



The New York Flute Club

NEWSLETTER

April 2012

2012 NYFC Competition Winners



1st prize

Jonathan Figueroa, age 22, is an active soloist and full-time orchestra musician.

A native of Puerto Rico, he

attended the Puerto Rico Conservatory of Music and graduated from the Oberlin Conservatory under the tutelage of Michel Debost. A winner of multiple solo artist and concerto competitions, Jonathan has been assistant principal flute of the Puerto Rico Symphony Orchestra since 2010, and a faculty member in the Puerto Rico Conservatory of Music's program Musica 100 x 35.

2nd prize

Thomas J. Wible, age 25, has performed across the world, including solo appearances in Leipzig, Prague, Budapest, and the USA. In 2010 he was a semifinalist in

the Concert Artists Guild International Competition and a second prize winner in the NFA Piccolo Artist Competition, and in 2011 he made his Carnegie Hall Weill Recital Hall debut as first prize winner in the Alexander & Buono International Flute Competition. A first



prize winner in the 2012 Atlanta Flute Club Young Artist Competition, he is currently working on his Artist Diploma as a fellowship recipient at Boston University's College of Fine Arts under the tutelage of GERALYN COTICONE.

3rd prize

Kate Lemmon, age 21, is a senior at the Eastman School of Music.

She has been a concerto soloist with the San Antonio Symphony and Youth Orchestra, performed with the Eastman Philharmonia and Wind Ensemble, and was recently invited by conductor Mark Scatterday to record Stravinsky's Octet for Winds. Kate was a first prize winner at the Rochester Flute Association's 2011 Young Artist Competition and a finalist in the 2012 Byron Hester Competition. She has studied with Bonita Boyd, Tallon Perkes, and Rebecca Gilbert, and, after a summer as a fellow at the Aspen Music Festival, will pursue graduate studies at the New England Conservatory with Paula Robison in the fall.



In Concert

2012 NYFC Competition and Young Musicians Contest Winners

Sunday, **April 22, 2012**, 5:30 pm

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

Cara Toback, flute (Ages 8 and under, Young Musicians Contest)
Fantasy Mélancolique, Op. 1 M.A. Reichert (1830–1880)

Nadira Novruzov, flute (Ages 9-11, Young Musicians Contest)
Carnival of Venice, Theme and Variations P.A. Genin (1832–1903)

Eleanor Bent, flute (Ages 12-14, Young Musicians Contest)
Cantabile et Presto Georges Enesco (1881–1955)

Ji Hyuk Park, flute (Ages 15-17, Young Musicians Contest)
Poem Charles Griffes (1884–1920)

Kate Lemmon, flute (3rd prize, NYFC Competition)
Be Still My Soul (solo flute) Rhonda Larson (b. 1961)
Sonata for Flute and Piano (movements II and III) Samuel Zyman (b. 1956)

Thomas J. Wible, flute (2nd prize, NYFC Competition)
Fantasie, Op. 79 Gabriel Fauré (1845–1924)
Charange for solo flute Michael Colquhoun (b. 1953)
Fantaisie Pastorale Hongroise Franz Doppler (1821–1883)

Jonathan Figueroa, flute (1st prize, NYFC Competition)
Syrinx Claude Debussy (1862–1918)
Danza Sara Angel Mislan (1862–1911)
Sonata "Undine," Op.167 Carl Reinecke (1824–1910)

Program subject to change

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The Sweet Sounds of Spring

by John McMurtery



From the
President

Returning from rainy Portland to the unseasonably warm temperatures in NYC, I have the opportunity to do one of the things I love: walking around town with no agenda, just listening to the sounds (some would call it noise) of eight million people going about their daily business. Pausing often to hear musicians play in the parks and subways, I reflect on how each performance contributes to the cultural vibrancy for which New York is well known. The energy and joy these players bring to their music-making invigorates those of us who might need a little push to get us through a long season.

Our annual flute fair represents a microcosm of that vast musical spectrum. One can be inspired by its many activities, from the performances and workshops to the exhibits and the annual competition. It was a privilege to perform on the afternoon program with my colleague at New York City Opera, Janet Arms, and to hear first-rate playing by Helen Campo, Claire Chase, and Liz Mann. Claire Chase's outstanding rendition of Steve Reich's *Vermont Counterpoint* for amplified flute and tape reminded me of a larger and more sophisticated version of something I practiced as a child: playing one part of a duet into a tape recorder, and then playing the other line along with the recording. The Reich tape contains 10 pre-recorded flute parts, expertly balanced with the intertwining solo flute lines.

Although I got to hear only a very little bit of the Student Ensembles Showcase concert, I enjoyed hearing the Special Music School group, under the direction of Valerie Holmes. The students played a movement from a Boismortier concerto and Ian Clarke's *Walk Like This!* from memory and without a conductor. The enthusiasm on the faces of these young flutists was infectious; I saw many audience members smiling right along with them. As a member of the octet UpTown Flutes, I can particularly identify with the type of ensemble coordination and focus essential for a successful performance.

A new addition to the exhibit room was Kathy Saenger's science table, which featured a real-time spectrum analyzer. Attendees could see visual representations of the partials in different notes and tone qualities, and compare them to ones generated by professional flutists.

The annual competition was particularly intense this year. After the final round, the judges deliberated longer than usual. Normally, the results are announced right before the final concert; by the time it started, however, no decision had been reached. The winners were finally announced before the last piece. The difficulty in reaching consensus speaks to the high level of playing, and we are looking forward to featuring these young performers on our April 22nd program.

We were very fortunate to host Amy Porter as our guest artist. Her masterclass was informative and inspirational. Upon hearing that the first performer in the class wants to be an orchestral flutist, Porter said that to play in an orchestra, one has to not only be a stellar player, but also be a passionate advocate for the industry. In a time when the future of many orchestras is in jeopardy, one often has to take an active role in shaping their direction. As someone who served as associate principal flute of a major orchestra for eight years, she certainly speaks from experience.

Porter's afternoon concert with Linda Mark featured a delightful mix of familiar and non-standard works, all played expertly and beautifully. Cary Hall, in the basement of the brand new DiMenna Center for Classical Music, was packed with an extraordinarily quiet audience who seemed to hang on every note.

I would like to thank everyone who helped make the flute fair a success: program chair Kaoru Hinata, volunteer coordinator Suzanne Gilchrest, exhibitor coordinator Keith Bonner, Nancy Toff and others who helped with the NYFC table, competition coordinator Pat Zuber, and all the board members and volunteers who donated their time and energies to the event.

Member Profile

Barbara
Siesel

NYFC member
on and off
since 1977



Employment: Co-creator, developer, and producer of the Green Golly Project (www.greengolly.com), a multimedia, multidisciplinary company that creates programs and products designed to introduce children to classical music.

A recent recital/performance: It's difficult to pick just one, as Barbara does more than 200 performances a year with the Green Golly Project, at schools, libraries, children's museums, and performing arts centers across the US (typically as a duo with Keith Torgan, her singer, songwriter, guitarist, and actor husband). In addition to their work with children, they also perform "Now We Can Sing," a program with classical music, cabaret songs, and stories that revolve around the fate of Jewish musicians in 1930s Germany (most recently performed in November 2011, in Long Beach, NY).

Career highlight(s): As a flutist: performing and teaching masterclasses Beijing, China (at the Central Conservatory, 1994) and in St. Petersburg, Russia (where she played the Bach Suite in B minor at the Great Hall, 1995); and solo recital tours in Spain and Japan. As a pioneer in interdisciplinary mixed media: co-founding the organization Art Culture and Technology (1994), with which she produced presentations for the Women's Conference in Beijing (1995) and created the Storm King Music Festival (1999-2003); and teaching and creating the interdisciplinary program for the Florida-based New World School of the Arts (1996-1997). As a new music champion: performing John Thow's *In the Trail of the Wind* (a work for solo flute and strings) with the Oakland (CA) Civic Symphony (2005), commissioning and premiering compositions by composers such as Michael Torke, Zhou Long, Aaron Kernis, Bruce Lazarus (sonata recorded fall

2011), and Stefania DeKenessey (sonata included on her 2012 CD, *Of Water and Clouds: Barbara Siesel and the American Flute*). With the Green Golly Project: winning a Parents' Choice Gold Award for best 2011 storytelling and music CD.

Current flute: A c. 1987 Powell 14k gold with silver keys and headjoint with rose gold lip plate. She also has a stock of "affordable, entry-level flutes" that she introduced at the 2011 NFA convention and sells through her Green Golly Flute line and other outlets.

Influential flute teachers: Harold Bennett (in high school), Samuel Baron (at Juilliard); Tom Nyfenger and Gerardo Levy (postgraduate), and Julius Baker (masterclasses and postgraduate).

High school: Benjamin N. Cardozo High School in Queens, NY.

Degrees: BM in flute performance (Juilliard School, 1979) and MM in flute performance (Juilliard School, 1980).

Most notable and/or personally satisfying accomplishment(s): Bringing new audiences to both contemporary and classical music through organizations such as the Storm King Music Festival, Art Culture and Technology, and the Green Golly Project. Barbara says, "We've reached thousands of children through our US tours with Green Golly and I'm very proud of that track record."

Favorite practice routines: Upon waking, she immediately does 45 minutes of yoga and a 15-minute meditation. Then she takes out the flute for a short warm-up of long tones and some Moyses exercises—all very slow, listening hard to pitch and sound as it develops for the day. Later, she does full scales—Taffanel-Gaubert, some etudes, and whatever she's currently working on.

Other interests: Yoga, reading, cooking, "being a culture vulture and ... sleeping."

Advice for NYFC members: Don't be afraid to think outside of the box or break with tradition. It's up to people like us to create the new demand needed to sustain our industry for today and for the future.

FLUTE HAPPENINGS

APRIL '12

Apr
13 Friday 8:00 pm

DONNA ELAINE, flute, in a Hoff-Barthelson Music School faculty recital with Dorothy Duncan, clarinet, and Edmund Niemann, piano. Music of Ferroud, Muczynski, Szalowski, and Vine.

• Greenville Community Church, 270 Ardsley Road, Scarsdale. • Admission: \$18 general, \$15 seniors, free for students under 18.

Apr
19 Thursday 7:30 pm

"A song is a song is a song," a program of songs by Poulenc, Debussy, Honegger, Milhaud, Gershwin, Copland, Thompson, and Bowles performed by the winners of the Opera Singers Initiative, assisted by **DENISE KONCELIK** on flute and accordion.

• Leonard Nimoy Thalia at Symphony Space, 2537 Broadway (at 95th Street), NYC.
• Admission: \$30 general (Symphony Space members \$25), under 30, \$15. • Info, call 212-864-5400 or visit www.symphonyspace.org.

Apr
19 Thursday 1:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform music by J.S. Bach, Corelli, Stockhausen, Rohozinski, Carter, and Wechsler (world premiere of *Variations on a Neanderthal Theme*).

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

Apr
22 Sunday 5:00 pm - 7:00 pm

A flute masterclass by **JAYN ROSENFELD**, with pianist available. Open to all levels.

• Greenwich House Music School, 46 Barrow Street, NYC. • Admission: participants \$40, auditors \$20. • Info and registration, call 212-633-6260 or visit www.jaynrosenfeld.com.

Apr
26 Thursday 6:30 pm

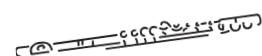
The Sylvan Winds with **SVJETLANA KABALIN**, flute, will perform "Canciones y Danzas," a program of music by Megias, Rodrigo, D'Rivera, Villa-Lobos, Serebrier, Lifchitz, Sierra, Lecuona, and Piazzolla.

• The Hispanic Society of America, Broadway between 155th and 156th Streets, NYC.
• Admission is free. • Info and reservations, call 212-222-3569.

Apr
28 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of April 19.

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



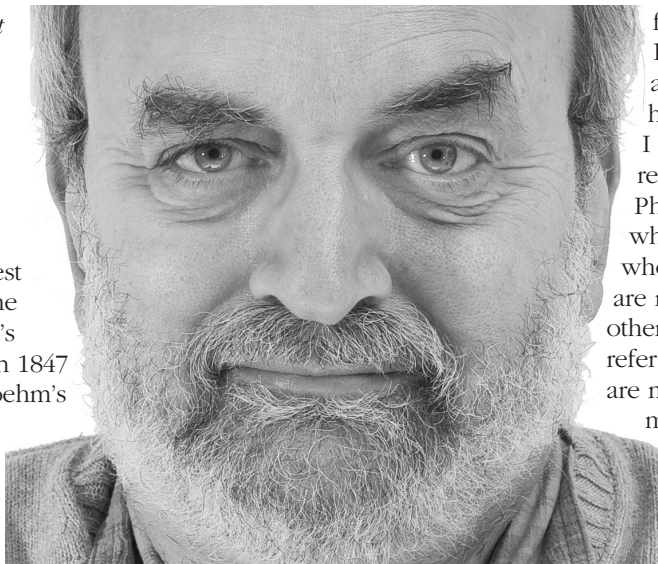
Robert Bigio on *Rudall, Rose & Carte: The Art of the Flute in Britain*

Q&A by Katherine Saenger

I first met Robert Bigio at the 2009 NFA convention in New York, right after hearing the talk he gave about his research for this book, at the time still a work “almost in press.” I found his stories fascinating, and we discussed the possibility of a contribution on this topic for a NYFC Newsletter. Now the book is out and Robert had some time for this email Q&A.

KATHERINE SAENGER: *What was it about these particular flutemakers that so fascinated you?*

ROBERT BIGIO: Rudall & Rose, as they were at first, operated during one of the most interesting periods of the history of the flute. Since their founding in 1822, they had been making some of the finest eight-keyed flutes of the day. In the 1840s they began to make Boehm’s original conical model flute, and in 1847 they bought the rights to make Boehm’s cylindrical model flute, which is essentially the instrument we still play today. In the 1850s they were joined by Richard Carte, a truly brilliant businessman and innovator. Carte understood the first rule of success in business: discover what your customers want to buy, and sell it to them. Under his management the firm produced almost every type of flute a customer might want: Boehm flutes; simple-system flutes; three flutes of Carte’s own design (the 1851 Patent [British Patent 12,996 (1850)], the 1867 Patent [British Patent 3,208 (1866)], and his ‘Old System’ flute, which had a mechanism that allowed the player to use simple-system fingerings on a Boehm-style tube); Radcliff Model flutes, Rockstro Model flutes; plus any number of bizarre flutes made to the special order of some wealthy amateurs. He would also supply Clinton Model flutes and Siccama Model flutes, when the patents for these had expired. In the 1850s he accepted an order for a gold flute, the first one ever made, and his firm made many more gold flutes. Carte did not restrict himself to flutes: he imported and sold oboes and clarinets from France and was for a time the British agent for Adolphe Sax’s new instrument, the saxophone; he bought a thriving firm of military musical instrument makers, Thomas Key; he published books and music; and he began a concert agency that was managed by his even more successful son, Richard D’Oyly Carte, who later struck out on his own and



became the promoter of Gilbert & Sullivan operas. The firm was called Rudall, Rose & Carte from 1852, and simply Rudall Carte from 1872.

KS: *You’ve mentioned that Rudall Carte flutes, particularly wooden ones, had been used by just about every serious player in Britain for a century. What caused wooden Rudall Carte flutes to fall out of favor?*

RB: In the 1950s and 1960s a group of charismatic (and very capable) British players, including the people who later taught me, had become devotees of the French manner of playing; for them nothing but an old French-made flute was worth playing on, and they were so dismissive of wooden flutes and of the way they were played that they influenced an entire generation of students. When I was young I thought wooden flutes were only worth converting into lampstands!

My mind was changed instantly the first time I went to the Royal Opera House, Covent Garden, where I heard the most glorious flute sound I had ever experienced. I remember craning my neck to see who was responsible, and there in the first flute’s chair was a white-haired man playing a wooden

flute. This was the wonderful Oliver Bannister. I went to Covent Garden as often as I could afford to, just to hear him play. As I thought about it, I realised that my favourite orchestral recordings were those of the Philharmonia in the 1950s and 1960s, when the first flute was Gareth Morris, who also played a wooden flute. There are many ways to make beautiful music other than in the manner some players refer to as the French School, and there are many wonderful flutes that are not made in the French tradition.

By the time I arrived in Britain (from Canada) in the 1970s they had become unfashionable. Some beautiful examples were lying unused and unloved. I acquired my first Rudall Carte flute, made in the 1930s by the firm’s best worker, Fred Handke. This was the finest piece of craftsmanship I had seen. I still have it, and I take it out regularly to show myself what great work should look like. As I saw more Rudall Carte flutes I realised what a huge range of instruments they had made. I contrasted this with Rudall Carte’s French competitors, Louis Lot, who basically made one model of flute. Louis Lot made wonderful flutes, but the sheer range of Rudall Carte’s output made me more and more interested in them.

KS: *What inspired you to write this book?*

RB: About 20 years ago a friend of mine bought a gold flute made by Rudall Carte in 1895 for Albert Fransella, in his day the leading player in Britain. Most of Rudall Carte’s previous gold flutes had been made for wealthy amateurs, but Fransella’s seems to have been the first gold flute made for a professional player. I became interested in Fransella. While researching his story for an article I was writing I thought to look into the makers of his flute and arranged to examine the records of Rudall Carte, then in the possession of Boosey & Hawkes, the musical instrument conglomerate that had swallowed them up. To my great

astonishment, when I presented myself at the Boosey & Hawkes premises they simply gave me all the records to take away—a big box containing the complete stock records of the firm in six huge volumes, covering the period 1869 to the 1940s. (Boosey & Hawkes ceased trading some years ago, and I handed the records to a museum.)

Flute players have always been a passionate lot, as you can tell by the fancy instruments they play. Throughout the centuries other wind instruments have tended to be plain and utilitarian, but flute players have often thought of their instruments as jewelry.

KS: What interesting things did you learn that were complete surprises to you?

RB: The Rudall Carte stock records contain huge amounts of valuable information: each flute is listed by serial number, with the date it was completed, a detailed description, the name of the maker, the date it was sold, the name and home city of the purchaser, and in many cases the cost price and selling price. From these records I could establish how many of each type of flute the firm sold. Some writers on the flute have made the error of assuming that every instrument listed in a maker's catalogue is as important as every other. Rudall Carte's stock records showed which instruments were actually popular with flute players. For example, although they listed simple-system flutes in their catalogues well into the twentieth century, they in fact sold very few, compared to thousands of modern flutes, and although they listed Siccama and Clinton Model flutes, hardly anyone bought them. Having the names of the players who bought the flutes was of huge interest—I knew who the leading players were, I could see what type of flute they played, and this put to rest any disagreements among early music enthusiasts about what might have been the authentic flute to use for a certain period. I could find not one leading player in Britain who used anything other

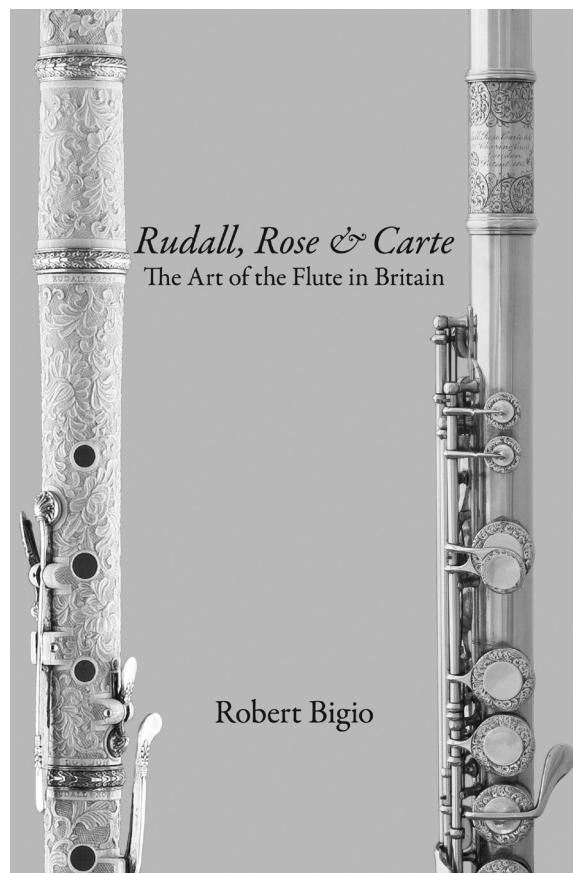
than a modern flute after 1870. I had some surprises, such as the fact that Joachim Andersen, long thought to have had antipathy to the Boehm flute, bought at least seven Boehm flutes from Rudall Carte, the first in 1886 when he was principal flute in the Berlin Philharmonic Orchestra.

KS: Who is your intended audience?

RB: Flute players have always been a passionate lot, as you can tell by the fancy instruments they play. Throughout the centuries other wind instruments have tended to be plain and utilitarian, but flute players have often thought of their instruments as jewelry. Visit any big collection of old musical instruments and you will see that the oboes and clarinets tend to be made of cheaper materials such as boxwood and brass, whereas the flutes are more often made of expensive tropical hardwoods or ivory, with silver or even gold keys. You may see the occasional fancy old oboe or clarinet, but there are countless fancy old flutes. And flutes were expensive, too: price lists from the 1820s and 1830s show eight-keyed flutes costing three or even four times as much as the most expensive oboes or clarinets. Today, it seems no self-respecting flute player will be seen with a cheap instrument; silver is the standard, and countless players use gold or platinum flutes. The passion that drives players to buy expensive instruments also drives many of them to be interested in the history of the flute.

KS: What feedback and encouragement did you get along the way?

RB: I was very lucky to have been friendly with a number of former Rudall Carte employees, some of whom were the people who had earlier taught me how to make instruments. One of them, my late friend Ewen McDougall, was as passionate about the flute as I am. I spent many hours chatting to him about the older Rudall Carte workers who taught him (including the brilliant Fred Handke). There were other former Rudall Carte workers who were very helpful to me, including Harry Seeley,



The flutes on the cover are (left) an ivory flute carved in a lace pattern, by Rudall & Rose (from the collection of Helen Valenza) and a gold 1867 Patent flute by Rudall, Rose & Carte (from a private collection). The ivory flute dates from about 1830. The gold flute dates from about 1868 and is still in the family of the very wealthy amateur who commissioned it.

Brian Clover, and, of course, Albert Cooper. Ewen McDougall had taken some photographs of the Rudall Carte workshops, which had not changed much since the 1870s, and he introduced me to Roger Charters, now a professional photographer, who had worked at Rudall Carte in the early 1950s and had taken some photographs there as well. Many of Ewen's and Roger's photographs are reproduced in my book.

I was helped by some flute collectors who are equally passionate about the subject (but who, for the most part, want to be anonymous), and by some remarkably helpful curators, archivists and librarians. Nancy Toff, who has vast experience in publishing and is, of course, supremely knowledgeable about the flute, was particularly encouraging. I was very lucky that my publisher, Tony Bingham, was very supportive, and I had Christopher Steward, who seems to know everything there is to know about the flute and is a trained copy editor, to check the manuscript.

(Cont'd on page 6)



Bigio in front of a thinned cocuswood 1867 Patent flute made by Rudall Carte in the 1930s; a silver 1851 Patent flute made by Rudall, Rose & Carte in the 1850s and a cocuswood conical Boehm flute made by Rudall & Rose in the 1840s. (from Robert's private collection)

Interview (Cont'd from page 5)

My wife Sue and our son Jacob were remarkably patient with me. Jacob had a week off school one January a few years ago, so he accompanied me to New York and Washington to photograph flutes at the Metropolitan Museum of Art and at the Dayton C. Miller Collection. He may have thought it was going to be a holiday, but the poor lad ended up acting as a photographer's assistant and general fetcher-and-carrier. He did the same job at the Bate Collection in Oxford. Sue accompanied me on another trip to New York as well as on trips to Edinburgh, Frankfurt, and Munich to photograph flutes. Sue and Jacob are not particularly interested in the flute, so their sacrifices were great, and Sue has still to contend with piles of my flutes around the house.

KS: How is the book structured?

RB: The book is in two main parts. The first is a history of the firm with descriptions of the types of instruments they made. I felt it important to show the firm's competition, so there are photographs and descriptions of flutes made by their competitors in Britain, in Europe and in America, to place them in context. The second part is a gallery, which includes detailed photographs of every type of flute made by the firm from the early 1820s until the 1940s. There are photographs of over 130 different flutes by Rudall, Rose & Carte plus about three dozen by other makers. I took at least two views of each instrument, and occasionally three or even four, to allow the reader to see every part of the mechanism. The appendices include information on dating flutes by serial numbers; addresses of the firm; photographs taken in the firm's workshops from 1913 to the 1950s, price lists; fingering charts for

their various models; and a description of some design features of the flutes.

KS: Any hard choices you had to make?

RB: Yes. I became fascinated by large collection of letters sent between one of Richard Carte's daughters, Eliza (Lizzie), and a friend of hers, Edith Williams, who later married Carte's second son, Henry. Lizzie and Edith were clearly brilliant young women who wrote beautifully to one another. Edith Williams was in the very first group of women to be allowed to take a degree at a British university [University of London, 1881]. I had to force myself not to be distracted by their correspondence. There is an entire book to be written on this, I think. It was difficult not to be carried away by the entire Carte family, in fact, but I did have to restrict the book to matters relating to the flute.

KS: What did you have to leave out of the book that you wanted to put in (due to space constraints or the information being unavailable)?

RB: I was very sorry not to have tracked down the stock records of the firm from before 1869, and most of Richard Carte's papers seem to have been discarded by a descendant. I would dearly love to have seen his correspondence with Theobald Boehm, for example, and with George Rudall and John Mitchell Rose. Maybe someone has the papers in a shoebox somewhere...

KS: What was the hardest part of the writing? The most fun? The least fun?

RB: It is never difficult to write about something you really enjoy. Photographing the flutes was surprisingly hard work, as my wife and son discovered, and I have to say that I did get rather fed up preparing hundreds and hundreds of pictures in Photoshop,

where every view of every flute had to be removed from its background and placed on a new one. The satisfaction of finishing the book cannot be described, especially as I wrote every word, took every picture, did the typesetting, and laid out the book ready for printing. The only problem with that, of course, is that I can't blame anyone else for the mistakes!

Flutist and flutemaker Robert Bigio (www.bigio.com) is the author of Rudall, Rose & Carte: The Art of the Flute in Britain (London: Tony Bingham, 2011. ISBN 978-0-946113-09-05).

Katherine Saenger is the editor of the NYFC Newsletter.

When Their Background Is Our Foreground

by Gloria Yun, NYFC Student Liaison



Being a music student is expensive—we need to pay for private lessons, tuition, travel costs for festivals and auditions, instrument

maintenance, the rent, feeding the cat, and a myriad other things. Because living expenses continue going up while our wallets seem to shrink, we need to go out and find a way to make a little extra cash (every little bit helps!). And what better way to earn money than utilizing our musical talents by gigging and busking?

I've encountered many flutists playing in subway stations and other public spaces. The most memorable were two girls playing Kuhlau duets at Grand Central Terminal, a man playing for people waiting in line for Shakespeare in the Park tickets, and (my favorite) an energetic person who jumped on the No. 1 train playing the Mozart D major Concerto with wild gyrations.

Although I personally have never performed at any of the aforementioned venues, I've done my share of playing for weddings,

2012 Young Musicians Contest Winners

On Sunday, March 4, 2012, the New York Flute Club held its Young Musicians Contest at Greenwich House Music School. Total of 71 contestants entered the competition in four different categories. Congratulations to the following winners:

Cara Toback, age 8, studies with Noelle Perrin at JCC Thurnauer School in New Jersey. She has studied the flute for three and a half years and attends the Elizabeth Morrow School in Fort Lee, New Jersey. She also enjoys playing the piccolo and cello.

Nadira Novruzov, age 9, studies with Valerie Holmes at the Special Music School in New York City. A previous winner of the NYFC Young Musicians Contest (at ages 6 and 8), she was recently selected to participate in the Suzuki Association of the Americas Conference.

Eleanor Bent, age 14, studies with Valerie Holmes at the Special Music School in New York City, where she has

been a student since kindergarten. A student of both flute and music theory, she has attended the Luzerne Music Camp and competed several times in the NYFC Young Musicians Contest.

Anna Thompson, age 16, studies with Elizabeth Janzen at the Manhattan School of Music, Pre-College. She has been a member of the Delaware Youth Symphony and the Delaware All-State Band. Anna has attended the Kinhaven Summer Music Camp and Interlochen and will be at the Tanglewood Festival this summer.

Judges for ages 8 and under and ages 9-11 were Lisa Arkis, Min Park, and Kerry Walker; judges for ages 12-14 and ages 15-17 were Zara Lawler, Jackie Martelle, and Barbara Williams. Honorable mention in the ages 15-17 category was awarded to Chung Eun Chae (a student of Bradley Garner) and Hae Jee Ashley Cho (a student of Bart Feller).

anniversaries, and in restaurants. Mannes provides opportunities for students to play at the Morgan Library and private parties. There's also a trattoria near the school that hires daily musicians to perform live in return for tips and a free meal. I think that busking or playing music at gatherings can be beneficial in many ways: you can earn money while gaining experience performing in front of strangers, and perhaps you can bring joy to a passerby. Admittedly, though, there was a time where I did have a few qualms.

I remember one of my first college gigs: I was asked to play at a well-to-do couple's wedding anniversary with a violinist from my school. I was giddy and excited to be part of a milestone event, so I meticulously prepared for that evening like I would for any other performance. Upon arrival at the couple's apartment, I was taken aback as I was ushered to a seemingly inglorious corner next to the coat closet and was strictly told to keep the volume as low as possible so as not to "distract" guests. About an hour into the party, my optimism continued to lower as the noise level escalated to the point of drowning out my chamber partner and me. After three rear ends bumped our music off the scrawny little stand we were sharing, I was seriously questioning my motives for playing at this gig and my integrity as a musician. Sure, I wanted to make some easy money while providing beautiful music for a happy occasion, but was anyone

really listening? Was I merely being mercenary and sully the honor of my art for a quick buck? Was it worth pouring sweat, blood, and tears into a lifetime of work that ultimately is a trivial luxury in another person's life? Suddenly, I felt very lost and very much alone in a bustling room full of strangers blissfully unaware of my aspirations to become a musician.

Quite fortunately, as if reenacting a moment from *Ben-Hur*, a bartender came up to my chamber partner and me with two glasses of sparkling water and lime wedges. He smiled at us and said that he really enjoyed our playing. It was a kind gesture that quelled my doubts and made me remember the power of music: if it can touch someone who, though he was busy earning tips himself by mixing drinks for dozens of guests, took the time to listen, it can touch anyone in spite of any circumstance. And in the end, that's what makes all of our work worth it.

I hope no one feels that busking or gigging is "beneath" him/her or only reserved as a last resort; it pays, it can be fun (bring a friend to play along!), it can help you get rid of stage fright in a pressure-free environment (no one will judge you for your mistakes and, if anything, they might even throw a dollar at you, not a rotten tomato), and it can brighten someone's day. Don't feel that your passion for music has to be pushed into the background; it is your foreground, and it's our job ultimately to share that love with everyone.

Do you have any memorable experiences performing at a gig? Is there a favorite street performer you'd like to mention? Let us know on our Facebook page: <https://www.facebook.com/pages/New-York-Flute-Club/160149310043>.

MEMBER



ANNOUNCEMENTS

Children's Summer Flute Ensemble, taught by flutist **NADIA BANNA**, for ages 9-12, advanced beginner to intermediate. Eight sessions in July and August culminating in a concert. An encouraging environment in a NYC (Midtown or Upper West Side) location for your child to maintain and extend his/her musical skills while having the fun of making music with other children. Info, call 646-543-5883, email nadia@www.nadiabanna.com, or visit www.nadiabanna.com/summerflute.

NYFC Flute Swabs

Made from a 22" triangle of washable silver-gray optical-quality microfiber, with a black NYFC logo. In addition to threading comfortably on cleaning rods, they can be used safely to wipe flutes, eyeglasses, camera lenses, and computer screens. Available at concerts and by mail (send check payable to the New York Flute Club, Inc. to the Flute Club, P.O. Box listed on p. 8). Cost is \$5 for 1, \$20 for 5. Shipping is \$2 for 1, \$2.50 for 2 - 5 and \$3 for 6-10.

Membership Directory Corrections

from Lucille Goeres, Membership Secretary
Please update your directory with this corrected address:

- Lindsay Bennett, 166 East 34th Street #12A, New York, NY 10016.



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



April 22, 2012 Concert

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

Winners of the 2012 NYFC Competition & Young Musicians Contest

92nd Season 2011 - 2012 Concerts

October 16, 2011 • Sunday, 5:30 pm
CAROL WINCENC, flute, & Kenneth Cooper,
harpichord

November 20, 2011 • Sunday, 5:30 pm
Flutronix! with special guest Greg Pattillo

December 18, 2011 • Sunday, 5:30 pm
DEMARRE MCGILL, Seattle Symphony

January 22, 2012 • Sunday, 5:30 pm
CHRIS NORMAN, Celtic flute

February 26, 2012 • Sunday, 5:30 pm
MARON KHOURY, Metropolitan Opera
Orchestra

March 24, 2012 • Saturday, all day
Flute Fair, guest artist Amy Porter
(DiMenna Center)

April 22, 2012 • Sunday, 5:30 pm
NYFC Competition Winners Concert

May 12, 2012 • Saturday, 2:30 pm
Annual Meeting & Ensemble Concert
(Bloomingdale School of Music)

All regular concerts will take place 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, students and seniors \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.**



From the Editor

Greetings! Hope you all enjoyed the Flute Fair! My view of it was mostly from the science table in one of the exhibit rooms (where Carol Hohauser, Ed Wolf, and I spent the day introducing passersby to unconventional musical instruments and real-time spectrum analysis), but I was able to catch Amy Porter's wonderful gala concert and the excitement of the delayed announcement of the winners while the judges went into overtime deliberations trying to decide the place order. For our April 22 winners' concert we will hear third place winner Kate Lemmon, second place winner Thomas Wible, and first place winner Jonathan Figueroa, as well as the four winners of the Young Musicians Contest.

In his April "From the President" (emailed to us from rainy Portland, OR), John McMurtery reflects on his time in NY during the week of the Flute Fair and mentions some personal fair highlights. His remarks about Claire Chase's performance of Steve Reich's *Vermont Counterpoint* for amplified flute and tape made me realize that I am not the only one who has fond memories of playing one part of a duet into a tape recorder, and then playing the other line along with the recording! And his enjoyment of music heard in parks and subways supports the conclusion reached by student liaison Gloria Yun in her p. 6 column: yes, background music *does* make a difference.

Our featured article this month is a Q&A with Robert Bigio about his new book, *Rudall, Rose & Carte: The Art of the Flute in Britain*. Particularly interesting to me: how preferences for wood vs. metal changed over the years, and the flute-buying habits of Joachim Andersen (he bought at least seven Boehm flutes from Rudall Carte, the first in 1886 when he was principal flute in the Berlin Philharmonic Orchestra).

Barbara Siesel, a flutist and proprietor of the Green Golly Project, is this month's member profile subject. Flute fair attendees may have seen her (in person) on Zara Lawler's creative careers panel, or (in spectral representation) at the science table, where one of our examples was a plot of her singing and playing at the same time. Those of you who missed the panel might enjoy visiting Barbara's website and learning more about her multidisciplinary music-story programs that she produces for children and adults.

Anyway, all for now. See you soon.

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