



# The New York Flute Club

## NEWSLETTER

December 2016

### Sarah Frisof: From Kobe to Kansas

Interview by Anne Dearth



**I** first met Sarah Frisof in 2007, when we were students together at the University of Michigan—she was working on her doctorate while I was just beginning my undergrad. She’s been doing some very exciting things since those days and I was thrilled to have this opportunity to catch up with her. In a phone call earlier this fall, we chatted about teaching, her album Joseph Schwantner: Looking Back, and the Kobe Competition.

**ANNE DEARTH:** So how does it feel to be coming back to New York?

**SARAH FRISOF:** Great. I always love visiting and it will be nice to play with Daniel Pesca again—we’ve been playing together for about 10 years and it’s been such a fun, collaborative partnership. It’s also great to be back in a city filled with great flute players, especially my fabulous teacher, Robert Langevin.

**AD:** You’re doing a recital and a pre-concert class on competitions. Why focus on competitions?

**SF:** I thought it would be something fun and different, and it’s a topic I feel very comfortable talking about, having gone to Kobe [International Flute Competition] twice [in 2009 and 2013], as well as the Heida Hermanns and NFA Young Artist Competitions [in 2007 and 2008]. I’ll be talking about what you can expect, and how you can prepare when there’s so much music.

**AD:** What about the recital?

**SF:** I’ll be doing some pieces from Kobe as well as some others that I thought would be an interesting accompaniment. I have not  
*(Cont’d on page 4)*

*In concert*

**Sarah Frisof, flute**

Daniel Pesca, piano

Sunday, **December 4, 2016**, 5:30 pm

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

**Pre-concert clinic at 4:00 pm**

*The Competitive Flutist: Entering International and Domestic Flute Competitions*

#### Program

Canzone	Samuel Barber (1910–1981)
Sonata in B Minor, BWV 1030	J.S. Bach (1685–1750)
Three Romances for violin and piano, Op. 22	Clara Schumann (1819–1896)
Chaconne, Caprice No. 30, Op. 107	Sigfrid Karg-Elert (1877–1933)
Birds of Paradise	Shulamit Ran (b. 1949)
First Sonata	Bohuslav Martinu (1890–1959)

*Program subject to change*

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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 Social Media Chair

**How I Met Sarah Frisof**

by Patricia Zuber



**From the President**

I first heard the flute playing of Sarah Frisof in Verbier, Switzerland, which is in the French-speaking Valais canton [territorial district] of the Swiss alps. I was coaching at the Verbier Festival and Sarah was one of the flutists participating in the festival’s orchestra, made up of young musicians who are just starting their careers. The competition for this orchestra is at the highest level and auditions are held worldwide. Even in this group of high-level musicians, Sarah’s playing stood out to me. Also, after getting to know her, I found her to be a wonderful, grounded person.

I was delighted to run into Sarah about five years later at the 2015 National Flute Association convention in Washington, DC, when we both played in the closing gala concert. She was the soloist in a flute concerto (Joel Puckett’s *The Shadow of Sirius*, performed with the United States Army Field Band) and I was a guest piccoloist. I was happy to see and hear her again. After learning about the competitions she had won and what her “flute path” had been, I thought it would be great for the New York flute community to hear her playing and her story. Before her recital, Sarah will be giving a short workshop on competitions. I hope to see a big turnout for this concert and of course, I’m looking forward to our annual holiday reception after the concert—see you there!

**2017 Competition Deadlines**

**New York Flute Club Competition 2017**

*Kaoru Hinata, Coordinator*

Flutists ages 18 to 27 are eligible to compete in the annual New York Flute Club Competition. Preliminary and final auditions will be held at the annual New York Flute Fair on Sunday, March 12, 2017. Each prize winner receives a cash honorarium and a performance opportunity at the Club’s April concert. The application deadline is **February 3, 2017**. For details and requirements, please visit [nyfluteclub.org/concerts-events-and-more](http://nyfluteclub.org/concerts-events-and-more).

**Young Musicians Contest 2017**

*Yeami Kim, Coordinator*

The Young Musicians Contest, first held in 2008, fosters the development of young flutists by exposing them to a healthy competitive environment and allowing them to receive constructive comments from professional flutists. The contest is divided into four age groups spanning ages 8 to 17. This year’s contest will take place on Sunday, February 12, 2017 at the School for Strings, 419 West 54th Street, NYC. A winner from each category will perform his or her audition piece in a concert at the New York Flute Fair on Sunday, March 12, 2017. The application deadline is **January 15, 2017** (though late applications will be accepted until January 22 for an additional fee). For details about eligibility and other requirements, please visit [nyfluteclub.org/concerts-events-and-more](http://nyfluteclub.org/concerts-events-and-more).

**Participation in Sarah Jackson Piccolo Masterclass**

Sarah Jackson, piccoloist of the Los Angeles Philharmonic, believes that the piccolo is an absolutely gorgeous instrument, and as a sought-after teacher, she has shared her views with students across North America. Ms. Jackson would like to see like-minded flutists at the masterclass she is giving on Sunday, January 29, 2017, at 4:00 pm, prior to her NYFC recital. The class is free for NYFC members and will feature both a group warm-up and an opportunity for several individual performers to play either solo or orchestral repertoire.



Interested piccoloists should mail a short biographical paragraph, including their proposed repertoire, age, level of experience, and teacher’s contact information, to [education@nyfluteclub.org](mailto:education@nyfluteclub.org) by **December 31, 2016**. Accepted participants will be notified by January 6, 2017. Only current NYFC members will be considered to perform in the class. Join or renew now for this wonderful opportunity!

## Member Profile

Gail J.  
Clement

NYFC Member since  
2015



**Employment:** After 27 years as a client services officer at Chase Bank, Gail is now an administrative assistant at Chain Sales Marketing and an advocacy volunteer leader with the AARP.

**A recent recital/performance:** An early October concert with FluteSwept, a flute quartet founded two years ago with fellow NYFC ensemble program members Iona Aibel, Elizabeth Lewis, and Catherine Xu, performing a program of duets, trios, and quartets of pop, classical, and jazz favorites. They performed in a member's home when the original venue (Bogardus Garden in Tribeca) was rained out.

**Career highlights:** As a young person: being selected for her sixth grade school orchestra ("It was such an honor—and it taught me a lot about classical music. At home, I was surrounded by music, but it was classic jazz, Motown, and gospel.") and playing background music for the now-defunct Eisenhower Park Puppet Theatre ("I was 14 years old and rode my bike to the park every Saturday."). As an adult: being a member of a musical ensemble that plays every Sunday at Westbury A.M.E. Zion Church (since 1994) and, this past July, playing with a group that accompanied 150 choir members from the Greater Centennial A.M.E. Zion Church of Mt. Vernon, NY for a telecast performance at a quadrennial international church convention at the Joseph S. Koury Convention Center in Greensboro, NC ("The venue seats 6,000 and people were standing at the doors. I've played a few times for 1,000, but never for an audience this large. It was awesome!").

**Current flute:** A Bundy flute, purchased as a surprise for her by her parents in 1972, two years after her first school flute lesson ("I could have played clarinet or trumpet, but chose the flute because I thought it had such a pretty sound. It was definitely the right decision, as I still love it!"). She's had the flute polished and repadded twice—the first time nearly 30 years ago, after a

seven-year break, when she noticed that the flute had turned black and the pads were all bad ("I got it out to show my six-year-old daughter the correct way to play a piano passage she was struggling with, and totally shocked her—she knew I played the flute, but had never heard me play it!").

**Influential flute teachers:** F. Arden Burt, her junior high school music teacher. Gail says, "He was so strict and demanded perfection at all times—you had to practice and you'd better not bring to him any excuses as to why you didn't. He felt your instrument came first, no matter what. Practice was the name of the game."

**High school:** Westbury High School in Westbury, NY (on Long Island).

**Degrees:** AA in Spanish (Nassau Community College) and BBA in business administration (Pace University, Lubin School of Business).

**Most notable or satisfying accomplishments:** Stepping outside her musical comfort zone (improvisational jazz) to learn more about playing and reading classical music ("I saw the NYFC online and felt it was a good fit for me. I hadn't read music for many years, so playing in this ensemble was a challenge at first—even now I find myself wanting to add, delete, or change a note, but know I can't when playing with the ensemble! But I love the classical pieces and composers I've been introduced to."). And, last but not least, raising her daughter (now an adult living in Virginia).

**Favorite practice routines:** Gail mostly just improvises at home when she feels like it, but has been known to practice when she has a performance coming up.

**Other interests:** Sewing (she sews all her clothes, though wedding gowns are her favorite thing to sew—the longer the train, the better!), reading (she started two book clubs and is a current member of both), walking (she aims for 10,000 steps per day, tracked by her phone app), listening to contemporary jazz (especially Kenny G), and travel (she'll be visiting Paris in early December with her daughter and some family friends, and she's been to Spain, Israel, Egypt, Turkey, Greece, Gibraltar, England, Scotland, Wales, Mexico, and some of the USA).

**Advice for NYFC members:** Do what brings you joy—pursue your talents and passions and share them with others.

## FLUTE HAPPENINGS

NOVEMBER '16

Nov. 30 Wednesday 7:00 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, will perform a program featuring the music of Latin dance and Fado, with guest flamenco dancer, soprano, percussion, and guitar. Come early to view Sorolla's *Vision de España*. Post-concert reception.

• Hispanic Society of America, 613 West 155th Street, NYC. • Admission: Free, but reservation required (call 212-926-2334 x250 or email [events@hispanicsociety.org](mailto:events@hispanicsociety.org)). • Info, visit [www.sylvanwinds.com](http://www.sylvanwinds.com).

DECEMBER '16

Dec. 1 Thursday 7:30 pm

The New York Philharmonic performing an all-Mozart program including the Flute Concerto No. 2 in D major, with soloist **ROBERT LANGEVIN**, Symphonies Nos. 31 (*Paris*) and 39, and *Exsultate, jubilate*.

• David Geffen Hall, 10 Lincoln Center Plaza, NYC. • Admission: \$29-\$99, with 25% discount for NYFC members (email [education@nyfluteclub.org](mailto:education@nyfluteclub.org) for details). • Info, visit [www.nyphil.org](http://www.nyphil.org).

Dec. 2 Friday 8:00 pm

**ROBERT LANGEVIN** in the program of December 1 (same venue, admission, and details).

Dec. 3 Saturday 8:00 pm

**ROBERT LANGEVIN** in the program of December 1 (same venue, admission, and details).

Dec. 4 Sunday 3:00 pm

A program of Christmas holiday music by the Ridgewood Singers with guest artist **CARLA AULD**, flute.

• Ridgewood United Methodist Church, 100 Dayton Street, Ridgewood, NJ. • Admission: \$18 general, \$15 students/seniors. • Info, visit [www.carlaauld.com](http://www.carlaauld.com).

Dec. 4 Sunday 7:00 pm

The Madera Wind Quintet, with flutist **CARLA AULD**, in a program of Christmas music. Reception to follow.

• St. Matthew's Episcopal Church, 167 Spring Valley Road, Paramus, NJ. • Admission: \$10 general, \$5 students/seniors. • Info, visit [www.carlaauld.com](http://www.carlaauld.com).

(Cont'd on page 7)

### Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2017	12/15/2016	01/17/2017
February 2017	01/12/2017	02/14/2017
March 2017	01/27/2017	02/29/2017
April 2017	03/16/2017	04/18/2017
May 2017	04/06/2017	05/09/2017

Interview (cont'd from page 1)



Sarah Frisof with pianist Daniel Pesca after a flute event in Texas in 2011.

played several of the pieces since Kobe 2013 (the Martinu Sonata and the Karg-Elert Chaconne), and it's nice to see that all the work from 2013 remains in place. I have a different viewpoint now and it's refreshing to have the opportunity to revisit these great works.

*AD: What got you into doing competitions in the first place?*

SF: I never considered doing competitions until my doctoral years. I was petrified of them! Amy Porter strongly encouraged me to consider entering a few. At the time, I was quite reticent, but in retrospect, I think it was very good adversity training. I received amazing orchestral training from my previous teachers, Robert Langevin and Bonita Boyd. Just like preparing for an orchestral audition, it takes a high level of organization to prepare the repertoire, and to feel ready on all of it simultaneously. Even if I hadn't done well in any of the competitions, I would never regret the process because you definitely end up a better flute player and a better musician.

*AD: Does the preparation for a competition differ from the preparation for other types of performances?*

SF: Preparing for a competition is definitely different than preparing for a typical recital. In some ways, there are many parallels with orchestral auditions: there's a lot to cover, and you want it all to be at the highest level. I think you want to prepare like it's a recital, but you have to have a level of competence that's higher than your normal, and the ability to deliver it under incredibly stressful circumstances.

But I think the judges are still looking to see the same kinds of things you would want to deliver in any performance: beautiful sound, musicianship, flawless technique, great intonation,

and personality. You really have to have decided on your interpretation of whatever work you're playing and commit to it.

*AD: Do you think that competitions get you get boxed in to playing old pieces with established interpretations? I find that it can be hard to challenge the norm with established repertoire.*

SF: I think a good example is the first time I went to Kobe. There were 55 people playing the C.P.E. Bach Sonata in A Minor for solo flute. We played the whole thing from memory on the first round. I pretty much didn't listen to people because I was in the competition, but the little bit I heard demonstrated a huge range of interpretations. I really respected people who played it in a less traditional style, because they had made a decision and gone for it. At the same time, when you play anything classical or Baroque you hear so many elements of basic ownership of the instrument. Interpretation won't matter

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## Competitions are very good adversity training.

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if the absolute basics are not being covered really well. For the C.P.E. Bach, one of the things that people struggle with is intonation within extreme dynamics. Sometimes in an attempt to get to a very specific interpretation, people can let some of those basics slip.

I think the challenge is to speak from your own musical voice while maintaining the highest musical and technical standards. When you hear people who have a lot to say musically play Mozart, Bach, or anything from the more standard repertoire, there is a level of effortlessness that makes it clear that they're on a different level than some of the other competitors.

*AD: Do you think that it's more valuable to be individualistic? Are people rewarded for choosing unusual or non-standard interpretations, assuming the musicianship is there?*

SF: I think it's a risk that is sometimes rewarded, but I don't really know. In a competition like Kobe, you have people who come from all different flute traditions across the world on the panel. I didn't feel like the repertoire, the second time especially, left a lot of room for eccentric interpretations.

*AD: Has doing competitions helped you in your career? I ask because you got a job very quickly [assistant professor at the University of Texas at Arlington, in 2009] right out of graduate school.*

SF: I do think they helped me. Realistically, if you're looking at college teaching, it does help you get off the pile of resumes. But I think, more importantly, competitions imbue a sense of confidence about going in and delivering, similar to what you need to do in a job interview. And the weirdest coincidence is that I interviewed for both of my collegiate positions directly after returning from Kobe. I have no idea why it worked out that way! The first job interview [in 2009] was two days after returning from Kobe, and I was up at two in the morning from jetlag. After my second trip to Kobe, it was less than a week before I was here in Kansas and interviewing for my current position.

You just come away from a competition with a real sense of pride at having accomplished an enormous task, and the normal anxiety you would have about an interview for a college job feels like less of a burden. I think competitions have made me more comfortable and more able to be myself while being judged.

*AD: Speaking of teaching, what's it like having a mixed studio that isn't strictly performance majors? Do you adjust your approach based on your students' goals?*

SF: One thing I really appreciate about teaching at a school like Kansas is that, 20 years from now, my students will be out doing so many interesting things. I'm so excited for my students when they do well, whether they win something or just have a good performance experience—and for many students, a good performance is a major success that should not be ignored! We have a very big music therapy program here, a healthy music education program, and my performance program, so my studio ends up being an about-even three-way mix—not by design but that's who ends up in it.

I like so many things about teaching, especially the diversity of personalities and people in my studio. I try to adjust to the student's goals and take into consideration their degree program and what they'll ultimately be doing. Sometimes, it's harder for non-performance students. They might come to KU and feel like, "I'm not a performance major and I can't do this,"

but I think there's a way to support students in becoming the best player they can be, while respecting the large time commitments that they have outside of flute-playing.

Ultimately what I really like about college teaching is that it gives me the opportunity to help people on their paths to becoming thoughtful, caring, intelligent adults, however that may play out in terms of their career.

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*AD: That was something I always thought was interesting about U Mich—the education and performance majors were all together. Everyone was considered a performer first. It's a very different approach from what you just described.*

SF: I want to be realistic about what people are going to do with their lives. The best thing we can do to keep music alive is to put out great music teachers who know what they're doing and are intelligent and passionate musicians. We also want to build a new generation of concertgoers, and I see music education as a vital part of achieving that goal. Music therapists are incredibly helpful to society in a myriad of ways, furthering music in a different and vital manner.

*AD: You are now an associate professor of music at the University of Kansas School of Music [in Lawrence]. Where in Texas is UT Arlington, and why did you leave?*

SF: UT Arlington is located between Dallas and Fort Worth. I had a great job there, really wonderful colleagues, and a full life. I played in the Dallas Symphony and the Fort Worth Symphony frequently, so I had many good musical experiences. There were a couple of reasons I was drawn to Kansas; one was that I thought being at a flagship school would make it a little easier to

recruit. Dallas is saturated with schools and really good teachers. I had great students there, but in terms of recruiting it has been much easier here.

When you're at a flagship university, you are often at a school of music rather than just a department of music. All of that makes a difference. We have a dean of music versus a dean of liberal arts, and that changes your experience as a faculty member. Nearly everyone at KU is full-time and nearly everybody is tenured or tenure track.

The other reason for leaving was more personal. I wasn't sure I wanted to live in Texas forever, and I found Lawrence to be a surprisingly nice college town—I ride my bike to work instead of driving, so there have been some quality of life changes that have been really nice for me. And of course, the quality of the school is great! UTA was a great job, but Kansas is a better fit for me. Lawrence is a really cool town, and a little more manageable for me than Dallas.

*AD: Totally changing topics, you have a CD of Joseph Schwantner's music coming out [Looking Back, Centaur Records, 2016]. How did you become interested in his music?*

SF: I have to thank Sherry Kujala, Wally Kujala's wife. I met her in 2008, after the NFA Young Artist Competition, and we stayed in touch over the years. She brought the Schwantner repertoire to my attention, and I decided to make an entire recording of his works. This project was meant to happen in 2010, so it was really delayed quite a while. At that point Schwantner had written *Looking Back*, which had not yet been recorded. The recording was delayed long enough that he wrote another new piece for flute, percussion, and piano. We realized that now we could flesh out the CD and have a premiere recording of *Taking Charge*, which is what we did.

At the time of recording, I approached my fabulous percussionist colleague, Ji Hye Jung (now at Vanderbilt), and her husband, Lee Vinson, who is also a percussionist, to record the piece. Daniel Pesca, my longtime collaborative pianist, also joined, so the entire recording experience was spectacular.

*AD: Do you have a favorite piece from that project or any thoughts about working with the composer?*

SF: Schwantner was going to come up for the recording, but, unfortunately, it



Sarah Frisof (L) with Robert Langevin and Alex Sopp, in 2008 (during a NY Philharmonic tour to Ann Arbor).

didn't work out. I did collaborate with him by email and send him tracks as we worked through them. He was great throughout the entire process. I really liked playing *Taking Charge* precisely because it's a fun chamber piece and it has some interesting collaborative challenges.

*AD: From your perspective as a person who plays a lot of new music but isn't exclusively a "new music flutist," where do you think new music fits in the current music climate? How do you think it plays into careers in the academic and/or the flute worlds?*

SF: I am definitely interested in new music. Unfortunately, I'm not in proximity to some of the people with whom I would normally play it. If I lived next to Daniel, we would most likely program a bit differently, but often we have two days to rehearse and then have to put on a recital, so that doesn't leave a lot of time to learn new and difficult contemporary literature.

But there's definitely a place for contemporary music in the university setting. We actually have a lot of people here at Kansas who specialize in contemporary repertoire, so it's exciting to see what they program on their recitals and to have the opportunity to collaborate with them when time allows.

My tastes have changed as I've matured. As an undergraduate at Eastman, I found the new music scene to be eye-opening. For example, I had never heard of Helmet Lachenmann before playing one of his pieces with the school's Musica Nova group in 2002. His approach to sound and music made a big impression on me and got me thinking about the myriad ways in which contemporary music is expressed. It's great working with Daniel, because he is a pianist-composer, so we end up being open to all kinds

## The New York Music Scene c. November 1948 (Dewey vs. Truman)

The 2016 presidential election produced a mostly-unpredicted win for Donald Trump in his battle with Hillary Clinton, reminding some history aficionados of the nation's best-documented upset victory of all time, that of Harry S. Truman vs. Thomas E. Dewey. The year was 1948; Truman won, but not before the *Chicago Daily Tribune* published its Wednesday, November 3 headline "Dewey Defeats Truman." So, in the spirit of the season, we searched the *New York Times's* TimesMachine archives for items about the New York music scene c. November 1948 and came up with the following.—*Ed.*

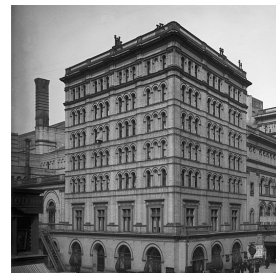
### A concert by the Society for Forgotten Music (*NY Times*, October 31, 1948, p. X7; November 1, 1948, p. 29)

A concert sponsored by the Society for Forgotten Music was performed at the New York Public Library on October 31, 1948. On the program was Louis Spohr's Nonet for wind quintet and four strings, with Julius Baker on flute and Albert Goltzer on oboe. The concert also included a performance by the pianist (and philanthropist) Heida Hermanns, now mostly remembered through an eponymously-named International Music Competition, in which Sara Frisof was a 2007 participant. The Sunday October 31 article includes a cartoon depiction of Baker and the other musicians by Don Freeman, author/illustrator of the *Corduroy* children's book series.



Julius Baker in 1937

Met Opera had been broadcast live on TV. While having opera news on the front page is fairly unusual today (the cremated ashes sprinkling incident of October 29, 2016 being a duly noted exception), not new was the headline just to the left of the opera item: "President Decides to Push Health Insurance Despite Opposition." In attendance were Margaret Truman ("daughter of the president and a coloratura soprano in her own right"), the leader of Canada's Conservative Party, and the Italian ambassador. An accompanying article provided an impressively detailed report on patrons' jewelry, gowns, and furs.



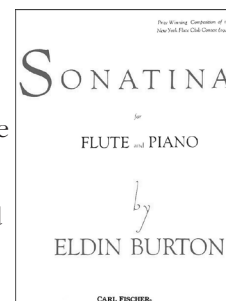
The "old" Metropolitan Opera House in 1905.

### Opening Night at the Metropolitan Opera (*NY Times*, November 30, 1948, pp. 1 and 34)

The Metropolitan Opera opened its 64th season on Monday, November 29, 1948 with a performance of Verdi's *Otello* (at the old Opera House at 39th Street and Broadway). The event merited a front-page, top-of-the-fold headline because it was the first time a

### Eldin Burton wins NYFC Composition Competition (*NY Times*, December 31, 1948)

Eldin Burton is reported to have won the first Flute Composition Award Contest of the New York Flute Club with a Sonatina for flute and piano. In January 1949 the work will be given its first performance (by Arthur Lora and Leonid Hambro) and published by Carl Fischer, Inc.



*Interview (cont'd from page 5)*

of new repertoire. I'm really grateful for the experience at Eastman, but I also feel like I have the authority now to say there are some pieces that I just don't like. When you are younger, sometimes I think you feel the pressure to play everything because you should, and like everything because you should. Now I don't feel that pressure. That said, there is so much new music I want to learn. I have a stack of pieces that I'd love to play with Daniel, but it's just really about balancing and committing the time.

*AD: That makes me think about teaching new music. How do you teach new music to students who haven't necessarily stretched that way before?*

SF: It's a little bit of a prerequisite for almost all of my studio. Usually I require something where the notation or the sound world will be different than what is typical for the student. I want them to have the experience of reading and computing music in a different way. Even timbral fingerings feel like speaking Mandarin for a lot of students. So what I've ended up doing is identifying a few pieces that I think are a really good entry into this world. And sometimes I'm teaching pieces I haven't really played, such as Ian Clarke's works, which is interesting for me. Everyone ends up doing their first multiphonics!

*AD: Ian Clarke is fun because it feels more like rock music. That was my entry into new music techniques.*

SF: I remember you doing it at Michigan. I give a lot of people *Honami* [by Wil Offermans].

*AD: I've never done that one.*

SF: I played it once a few years back. It has a Japanese influence and sound and it has timbral fingerings and some multiphonics and harmonics, and I think it's an effective piece. A lot of my students start with *Honami*, though some are not ready for it—there can be too many alternate fingerings. Even a Takemitsu piece, like *Air*, which is not contemporary, is newer than most of what students would be playing otherwise.

*AD: Getting back to your beginnings—the ancient history before your performance degrees from Eastman*  
(Cont'd on next page)

## NYFC ENSEMBLES PROGRAM

## UPDATE

(cont'd from page 3)

## FLUTE



## HAPPENINGS

DECEMBER '16

Dec.  
9

Friday 6:30–9:30 pm

Flute Repertoire Essentials Series on Opera Solos with **Michael Parloff** (former principal flute of the Metropolitan Opera Orchestra). Ten excerpts from *Opera Excerpts for Flute*, by Michael Parloff and Martha Rearick, will be played by six student performers.

- Nola Studios (Studio C), 250 West 54th Street, NYC. • Admission: \$125 performers; auditors \$25 general, \$15 students/seniors.
- Info, visit [www.skpmusicians.com](http://www.skpmusicians.com), email [skpmanagement@gmail.com](mailto:skpmanagement@gmail.com). Repertoire list on NYFC website calendar.

Dec.  
12

Monday 8:00 pm

Flutist **JOSHUA SMITH** performing with Musicians from Marlboro in Reger's Serenade for flute, violin, and viola, Op. 141a. Additional works for strings and/or piano by Schubert, Haydn, and Schumann.

- Weill Hall at Carnegie Hall, 154 West 57th Street, NYC. • Admission: \$35-40 general, \$10 for NYFC members with code FLUTETEN.
- Info, visit [www.marlbormusic.org/tours/schedule/group-one/](http://www.marlbormusic.org/tours/schedule/group-one/). Advance sales, visit [www.marlbormusic.org/tours/carnegie-subscription/](http://www.marlbormusic.org/tours/carnegie-subscription/).



Returning players: Iona Aibel, Ann Bordley, Roger Brooks, Gail Clement, Diane Couzens, Mary Lynn Hanley, Lauren Klasewitz, Denise Koncelik, Kathy Saenger, Joan Summers, Judith Thoyer, Mark Vickers, and Catherine Xu.  
New players: Kenneth Grumer, Michael Kuo, Marian McDermott, and Eric Thomas  
Photos: Brian Klasewitz

Seventeen NYFC members (4 new and 13 returning) met at Studios 353 on West 48th Street on Sunday October 23, a mild fall day, for the second ensembles session of the season. Co-directors Denise Koncelik and Mark Vickers alternated conducting six flute choir pieces. The group read through two of William Averitt's *Four Southern Hymns*, Deborah Anderson's *Reveries*, and arrangements of Bruckner's *Apollo March*, Joplin's *Cascades*, Haydn's *St. Anthony Chorale*, and Respighi's *Ancient Airs and Dances* (Suite No. 1). Following the rehearsal, a number of players set off for the New School's Stiefel Hall (at 55 West 13th Street) for the NYFC's "Music for Healing" workshop presented by Ruth Cunningham.

All members of the NY Flute Club are welcome to participate. Watch this space, read your eblast reminders, or visit [www.nyfluteclub.org](http://www.nyfluteclub.org) for event updates. More questions? Contact Denise ([dkoncelik@aol.com](mailto:dkoncelik@aol.com)) or Mark ([MaestroME@aol.com](mailto:MaestroME@aol.com)) directly.

Meetings are held approximately monthly, typically on weekend afternoons. Meetings through December will be held at Studios 353, 353 West 48th Street, 2nd floor (between 8th and 9th Avenues). Remaining fall 2016 dates are as follows:

Saturday, November 19	2:00 - 4:00 pm	Studio 1
Saturday, December 10	2:00 - 4:00 pm	Studio 1



Denise Koncelik



Mark Vickers

[BM, 2004], Juilliard [MM, 2006], and the University of Michigan [DMD, 2009]—*what made you start playing the flute?*

SF: It's a weird story actually. I grew up in Cleveland, and every year, a couple of nights before Christmas, my family would drive up to Lansing, MI to see a family we were friends with. They had two children, including a daughter who is about 10 years older than me. I just really admired her—I think I named my imaginary friend after her too. I had no attraction to the flute other than the fact that she played it. And that is why I started the flute. It's not a very romantic story. She's a music teacher now. It's funny how that worked out.

AD: *I think everyone has a story like that—"My friend was playing flute, so I did too."*

SF: Or that it was the only instrument in band that they would give you. It wasn't one of those cute reasons like, "I heard it on the radio." I just wanted to be cool.

AD: *I like it, that's awesome. Thanks so much for talking with me today.*

*Anne Dearth is a freelance flutist based in Brooklyn, NY. She specializes in new music, and particularly enjoys working with composers to create new works.*

## Flute Fair 2017:

## THE NOTATION IS NOT THE MUSIC

Sunday, March 12, 2017  
All day

Barthold Kuijken, guest artist

Program ideas/proposals still welcome!

Please visit the Flute Fair page on our website ([nyfluteclub.org/concerts-events-and-more/flute-fair](http://nyfluteclub.org/concerts-events-and-more/flute-fair)) to submit your proposal (due date **December 1, 2016**). Questions may be sent to the program co-chairs at [flutefairnyc@gmail.com](mailto:flutefairnyc@gmail.com).

## Holiday Refreshments

Post-concert refreshments are needed for December 4th.

Please contact Pat Zuber ([zuber.flute@verizon.com](mailto:zuber.flute@verizon.com)) if you can bring something.

Requested items include beverages (nothing alcoholic, as per our contract with Baruch), cheese, crackers, cookies, grapes, and other nibbles.





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



## December 4, 2016 Concert

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

Sarah Frisof, flute

### 97<sup>th</sup> Season

#### 2016 - 2017 Concerts

**September 18, 2016** • Sunday, 5:30 pm  
ROBERT LANGEVIN, flute

**November 6, 2016** • Sunday, 5:30 pm  
ADRIANNE GREENBAUM, flutes

**December 4, 2016** • Sunday, 5:30 pm  
SARAH FRISO, flute

**January 29, 2017** • Sunday, 5:30 pm  
SARAH JACKSON, flute and piccolo

**February 26, 2017** • Sunday, 5:30 pm  
ALI RYERSON, flute

**March 12, 2017** • Sunday, all day  
Flute Fair, guest artist BARTHOLD KUIJKEN  
Columbia University Faculty House

**April 30, 2017** • Sunday, 5:30 pm  
Competition Winners Concert

**May 2017** • Date/time TBA  
Annual Meeting & Ensemble Concert  
Venue TBA

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](http://www.nyfluteclub.org).



#### From the Editor

**Greetings!** Our December 4 concert features Sarah Frisof, associate professor of flute at the University of Kansas, in a program of new and old works, several from her not-so-distant days on the competition circuit (a topic she will address in a pre-concert clinic at 4:00 pm). Flutist Anne Dearth, a fellow University of Michigan alum, did the interview. Not surprisingly, there is a lot about the benefits of doing competitions (very good adversity training!). I was interested to learn what pieces Sarah likes to use for introducing extended techniques (Wil Offerman's *Honami* is a favorite) and what made her want to start playing the flute (she admired an older girl who played it).

In her "From the President" column (p. 2), Pat Zuber tells us about how she came to meet Sarah and invite her to the Club. She also reminds us that there will be a holiday reception following the concert (see info p. 7 for how to contribute). Deadlines for our two spring competitions (NYFC and Young Musicians) and information for potential participants in Sarah Jackson's piccolo masterclass, scheduled for January 29, are below Pat's column on p. 2.

November's presidential election prompted me to look at the TimesMachine archives to get a snapshot of NY musical life around the time of another upset election, Dewey vs. Truman (in 1948). I found some truly fascinating items (to me, anyway!) and hope you will take a look on p. 6 to see what I came up with.

Gail Clement, a Long Island native who has played the flute since childhood, is this month's member profile subject. I enjoyed finding out more about someone I previously only knew from the NYFC ensembles program. Unlike most of the Club's members, Gail is more comfortable improvising than playing from the music—and (unlike this month's featured artist!) she started playing the flute because she thought it had such a pretty sound.

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

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