



The New York Flute Club

NEWSLETTER

May 2012

2012 Ensembles Program Concert

About the performers:

Nina Attar played principal flute with the Einstein Symphony Orchestra for 20 years. A former student of Eleanor Lawrence, she now studies with Nicholas Duchamp.

Ann Bordley, an attorney with the Brooklyn District Attorney's Office, studies with Susan Friedlander.

Mary Brust is a research and occupational health nurse at Rockefeller University. She has been a student of Jayn Rosenfeld for about six years.

A retired NYC school teacher, **Eddie Crawford** studied with Ken Schmidt, the father of Rie Schmidt (former president of the NYFC, 1995-1998).

Ted Ginsberg studied flute on and off



Participants in the May 2011 Ensemble Program concert after a performance of Katherine Hoover's Celebration, conducted by the composer. Photo: Sandy Selikson

for some time, but never played with a group until now.

Mary Lynn Hanley plays flute and piccolo in the new United Nations NY Symphony Orchestra and studies with Mary Barto.

Terence P. Hannigan is a counseling psychologist at Manhattan College.

When not playing the flute, he is an avid cyclist and student of the Irish language.

Lauren Klasewitz is a music education major at Brooklyn College. She plays flute and piccolo, and doubles on the tenor saxophone.

Yuuki Koike is a classical/jazz flutist and saxophonist from Japan. She plays flute and piccolo with the Richmond County Orchestra.

Denise R. Koncelik holds a DMA in flute performance and has taught college-level flute and composition. She

is a frequent bass flutist with the NFA Professional Flute Choir.

(Cont'd on page 4)

In Concert

New York Flute Club Ensemble Program Concert

Saturday, **May 12, 2012**, 2:30 pm

Bloomington School of Music

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

Trio No. 1, Op. 83 James Hook (1746–1827)
ed. H. Voxman

Members of the NYFC Ensemble Program

Ave Verum Corpus, KV. 618 W. A. Mozart (1756–1791)
arr. H. Kamioka

Members of the NYFC Ensemble Program

Two Norwegian Dances Edvard Grieg (1843–1907)
*Mary Brust, Nneka Landrum, Michael Siegell,
Terence Hannigan, and Ted Ginsberg, flutes*

The Flower Duet (Sous le dôme épais) from the opera *Lakmé* Léo Delibes (1836–1891)
Denise Trautmann-Omine and Yuuki Koike, flutes; David Yurick, piano

Première Arabesque (E Major), CD 74 Claude Debussy (1862–1918)
Andantino con moto arr. Howard A. Cohen

Denise Koncelik, Jay Pendley, Karen Robbins, and Nina Attar, flutes

Apanhei-te Cavaquinho Ernesto Nazareth (1863–1934)
arr. Celso Woltzenlogel

Members of the NYFC Ensemble Program

Program subject to change

CORRECTION

Anna Thompson, the 2012 Young Musicians Contest winner in the ages 15-17 category, performed Griffes' *Poem* at the April concert. The program in the April Newsletter inadvertently listed the name of the 2011 winner. We apologize for the error and wish Anna the best.

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The Sport of Practicing

by John McMurtery



From the
President

Spring is one of the busiest times of the year. Full performance schedules, year-end studio recitals, travels, and project completion can leave us exhilarated but exhausted. Sometimes we get so run down our flute playing suffers a bit, and we must spend a good portion of our practice time reconnecting with the breath. As we develop awareness and bring it to the rest of our activities, we often find a renewed sense of calm, peace, and centeredness, even during the most frantic and chaotic events. Answering e-mail can become an exercise in meditation; waiting in line is an opportunity for stillness and surrendering completely to the unknown.

During a recent flight delay I was looking over some music for my next series of concerts. At first, the sheer number of notes seemed overwhelming to learn in a short amount of time. Using that moment to take a few centering breaths helped clear the mind enough to concentrate on the task at hand. Preparing for a successful performance involves balancing intense preparation with a focused, relaxed psychological state. As famous New York Yankees catcher and manager Yogi Berra once said, “Ninety percent of this game is half mental.” Many musicians practice with the television on, and I am no exception. The show of choice is usually a tennis tournament or other sporting event with the sound off as I do long tones and scales. Witnessing an athlete get into a state of calm mastery inspires me to recreate the same feeling on the flute. I imagine what it must be like to hit perfect tennis shots, point after point, and then imagine playing my scales as effortlessly as Roger Federer hits a serve. Once the image is firmly ingrained, the television is turned off, because learning and perfecting orchestral and solo music require complete, single-minded attention. Many non-musicians might find it shocking that the pros practice in front of the TV, but there is a difference between mindless and mindful practice. The former is more for “keeping up one’s chops” to stay in good physical shape. Mindful practice requires engaging all of one’s faculties, physical, mental, and spiritual, and is much more rewarding.

While I was working on a study from Andersen’s Op. 60 the other day, taking apart the various elements and putting them back together again, the importance of body awareness became clear. Bringing a sense of purpose to every little motion makes us fully conscious of the music as we embody it. If we learn a piece for the first time in a state of anxiety, that feeling tends to carry over into the performance. But when we can assimilate new information while relaxed and fully alive, much of that energy will be transmitted from the stage to the audience. To reach that state consistently requires some work away from the flute as well. Over the years I have been inspired by musicians who are involved in yoga, meditation, and sports, all of which contain many similarities to musical performance. If practiced regularly, these activities can enhance our flute playing by contributing to the sense that making music is not just one aspect of our lives, but integrated into our whole existence.

This year I have really enjoyed serving as your president. There have been many unforeseen challenges, requiring me to spend most of my time away from New York City during my term. As old opportunities fade away, new ones take their place; I have accepted a full-time tenure-track professorship at Western Illinois University, beginning in August. Therefore, I am stepping down as president, but look forward to supporting the NYFC in any way I can.

Please join us at Bloomingdale School of Music on **Saturday, May 12 at 2:30 pm** for our annual meeting and Ensemble Program concert. Mary-Ann Tu has put together an interesting and varied program. Refreshments will follow.

Member Profile

Karen Robbins

NYFC member
since
the early '70s



Employment: Freelance musician and educational consultant; prior to retirement, a teacher with the NYC Department of Education working with neurologically disabled and handicapped students in a resource room setting.

A recent recital/performance: November 2011 performances with the Adelphi Chamber Orchestra (Dvorak's *Slavonic Dances* and Warlock's *Capriol Suite*) and the Mannes Chamber Music Program (Karg-Elert's *Jugend* for flute, horn, clarinet, and piano; coached by Alaria Chamber Musicians), and a March 2012 performance with the Albert Einstein Symphony Orchestra (Gilbert and Sullivan's *Ruddigore*).

Career highlight(s): As an educator: working and performing with students and teachers in musical assembly programs and resource classes at Norman Thomas High School (for 20 years starting in the mid-1980s). As a flutist: participating in the summer Bennington Chamber Music Conferences in Vermont (since 2000); performing with the World Civic Orchestra (www.worldcivicorchestra.org) at Carnegie Hall (in June 2010) and Alice Tully Hall (in a September 2011 program of Shostakovich's Symphony No. 5 and works by Copland, Bruch, Lee, and Koh); and playing second flute with the Chelsea Symphony (in a January 2011 program of Beethoven's Symphony No. 5 and Seth Bedford's *Persephone*).

Current flute: A c. 1967 silver Powell with a low B foot played with both crosscut Powell and Sankyo headjoints; a silver Yamaha piccolo.

Influential flute teachers: Samuel Baron and Harold Jones (in high school), Eleanor Lawrence (in college and beyond), Julius Baker (in 1990s masterclasses in Danbury, CT), Keith

Underwood (in recent masterclasses), and Edith Eisler (for chamber music ensemble coaching).

High school: LaGuardia High School of Music and Art in NYC.

Degree: BS in education/dance therapy (New York University, 1974) and MA in education/special education (City University of New York, 1980).

Favorite practice routines: She rotates among Moyses's *Exercices Journaliers* and *De la Sonorité*, E.C. Moore's *Daily Routine* (in the Leblanc Educational series), Boehm's *Caprice Etudes*, and Julius Baker's *Daily Exercises for the Flute* for her daily practice, and then works on difficult passages from whatever chamber or orchestral pieces she's currently playing. She likes the Baker for high tone studies, scales, and broken arpeggios, and the Moore booklet's down-to-earth teaching method with its excellent hints on correcting a student's basic problems.

Other interests: Walking (in Central Park and on nature paths near Westport, CT); tai chi, yoga, and weight training; and promoting progressive environmental causes to create a less polluted, greener world.

Most notable and/or personally satisfying accomplishment(s): In the 1970s, helping to develop a pilot program at Bushwick High School for English as a Second Language (ESL) students. Karen says, "We used the arts to improve the language skills of many Haitian and Hispanic students. I incorporated teaching the recorder with a simplified fingering and musical notation system, and taught traditional American and English folk songs to enhance reading, writing, and pronunciation skills. This was the beginning of a decades-long career in which I used the arts to teach a variety of subjects to students with disabilities."

Advice for NYFC members: Never stop playing. Stay in touch with the musical world and use your artistic and creative talents to help others. In these difficult economic and political times, the arts are the glue that keep us together.

FLUTE HAPPENINGS

MAY '12

May 4 Wednesday 7:30 pm

The Ridgewood Symphony Orchestra, with **NANCY HOROWITZ**, flute and piccolo, and will perform Ippolitov-Ivanov's *Caucasian Sketches*, Haydn's Symphony No. 103, and Khachaturian's Flute Concerto with soloist Claudio Barile, principal flute of the Buenos Aires Philharmonic.

- West Side Presbyterian Church, 6 South Monroe Street, Ridgewood, NJ. • Admission: \$23 general, \$18 seniors, \$15 students; \$3 discount with advance purchase. • Info, visit info@ridgewoodsymphony.org or call 201-612-0118.

May 11 Friday 10:30 am - 1:30 pm

KEITH UNDERWOOD in his last NYC masterclass of the 2011-2012 school year: Tried and True Breathing Techniques, demonstrated by a MET opera singer.

- Bloomingdale School of Music, 323 West 108th Street, NYC. • Admission: \$65 performer, \$32 auditor, \$20 webcast. • Info, email maryann.tu@gmail.com.

May 23 Wednesday 7:30 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, will perform "Art as Muse," a program pairing new musical works (by Coleman, Zannoni, Folio, Wolfe, Fuchs, and J. Bach) with new art works (by Chitra Ganesh and Simone Leigh) on display at the gallery.

- Jack Tilton Gallery, 8 East 76th Street, NYC.
- Admission: \$35 general, \$20 students/seniors.
- Info, visit www.sylvanwinds.com, email sylvanwinds@att.net, or call 212-222-3569.

JUNE '12

Jun 17 Sunday 3:00 pm

MINDY KAUFMAN performs the *Gras Quintette* on the New York Philharmonic Ensembles Series.

- Merkin Hall, 129 West 67th Street, NYC. • Admission: \$34 general, \$12 students (day of concert only). • Info, visit www.kaufman-center.org or call 212-501-3330.

Jun 28 Thursday 3:00 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, will perform "Merika," a program celebrating the opening of the Merika exhibition about migration from Eastern Europe to the USA. Music by composers who emigrated to this country: Stravinsky, Tcherenpnin, Dvořák, and Berezowsky.

- Great Hall at the Ellis Island Museum, Ellis Island. • Admission is free (included in the price of a ferry ticket from www.statueoflibertytickets.com).



Ensemble (Cont'd from page 1)

Nneka Landrum is vice president of product marketing at J.P. Morgan Asset Management. She is an avid reader and tennis fan when she is not playing flute.

Jay Pendley resides in NYC, has a full-time career, and has been passionate about the flute since age 13.

Karen Robbins has taught music and special ed in the NYC Department of Education. She plays flute and piccolo in a variety of ensembles and practices tai chi.

Katherine Saenger is a scientist at IBM Research and plays flute with Collegium Westchester.

Michael Siegell lives in NYC and plays flute.

A native of Chicago, **Denise Trautmann-Omine** has worked professionally as a music teacher, flutist, and vocalist for six years and now lives in Forest Hills, NY.

Mary-Ann Tu is the founder of MasterclassesNYC.com, where she promotes and produces masterclasses

for world-class musicians. This is her second year as the director of the NYFC Ensemble Program.

Diana Wayburn is a flutist in this May's NYFC concert.

David Yurick, the choirmaster/organist for First Presbyterian Church of Forest Hills, NY, is a professional pianist and composer.

Nancy Toff: NFA 2012 National Service Award Winner

by Don Hulbert

As promised in the February 2012 Newsletter, here is a Q&A with Nancy Toff, New York Flute Club stalwart and recipient of the National Flute Association's 2012 National Service Award. Nancy is a leading authority on the history of the flute and its repertoire. She has been the recipient of numerous awards, among them the Dena Epstein Award for Archival and Library Research in American Music from the Music Library Association. The NYFC is fortunate to have her as archivist and a past president, as well as a board member since 1986. Among her other accomplishments, she was instrumental (pun intended) in the initiation of the NYFC's annual Flute Fair. Please think twice (or thrice) about missing the NFA's 40th Anniversary Convention in Las Vegas this coming August, where Nancy will be honored. And if you haven't already purchased them, make certain to get Monarch of the Flute: The Life of Georges Barrère (2005) and The Flute Book: A Complete Guide for Students and Performers (third edition, 2012; see sidebar on p. 6 for more about the book's history and what's changed since the last edition). Both are indispensable for anyone seriously interested in the flute. Here it is—everything you wanted to know about Nancy Toff, but never asked!

DON HULBERT: Just a little background, where did you grow up?

NANCY TOFF: In Edgemont, in Westchester County.

DH: What first drew you to the flute? Did you study another instrument or voice?

NT: In the fifth grade, we were allowed to join the school band. Lots of my friends were playing the flute, so I took it up too. I'd already been taking piano lessons for a few years, but I was definitely no virtuoso at the keyboard. The flute just "worked." (Some people may remember that I started playing a drum from Lamston's before I could even walk; my mother says that was the best 59 cents she ever spent.)

DH: Who were your most influential music teachers and mentors?

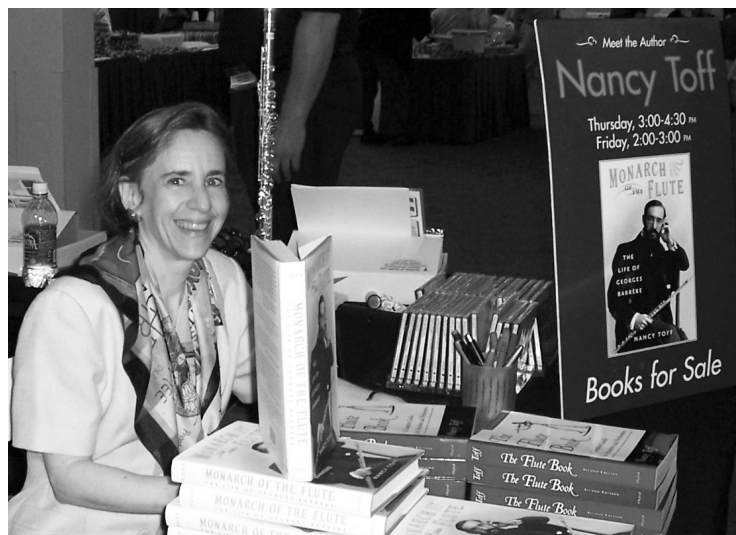
NT: In sophomore year in high school, I was studying with a good local teacher, Virginia Sherwood Blank, but she became very ill and was no longer able to teach. She sent a few of her top students to her former Juilliard teacher, Arthur Lora. The audition with him was quite intimidating for a 15-year-old; I still remember it vividly. He lived in a spectacular Riverside Drive apartment and was very formal. Mr. Lora, always

dapper, was dressed in gray flannel slacks, a navy blazer, and a silk ascot. I'd never seen a man wear an ascot before.

On top of that, photos of a beady-eyed Toscanini stared at me from three directions. But apparently I did okay, and Mr. Lora told me that if I promised never again to put down the left hand first finger on middle D he would accept me as a student. He turned out to be the perfect teacher for me, because he quickly picked up on my historical interests, and he gave me reading assignments as well as the usual flute-playing ones. Strangely enough, though, even though he was a Barrère student and his successor at Juilliard, he hardly talked about Barrère at all.

During college, I studied with Jimmy Pappoutsakis, who was completely

different in many ways. He was also a very formal gentleman—always fastidiously attired in a suit and tie, even on Sunday mornings when the only people he saw were a procession of Harvard and Radcliffe students. But somewhat paradoxically, though he worked with a lot of Harvard students, he had little use for book learning; he taught completely by the "monkey hear, monkey do" method. I learned a tremendous amount about sound and style, and of course orchestral excerpts,



August 2005: Nancy Toff at her book signing at the NFA convention in San Diego. Photo: Mia Dreese.

but we never had the meeting of the minds that I had with Mr. Lora.

Also in college, I took keyboard harmony and theory with Luise Vosgerchian, who was pretty much Nadia Boulanger reincarnated; like Boulanger, she was a “tender tyrant.” It was Luise who recommended that I write my honors thesis on the history of the flute. That was the beginning of it all!

Of course, I have to mention Frances Blaisdell, whom I got to know on the NFA’s cultural exchange trip to China in 1987. That was a wonderful friendship, and as probably everyone in the flute club knows, it was Frances who got me onto the trail of Barrère.

DH: Did you really go to school with Yo-Yo Ma? Were you actually in classes together?

NT: I did go to Harvard with him, but I didn’t know him through classes. I was a music major and he was an English major. But at least during freshman year he was a section cellist in the student orchestra, and we played together in many, many concerts in the residential houses. That was a huge treat. He was and is a genuinely unaffected, nice guy.

DH: You also have a love of language and words and are an excellent writer and editor. Was that always the case? For example, I consider myself a late bloomer when it comes to writing—I used to hate it, but have gradually come to love it.

NT: My father started out as an English teacher (and then became a principal), and my mother worked for years as an editor, so I guess it’s partly genetic. But I’ve been a great reader since age five, and I’ve been involved in some kind of publication since elementary school. I love the craft aspect of writing and editing, and I actually always enjoyed writing papers. It was far less stressful than taking exams, and much more interesting.

DH: How has your love of music worked with—or against—that of language and writing?

NT: Good writing has all the same characteristics as good music: architecture, drama, and rhythm. One of the best examples of that is a children’s book by Langston Hughes that I republished in 1995, *The Book of Rhythms* (Oxford University Press), which demonstrates the pervasiveness of rhythm in poetry, music, architecture, nature, etc. Many musicians are also excellent writers, and I don’t think that’s coincidental.

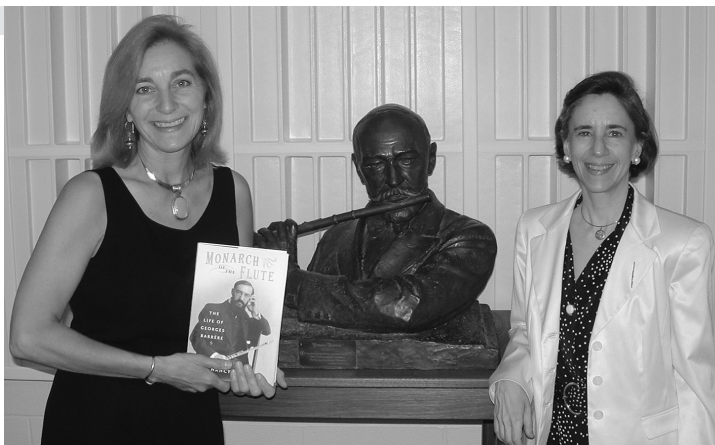
DH: How/why did you decide that a career as a professional performing flutist was not for you?

NT: By the time it was time to do college applications, I knew that my intellectual interests were stronger than my technical abilities on the flute. I knew I could sit in a library all day, happily and productively, but I had trouble maintaining that kind of concentration in the practice room. Fortunately, I figured this out early enough to make the right choice of college. So even though I continued to study the flute very seriously, and to perform, I never really considered becoming a professional flutist.

There isn’t one set way to pursue a research path; you have to be methodical, but you also have to be intuitive, develop hypotheses based on the historical record, and, then try to prove those hypotheses by tracking down the evidence.

DH: At what point did music and writing come together in the career path you’ve chosen (or that perhaps chose you)?

NT: I became interested in history somewhere back in elementary school—I loved family vacations to historic sites (yes, in the stereotypical station wagon!), and I’d always loved to read history and biography. So putting that together with my musical interests was a natural evolution. While in high school I managed to write history and English papers on music history, subjects like the Elizabethan verse anthem and patronage in the careers of Bach and Handel. I started using the Lincoln



June 2007: The dedication ceremonies for the Barrère studio at the Chau-tauqua School of Music included a concert by Carol Wincenc and a lecture by Nancy Toff. The Barrère statue is by Marion Sanford. Carol holds Nancy’s biography of Barrère.

Center Library and the NYPL newspaper division when I was 11 years old. At that time you had to be 18 to use the research library, so my parents had to come along as chaperones.

DH: I’m curious—do you actually enjoy searching through archives? That’s one of the things that prevented me from seriously pursuing a career as a musicologist.

NT: That’s the most enjoyable thing of anything I do. I love the fun of the chase; it’s where I get to combine the Curious George and Nancy Drew aspects of my brain. It’s thrilling to delve into a topic no one has explored, discover things no one else has been able to find, and then fit all the pieces together to tell a story. The process is a creative one, which a lot of people don’t realize. There isn’t one set way to pursue a research path; you have to be methodical, but you also have to be intuitive, develop hypotheses based on the historical record (e.g., about connections between particular musicians), and then try to prove those hypotheses by tracking down the evidence.

For example, I was convinced that Barrère and Aaron Copland must have known each other—they were both involved in the League of Composers and other new music circles; Copland had French connections; and they lived in New York at the same time. For years I was unable to document any relationship between them. Then someone sent me a photo of Barrère, harpist Carlos Salzedo, and others when they were given honorary professorships at the National Conservatory in Mexico City in 1936. Seated together in the front row were none other than Barrère and

(Cont’d on page 6)

Interview (Cont'd from page 5)

Copland. (Barrère has on the most spiffy saddle shoes!)

DH: What was your first involvement with the NYFC? How did that come about?

NT: The very first was attending a concert by Harold Skinner, my teacher at New England Music Camp (and flute professor at Bowling Green State University in Ohio) in 1968. But I really wasn't aware of the club's activities when I was in high school—I don't know why not. When I returned to New York in 1984, I was already involved in the NFA, and Eleanor Lawrence and Jim Hosmer immediately recruited me for the flute club.

DH: And, of course, when did you first get involved with the NFA?

NT: That came earlier, in 1978. I was living in Washington, working for Time-Life Books and revising my thesis into my first book, *The Development of the Modern Flute*, for which I did a lot of work with the Dayton C. Miller Flute Collection at the Library of Congress. The NFA convention was in Washington in 1978, and my first NFA job was to be a combination demonstrator-security guard for the Miller Collection exhibition in the Whittall Pavilion at LC. Obviously they wanted a big, brawny flutist for the job!

DH: Thanks so much, Nancy, for your vivid and entertaining answers to my

rather prosaic questions. Always a pleasure...

Don Hulbert is a former membership secretary of the NYFC and has worked with Nancy Toff to create the promotional materials and program book for the annual NYFC Flute Fair since 2005. Along with Leone Buyse, Pat Spencer, Sue Ann Kahn, Kathy Fink, and Mindy Kaufman, he will perform a concert in honor of Nancy titled "Barrère-iana: A Tribute to Nancy Toff" at the 2012 NFA Convention in Las Vegas.

Nancy Toff on **The Flute Book (3rd edition)**

by Katherine Saenger

The third edition of Nancy Toff's *The Flute Book* is being released by Oxford University Press this month. In this Q&A, the author answers questions posed by NYFC Newsletter editor Katherine Saenger about the book's origins and evolution.

KATHERINE SAENGER: What inspired you to write the original book? Who was the intended audience?

NANCY TOFF: I wanted to write a biography of a performer, and got an introduction to Jacques Barzun, who was then advising Scribners on its music list. He didn't think the biography was right for them, but wanted to commission a book on the flute to complement David Pino's book on the clarinet (*The Clarinet and Clarinet Playing*). He wanted a book that would be appreciated not only by flutists themselves but by people who enjoy listening to the flute.

KS: How many copies sold?

NT: About 18,000 over the two editions (1986 and 1996). The book has been adopted by many flute professors, and fortunately new classes of flute players are a renewable resource.

KS: Did you get any reader feedback?

Obviously, the book has been well received, but from time to time flutists send suggestions for what should go in the next edition, which has been very helpful. Mostly those are repertoire suggestions, and I've taken some, but not all. Others are corrections, for which I'm also grateful—in a book with so many facts, there are bound to be

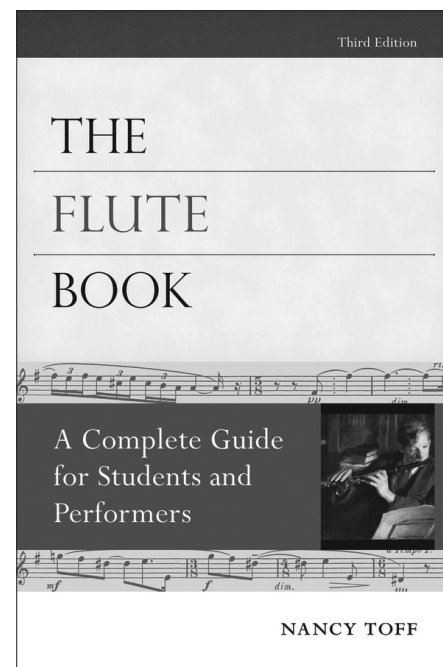
some small mistakes. The new edition will have a companion website, so that future corrections can be posted online, and of course I'll be able to update things like manufacturers' addresses, bibliography, and other appendices.

KS: What inspired you to do a revision rather than just print more copies of the original?

NT: Lots of things need updating in the regular course of business. For instance, there are new manufacturers and retailers to list, and old firms with new addresses. The second edition came out about six months before e-mail became popular (hard to believe!) so none of the entries had e-mails or websites.

The prices of instruments and features all went up. Each time I do this I do elaborate charts to track the prices of the various manufacturers, and each time, the prices just about double. But even though I would have guessed that, I wanted to be precise in my citations.

There's also a massive amount of new repertoire, and though my additions were selective, they are numerous. Likewise, there are new editions of older repertoire, and in some cases I inserted new editions and deleted older ones.



The cover of *The Flute Book* (third edition, 2012).

As time has gone on, many of the composers had died, so I had to go through both the main text and the repertoire catalog and insert death dates. This was true for a large number of the generation born in the 1920s and '30s. Of course, Elliott Carter, born in 1908, is still alive, and I rewrote the paragraph about his flute works to include not only *Scrivo in vento* (1991) but also the concerto, premiered in 2008, when he was nearly 100!

KS: What did you think needed to be different in today's Flute Book for today's flutists vs. the one you wrote 20 years ago?

NT: What was reassuring was that some of the trends I'd identified in the industry were still occurring—the corporatization

of flutemaking, the expansion to Asia, the refugee craftsmen who set up their own shops. But there were more and different instances—for example, both Haynes and Powell have outsourced some of their manufacturing to China, and Haynes is now owned by Eastman Strings, a Chinese company.

It was also important to show what had happened to what I'd originally labeled the rising generation—Carol Wincenc, Paula Robison, et al.—and to document their collaborations with composers. Those performers are still going strong, but they are no longer the young Turks. I also had the opportunity to talk about such younger performers as Jacques Zoon, and how his preferences influenced the making of modern wooden flutes, and I needed to say more about the innovations of Robert Dick.

KS: Did you add material on any topics that were completely new?

NT: There's a whole section on the bass flutes: contrabass, contr'alto, and double contrabass. Those didn't exist in 1996.

KS: I'm sure each correction had its own particular story, but can you give us an example of something typical?

NT: *Syrinx* had the date of 1912, and should have been 1913—just a typo, but no one caught it in the first edition.

KS: Will there be an ebook version?

NT: Yes, just about all new Oxford books are sold as ebooks for Kindle, Nook, and various other formats.

KS: What publicity things will be done to reach this target audience? Do you have to go on book tours?

NT: Oxford will be doing all the things it usually does—sending review copies to the appropriate periodicals, placing advertisements in flute and general music journals, working with retailers, and getting the word out online. Book tours are a thing of the past for almost any kind of book but frontlist trade books, but I'll be doing a lot of lectures around the country and am well trained always to have flyers and books on hand. And of course, when these events are announced on the web, "viral" publicity takes over. This spring I've spoken at the Eastman School of Music and the Wisconsin Flute Festival; I'll be giving a lecture and doing book signings at the NFA convention in Las Vegas; and I'll be doing other lectures in the fall.

KS: Any hard choices you had to make about when to stop adding/changing/correcting? Is there anything you left out of the book that you wished you could put in?

NT: Actually yes! There's always more to do. I think in the future it would be helpful to list some of the albums of flute music, both the classic (e.g., *Flute Music by French Composers*, edited by Louis Moyses) and more recently published ones (e.g., *Flute Solos from the Paris Conservatory*, edited by Martha Rearick). I've listed the contents of many of these under the respective composers, but a section on the albums themselves might be something for the next edition.

I had one really impassioned request from a reader for woodwind quintet literature, but in consultation with my editor I decided that that was opening Pandora's box, and that for the most part the catalog needed to stick to pieces that feature the flute, and to omit those where the flute was one of five equals.

KS: What was the hardest part of doing the revisions? most fun? the least fun?

NT: Most fun was looking at the introduction, and realizing how successful the rising stars had become, and then updating the state of fluteplaying. And being able to end the Modern Era chapter with Melinda Wagner's concerto winning the Pulitzer Prize.

It was also satisfying to add thematic catalog numbers to the repertoire listings for several baroque composers whose works had been documented in recent years—for example, Fasch and Quantz. The intellectual puzzle of matching old editions to new catalogs is fun in a nerdy sort of way.

Least fun was trying to sandwich the work into my schedule while doing my "day job." I've been doing more traveling in the last few years than ever before, and it was hard to find concentrated time. There were also some tedious parts, such as looking for references to "this century"—meaning the 20th century—and altering the language for the 21st century. I hope I caught them all!

KS: When will the book be available?

NT: May, we hope.

KS: What's your next project?

NT: I'm working on a lecture on Louis Fleury for the NFA convention, and also planning a concert of works that Fleury premiered and/or were dedicated to him. After Barrère left Paris in 1905,

Fleury took over the Société Moderne d'Instruments à Vent, which premiered another 69 pieces (for a total of 130 from 1895 to 1926), and I've been wanting to figure out what those are. I'm about halfway there, and in the course of doing this, I've discovered that Fleury himself was a fascinating figure both in new music and in the baroque revival occurring in Europe in the early 20th century.

KS: What is the source of the music on the front cover and why did you select it?

NT: It's from the original 1897 edition of Caplet's *Petite Valse*. We needed a piece of public domain music, and naturally I thought that something Barrère-related would be nice. This could be a great trivia question for students, to figure out what it is.

KS: Thanks for all your answers! I think my home library is due for a new addition....

Katherine Saenger, editor of the NYFC Newsletter, owns a first edition copy of *The Flute Book*, autographed for her by the author at the 1986 NFA convention.

MEMBER ANNOUNCEMENTS

"What Every Musician Needs to Know About the Body," a complete body mapping course with licensed Andover Educators **LYNNE KRAYER-LUKE**, Vanessa Breault Mulvey, and Lea Pearson. Weekend of May 18-20: Friday 7-9 pm, Saturday 10 am-5 pm, and Sunday 9 am-12 noon. Admission is \$275; application deadline is May 15. Watertown Center for Healing Arts, 118 Main Street, Watertown, MA. Application deadline is May 15th. Info, visit www.nycbodymapping.com or email nycbodymapping@gmail.com.

EMMANUEL PAHUD will lead an October 23 masterclass devoted to recital repertoire for flute, as part of Carnegie Hall's 2012–2013 multi-day Professional Training Workshops. Interested flutists ages 18-25 are invited to apply for this tuition-free program. For info, application, and auditor materials call 212-903-9733 or visit www.carnegiehall.org/Education/Professional-Training-Workshops/; deadline is August 31.



The Etudes Column

by Wendy Stern



This article is the first in what I hope will be a series of *Newletter* articles devoted to etudes for the flute. I have noticed that many of the newest etude publications—both standard works and those newly composed—come with the addition of accompaniments, either with flute or piano, in score form or audio CD accompaniments. For those of us who love etudes, this trend presents an intriguing concept; for those of you who do not, these recent publications might pique new interest. Here I have compiled examples of etudes as duets, etudes transcribed from other instruments, publications with a video or audio component, and new (or classic) etude collections for the younger player.

The Etude as a Duet

Students have always loved playing with their teachers during lessons. Julius Baker would accompany students playing Taffanel and Gaubert at the octave or in unison, always modeling phrasing, breathing, and intonation. Tom Nyfenger was famous for being able to spontaneously create a piano accompaniment to any etude. (His accompaniment parts to several Jeanjean etudes are published in Ed Joffe's compilation of Nyfenger's *Beyond the Notes, Musical Thoughts and Analyses*). Samuel Baron would have his students write their own accompaniments to facilitate harmonic understanding.

Etudes as duets are not a new concept. In the mid-1800s, Henri Altès not only included duets in his complete Flute Method, he also composed duets to Berbiguer's *Eighteen Etudes for the Flute*. Also during that time, Jean-Louis Tulou published his *Méthode de Flûte*, which contained etudes in duet form, and Louis Drouet published his *Method of Flute Playing*, which included 12 preparatory studies as flute duets (both are published by Janice Dockendorff Boland in the Historical Flute Tutor Series).

More recently, several flutist/composers have published their accompaniments to duets. James Hosmer, a former flutist of the Metropolitan Opera and NYFC member, published nine flute duos and a flute quartet based on works of Andersen and Karg-Elert in 1977. I actually performed these duets at the 1983 NFA convention in Philadelphia

with Beverly Pugh, and Flute Force performed the Etude No. 24 from Op. 15 at a NYFC concert in 1986. Mary Karen Clardy published an optional second flute part to her collection of *Classic Etudes* published by Universal Editions. Most recently, Carol Wincenc published an exciting new edition of *Andersen Op. 15* with a second flute part. This edition contains commentary by Carol, as well as original Joachim Andersen manuscripts, complete with his own diacritical pencil markings. It is part of the *Carol Wincenc 21st Century Series for Flute*, LKM Music Series, published by Lauren Keiser Music Publishing. More about this edition can be found in Carol's p. 9 sidebar.

Etudes transcribed for flute

I recently received an email from Amy Porter, recent guest artist of the New York Flute Fair, with the following press release: "...passing along 'new' stolen repertoire to the flute world. Recycled for the third time...first oboe, clarinet, now flute. I LOVE ETUDES!" Her latest publication *Thirty-Two Rose Etudes for Flute* (based on the etudes of Franz Wilhelm Ferling for oboe, as edited by Cyrille Rose for clarinet and published by Carl Fischer with a piano accompaniment by John Walker) is a wonderful example of the latest trend in new publications of etudes for the flute: a new twist on something old.

As Erich Graf mentioned in his review of these etudes (*Flutist Quarterly*, Spring 2012):

The tradition of exercises and etudes composed for one instrument and arranged for another is by no means a novel concept. In the late 19th century, Jules Herman arranged the 24 Paganini solo violin caprices for flute, and in the mid-20th century, Marcel Moyses arranged violin etudes (Kreutzer) and piano etudes (Chopin) for flute, among others. If judiciously selected, exercises written to address certain difficulties on the "home" instrument generally have different but suitable applications on the "host" instrument. Having spoken with clarinetists and compared versions of the Rose urtext with Porter's rendition, I believe that she has produced an entirely viable product that will enable all of us who are students of the flute to improve our skills. Additionally, she has enhanced some of Rose's diacritical markings. It is important to read Porter's provided comments on each etude—not only because of their relevancy, but because she clarifies measure count in instances in which the piano accompaniment begins before the printed flute part. A CD of piano accompaniments to the etudes by John Walker (also printable in PDF format) is provided with this edition.

Etudes with an Audio and/or Video Component

The earliest videos of etude instruction/performance are available on DVD through the Marcel Moyses society, www.marcelmoysesdvd.com. These are recordings of Marcel Moyses teaching flute students during a 1975 seminar. Tapes feature various students playing diverse music, and are strictly educational in content. Included are lessons on his *24 Little Melodic Studies* with Chris Potter. (Also in the series are taped lessons of Carol Wincenc playing the Mozart G Major Concerto, and Susan Rotholz playing the Doppler *Hungarian Fantasy Pastorale*.) These same melodic studies were also the subject of an instructional video by Eleanor Lawrence, based on material recorded during her 1995 flute seminar (available from Flute World).

Robert Dick has included an instructional DVD for his etudes, *Flying Lessons*, which prove to be an amazing enabling asset to anyone wishing to learn about multiphonic tone production. Amy Porter's *Thirty Caprices for Flute, Opus 107* by Karg-Elert are not only instructional, but it is also quite inspirational to see and hear her approach these etudes as performance pieces.

Many new editions of etudes have CDs as part of the packaging. *Expressive Etudes for the Flute*, compiled and edited by Laura Barron, includes a CD, as do the Overtones series of flute studies, the official resource for the flute assessments of the Carnegie Hall Royal Conservatory Achievement Program. Mike Mower's *Doing Time—Ten Flute Pieces to Set Your Fingers Free*, not only comes with a CD, but with both fast and slow "play-alongs." Mary Karen Clardy's *Classic Etudes*, already mentioned in conjunction with the included second flute part, also has a CD as part of the set.

The Marcel Moyses Society released *The French School at Home* which includes restored and remastered recordings of Moyses performing 22 etudes by Moyses, Soussmann, Furstenu, and Andersen. In preparation for this article, I have come across several other recordings of etudes: Barbara Hopkins has a two CD set of *Andersen Etudes Op. 15* through Cardinal Classics Music, and I discovered several links to recorded etudes at www.LarryKrantz.com, www.jennifercluff.com, and www.CDsheetsmusic.com.

Etudes Compilations

These recent publications reflect attempts to make etudes accessible, diverse, and—ultimately—played. Another noticeable trend is the creation of etudes geared for the younger player; newer publications tend to be

Carol Wincenc Introduces her Newly Published *Andersen, Op. 15 Etudes for Flute*

I recently finished a major project that significantly consumed my days and weeks this past spring. Having taught for more than 40 years, I felt the need to create a new and refreshing approach to playing and teaching etudes. This culminated in my choosing the celebrated *Andersen Op. 15* etudes as a launching pad, in order to undertake such a task. Little did I know what I was getting myself into! But the fruits of my labors have resulted in a highly satisfying and successfully tested new edition published by Lauren Keiser Music Publishers, now available from many sources: from the publisher directly, Flute World or Amazon, to name a few.

To give a little background, for over a century the 24 Etudes, Op. 15 of Joachim Andersen have formed a much beloved and core component of the flute repertoire. Far from being pedantic exercises, the merit of these etudes lies in their powerful musical quality as well as their systematic approach to developing a complete technique. A renowned flutist, soloist, and teacher, Andersen turned to composing after suffering a debilitating paralysis of his tongue, which ended his international career as a virtuoso. A devoted pedagogue, he wrote more than one hundred etudes for flute, most of them unpublished.

Throughout the many hours of work spent devising the second flute part, I became interested in Andersen the man. Through research and discovery, with the help of my brilliant colleague and master pianist/collaborator, Bryan Wagorn, I learned that Joachim's widow moved to New York City, and donated his scores and papers to the New York Public Library for the Performing Arts. Not only did we have access to Andersen's own copy of Op. 15, with his pencilled-in markings, but also to a manuscript fragment of Op. 15, No. 1, housed at the Pierpont Morgan Library, as depicted on the opening page of this new edition. Sifting through these materials offered us a unique glimpse into Andersen's personality: brilliant, creative, quirky, and humorous.

The idea for this edition has its foundation in the teachings of a pivotal mentor to me, the great French flutist Marcel Moyse, who as a young boy played for Andersen himself. In lessons, Moyse would accompany the student in these etudes by creating a counterpoint to the original study, and often

vocally improvising melodies and or lyrics (most poignantly in Etude No. 3, whose first three melodic notes were for him, "Je t'aime...Oui, je t'aime!").

In adding his second line, Moyse was able to underscore the harmonic, melodic, rhythmic structure and shape of the lines in a way that went far beyond any possible verbal explanation. This way, the student learned about rhythmic stability, phrasing, intonation, and quality of sound by playing with the master.

In this new edition of the *24 Etudes for Solo Flute, Op. 15*, I not only wished to take Moyse's improvisations further but to immortalize my inspiring sessions with him, by creating a second flute part playable not only by the teacher (to assist in guiding the student in his or her development) but in some cases by a beginner student. The additional part can be a mere skeleton of the original (Nos. 3, 14), designed to propel the student's line forward, while in some, the part is characteristically akin but compositionally quite new (Nos. 6, 18, 24).

It is my hope that this edition will inspire the creativity of teacher and student alike, and in my using it with my Juilliard and Stony Brook students I can see that it is already leading to radiantly musical and fluidly brilliant flute playing! In fact, one of my Juilliard freshmen, Ji Weon Ryu, who won the NFA High School Soloist Competition two years ago, can hardly wait to do her etudes for me in this new version! She says each week, as soon as she enters the door, "Ms. Wincenc, can we do the etudes right now, first thing?" For me to see this kind of eagerness with etude work is so exciting and inspiring. I felt that same way when I worked with Moyse, but now there is a concrete melodic accompaniment written out that solves the frustration I felt in trying to pick out and play the melodic line in these richly harmonized etudes.

I now feel the urge to continue this same process with other adored etudes, and of course the other nearly 100 Andersen unpublished etudes in the Lincoln Center performing arts library are awaiting my exploration. Would anyone care to join me?!

(Reprinted from the Winter 2011 issue of the *Texas Flute Society Newsletter*.)

collections of many styles and genres rather than the work of one composer. (For more examples, see my annotated "Etudes for Younger Players" list on the newsletter page of nyfluteclub.org.) This idea of etude collections carries over to advanced publications as well. In addition to Laura Barron's *Expressive Etudes*, Mary Karen Clardy has two different collections of etudes by Andersen, Boehm, Karg-Elert, Kohler, Donjon, and Schade. The etudes are selected and organized by keys, and each is presented with a short, helpful preface. (Her first collection, *Flute Etudes Book*, is published by Schott and her second, *Flute Etudes II*, is published by Universal Editions.)

A Personal Perspective

Piano etudes are part of the standard fare for any pianist, and having grown

up in a home of pianists, my first introduction to flute etudes (*Andersen, Op. 18*) marked an exciting entry into the world of serious musicianship. Through the etudes of Andersen, Altès, Berbiguier, and later, Castèrède, Jeanjean, and Bitsch, I encountered musical phrasing, articulation and fingering patterns and interval relationships in keys and meters that I would not be seeing in repertoire for years to come. In retrospect, I liked the fact that my work on the etudes seemed finite, whereas my work on solo pieces seemed to go on forever. Although my weekly study was sometimes tedious and often challenging, I never questioned their necessity or legitimacy. Ironically, the very things that annoyed me as a student were the very things that enabled me to achieve a higher level of understanding; working through and deciphering the challenges

allowed me to master them. I do hope the present trend of making our etudes accessible and audible doesn't lessen their effectiveness as teaching tools.

A thank you to Ann Bordley for suggesting this topic and to Carol Wincenc, Nancy Toff, Amy Porter, Erich Graf, Valerie Holmes, and Kathy Saenger for their contributions to this article.

Wendy Stern, a freelance flutist and teacher in the NY area, has been a member of Flute Force since 1988. She earned a master's degree from the Juilliard School, where she studied with Samuel Baron and Julius Baker.

Photos from New York Flute Fair 2012

For more Flute Fair photos, visit Ardith Bondi's website (www.ardithbondi.com/page97.html and www.ardithbondi.com/page98.html).



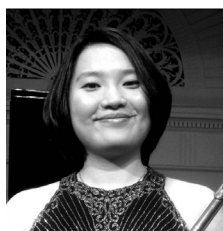
Amy Porter with masterclass participant Chung Eun Chae.
Photo: Ardith Bondi



Mindy Kaufman, solo piccolo and flutist with the NY Philharmonic, conducted the NYFC's Ensemble Program Reading Session at the 2012 NY Flute Fair. Behind Mindy, *sans* flute, is Ensemble Program director Mary-Ann Tu. Photo: Joe Melhado

Taming Our Fears and Bringing Out Our Inner Artist

by Gloria Yun, NYFC Student Liaison



May—the flowers are in full bloom, the days are getting longer, and the warm sunny weather beckons people to come outdoors and savor it. May is also when the school semester is coming to an end, and students find themselves ambushed by an onslaught of juries and end-of-year concerts and performances. It can be a stressful

time for some students, especially for those who have performance anxiety. Sometimes, even though I feel like I've practiced a piece to death, when I find myself standing in front of an audience, the notes on the page become just a blur. Muscle tension also kicks in, and I have a difficult time breathing deeply in order to create a deep, supported sound; my lips get wobbly, and my shoulders bunch all the way up to my ears.

Stage fright is a common problem that plagues musicians of all ages. In theory, it's silly to be frozen in fear when we have the opportunity to revel in the thing we love most—music. But whether it's because of fear of failure, pressure from trying to meet someone's expectations, or just pure shyness, stage fright can be paralyzing and a great inhibition to freely creating art. So how do we conquer inner demons, face our fears, and deliver our sincerest thoughts about our pieces?

I asked two students to share their advice on how they prepare for performances both physically and mentally, and how they keep themselves psyched or calm during a performance. These young ladies have both been winners in NYFC Young Musicians Contests, so they're very aware of the steps it takes for them to deliver a successful performance with intent. Sophia Elena Reyes (age 9) and Eleanor Bent (age 14) both study with Valerie Holmes, and

have been studying the flute for four years and nine years, respectively. Sophia memorizes her pieces and practices playing them "many, many times" while thinking about instructions her teacher has given her. She also has a very nice way of coping with stage fright: "To make sure that I don't get nervous during my performance, I look out into the audience at my parents to make sure they are happy—it helps that I know that I am making other people happy." Eleanor likes to listen to her pieces on a loop on her iPod in a quiet area to put herself in the zone. "It not only puts you in the right frame of mind for your performance," she says. "It also reminds your memory what your piece sounds like so that you are less likely to make a mistake."

I'm not a superstitious person, but I'm a tremendous believer in adhering to pre-performance rituals. The night before an audition or performance, I play through everything once (and once only!) very slowly with a metronome. I try to go to sleep as early as I can and try to get up as late in the morning as possible. One thing I try to eat on the day of a big performance is my mom's homemade *dwenjang jjigae*, a Korean vegetable stew with a soybean paste base; something about it helps me give a little more oomph in my performance. I do long tones for warm-ups and check a few spots in the piece(s). Then I sing the piece(s) on my way to the audition/performance, focusing purely on the music. By the time I arrive at my destination, I'm already in the music, and the piece becomes much more fluid and easy to conjure. After a prayer and a quick swig of water, I'm ready to go!

Best of luck to everyone in your juries and end-of-term concerts! I hope you all find something that will help you perform with poise and comfort. And best wishes to the graduating class of 2012! I hope inner demons will never bother you again and that you'll continue to find confidence in your artistry.

If you have any thoughts you'd like to share about this topic, feel free to leave a comment on our Facebook page: <https://www.facebook.com/pages/New-York-Flute-Club/160149310043>.

NYFC ENSEMBLES PROGRAM

UPDATE

by Mary-Ann Tu

The NYFC Ensemble Program met on April 14, 2012, our sixth time this season, at our favorite rehearsal location, Studios 353, an affordable, clean, and bright performance space with a super-friendly staff in the heart of the theater district. In attendance were Nina Attar, Ann Bordley, Mary Lynn Hanley, Lauren Klasewitz, Denise Koncelik, Jay Pendley, Karen Robbins, Mary Rossabi, Michael Siegell, Denise Trautmann-Omine, and Diana Wayburn.

Nina Attar, the Club's newest member and a welcome addition, attended for the first time. After a long hiatus, Nina has returned to the Club with renewed interest and enthusiasm. Several of us met Nina the day before, when she performed beautifully in a flute masterclass conducted by Nicolas Duchamp, a wonderful flutist and Gaubert expert steeped in the French tradition.

Over the past year, our group has sight-read through much of the large body of flute ensemble repertoire. Many thanks to Denise Koncelik, profiled in the March *NYFC Newsletter*, for her donation of ensemble music, which, along with the large Alry purchase at the beginning of the season, kept us supplied throughout the season.

With the May NYFC concert upcoming on the 12th, the group focused on the program repertoire. Inspired by Mindy Kaufman's conducting debut at last month's Flute Fair, and William Bennett's recent NYC masterclass series, extra care was paid to intonation. William Bennett is known to "fix" out-of-tune flutes with his "magical plaster" (though he calls it something else!). Mindy, with her years of experience as piccolo player with the NY Philharmonic, addressed intonation by having participants stack individual notes of chords. Mindy's advice was to tune using your ears and listening versus visually looking at a tuner. I wholeheartedly agree, but since I had just purchased the new-and-improved iPad, I was curious to try out my new app, "TUNER & BEAT," a musician's best friend. The iPad screen is large and clear enough to be visible across the room. After tuning the group with the iPad visually, the first chord of the day was in tune! Trying out different methodologies is fun and rewarding, especially when positive results are rendered.

Our next rehearsal is scheduled for April 29 from 2 to 4 pm, in the same location.

For those who are interested, I will again be leading Make Music NY Mass Appeal Flutes, a citywide music celebration. Since Mass Appeal Flutes has grown by leaps and bounds, Valerie Holmes, a longtime NYFC member and

teacher at the Kaufman Special Music School, has graciously agreed to partner with me. MMNY takes place on June 21, the first day of summer, and will include one hour of sight-reading and one hour of prepared performances. All Club members are welcome to participate. Details will be posted on masterclassesNYC.com.

It has been a pleasure working with such a diverse crowd of interesting and talented flute players!

As the 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.

From Denise R. Koncelik: When we moved to Brooklyn from Texas a few years ago, one of the first things I did was join the NYFC. I have played with amateur, collegiate, and professional flute choirs in the past, and the NYFC group is a wonderful, eclectic mix of players. Mary-Ann Tu is efficient in providing music, procuring rehearsal space, and creating a welcoming environment. The ensemble program affords flutists an opportunity to learn of upcoming masterclasses and performances. We have had several distinguished guest conductors (Katherine Hoover, Bart Feller, and Mindy Kaufman) and players (Immanuel Davis and Keith Underwood), and several members played in Central Park last June for the Make Music New York event. I encourage all club members to attend a rehearsal—with your participation, we can have a stellar ensemble to represent the Club.

From Mary Lynn Hanley: Participating in the NYFC ensemble program has been a real learning experience for me—not only from the coaching of Mary-Ann Tu, but from the comments and suggestions of fellow ensemble members. Efforts are made to make everyone feel at ease; no one is asked to play anything that is beyond their capacity, and less experienced players are often teamed up with stronger ones to make them feel more secure.

From Karen Robbins: I love the ensembles because of the camaraderie and social interaction. Mary-Ann organizes everything very well and comes up with a variety of new music for large ensembles each time we meet. It's a fun and educational way for members to meet and spend the afternoon.

From Nina Attar: After a number of years away from the NYFC community, I rejoined the NYFC and attended the April 14 ensemble meeting at Studio 353. At the end of the rehearsal I asked Mary-Ann how to join a group. She said, "Just ask!" So I did. The friendly chap next to me welcomed me, and that is how I am now in a flute quartet! I am SO glad I renewed my membership.

NOTICE OF ANNUAL MEETING

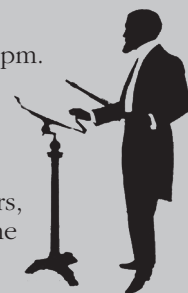
Saturday, May 12, 2012 at 2:30 pm

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 Saturday, May 12, 2012 at 2:30 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 2:30 pm meeting. There will be a reception following the concert.

Post-concert refreshments will be needed. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. If you can bring something, please notify **Mary-Ann Tu** via the Ensemble Concert Refreshments page on her www.masterclassesnyc.com website. Please help us make a nice end-of-year celebration.





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



May 12, 2012 Ensemble Program Concert

Saturday, 2:30 pm • *Bloomington School of Music 323 West 108th Street (between Riverside Drive and Broadway)*

Members of the NYFC Ensemble Program

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
(Bloomington 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! The annual meeting of the NYFC and the annual ensembles concert (with an interesting and varied program organized by Ensemble Program director Mary-Ann Tu) will take place at the Bloomington School of Music on Saturday, May 12.

I learned from John McMurtery's "From the President" that he will be joining the faculty of Western Illinois University and stepping down as NYFC president. I will miss working with him! Coincidentally, he and NYFC Student Liaison Gloria Yun both discuss the mental aspects of performance preparation this month. Gloria tells us the strategies used by two recent Young Musicians Contest winners, and her own, as well. During the April concert intermission, I got to hear the strategies of yet another winner, Nadira Novruzov (age 9): a few weeks before the concert, she

plays through the piece in her head to pinpoint areas that need more work; when performing, she keeps a picture in her mind of what she thinks the piece is about.

Nancy Toff, who will be recognized this summer with the NFA's 2012 National Service Award, is the first subject of our 12-page issue. Don Hulbert's Q&A touches on some highlights and turning points in Nancy's multifaceted career as an editor, flute historian, and musical detective. (Readers interested in photos of a younger Nancy might enjoy looking at the 2003 *Flutist Quarterly* interview of her now posted at www.nyfluteclub.org, newsletter page.) Then we have a sidebar Q&A from me about the just-released third edition of her widely acclaimed *Flute Book* (2012, Oxford University Press).

Wendy Stern's article on etudes is the first of what we hope will be a series on this topic. I felt inspired to check out some of the items she mentioned and was glad to see MY first etude book on her list of recommended etude books for younger players.

Karen Robbins, a retired educator in the NYC public school system and active ensembles program participant, is this month's member profile subject. I first met Karen about 40 years ago when we were both college students and fellow members of a another flute quartet organized through the Club's ensembles program.

As this is the last of the newsletters for the 2011-12 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This group includes Robert Bigio, Ardith Bondi, Kate Bowling, Flutronix (Nathalie Joachim and Allison Loggins Hull), Terence Hannigan, Don Hulbert, Zara Lawler, John McMurtery, Wendy Stern, Nancy Toff, Mary-Ann Tu, Barbara Williams, Gloria Yun, and Pat Zuber. Of course, the biggest thank you of all is reserved for our newsletter designer, Naomi Ichikawa—another year of great 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.

Regards, Katherine Saenger (kksaenger@yahoo.com)