteau sans maître* (*The hammer without a master*). Photo: Ardlith Bondi (1978).

studio musician and clinician, and recorded for the Columbia, CRI, RCA, Nonesuch, and Delos record labels.

**Keith Underwood**, an internationally renowned flutist/teacher who studied with Tom Nyfenger at Yale in the mid-1970s while pursuing a master's degree, had this to say:

Early on [in] my first year [at Yale], I was playing a Telemann Methodical Sonata for him when he told me, "You have a lot of facility, but you're going to have arthritis in both hands by the age of 27 if you keep shoving the flute into your face every time you get louder. See that angry red mark on the side of your left finger?"

Gulp.... I asked how to avoid that unhappy fate and he told me to alternate two notes (low F and low G) slowly while getting louder and softer, paying attention to making the dynamic changes with no increased hand pressure. Sounds simple and straight to the point, buuut....like many of Tom's insights having to do with technical independence and musicality, very difficult to master (still working on it!). [He] changed my life.

**Paul Dunkel**, principal flute of the New York City Ballet Orchestra, conductor, and a longtime friend and colleague of Tom Nyfenger, offered these thoughts on Nyfenger's abilities and influence:

Everyone knew Tom had a great ear for pitch and tone color. He also had a great sense of humor. He combined those talents in his ability to mimic just about every flute player in New York City. This wasn't so easy to do because in the '60s when Tom arrived in town, there were so many different flute styles—it would have been a lot easier for him now and he (and we) wouldn't have had as much fun. The folks in the Philharmonic didn't play like the folks in the Met; the folks in the NYC Ballet didn't play like the folks at NYC Opera; and there were all those freelance flutists. Tom could do us all and it would be hilarious. Occasionally it would be brutal, but we'd laugh anyway.

The same talent made it possible for Tom to infuse his playing with many colors and subtleties. (If you can get his recording of the Debussy Trio you'll know what I mean.) He had a "sixth sense" ability to blend beautifully with the other members of a woodwind section because of an uncanny ability to get into the other players' sounds. He was always the one doing the blending, totally unselfish. He could pick up the intonation "quirks" of players sitting around him—e.g., if the oboe was sharp on the F# (aren't they always!). Tom made no big deal about it and adjusted accordingly. Oh, you might hear about it later over a beer or martini,

but on the job nothing was ever said, and there was no complaint. And the other player was so happy, deliriously pleased with his own intonation. How many times did I hear this: "Nyfenger has no problem playing with me, what's the problem?" Well, the problem was that Tom was kind of a freak when it came to rapid tuning adjustment. I don't know any other wind player who had that facility.

Since Tom came out of the Taffanel-Barrère-Kincaid-Sharp school—he had a "way" of doing things. He had conviction about the tradition of his lineage but was not afraid to experiment. In fact, he questioned approaches to pedagogy so much that he felt it necessary to create his own methods, some of which were revolutionary. Through his own curiosity he taught people to teach themselves.

**Loren Glickman**, bassoonist, musical contractor, and longtime colleague of Nyfenger, had this to add about his experiences working with him:

Although it has been quite a few years since Tom Nyfenger's passing, my recollection of both his personality and his playing remains as strong as if he were still with us. Tom and I were professional colleagues in various freelance orchestras in New York. I think I remember him most vividly when we played regularly with the Mostly Mozart Festival and with the New York Chamber Orchestra. Tom's artistry, his beauty of sound, and his technical facility are qualities which were truly astonishing in their presence at all times—be it in an orchestral concert, chamber music, recording sessions, or simply in rehearsal.

I had the good fortune to play with many great flutists of my day, among them Jean-Pierre Rampal, Julius Baker, John Wummer, Arthur Lora, Murray Panitz, Harold Bennett, and Paula Robison. I loved the playing of each of these artists. But the flutist who touched the depths of my musical soul, over and over, was Tom Nyfenger. Not only was his beautiful sound ever-present, it came to this listener in such a variety of ways that I was forever amazed to be witness to his artistic modifications. Darker or brighter tone quality, faster or slower vibrato, phrasing always different, always enveloping this listener. Tom was for me the flutist who had everything to offer, and was the quintessential greatest flutist in my experience.

**Flutist Alan Cox** played with Nyfenger in numerous freelance orchestral and recording performances and became a close friend of his. His remembrances:

Thomas Nyfenger was the best and closest friend I have ever had. He also was a towering multifaceted musical genius, who, as he liked to say, happened to play the flute.

We spent a great deal of time together, and it was my great good fortune and a continual inspiration and joy that we performed together often, as we were for many years the flute section of the New York Chamber Symphony. I never formally took lessons from Tom, but the life lessons that I learned sitting next to him in the orchestra changed my whole approach to the flute, and over the years I asked him many questions that he always answered insightfully.

Beyond the amazing musical aspects of Tom (aka "The Nyf"), I would like to share some humorous memories of him. Anyone who knew him also knew that he had a highly developed sense of humor.

He was easily able to do absolutely convincing imitations of many other flutists, not only in sound and style

(Cont'd on page 6)

## Young Musicians Contest Winners

### Ages 8 and under:

**Nadira Novruzov**, age 8, is a student of Valerie Holmes. She is in the third grade at the Special Music School in NYC and a repeat winner in this age group category, first winning in 2009 at age 6.

### Ages 9-11:

**Elle Abitante**, age 11, is a student of Noelle Perrin. She is in the sixth grade at the Elizabeth Morrow School in Englewood, NJ and has been studying the flute for seven years.

**Alex Sherman**, age 11, is a student of Wendy Stern. A member of his school concert band, he is in the sixth grade at the Oradell Public School in Oradell, NJ and has been studying for seven months.

### Ages 12-14:

Born in Beijing 13 years ago, **Yibiao Wang** is a student of Brad Garner in

the pre-college division of the Juilliard School. He is in the eighth grade at the East-West School of International Studies in Flushing, Queens and has been studying the flute for four years.

### Ages 15-17:

**Ji Hyuk Park**, age 16, is a student of Soo-Kyung Park in the pre-college division of the Manhattan School of Music. He is in the ninth grade at the St. Queen of Peace High School in North Arlington, NJ and has been studying privately for three and a half years.

*Nyfenger (Cont'd from page 5)*

but also visually, in the form of admiring slapstick. The most impressive was of Marcel Moyse, specifically of Moyse's recording of the Mozart G Major Flute Concerto as recorded on 78 rpm, complete with a huge persistent scratch and a gradually slowing turntable.

One time I asked him why a certain conductor we were working with was always criticizing both of us, seemingly not noticing many other problems elsewhere in the orchestra. His answer was immediate: "He can only read the top line of the score."

Alfred Hitchcock once said, "The pun is the highest form of literature." Tom was a true master of puns. At a party in San Francisco, he improvised a series of puns that exploded like a volcano, one growing from and topping the one just before. This continued for easily 30 minutes. He had us literally rolling on the floor in breathless hilarity. I wish I had taped this!

He referred to Lincoln Center's Mostly Mozart Festival as Mostly Moe's Fault.

He owned a Saab, which he called "my sob story." He did spend an awful lot of time commuting in it...

Between two rehearsals of the New York Chamber Symphony, a bunch of the woodwind players went to lunch together. Along with Tom and myself, the others were Steve Hartman and Jeff Winter, who were playing second clarinet and bassoon. As was the custom of those long-ago days, we all had a couple of martinis. As we were leaving to go back to work, Tom said, "Well, we're starting with Prokofiev's Classical Symphony. Good thing we're all playing second!"

**Susan Palma-Nidel**, a former student of Nyfenger's, principal flute of the Orpheus Chamber Orchestra and professor of flute at Montclair State University, had these recollections:

I had just graduated from Juilliard with my master's, starting to freelance in New York but not very happy about my flute playing. My good friend Erich Graf mentioned this "guy" Tom Nyfenger. So instead of changing careers, I decided to visit Tom for a lesson. And here, for the first time, was someone who not only played beautifully, but could explain with words and with the flute why and how it works. And then he explained why it didn't, and what I could do to make changes. He was brilliant, inspiring, serious, and very silly. I had lessons on a weekly basis for over a year. It simply changed the direction of my musical life.

Later, I found out that the Upper West Side apartment in which I have lived since the mid-'70s was Tom's former New York teaching studio when the tenant was the oboist

George Haas. George and Tom were friends and colleagues in the NYC Ballet Orchestra and the Contemporary Chamber Ensemble. When on the phone with Ed [Joffe] about this article, I mentioned this. He said "Oh, I remember coming to that apartment for lessons. You live there?" I am certain that all those vibes are still floating around here, 30 years later. It is a lovely thought.

Finally, I'd like to add my own anecdotal thoughts. During the 16 years that I knew Tom (It was always "Tom." He detested the need for formal titles that others of lesser talent would demand—maestro, professor, Mr., Dr., etc.), there were many instances I can recall that provided a perspective of him as a unique individual and talent. However, my favorite Nyfenger anecdote relates to a lesson in the late 1970s. As a woodwind doubler, I had been trying to learn his approach to embouchure and attempted to implement that approach on the job. I would make progress when practicing the flute but then would revert to old habits when having to play the flute along with saxophone and clarinet at work. At the lesson, he asked me to demonstrate what I was talking about. I began to improvise on the saxophone prior to picking up the flute. I had finished just one chorus of the tune and before I knew it, Tom was at the piano playing the correct changes! I did not play the melody of the tune (*One Note Samba*) or announce the tune beforehand. Rather, he heard the changes through my improvised line and could immediately relate it to the keyboard.

I then attempted to show him the problems as it related to switching to the flute from the clarinet. Here, I played the opening movement of the Mozart Clarinet Concerto. Again, he was at the piano within seconds of the opening statement playing the reduced accompaniment, perfectly. After getting through the first page of the exposition, I had to stop. This was too much! I asked him if he had ever studied the score and the response was typical Nyfenger: "No, but I've heard the piece before and I know the style." This was only one instance where he demonstrated his great ears, theoretical knowledge, and piano chops. And, oh yes, he solved my problem within a few seconds after I stopped playing: "You're burying your bottom lip [allowing it to move toward the bottom teeth] when playing the flute after the saxophone and clarinet—Don't!"

Tom Nyfenger's books and recordings can be found at [www.Nyfenger.com](http://www.Nyfenger.com).

**Ed Joffe**, a native New Yorker, is a woodwind doubler and professor of woodwind and jazz studies at New Jersey City University.

## Flute Fair Notes NOT in the Program

by Program Chair Wendy Stern

Special thanks to Nancy Toff, Don Hulbert, Rebecca Quigley, Michele Smith, and the NYFC's board for all their support in making the 2011 Flute Fair a memorable event. Past Flute Club president John Solum (1983-1986) commented, "There were many highlights, not the least of which was Paula Robison's masterclass. She was truly a "master," and to hear her coach these talented young players was revelatory. As auditors, we could get some insight as to why Paula is recognized as one of the world's greatest living musicians. I also thought the concert of four works by contemporary American composers was fabulous, with thrilling performances of each played by four of our finest flutists. The hall was filled to the rafters, and the response was rapturous. It doesn't get any better than this!"

In deciding upon the theme of this year's Flute Fair, I never imagined that "The Singing Flute: Inspirations for the 21st Century" would actually be taken literally! But there was Zara Lawler with her banjo, accompanying Tanya Dusevic Witek and the room full of 250 people singing "The Red River Valley" just before Tanya's performance of David Amram's *Theme and Variations on Red River Valley*. A thank-you to Kathy Fink for her premiere performance of *California Concertino* and also the hard work that went into organizing the schedules and rehearsals of the orchestra and conductor Paul Dunkel, despite composer Bevan Manson's comment on how the piece got programmed "in a New York minute!" Sandra Church, of the New York Philharmonic, gave a rare solo appearance in *Shenblu*, by Victoria Bond, who explained that the title was not an exotic fantasy, but rather a shortened version of Shenandoah Bluegrass, the name of a dog kennel owned by the flutist who originally commissioned the piece. A thank-you also to Zara, not only for her singing and banjo playing, but also for her workshop, "The Flute on its Feet," and for her inventive presentation of *Kokopelli*, which was happily championed by its composer, Katherine Hoover.

Katherine Hoover was also on hand to conduct her *Celebration* in the ensemble reading session, coordinated by Mary-Ann Tu. Many thanks to Bart Feller for leading this session (in addition to his Mozart concert earlier in the day) and also to Keith Underwood, Kaoru Hinata, and Immanuel Davis, who joined in the ensemble just for the fun of it. (Immediately following this session, Keith, Immanuel, and Kathe Jarke left quickly for their workshop on breathing and the Alexander technique.)

In addition, there were flute choirs from NYU, Montclair State University, and several music schools in New York and New Jersey. A thank-you to Robert Dick and Tanya Dusevic Witek (who not only performed, but also organized their students), and to Susan Friedlander, Stefani Starin, Valerie Holmes, Noelle Perrin, Rie Schmidt, Kim Lorimier, and Bernard Phillips for bringing in record numbers of student flutists, including four-year-old Sophie Murdock, the youngest performer at the fair. Thanks also to the Thurnauer School of Music for providing the music stands for these groups and to Leigh and Gil Muro for delivering them to the Lighthouse.

Brad Garner attracted many early risers (we lost an hour to daylight savings time this year) with his engaging and informative warm-up session, and he returned later in the afternoon to share his experiences and knowledge of the audition process ("Voices from the Other Side") with fellow panel members Sue Ann Kahn and Linda Chesis.

A thank-you to Ardith Bondi and David Wechsler for the fabulous photos which captured the spirit of the day (to view, visit the NYFC website at [www.nyfluteclub.org](http://www.nyfluteclub.org)) and also extra thanks to David for overseeing the exhibits on the day of the fair and coordinating all the technical needs (more than the usual for Flutronix and "Inspired by Moysse"). As Paula had referred many times to the teachings of Marcel Moysse in her masterclass, the Moysse workshop which immediately followed provided an opportunity to both learn and reflect on his huge musical legacy. A thank-you to Kathleen Nester, Judy Mendenhall, and Susan Rotholz for sharing their lesson notes, archival videos, anecdotes, and favorite pieces.

Registration, preregistration, and badges were expertly handled by Keith Bonner, Ardith Bondi, and Rie Schmidt, and a long list of highly-valued board members and volunteers: Marcia Hankle, Amy Hirsh, Nneka Landrum, Elizabeth Lewis, Susan Lurie, Svjetlana Kabalin, Jackie Martelle, Calvin Mercer, Caitlyn Phillips, Jayn Rosenfeld, Allen Rubenstein, Kathy Saenger, Monica Sands, Herb Waldren, Jeanne Wilson, and Michael Yamin. A thank-you to Ruth Toff and Connie Boykan for last-minute handling of the raffle ticket sales at the NYFC Table and to Lucy Goeres for coordinating its sales and her team of volunteers, which included Lynn Cunningham, Kathy Saenger, Rie Schmidt, Pamela Sklar, and Diane Taublieb. Another thank-you to Suzanne Gilchrest for suggesting a long list of great students who volunteered, and also to the families of my own students who helped in the lobby and also at the doors of the concert venues. Pat Zuber once again successfully coordinated the NYFC Competition, assisted by Patty Lazzara and Steven (Sungwoo) Kim, winner of the 2006 Competition and student of Paula Robison. A thank-you to judges Linda Toote, Susan Palma-Nidel, Diva Goodfriend-Koven, and Erin Jang for devoting their entire day to the competition.

Not listed in the program, the encores for Paula Robison's gala concert were "Apanhei-te, Cavaquinho!" by Ernesto Nazareth and "A Felicidade" by Antonio Carlos Jobim. The concert, with guitarist Fred Hand, was entitled "Songs without Words" and featured music reflecting Paula's most recent project, "Places of the Spirit." If you did not get a chance to view the beautiful photography or music in this series, please visit her website ([www.paularobison.com](http://www.paularobison.com)) for information on this and her other publications and CDs. As Paula was leaving for the night, she generously demonstrated her own spirit of humanity as she spontaneously presented a "Places of the Spirit" volume to Bea Strauss, age 85, our oldest member volunteer. Thank you, Paula, for this and every other aspect of the day!



Flute fair guest artist Paula Robison (L) and program chair Wendy Stern (R) with NYFC president Nancy Toff. Photo: Ardith Bondi



Valerie Holmes and Keith Underwood with students from the Special Music School. Photo: Ardith Bondi



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



## April 10, 2011 concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)

Winners of the 2011 NYFC Competition & Young Musicians Contest

### 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 flute

**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—Gaubert program

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

**March 13, 2011** • Sunday, All Day  
NEW YORK FLUTE FAIR, with guest artist  
PAULA ROBISON, The Lighthouse, NYC

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

**May 15, 2011** • Sunday, 4:30 pm  
ANNUAL MEETING & ENSEMBLE CONCERT,  
Bloomingdale School of Music

*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!** Hope you all enjoyed the Flute Fair! For the April 10 winners' concert we will hear Kenny Larsen and Adrienn Kántor, the two second prize winners of the NYFC Competition (the third prize winner, Valerie Estes, is expected to be unable to attend). New for this year (and, we hope, a continuing tradition) will be the inclusion of our five Young Musicians Contest winners. More about our talented winners on pp. 1 and 6.

In this month's "From the President," Nancy Toff reflects on the crucial role that parental support can play in the development of young musical talent, providing examples from her own life (she was a tambourine aficionado at age three, thanks to her mom, Ruth) and from observations of the interactions between parents and their progeny at this year's flute fair.

Wendy Stern, this year's flute fair program chair, provided some "Flute Fair Notes NOT in the Program." I very much enjoyed her behind-the-scenes perspective on the workings of the fair, the thank-yous (not just a boring list!), and the opportunity to catch up on some of the things I missed (such as the identity of Paula Robison's two encores). From my point of view as editor, the only thing missing was a well-deserved thank you to Wendy herself! So from all of us, thank you Wendy.

Our featured article this month is a remembrance of Thomas Nyfenger by Ed Joffe, a woodwind doubler and former student of Tom's. The article is loosely based on the panel discussion ("Thomas Nyfenger Remembered") Ed hosted at the 2009 NFA convention in NYC, and is filled with many amazing and hilarious anecdotes. A must-read for everyone, whether you knew Tom or not.

Alice Avouris, an organist/choir director and flutist member of Northern Westchester Flutes, is this month's member profile subject. I have had the pleasure of performing second flute to Alice's first on numerous occasions over the years, and have always appreciated her musicality and tactful suggestions. Alice was an early student of Alexander technique (early '70s classes from Alex Murray and his wife Joan) and plays a Murray flute. I am hoping to hear more about this in a future article sometime.

Anyway, all for now. See you soon.

Best regards,

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