



The New York Flute Club

NEWSLETTER

April 2014

2014 Competition Winners

1ST



Julian Rose, 27, earned a bachelor of music degree from Virginia Commonwealth University in 2008, studying with Francile Bilyeu, and a master of music degree from the University of North Carolina School of the Arts in 2012, studying with Tadeu Coelho. As a soloist, Julian Rose has performed across North America and Europe. He was a winner of the Rosen-Schaffel Competition in 2012 and the Seattle Flute Society Competition in 2013. Awarded a Kenan Fellowship at Lincoln Center in 2012, he is the current artist in residence at the Flute Center of NY, and an active teacher and performer in NYC. More at www.julianmrose.com.

Composers Ensemble (directed by Lowell Liebermann), the Hartt Performance 20/20 Honors Chamber Music Program, and the New Hampshire Philharmonic. A winner in the Ninth Annual van Rooy Competition for Musical Excellence at Hartt in 2009 and a participant in the Greater Boston Flute Association's masterclass with Sir James Galway in 2006, she is currently in a master's degree program at Mannes College The New School for Music, studying with Judith Mendenhall.

now pursuing a master's degree at the same institution. A participant and prize winner in various competitions and festivals in Russia, Israel, Bulgaria, Germany, and the Netherlands, David Ordovsky makes his New York concerto debut in the 2014-2015 season as one of the winners of the Mannes Concerto Competition.

3RD



David Ordovsky was born in 1989 in Kiev, Ukraine, and grew up in St. Petersburg, Russia. He began flute studies at age five with Alexander Kiskachi, and moved to California at age 17 to attend Idyllwild Arts Academy as a scholarship student of Sara Andon. He earned a bachelor's degree from Mannes College The New School for Music in 2013, studying with Judith Mendenhall, and is



3RD

Andreas Lamo was born in Stavanger, Norway, in 1993, and started playing the flute at age eight. He studied with Vidar Austvik until moving to New York in 2012 to attend the Juilliard

School, where he is now a sophomore studying with Robert Langevin and the recipient of the M. & E. Cohen and A. H. Kuhn Memorial Scholarships. The winner of several national competitions in Norway, Andreas Lamo has played concerts in England, Austria, Hungary, and Switzerland as an orchestra musician, chamber musician, and soloist.

2ND



Michelle Stockman, age 23, grew up in Sandown, New Hampshire, and earned a bachelor's degree from the Hartt School in 2012, studying with Janet Arms. Her earlier

influential teachers include Terry D'Errico and Melissa Mielens. Ms Stockman has been a member of the Mannes American

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In Concert

NYFC COMPETITION WINNERS

Sunday, **April 27, 2014**, 5:30 pm

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

Program

Andreas Lamo (3rd place), flute; Hea Youn Chung, piano	
Sonata in E Flat Major, BWV 1031	J. S. Bach (1685-1750)
Fantaisie	Philippe Gaubert (1879-1941)
David Ordovsky (3rd place), flute; Haodong Wu, piano	
Notturmo	Michael Tilson Thomas (b. 1944)
Michelle Stockman (2nd place), flute; Michael Stewart, piano	
Sinfonische Kanzone, Op. 114	Sigfrid Karg-Elert (1877-1933)
Hypnosis	Ian Clarke (b. 1964)
Ballade	Frank Martin (1890-1974)
Julian Rose (1st place), flute; Matthew Stephens, piano	
Andante in C, K. 315/285e	W.A. Mozart (1756-1791)
Sequenza I	Luciano Berio (1925-2003)
Sonatine	Henri Dutilleux (1916-2013)
Chant de linos	André Jolivet (1905-1974)

Program subject to change



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2013–2014

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Follow us on twitter @nyfluteclub
 Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum. —Nicole Camacho, NYFC Publicity Chair

Prize Reprise

by Wendy Stern



From the President

There is no Nobel Prize for flute. In the field of musical performance, we have very few prizes based on past accomplishments, with the exception of the MacArthur Genius Awards (which last year included flutist Claire Chase), and the Avery Ficher Prize (which has yet to be awarded to a flutist, although Avery Fischer Career Grants have been awarded to three flutists in their 44-year history—Marina Piccinini in 1991, Tara Helen O'Connor in 2001, and Demarrrc McGill in 2004). Most of our prizes are based on the competition model...a somewhat unnatural pairing of a race and a recital; a juxtaposition of an athletic event with an artistic performance.

Unlike the judges in Olympic figure skating, the judges of a musical competition have to condense the scores for artistry and athletics into one broad category. Nor do we have a specific point system for required elements; a musician will not get extra points for including an extra rotation in a trill or for programming the hardest technical challenges at the end of the audition. So how do you pick the winner(s)? Is there a formula for choosing one rare, intangible quality of musical communication over another? How do you weigh the relative merits of technical brilliance versus deep, musical understanding?

Definitely a subjective area, and sometimes even the winners don't realize they had won! This year, Julian Rose approached me at the Flute Fair sometime after the competition finals to quite innocently ask to be excused from attending the winners' announcements because he wanted to go home right away, convinced he was not a contender for a prize. I hope he was happily surprised with the outcome—he received the first prize! (You can hear him play, along with second place winner Michelle Stockman and third place winners David Ordovsky and Andreas Lamo at the winners' recital on April 27 at Engelman Recital Hall in the Baruch Performing Arts Center.)

Every year, a piece (or part of a piece) is chosen as the required repertoire for the preliminary round of the New York Flute Club Competition. This year our chosen piece was the Sonatine by Dutilleux, which was originally commissioned by the Paris Conservatory as a test piece for its graduating flutists in 1942. In an interview with author Claude Glayman in 1977, Dutilleux had this to say regarding the Sonatine: "I had written...some pieces commissioned by Claude Delvincourt, then the director of the Conservatoire. He had a double aim: to make young composers explore instrumental technique...[and] to force instrumental students to work on new scores, which Delvincourt wanted to be full of traps and technical difficulties." A huge portion of our standard flute literature came out of this tradition of the Paris Conservatory commissioning a new composer to create a new piece for its yearly flute examinations.

In 1948, the New York Flute Club embarked on a similar quest, when it initiated the Composition Competition and awarded the prize (of \$100, around \$1,000 in today's dollars) to Eldin Burton for his Sonatina. Although the competition was never to become an annual event, we are still reaping its benefits, as the Sonatina has become part of our standard literature. In the 2014-15 season, we are going to revive this competition, although now the prize package has been sufficiently upgraded to compensate for cost of living increases and will include \$1,500 and a New York premiere. Unlike the test pieces for the Paris Conservatory, there are no formulaic technical requirements...visit www.nyfluteclub.org/competitions/composition-competition for terms and conditions (and read more about the original and current competitions on pp. 4-5 of this newsletter issue).

Board member Kaoru Hinata, who is spearheading this project, has alluded to the many great compositions in our repertoire that were written or dedicated to a specific flutist. So if you have always dreamed of having a piece dedicated to you, here's your chance. Contact your favorite composers and encourage them to submit a work! The result could prove priceless (but not prizeless)!

Member Profile



Arlene Stock

NYFC member in the mid-1960s and since 2013

Employment: Founder and managing member of the Classical Musicians' Rehearsal Symphony Orchestra (www.rehearsalsymphony.com).

A recent recital/performance: A solo recital at the Wachs Great Books Summer Institute, Colby College, Waterville, ME, in August 2012. Arlene recalls, "I had only recently begun playing again when I decided to go 'all in,' and prepared, with the support of pianist Judith Thomas, a program titled 'Music for a Sleepy Afternoon.' We played some 13th and 14th century dances, Courty Dance from *Gloriana* by Benjamin Britten, the first movement of Telemann's Sonata in F major, and a selection of light classics and show tunes, with Puccini's 'Nessun Dorma' as our big-bang finish."

Career highlight(s): After starting as a typist for court reporters in 1968, Arlene worked her way up through positions as a transcriber and note reader, finally becoming a court reporter herself (eventually ending up at a criminal division of the Supreme Court of the State of New York). In 1989, following a three-year, tendinitis-prompted shift into teaching court reporting rather than doing it, she founded Dynamic Management Services, Inc., an association management company that managed the day-to-day affairs of client associations in the areas of membership, chapter development, finances, meeting planning, and publications. Of her 21 years there, she says, "I enjoyed being a successful entrepreneur and still offer management consulting services to individuals and the not-for-profit community."

Current flute: A Haynes handmade French B-foot flute with a 14K riser, Deveau

scale, A-442, offset G key, gizmos, with special keys on footjoint to accommodate a small hand, purchased from Haynes in 1997 and outfitted with plugs and a Sedona curved headjoint by Luke Penella of the Weissman Music Company in 2012.

Influential flute teachers: A Mr. Goldman (her first flute teacher, at P.S. 70 in the Bronx); Mildred Hunt Wummer (prior to college), John Wummer (at Mannes in the early '60s), and Harold Bennett (summer of 1964). Her concert-pianist parents were her primary and enduring musical influence.

High school: William Howard Taft High School, in the Bronx, NY.

Degree(s): Studies as a flute major at the Mannes College of Music (1963 to 1966), certifications as a shorthand reporter (NY State Education Department, 1979) and an association executive (American Society of Association Executives, 1992).

Most notable and/or personally satisfying accomplishment(s): In the business world: gaining her certifications as a shorthand reporter and an association executive. Since her 2006 retirement as president of Dynamic Management: creating the Classical Musicians' Rehearsal Symphony Orchestra, LLC, a membership symphony composed of professional-level musicians who play just for the love of it. Arlene says, "In founding this reading orchestra, I have harmonized my musical heritage with my volunteer and entrepreneurial leanings, and I am engaged in building TCMRSO into a significant institution."

Favorite practice routines: Harold Bennett's tone exercise; scales (major or minor or both); single-, double-, triple-tonguing on full-range chromatic scale; and octaves. Then she works on orchestral excerpts and plays anything that calls to her at the moment.

Other interests: Arlene is an active participant in Great Books Discussion Groups and, when her schedule permits, in her local Toastmasters Club.

Advice for NYFC members: Technical expertise enables artistic freedom. I think most people know this, but it's really true.

FLUTE HAPPENINGS

APRIL '14

Apr 29

Tuesday 2:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will perform Carl Maria von Weber's Trio in G, Katherine Hoover's Lyric Trio, Elliott Carter's *Enchanted Preludes*, and works by Izzi Ramkissoon and members of the OMNI Ensemble. • Center for the Performing Arts, College of Staten Island, 2800 Victory Boulevard, Staten Island, NY. • Admission is free. • Info, call 718-859-8649 or visit www.theomniensemble.org.

MAY '14

May 3

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of April 29. Live streaming from www.bqcm.org/live. • Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn, NY. • Admission: \$15 general, \$10 students/seniors. • Info, call 718-859-8649 or visit www.theomniensemble.org.

May 4

Sunday 2:30 pm

NANCY HOROWITZ and Arlene Keiser, flutes, will perform Franz Doppler's Andante and Rondo for Two Flutes, Op. 25, with the Waldwick Community Band, conducted by Ed Moderacki. • The Village School, 100 West Prospect Street, Waldwick, NJ. • Admission is free. • Info, visit www.waldwickband.org.

May 14

Wednesday 7:00 pm

The Sylvan Winds with **SVJETANA KABALIN**, flute, and Oren Fader, guitar, perform music for winds and guitar by Piazzolla, De Falla, Kreutzer, Sor, Dickhutis, Villa-Lobos, Field, Castelnuovo-Tedesco, Márquez, and Rodrigo. Postconcert reception in the art-filled Bancaja Sorolla Gallery. • The Hispanic Society of America, 613 West 155th Street (Broadway between 155th & 156th Streets), NYC. • Admission is free (RSVP to 212-222-3569 x 250 is required).

MEMBER ANNOUNCEMENTS

The **International Flute Symposium** at West Virginia University, Morgantown, for flutists ages 12 through adult amateur/professional, will be held July 16-20, 2014. Masterclasses with **NINA ASSIMAKOPOULOS**, Alberto Almarza, Stephanie Jutt, Matej Grahek, and Wendy Kumer; events include concerts, competitions, and workshops on body mapping, Alexander technique, flute choir, performance/movement, flute repair, voice technique/breathing, audition preparation, and technique. • Tuition alone \$190-\$500; dorm housing: \$130/\$285 single/double; breakfast/lunch, \$17 per day. • Info, visit ifs.wvu.edu or email nassimaflute@gmail.com.

Ensemble Program Update

Photo by Brian Klasewitz



The NYFC Ensemble met on Saturday, March 15, 2014 at Studios 353. Denise Koncelik led the ensemble (supplemented by a guest guitar player) and Lauren Klasewitz conducted one piece. The next meeting is Sunday, April 27, 2014, from 2:00 to 4:00 pm, at Studios 353 (353 West 48th Street, NYC).

The First New York Flute Club Composition Competition

The Birth of the Burton Sonatina

by Nancy Toff

In August 1947, the New York Flute Club announced that it would offer a “Prize Composition Contest” for a “major work” for flute and piano. The prize was \$100 and publication by a leading publishing house. The deadline was short: January 15, 1948, just four months later.¹

Apparently the tight deadline did not daunt composers: “well over a hundred” entries came in, according to board member Laurence Taylor.² The works were submitted anonymously, and no records of the submissions survive. The judges were Frederick Wilkins, John Wummer, and Arthur Lora.³

On December 31, 1948, the *New York Times* reported that the winning work was the Sonatina for flute and piano by Eldin Burton, identified (two-thirds correctly) as “composer, clarinetist and pianist of this city.” The work would be published in January 1949 by Carl Fischer and premiered on January 30 at the Flute Club.

Thomas Eldin Burton was born on October 6, 1913 in Fitzgerald, Georgia. He graduated in 1930 from Fitzgerald High School and in 1938 from the Atlanta Conservatory of Music, where he received a degree in piano and composition. He was named director of the Georgia Conservatory and Music

Center in Atlanta in 1940, then came to New York in 1943 to attend the Juilliard Graduate School, graduating in May 1946 with honors in composition. His composition teacher was Bernard Wagenaar, who in 1938 had written a triple concerto for flute, harp, and cello that was premiered by Georges Barrère, Carlos Salzedo, Horace Britt, and the Philadelphia Orchestra.

One of Burton’s friends at Juilliard was Samuel Baron, who was then a student of Arthur Lora (Baron had begun his Juilliard studies with Barrère, who had died in 1944). The received wisdom is that Baron heard a piece he’d written for piano and suggested he adapt it for flute. We don’t know whether that was because of the Flute Club contest or, more likely, somewhat earlier, but in any case Burton dedicated the work to Baron. Presumably Baron tried it out with him, and perhaps gave a student performance, but there is no record of a public performance at that time either in the Juilliard archives or in the press.

The premiere of the Sonatina took place at the Flute Club concert on January 30, 1949, at the City Center chamber music hall, and was played by Arthur Lora, flute, and Leonid Hambro, piano. There the award was officially presented to Burton.

The piece rapidly established itself in the repertoire, both at the Flute Club and elsewhere. In September 1949, Baron and Burton performed the work at the Yaddo artists’ colony in Saratoga Springs. They played it again in June 1951 on a program of the Composers Group of New York in Carnegie Recital Hall. Francis Perkins of the *Herald Tribune* reported the piece to be “melodically outspoken and instrumentally idiomatic, with skilful [sic] use of occasionally retrospective musical ideas.”⁴

Meanwhile the piece had already had its second hearing at the Flute Club: on April 29, 1951, the Club hosted a chamber music recital by three “young artists”: James Pellerite (b. 1926, at the time a member of the Indianapolis Symphony), Andrew Lolya (b. 1930), and Donald Peck (b. 1930, then a student of Kincaid at Curtis). It was Peck who had the honor of playing the Burton Sonatina with the composer at the piano.

John Wummer added the Sonatina to his repertoire in 1950. In January, he and Burton played it at the National Association of American Composers and Conductors, at Times Hall. The *Herald Tribune* critic, Jay S. Harrison, damned the work with faint praise: “Mr. Burton’s flute sonata is, in technique, a warm example of present-day impressionism,

The Second NYFC Composition Competition

by Kaoru Hinata, NYFC Flute Composition Competition Coordinator

When I was asked to join the board of the Flute Club in 2012, the first conversation I had with Wendy Stern, the incoming president, was to suggest reviving the composition competition. I had noticed “Winner of the NY Flute Club Composition Contest” mentioned on the cover of the Burton Sonatina when I first learned the piece in school, and was intrigued by the idea that a piece could owe its prominence in the flute literature to a competition. Discovering and championing works that people will love and want to play is a worthwhile endeavor and a legacy for the Club that could potentially outlast us all.

There are so many composers I wish had written something for the flute—why isn’t there a Ravel piece for flute and orchestra? Or a Brahms sonata or a piece by Alban Berg or a Stravinsky concerto for us? We are lucky to have a Nielsen concerto, which was inspired by a flutist friend of the composer, and Messiaen’s *Le Merle Noir*, which was commissioned by the Paris Conservatoire for

its juries. Often, an artist will inspire or ask a composer to write something—we would not have a Liebermann Sonata without Paula Robison, or a Copland Duo without a commission from William Kincaid’s students and friends.

We have such deep and visceral connections to music we love, and we connect with each other by sharing these pieces, through performance, or through teaching them to our students. How amazing that often this music exists simply because of the request of a friend, or because a chance inspiration made a composer write for flute and not for some other instrument. The New York Flute Club is holding its second composition competition in the hope we might give talented composers a little push to imagine something for flute, or to give a new piece a launch to be heard and embraced by many flute players.

Kaoru Hinata is on the faculty of Mason Gross School of the Arts at Rutgers University.

NYFC Flute Composition Competition (2014-15)

The New York Flute Club is pleased to announce our Flute Composition Competition for the 2014-15 season, the second ever. The first contest, held in 1948, was won by Eldin Burton for his *Sonatina*, which is now part of our standard repertoire. In reviving the competition, we are seeking to encourage compositions for flute and to bring exciting new compositions to the flute community by recognizing outstanding new works.

We are seeking works for flute and piano, between 8 and 15 minutes in duration. The difficulty of the work is at the discretion of the composer, but high artistic goals should be balanced with realistic instrumental demands.

Submissions will be adjudicated anonymously in two rounds, and the finalists' compositions will be presented at the New York Flute Fair in March/April of 2015 in NYC. The Flute Club will select distinguished artists to perform the works and feature them in recital. The performances will be recorded and featured on the Flute Club's website and YouTube channel so that the entire flute community can discover and enjoy them.

Three prizes will be awarded:
First prize: \$1,500
Second prize: \$1,000
Third prize: \$500

Entry fee: \$35

Deadline: September 15, 2014

More info and application at
www.nyfluteclub.org
(Concerts, Events & More).

with themes langorous and happy-go-lucky by turn. They do not tarry long, however, since they have nothing important to say.”⁵

In October, Wummer and Burton played the *Sonatina* in a concert for the Yonkers (NY) Philharmonic Society. And in December, there was a full concert of Burton's works at Carl Fischer Hall (later known as CAMI), again with Wummer's participation. The *Herald Tribune* critic, the composer Peggy Glanville-Hicks, was not impressed.

“Mr. Burton's work,” she wrote, “does not inspire one with too much confidence in him as a composer; the pieces are reasonably well put together, but the strange mixture of styles, the absence of any esthetic stability whatsoever, gives a scrappy form and an upsetting collage reminiscent of idioms from Wagner, through Debussy to Eric Coates and Chaminade. If the composer could once make up his mind concerning his own preferences among these, and work from there, the result might be more satisfactory.”⁶

Wummer played the *Sonatina* again with Burton in 1955, in a concert for the Composers Group of New York City. He reprised the work in April 1963 in Carnegie Recital Hall, on a program of the “Published Chamber Music of Eldin Burton,” again with the composer at the keyboard, and at the Flute Club in February 1964, with pianist Joseph

Wolman.

He also recorded it with Burton for Classic Editions (CE 1006), sometime in the early 1950s, along with Burton's *Sonatina* for violin and piano, *Fiddlestick!*, also for violin and piano, and *Quintet* for piano and strings. The *Sonatina* has since been recorded by numerous other artists and is regularly played on recital programs.

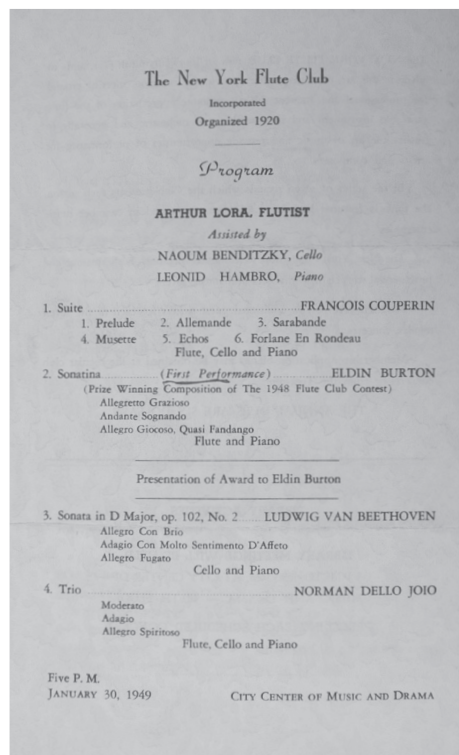
The piece has proved the critics wrong, as it has attained staple, if not warhorse, status. Flutists can be grateful to Sam Baron, for encouraging the young Eldin Burton to write for flute, to the NYFC judges, for their good taste. Little is known of Burton's subsequent career; he wrote a flute concerto (1964), available for rental from Carl Fischer, and ultimately retired to Sarasota, Florida, where he died in March 1981.

As for the Flute Club contest, I was told by Arthur Lora that the response was so overwhelming that the club declined to undertake a competition again. Laurence Taylor's version was slightly different; he wrote in 1951, “The Club is already looking forward to another Prize Contest, but not until the treasurer announces that the treasury can stand it.”⁷

Fortunately, the state of the exchequer is no longer in question, and we look forward to finding a worthy successor to the Burton *Sonatina* as we celebrate our 95th anniversary next season.

Nancy Toff is archivist of the New York Flute Club and the author, most recently, of *The Flute Book, third edition* (Oxford University Press, 2012). She is eager to hear from members with copies of NYFC programs and publicity materials from the 1940s and '50s.

1. “Flute Club Prize,” *New York Herald Tribune*, August 17, 1947.
2. Laurence Taylor, “Flutists All,” *Music Journal*, November 1, 1951, p. 40.
3. Leonardo De Lorenzo, *My Complete Story of the Flute* (1951; rpt., Lubbock: Texas Tech University Press, 1992), p. 288.
4. F.D.P. [Francis D. Perkins], “New Works Are Given by Composers Group,” *New York Herald Tribune*, June 13, 1951.
5. J.S.H. [Jay S. Harrison], “Composers and Conductors,” *New York Herald Tribune*, January 23, 1950.
6. P. G.H. [Peggy Glanville-Hicks], “Eldin Burton,” *New York Herald Tribune*, December 4, 1951.
7. Taylor, “Flutists All,” p. 40.



A Sampling of Flute Fair Photos

All photos by Ardith Bondi unless otherwise noted.



NYFC membership secretary (and registration coordinator) Lucy Goeres with former NYFC president John Solum.



Nancy Toff during a quiet moment at the Flute Club Table.



NYFC membership secretary Lucy Goeres (L) with former NYFC president Jayn Rosenfeld (C) and NYFC treasurer Nneka Landrum.



Young participants in a "building the young flutist" class taught by Suzuki teacher trainer Noelle Perrin.



Met flutists with pianist Carrie-Ann Matheson (center) after their gala concert. Left to right: Denis Bouriakov, Stefán Höskuldsson, Stephanie Mortimore, and Maron Khoury.



Volunteer Steve Smith and NYFC president Wendy Stem at the VIP registration table.



An expectant audience awaits the gala concert.



Nicole Newman teaching a "yoga for flutists" class.

2014 Young Musicians Contest Winners Perform at the Flute Fair

The Young Musicians Contest was held on Sunday, February 23, 2014. Winners in four age categories of pre-collegiate flutists, selected by seven judges (Lisa Arkis, Julietta Currenton, Hee Jung Kim, Zara Lawler, Jackie Martelle, Barbara Williams, Reva Youngstein), performed at the Flute Fair. The accompanying photos show the winners at their concert and award ceremony, presided over by contest coordinator Soo-Kyung Park.



Sophia Reyes



Soo-Kyung Park and Claire Kwak (winner, ages 9-11)



Audrey Emata



Kay Considine



Yibiyao Wang



Jonah Murphy



Barbara Siesel and Keith Torgan performing "Now We Can Sing: An Immigrant's Tale in Flute, Song, and Story."



Nicolas Duchamp conducting the ensemble program reading session.



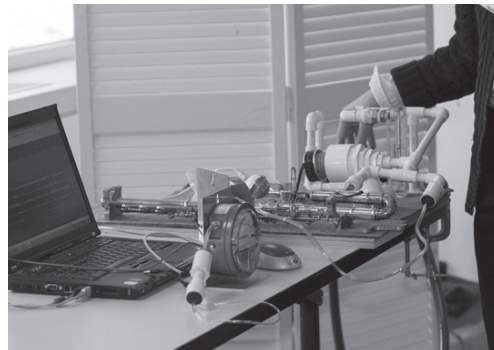
Kathy Saenger (right) demonstrating MechMouth, the mechanical student flutist to Louis Herbine.



Diana Basso and Calvin Mercer at the main registration desk.



Photographer Brian Klasewitz (front) and piccoloist Steve Tanzer (back).



Kathy Saenger with MechMouth, the mechanical student flutist.

More photos at www.ardithbondi.com under the Flute Fairs tab.



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



April 27, 2014 Concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)
Winners of the 2014 NYFC Competition

94th Season

2013 - 2014 Concerts

October 13, 2013 • Sunday, 5:30 pm
RAFFAELE TREVISANI, flute

November 10, 2013 • Sunday, 5:30 pm
GERGELY ITTZÉS, flute

December 15, 2013 • Sunday, 5:30 pm
JAMIE BAUM, jazz flute

January 12, 2014 • Sunday, 5:30 pm
FLUTE FORCE (flute quartet)

February 2, 2014 • Sunday, 5:30 pm
IAN CLARKE, flute

March 16, 2014 • Sunday, 8:30 am - 7:30 pm
Flute Fair with Metropolitan Opera flutists,
The Lighthouse

April 27, 2014 • Sunday, 5:30 pm
Competition Winners Concert

May 18, 2014 • Sunday, 2:00 pm - 5:00 pm
Annual Meeting & Ensemble Concert
Alwan for the Arts, 16 Beaver Street, NYC

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 \$25, students and seniors \$15, 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 March 16 Flute Fair! Next we will hear an interesting program at our April 27 winners' concert performed by David Ordovsky and Andreas Lamo (tie for third place), Michelle Stockman (second place), and Julian Rose (first place).

In this month's "From the President," Wendy Stern takes a look at the question (most recently on the minds of the NYFC competition adjudicators) of the difficulties of judging flute performance. She also mentions that this year's required competition piece (the Dutilleux Sonatine, 1942) is of a vintage similar to the Burton Sonatina (c. 1948), the piece that won the NYFC's first and only (until now) composition competition.

In honor of the NYFC's second composition competition (currently underway), we have an article from Nancy Toff about the Burton Sonatina and the first NYFC composition competition, and a note from Kaoru Hinata about the second. Kaoru and Wendy want each of us to make sure that our favorite (living) composers know about the competition and hope that we will personally encourage them to enter it.

A Flute Fair photo montage is on pp. 6-7 (and thanks to photographers Ardith Bondi, Joe Melhado, and Brian Klasewitz for all their contributions).

Arlene Stock, a former court reporter and association management professional, is this month's member profile subject. I was intrigued to learn about her current rehearsal orchestra project, but was amazed to realize that we must have had the same elementary school music teacher—a Mr. Golden who led early morning band practices one day a week at different elementary schools around the Bronx (including her P.S. 70 in the 1950s and my P.S. 86 in the early 1960s!).

Anyway, all for now. See you soon. Best regards,

—Katherine Saenger (klsaenger@yahoo.com)