



The New York Flute Club

NEWSLETTER

May 2011

2011 ENSEMBLE PROGRAM CONCERT

About the performers:

Ardith Bondi (www.ardithbondi.com) has been on the NYFC board for over 30 years. She enjoys photographing—mostly birds, but also people.

Ann Bordley is an attorney with the Brooklyn District Attorney's Office. A graduate of Harvard Law School and a flute student of Susan Friedlander, she regularly accompanies services at the Church of Saint Charles Borromeo in Brooklyn Heights, NY.

Charles Briefer is a resident of Connecticut, and a former member of the U.S. Seventh Army Symphony Orchestra.



Participants in the May 2010 Ensemble Program concert. Photo: Ching-Min Chang

Eduardo Castillo joined the NYFC this year. He plans to study music education at New York University.

Eddie Crawford retired this past year as a NYC high school biology teacher.

He has renewed his interest in playing the flute. He studied with Ken Schmidt, the inspirational father of Rie Schmidt (former president of the New York Flute Club, 1995-1998).

Marcy Einhorn, a money coach, started playing the flute as an adult, and is slowly improving.

Mary Lynn Hanley, an Upper West Side resident, went back to playing the flute after retiring from a career with the United Nations Development Program. Now a freelance writer/editor, she studies with Mary Barto and is a member of a theater group that performs for older audiences in senior centers and residences.

Terence Hannigan is a counseling psychologist at Stevens Institute of

(Cont'd on page 4)

In Concert

New York Flute Club Ensemble Program Concert

Sunday, **May 15, 2011**, 4:30 pm
Bloomingdale School of Music, 323 West 108th Street
(between Riverside Drive and Broadway)

Come, Follow Choreography by Zara Lawler <i>Members of the NYFC Ensemble Program</i>	Traditional arr. Zara Lawler
Sinfonia and Chorale from Cantata BWV 142 "Uns ist ein Kind geboren" <i>Members of the NYFC Ensemble Program</i>	J. S. Bach (1685-1750) arr. Bruce Behnke
Syrinx (text by Zara Lawler) <i>Zara Lawler, flute and narration</i>	Claude Debussy (1862-1918)
Andante and Rondo, Op. 25 <i>Ann Bordley, Ed Wolf, flutes; Sergio Sandi, piano</i>	Franz Doppler (1821-1883)
Elegie, Op. 114 <i>Charles Briefer, Terence Hannigan, Michael Siegell, Ann Bordley, and Jane Kent, flutes</i>	Joseph Jongen (1873-1953)
Grand Trio in G Major, Op. 119, Allegro Moderato <i>Jay Pendley, Denise Koncelik, flutes; Gary Norden, piano</i>	Friedrich Kuhlau (1786-1832)
Celebration <i>Members of the NYFC Ensemble Program, conducted by Katherine Hoover</i>	Katherine Hoover (b. 1937)

Program subject to change

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2010–2011

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Long Live the Concert!

by Nancy Toff



As I complete my term as president, having had the privilege of programming three seasons of concerts for the club, and as a historian particularly interested in the development of the concert, I am moved to ponder this evanescent but influential medium. Does it still have a place in modern life? Why should we, and our students, attend them?

Many of us can remember attending concerts that for one reason or another made a lasting impression. Here are a few of mine: At an outdoor concert at Caramoor, ca. 1972, with Peter Serkin and orchestra, the electricity went out, and the orchestra musicians couldn't see their parts. Someone lit a single candle and Serkin played Bach from memory until Con Ed restored the power. It was mesmerizing. As a student at New England Music Camp, I attended several installments of the Beethoven quartet cycle played by the Hungarian String Quartet, which was in residence at nearby Colby College—including the last concert of its 35-year career. Much of the works' complexity was over my head at that time, but I learned what chamber music collaboration was all about, and why even string players need to breathe together.

In February 1971, I heard Jean-Pierre Rampal, harpsichordist Robert Veyron-Lacroix, cellist Leslie Parnas, and tenor Andreas Haefliger at Hunter College in a mixed baroque program. We had stage seats, so I had an up-close view of Rampal's every move; even better, my father recognized the stage manager, who had been a camper when my father was a counselor, and he let me take Rampal his music after the concert. It was probably 20 years before I threw away the ballpoint pen he used to sign my program. And the concert itself, a marvel of *joie de vivre*, opened my ears to the potential of baroque ornamentation and the baroque vocal repertoire.

I've witnessed the excitement of hearing emerging talent, such as Garrick Ohlsson's performance of the Chopin first piano concerto with the Philadelphia Orchestra shortly after he'd returned from winning the Chopin Competition in Warsaw. And the celebration of long and distinguished careers: the 78-year-old Blanche Moyse conducting the Bach *Christmas Oratorio*, in her 1987 Carnegie Hall debut (!); and Paul Badura-Skoda's 2003 solo recital at Carnegie, on the 50th anniversary of his debut there. Some concerts are memorable for their pure emotional power: the New York Philharmonic's Brahms *German Requiem* nine days after 9/11, and Britten's *War Requiem* with the Cincinnati Orchestra a few weeks later.

Can those experiences be replicated by recordings? I don't think so. First, there is the simple element of sound in a live concert. No amount of audiophile equipment can accurately duplicate the sound of a pipe organ at full diapason in a church, or even an orchestra in a concert hall. Moreover, recordings are as "perfect" as the performers can get them through the splicing of multiple takes. They are clean, even pristine, but often unadventurous and conservative. They cause some students to think that every performance must be "letter perfect"—to the detriment of freedom and individuality. Jazz is by definition an improvisatory form, one for which the moment is all. Why should classical music be any different?

Most importantly, recordings lack a sense of occasion, which is an integral part of the concert experience. Think back to the Paris Opera in the 18th and 19th centuries, when attending the opera was a social occasion, even an obligation, and the musical content was secondary. That began to change, late in the 19th century, to the benefit of the musical enterprise. As Lawrence Kramer, author of *Why Classical Music Still Matters*, points out, "Concerts roused passions and helped create the fan culture of modern life." Kramer likens concerts to museums, which are thriving institutions "where the art of the present elicits fascination, and the art of the past impresses visitors as the very reverse of stifling, myopic, or merely out of date." But, he continues, "concerts and museums purvey the same experience: Revival. The museum—convivial, stimulus-rich, liberal with time and space for reflection—creates a public space in which we can be privately inspired or disturbed. The classical concert ought to do the same thing...."*

* Lawrence Kramer, "Concert Hall? How About Music Museum?" *New York Times*, June 3, 2007.

Member Profile

Riannan (Ri)
Wade

NYFC member
since 2006



Employment: Sustainable development intern at the United Nations department of economic and social affairs (since January 2011) and instructor of social science (anthropology and sociology) at the City University of New York, Borough of Manhattan Community College, and Mercy College (since 2007).

A recent recital/performance: In December 2010, a concert of seasonal music by Purifoy, Luboff, Sowerby, and Yon at the Saints Peter and Paul Parish in Hoboken, NJ.

Career highlight(s): As an applied academic: anything that works to build humanitarian connection and reduce suffering; some major successes include setting up discursive fora among social science students, and working on local capacity-building for sustainable development issues. As a flutist: two performances are foremost in her memory. The most meaningful was a performance of Mouquet's *Flûte de Pan* at her grandparents' 50th wedding anniversary celebration, in which her mother was the accompanist. The other was a performance of works by Debussy, Chaminade, and Fukushima in college. She says she loves the tonal flexibility of the flute—playing with coloration and extended techniques to tell classic stories in a new way and create an audience-performer connection she hadn't known was possible.

Current flute: A silver Powell Signature.

Influential flute teachers: Teresa Crail (in high school) and Adah Toland Jones (in college).

High school: Lake Travis High School in Austin, TX.

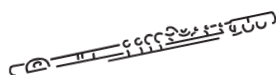
Degree: BA in anthropology with a minor in music (Texas State University, 2005); MA in anthropology and education (Teachers College of Columbia University, 2009).

Most notable and/or personally satisfying accomplishment(s): Riannan recalls, "My most perspective-shifting moment was a four-month field study living with the Kiche Maya of the Guatemala highlands. Although brief, that experience helped me learn to respond to difference with curiosity, and to better understand the strength and struggles of my Maya friends in a post-colonial world." It has also contextualized the recent work she has just begun on the gendered and environmental aspects of sustainable development and policy in preparation for the UN Environmental Earth Summit (Rio+20) in 2012.

Favorite practice routines: Riannan says, "When I practice, I generally start low and slow, following the standard long-tone and overtones routine. I love deep, ethereal flute tones, and have to force myself into the upper registers. To increase breathing capacity, I play alien tones (holding an upper register note and singing a descending/ascending chromatic scale)."

Other interests: Her husband of seven years and her cat Bella (of six years); Vinyasa yoga, salsa, and Latin jazz.

Advice for NYFC members: At every lesson, Riannan's college flute professor went to great lengths to impress upon her the importance of conscious habit-building. She says, "When I began to apply this discipline to other aspects of my educational and working life, I found everyday life much more fulfilling. However, it's important to take breaks from fundamentals-building and maintenance; sometimes I like to change my perspective. Occasionally, I lie on my back on the floor, close my eyes, and let the flute speak my musical story of the moment."



FLUTE HAPPENINGS

MAY '11

May 5 Thursday 1:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform a program including Stravinsky's Four Songs for voice, flute, harp, and guitar; Jim Lahti's *Six Poems of Robert Mitchell* for flute, cello, voice and piano; Wallingford Riegger's *Divertimento*, and David Lang's *Burn Notice*.

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

May 7 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of May 5.

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

May 8 Sunday 2:00 - 4:00 pm

A masterclass with **JAYN ROSENFELD** featuring music for flute alone and chamber music with flute. Auditors and interested music lovers welcome.

- Greenwich House Music School, 46 Barrow Street, NYC.
- Admission: \$20.
- Info, call 212-242-4770 (music school) or visit www.masterclassesNYC.com.

May 22 Sunday 7:30 pm

Carnegie Room Concerts presents Lawler & Fadoul, with flutist **ZARA LAWLER**, in a program of new transcriptions of works by Bach and Shostakovich.

- Nyack Library, 59 South Broadway, Nyack, NY.
- Admission: \$25.
- For tickets and info, visit www.carnegieroom.org or call 866-811-4111.

May 28 Saturday 9:00 am - 1:00 pm

Flute Day at the Rockland Conservatory: workshop, recital, masterclass with guest artist **BART FELLER**, flute, and Linda Mark, piano.

- Rockland Music Conservatory, 7 Perlman Drive, Spring Valley, NY.
- Admission: \$10 for recital only, \$30 for the day (observer).
- Info, contact Wendy Stern at wendystern@aol.com or Patricia Lazzara at pattyflute@aol.com.

TRAFFIC ADVISORY

To avoid getting caught in traffic on concert days, please visit the NYC Department of Transportation's weekend traffic advisory site:

www.nyc.gov/html/dot/html/motorist/wkndtraf.shtml



Ensemble (Cont'd from page 1)

Technology in Hoboken, NJ. He is a member of Jayn Rosenfeld's flute choir at the Greenwich House Music School.

Yuka Harimoto, originally from Japan, studies flute with Keith Underwood and music education at Teachers College, Columbia University.

Cynthia Holden studied with John Hicks in high school and at the University of Texas, but then stopped for many years. She began playing again six years ago and now studies with Valerie Holmes.

Katherine Hoover, composer and flutist, is the recipient of an NEA Fellowship and many other awards. Five of her pieces, including *Kokopeli*, which has sold over 8,000 copies to date, have won the NFA's Newly Published Music Competition.

Jane Kent is an artist who makes prints, artists' books, drawings, and paintings. She teaches at the University of Vermont and plays the flute.

Denise R. Koncelik holds a DMA in flute performance and taught flute and composition for 12 years at Midwestern

State University. She has performed frequently with the NFA Professional Flute Choir on bass flute.

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

Zara Lawler (www.zaralawler.com) is a flutist and interdisciplinary performance artist, combining music with dance and theater. Her new work for multiple dancing flutists, *E Pluribus Flutum*, will be performed this year at Make Music NY and the NFA's annual convention.

Pianist **Gary Norden** is a Manhattan vocal coach and accompanist. He has partnered many renowned opera singers and has played two recitals at the White House.

Jay Pendley resides in NYC, has a full-time career, and is passionate for the flute. At age 13 he began flute studies and has never stopped pursuing his education and an orchestral position.

Katherine Saenger is a research



staff member at the IBM T.J. Watson Research Center and plays flute with Collegium Westchester.

An active recitalist and accompanist, pianist **Sergio Sandi** is a graduate of the Superior Institute of Arts in his native Costa Rica. He has a BM in music from Manhattan School of Music in Manhattan and continues there in graduate study with Arkady Aronov.

Michael Siegell lives in NYC and plays flute.

Mary-Ann Tu, the director of the NYFC Ensemble Program, is the founder of MasterclassesNYC.com, a website business for artists, musicians, and writers. She presents masterclasses for her friends, teaches and designs music programs for students, and occasionally consults in finance.

Ed Wolf is a professor of physics at Polytechnic Institute of NYU and studied flute in the preparatory department of the Eastman School. His recent book, *Understanding the Nanotechnology Revolution*, with M. Medikonda, will soon be published.



Author Query: Participants sought for research on flute teaching

by Carol Holbauser

I am a student in the EdDCT program in music education at Teachers College, Columbia University, working for a doctorate in education with a specialty in college teaching. My dissertation study is focusing on strategies that flute teachers use to teach aspects of flute technique that are internal. I am specifically looking at such things as tonguing, vibrato, mouth/tongue and throat shape, and how they are taught. The literature on flute teaching includes many teaching methods that seek to address these areas. However, there have been no comparative studies that ask flutists to rate the effectiveness of the methods used.

I started becoming interested in this topic two decades ago, when I was a flute student at the Juilliard Pre-College Division. Amidst the many excellent string students and teachers, I became aware that, unlike the flute, string technique was completely observable and therefore more straightforward for students to learn. The flute and other wind and brass instruments have some common internal aspects of technique, including mouth and throat shaping and internally produced vibrato. The flute, however, is unusual in that we have no contact with a mouthpiece. This means that tonguing (the shape and placement of the tongue) is completely within the mouth and also occurs within a non-pressured environment. I would like to find out how flutists rate the effectiveness of the teaching strategies used for areas of playing that are defined as internal or as not directly observable.

Part one of the study is an online survey where participants are asked to rate the effectiveness of strategies that were found in the literature. Participants can also name other strategies they have experienced. The data collected from the survey will be used to direct the second part of the study. In part two of the study, innovative or exceptionally mentioned strategies will be observed and participants will be interviewed about those strategies. I am asking flutists who are now or who have been flute performance majors to take an online survey. It is my hope that the results of the study will be of interest to flutists, flute teachers, and possibly to teachers of other wind and brass instruments.

The study can be accessed at <https://sites.google.com/site/carolholbauser/>.

Thank you!

EVERY AUDITION IS A PERFORMANCE

by Don Hulbert

*What does he want from me?
What should I try to be?*

— Edward Kleban, *A Chorus Line*

The text above—lyrics from the opening number of the musical *A Chorus Line*—can hang heavy over any one of us when auditioning. After all, we want to be chosen for the job, next round, degree program, etc. We'd all like to maximize our chances of success. Having been on both sides of the table myself, and having discussed the issue with a number of people in the performing arts recently, the answer is that there is no single answer. Frustrating, but auditions are a highly subjective endeavor.

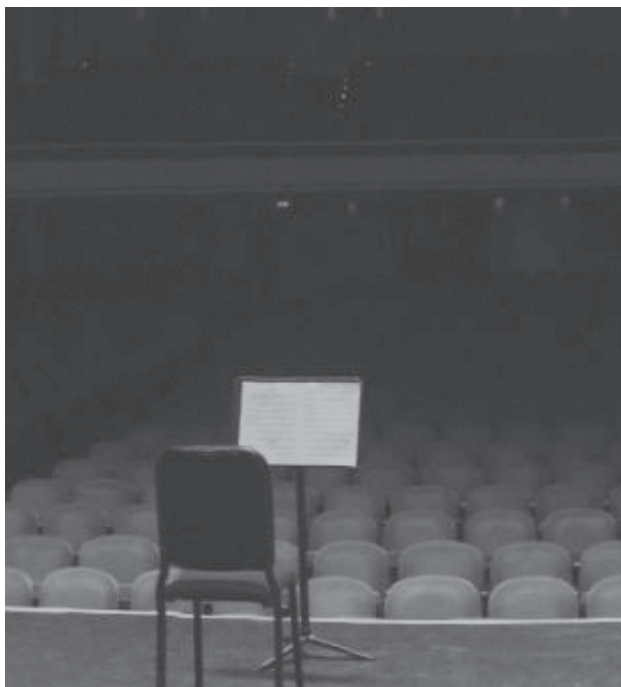
I discussed this issue with Alexander Method teacher Tom Vasiliades, who is chair of the movement department at the New School for Drama. We agreed that some who audition are objectively not developed enough to be considered further. At the other end of the spectrum are those who undeniably possess “the goods” (where what exactly constitutes said “goods” depends on context). The challenge for any jury or individual juror is selecting from a pool of evenly-matched applicants. The challenge for the auditioner is how to stand out from the crowd.

Robert Dick shared some words of wisdom in his report on judging the 2001 Geneva International Competition (available at <http://www.larrykrantz.com/geneva.htm>). Apparently one of the prize winners confided to him that she felt the “window of opportunity to win a major competition and have a solo career was closing.” Mr. Dick countered that now was the time to begin exploring who she really was as a musician and an artist. He makes the point that while winning a competition can, of course, help jump-start a career, it is not the only route, and that much depends on the “musicality, creativity and drive” of the individual artist. I would add that no single audition truly makes or breaks a career in music, though sometimes it feels as if it can.

That's why I titled this article “Every Audition is a Performance,” reversing the oft-repeated bromide that “Every performance is an audition.”

Approaching an audition as a chance to perform in its own right can be quite liberating, allowing you to play your best—not what you imagine or decide in advance that the panel wants to hear. There is no way to predict what will catch a particular panel's ears.

It goes without saying—or I hope



it does—that adequate preparation is a must. Whether the repertoire has been assigned or chosen by the player, it has to be played accurately in all respects: pitch, rhythm, marked dynamics, etc. In particular, *do not ignore intonation*. In his report on Geneva, Robert Dick was dismayed by how careless the auditioners were—in all the rounds he judged, including the finals with orchestra—about playing in tune. His suggestion is to practice with a sustaining instrument like a vibraphone, rather than using a tuner or a squawking electronic pitch. However you choose to work at it, this is essential.

One of my pet peeves is that too many instrumentalists look only at their own parts. Study all the parts, whether it's flute and piano or the full score for an orchestral excerpt. The solo from Ravel's *Daphnis et Chloë* feels completely different when played against the rhythm of the orchestra part. When I was actively pursuing orchestral auditions, I would pat the rhythm of the strings with my foot while practicing that particular passage, which helped make sense of when rubato would work and when it would not. Knowledge of the full score should inform every interpretive choice. At a minimum, learn to read bass and alto clef (tenor clef wouldn't hurt, either) in addition to treble so that you can read orchestral scores.

When working on audition repertoire, make a conscious decision about the tone and mood of the music. In the baroque, there was the so-called doctrine of affects, what we would call emotions. Ask yourself what emotion the piece evokes for you, and how you can communicate that through your performance. That approach can be usefully applied to repertoire of almost any era. For example, András Adorján asked one of the participants in the masterclass he gave for the NYFC this past February to give a one-word characterization of the first movement of Prokofiev's Sonata. Playing all the notes correctly is vital, but mechanical, uninflected playing will go only so far. Look for contrasts in the music, and try to heighten them without undue exaggeration. Infuriatingly, what will seem exaggerated to one person will be just right for another.

Select repertoire with care. While you may be able to play Boehm's Grand Polonaise in D major brilliantly, it is, in my opinion, the equivalent of junk food: tasty, highly caloric, but offering little real nourishment. Samuel Baron once told me that a flutist selected that very piece for an

(Cont'd on page 6)

Audition (Cont'd from page 5)

important audition, and that it was his opinion that the choice prevented an otherwise strong candidate from winning a competition. Robert Dick makes the point in his Geneva report that too many competitors go with entirely conventional, safe repertoire choices. A daring repertoire choice can wake up a committee stupefied by one too many performances of the same piece. Balance your presentation. If the competition has as a required piece something like Gaubert's *Fantasia*, then move away from music that is similar in its harmonic/melodic vocabulary. Show the jurors what you can do in a completely different style of music.

Like it or not, human beings are influenced by appearances, so presentation counts. This is where approaching an audition as a performance can make a big difference. Rather than concentrating on winning the approval of the judges, *give* them a performance. It might seem like a trivial psychological/semantic trick, but it has the potential to transform an uncertain audition into a polished presentation of your playing at its best. It begins the moment you appear before the panel. Charles Hamlen, chairman of IMG Artists, once told me that from the way Carol Wincenc walked on stage for her 1978 Naumberg audition he knew she would be the winner. Similarly, András Adorján recently said that he can judge a player's competence from the way

they open their flute case!

Tom Vasiliades makes the point that a prepared audition is composed of three acts: entrance on stage, the actual performance, and exit from stage. Practice your three-act "play" as part of your preparation. Even for an orchestral audition held behind a screen, the difference in attitude will be discernible. I recall seeing a competitor for the National Flute Association's Young Artist Competition *completely turn his back* on the audience during a lengthy piano interlude to polish the headjoint of the flute. He was an excellent player, and in some respects deserved to win first place. I wasn't a judge, but I can't help but think that one of the reasons he didn't get the top spot was due to that completely clueless move. That said, he has gone on to quite a respectable career.

Another practical bit of advice from Robert Dick is to acquaint yourself with the hall you will play in, if at all possible. Get a sense of the acoustics: are they dry or wet? He makes the point that if the venue is extremely reverberant, articulation will need to be somewhat more exaggerated to make it across the footlights.

A couple of final anecdotes: I was one of the winners of the NYFC competition in 1982, entering at the last minute and getting one of the last audition time slots remaining. Only one other person knew I was competing—Margaret Schecter, the

competition coordinator that year. The required piece was Mozart's Andante in C major, K. 315, which I knew from listening to recordings, but had never played. I had two weeks to learn it, and carried a score with me on the subway, studying it whenever I had a chance. I was already interested in historically informed performance (aka "HIP"), having experimented with baroque flute. As I prepared the Mozart, I debated whether to give it my best HIP treatment, or try for a more "mainstream" approach. I went with my musical instincts, even though I assumed it would probably doom my chances of actually winning. I had no idea that John Solum, a pioneer of historical instrument performance in the US, was one of the judges. My approach to the Mozart, he later told me, was a breath of fresh air and helped me to win the competition. The following June, I participated in Julius Baker's Danbury masterclass, playing the first movement of Mozart's Concerto in G major, K. 313. Mr. Baker's reaction? I was "over-phrasing." As they say, "One man's meat..."

To summarize, every audition is a performance. As with any performance, the audience will either like it or not. Good luck!

Don Hulbert is a freelance flutist and former NYFC membership secretary.

April Pianists

The following collaborative pianists performed at the April 10, 2011 winners' concert:

Barbara Lee (with Young Musicians Contest winners Nadira Novruvoz, Alex Sherman, Elle Abitante, and Yibiao Wang)

Riko Higuma (with Young Musicians Contest winner Ji Hyuk Park)

Olivier Hebert-Bouchard* (with NYFC Competition winner Kenny Larsen)

Zsolt Balogh (with NYFC Competition winner Adrienn Kántor)

* updated from printed program

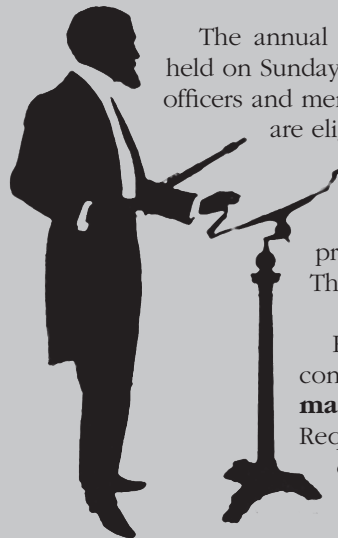


NOTICE OF ANNUAL MEETING

Sunday, May 15, 2011 at 4:30 pm

Bloomington School of Music

323 West 108th Street (between Riverside Drive and Broadway), NYC



The annual meeting of the New York Flute Club, Inc. will be held on Sunday, May 15, 2011 at 4:30 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 4:30 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)** if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. Please help us make a festive end-of-year celebration.

New York Flute Fair 2011

Here are a few of Ardith Bondi's flute fair photographs (for more, visit <http://ardithbondi.com/page85.html>).



NYFC ENSEMBLES PROGRAM

UPDATE

by Mary-Ann Tu

Here we are, the NYFC Ensemble Program doing something new and different at our most recent rehearsal (April 15, 2011 at 353 Studios). Newcomers were Katherine Hoover, Zara Lawler, and Ardith Bondi. The photo (below right) shows us learning *Come, Follow*, a simple round choreographed by Zara. Playing music from memory and moving to choreography can be challenging, but all 10 members were game, and we had a blast! Leaving one's comfort zone can be liberating.

In preparation for the May concert, our two-hour rehearsal began by warming up with the simple and beautiful Kanon No. 1, Op. 113, "Gottlicher Morpheus" by Johannes Brahms. Next, we progressed to Katherine's *Celebration*, our challenge and the piece we have been working on diligently all season. Katherine has graciously agreed to conduct and coach her work. What a treat! Next, we rehearsed Sinfonia and Chorale from Cantata BWV 142 "Uns ist ein Kind geboren" by J.S. Bach. And, last but not least, came *Come, Follow*, led by Zara. Participants included Katherine Hoover, Zara Lawler, Ardith Bondi, Michael Laderman, Jay Pendley, Eduardo Castillo, Mary Lynn Hanley, Denise Koncelik, Eddie Crawford, and myself.

As the NYFC season closes, rather than including my thoughts on the program, I thought it would be more interesting for readers (especially potential future participants!) to hear about the program from some of its regular members.

Laura Barlament: In the ensemble program, I was exposed to repertoire that was new to me, played with some talented flutists, played a piece by a contemporary composer (Katherine Hoover) and even got to meet her and play under her direction at the Flute Fair. I also made new connections with fellow flutists who are, like myself, adult amateurs. And they were

pleasant people with interesting lives. It gave me the opportunity to play with a group, instead of just practicing by myself, and it challenged me to sight read (which I enjoy). The direction was great; the atmosphere Mary-Ann created was laid back but not undemanding. I only wish I could join the group to perform in the end.

Ann Bordley: I really enjoyed the program this year, because of the great friendliness and enthusiasm of all the flutists who participated; because the pieces we played were beautiful and challenging; and because the ensemble contained many very talented players, from whom I learned a lot.



Katherine Hoover conducting a reading of *Celebration* at Flute Fair 2011. Photo: Ardith Bondi

Eddie Crawford: Being a part of the ensemble program inspired and motivated me to continue playing and studying the flute after a long hiatus.

Mary Lynn Hanley: I enjoyed playing with the ensemble program this year and especially appreciated Mary-Ann Tu's introducing us to new music, making sure that less experienced players played their parts with more proficient partners, and ensuring that all had a rewarding experience. The rehearsal with Katherine Hoover herself conducting *Celebration* was a special treat.

Ed Wolf: I have been really pleased with the direction of the program—lots of nice new music and a variety of venues. Working on the difficult piece by Katherine Hoover has been a good idea, and I appreciated Mary-Ann's excellent coaching.



Photo: Zara Lawler



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



May 15, 2011 concert

Sunday, 4:30 pm • Bloomingdale School of Music, 323 West 108th Street (between Riverside Drive and Broadway)
Annual Meeting & Ensemble Program Concert

91st 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.



From the Editor

Greetings! The annual meeting of the NYFC and the annual ensemble program concert will take place at the Bloomingdale School of Music on May 15. The adult amateurs who are performing can take comfort in the fact that we do not have to share a program with the winners of the Young Musicians Contest we heard at the April concert—these musicians would have been a very hard act to follow (I had no idea that people so young could be so good!).

In her “From the President,” Nancy Toff takes a look at the live concert as both a social institution and cultural medium, and shares a list of personally memorable concerts (which, not surprisingly, got me thinking about what I would put on my own lifetime “top ten” concert list...). And while I feel a bit sad that she will no longer be writing these columns after her three-year tenure as president comes to an end, I am cheered to think of all the longer (and even more

interesting) articles she will now have time to write for us!

This month’s featured article addresses a topic of interest to anyone who has ever taken an audition or had to adjudicate one. How do the judges judge? and what can be done to improve the odds of your making a good impression? Don Hulbert samples the opinions of some experts and shares a few of his own experiences on both sides of the screen.

Riannan Wade, a social anthropologist now working at the United Nations, is this month’s member profile subject. I was intrigued to learn about the time she spent with the Maya of the Guatemala highlands and a practice routine involving alien tones (holding an upper register note and singing a descending/ascending chromatic scale).

As this is the last of the newsletters for the 2010-11 season, I would like to thank the year’s interviewers, writers, photographers, and proofers for their many contributions. This select group includes Ardith Bondi, Lisa Bost, Kate Bowerman, Katherine Fink, Terence Hannigan, Don Hulbert, Ed Joffe, Svjetlana Kabalin, Judith Mendenhall, Wendy Stern, Nancy Toff, Mary-Ann Tu, and Barbara Williams. But the biggest thank you of all is reserved for our newsletter designer, Naomi Ichikawa Healy—another year of beautiful layouts, executed with cheerfulness and efficiency.

Hope to see you at the concert (and chat over the post-concert refreshments!). Best wishes for a good summer.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)