



The New York Flute Club

NEWSLETTER

March 2020

Meet the Flutists of the American Ballet Theatre

Questions from NYFC Newsletter editor Katherine Saenger

The ABT flutists Judith Mendenhall, Karen Purpura, and Diva Goodfriend-Koven provided me with a wonderful selection of anecdotes and information about their careers in the ballet orchestra in response to my emailed questions, but what came across most strongly from their combined answers was the high degree of professionalism and camaraderie they share in and out of the pit. The following is a much-condensed version of their answers, accompanied by a sidebar of their collected advice and a separate column from their frequent colleague Karla Moe, who is a regular sub.

KS: How did you get started with the ABT?

DIVA GOODFRIEND-KOVEN: I was 25 (this was the late 1970s) and I had just moved to NYC and was sharing an apartment at 808 West End Avenue



Current American Ballet Theatre flutists (L to R): Judith Mendenhall, Karen Purpura, and Diva Goodfriend-Koven. Photos: Laura Dwight (JM) and Matt Dine (KP and DGK)

with George Winegart, a former student of Julius Baker whom I'd met at a masterclass. I was studying with Julie and paying the rent by ushering at Carnegie Hall and doing whatever odd jobs I could find with George's help. A few months previously, I had been the runner-up for a San Francisco Ballet position and had become known to Alex Horvath, the contractor/personnel

manager for both the SFB and the ABT. One day George came home and told me to call Alex Horvath right away because they were hiring a new flute section for the spring season of ABT. When Alex answered the phone, he said, "If you had called five minutes ago you would be principal, but I just hired someone (Mary Landolfi). Could you play piccolo?" Fortunately George was leaning over my shoulder and even though I had never even touched a piccolo, he whispered to me, "Say yes!" Thus began my accidental career as a piccolo player: I didn't own one and George offered to let me borrow his old Powell. I was given the music for the first rehearsal—a brand new part to *Sleeping Beauty* with no markings whatsoever. I tried to find a recording, but there weren't any of the entire ballet, so I practiced it as well as I could without knowing how it went. Thus I arrived at my first rehearsal with a borrowed piccolo and no idea that the fast "canary" section in the

(Cont'd on page 4)



In concert The Flutists of the American Ballet Theatre

Judith Mendenhall, Karen Purpura, Diva Goodfriend-Koven, and Karla Moe, flutes; David Lamarche, piano

Sunday, **March 29, 2020**, 5:30 pm

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

Program

Overture to <i>The Nutcracker</i>	Pyotr Ilyich Tchaikovsky (1840–1893) (arr. for four flutes by A. Karpyak)
Sonate en Trio No. 1 in D Major	Joseph Bodin de Boismortier (1691–1755)
Ballet Potpourri: Selections from <i>Manon</i>	Jules Massenet (1842–1912) (arr. for three flutes and alto flute by R. McHenry)
Pizzicati from <i>Sylvia</i>	Léo Delibes (1836–1891) (arr. for three flutes by M. Orlioss)
Piccolo solo from <i>Coppélia</i> Diva Goodfriend-Koven	L. Delibes (arr. for piccolo and piano by M. Rearick)
<i>Firebird</i> Suite Diva Goodfriend-Koven	Igor Stravinsky (1882–1971) (adapted for flute and piano by K. MacLeod)
Scherzo from <i>A Midsummer Night's Dream</i>	Felix Mendelssohn (1809–1847) (arr. for three flutes and alto flute by G. Ittzés)
<i>Romeo and Juliet</i> Suite for flute and piano Judith Mendenhall	Sergei Prokofiev (1891–1953) (arr. J. Mendenhall from L. Baich and M. Fleztberger)
<i>Sleeping Beauty</i> Suite for three flutes and piano	P.I. Tchaikovsky (arr. David Carp)

Program subject to change

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Newsletter

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 Jessica Yang, NYFC Social Media Chair

The Flu(te) in 1918-19 and 2020

by Nancy Toff



From the President

Now that the dust has settled on our 25th New York Flute Fair, I would like to thank the National Weather Service for sending a major snowstorm to upstate New York and New England, rather than to us—admittedly, holding such an event in February was a meteorological gamble, but we had limited choice of dates and venues. I would also like to thank the CDC for keeping the coronavirus at bay. Brava to Deirdre McArdle, our ringmaster, who organized such a stimulating program, and to the legions of volunteers who made everything run smoothly. And thanks to you, our members, for coming to the fair!

The current epidemic causes me to think back a little more than a century, to the flu pandemic of 1918-19. In the fall of 1918, Georges Barrère prepared for a three-month transcontinental tour with the Trio de Lutèce and soprano Lucy Gates. The tour was delayed by the flu, the fall festivals were postponed or canceled, and many concert halls were closed. A quarantine was in effect in many American cities, closing schools, churches, theaters, and other public gathering places. In St. Louis, people complained that the music studios were closed, but the bars were open. “Sometimes the ways of our great republic are past understanding,” observed an editorial in the *Musical Courier* (a trade weekly). At the end of November, Barrère and colleagues finally hit the road, and in Troy, New York, a local reporter wrote, the residents were hungry for music. “It was a source of great pleasure to them to have the cadenza take the place of the influenza.”

Despite the resurgence of the epidemic, Barrère traveled from late December through February. In California, a local law made the wearing of gauze masks compulsory in public, and in Berkeley on January 14, 1919 no one was admitted to the trio’s concert in Harmon Gymnasium without one. Photographs of the musicians at the San Francisco Ferry Terminal show them with masks securely in place. The show went on, and Barrère returned safely to New York, where he resumed his principal position in the New York Symphony.

Despite the coronavirus, the Flute Club too will go on. At this writing, professional and sports teams are considering playing without fans in the arena; it’s hard to imagine musicians doing the same. We don’t know if there will be further travel restrictions, but it seems likely. So stay home, practice, be sensible, and then come out dancing on March 29 to hear the flute section of the American Ballet Theatre in recital at the flute club.



The Trio de Lutèce and Lucy Gates at the San Francisco Ferry Terminal in January 1919. The musicians were forced to wear masks offstage, but permitted to remove them to perform. L to R: harpist Carlos Salzedo, soprano Lucy Gates, cellist Paul Kéfer, California impresario L. F. Behymer and his wife, and Georges Barrère. Photo: Emma Lucy Gates Bowen Collection, Utah State Historical Society

2020 NYFC Competition Winners

The 2020 New York Flute Club Competition was held on Saturday, February 29 at the Flute Fair. Congratulations to the winners, who will be featured in recital on our concert series on April 19 at 5:30 pm:

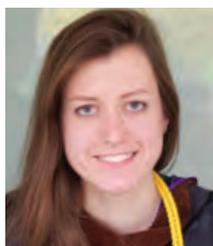
Jonah Murphy (1st) • Julie Nah Kyung Lee (2nd) • Hunter O’Brien (3rd)

We would like to acknowledge all the talented young artists who participated and thank Kaoru Hinata, competition coordinator, and the distinguished panel of judges: Melanie Bradford, Suzanne Gilcrest, John Lane, John Romeri and Pamela Sklar. Special thanks to Phil Unger and the Flute Center of NY for sponsoring the first prize.

Member Profile

Christiana Lehmann

NYFC member since
2019



Employment: Production/graphic design assistant at Carl Fischer Music.

A recent recital/performance: The NYFC's "100 Flutes for 100 Years" concert at Governors Island on September 15, 2019.

Career highlight(s): Graduating from college and completing her senior art show, which consisted of woodblock and digital prints and bamboo flutes in various keys. Regarding the flutes, "I made 11 playable flutes using a hacksaw, various threaded metal rods to knock the nodes out of the bamboo, a drill, woodcarving tools, and sandpaper. There was a lot of trial and error in order to get the flutes to be in key, but eventually I landed on a successful method of spacing the tone holes. Creating the flutes involved a lot of internet researching and watching YouTube videos. It is a very rewarding experience to be able to create a functional musical instrument and play it for the first time. It's definitely something that I would like to keep as a hobby." On her work at Carl Fischer: "Since starting, I have designed a few covers. Sometimes the works have their own unique designs, and sometimes the designs need to fit into the design of a series. I also do corrections on books that we are reprinting and digitize older books. The publisher has existed since 1872, so the back catalog can be fascinating to explore while digitizing."

Current flute: A Yamaha 381 (open hole, inline G, and B-foot flute) she's played since 2012.

Influential flute teacher: Rachel Decker, her main flute instructor throughout college and her first private teacher ("She taught me how to practice, including techniques for

learning difficult passages of music, and guided me through my first solo and accompanied performances. I played in the flute choir she started at Alfred University—one reason I sought out the NYFC Ensemble when I arrived in NYC."

High school: Arlington High School in LaGrangeville, NY.

Degree(s): BFA in art and design with a minor in music (Alfred University, 2018).

Most notable and/or personally satisfying accomplishment(s): "Finding a way to keep both music and art a part of my life—this meant no lunch period for two years of high school, overloading on credits in college, and being lucky enough to find a job which involves both after graduation."

Favorite practice routines: Christiana admits that she doesn't practice the flute as much as she should (in part because "I have four roommates—sometimes it is just easier to practice the piano with headphones or my acoustic guitar..."). When she does practice the flute (and can avoid her self-described bad habit of jumping right into her current repertoire), "Scales and Andersen's *24 Etudes for Flute*, Op. 33 are my go-to's."

Other interests: Spending time with family and friends ("I have enjoyed many road trips to visit my extended family and was excited to recently become a first-time aunt.") and exploring parts of NYC she hasn't seen before ("I recently took the tram to Roosevelt Island..."), board and video games, drawing, playing guitar, and finally attempting to get past the beginning stages of learning the piano that started with a piano class in high school and another in college ("I recently purchased a keyboard and am hoping that working on longer and more difficult pieces will keep me motivated to learn.").

Advice for NYFC members: The best advice she's ever received: Ask yourself if something you're concerned or worried about now will matter, or be relevant to your life, a year from now.

FLUTE HAPPENINGS

MARCH '20

Mar. 19 Thursday 3:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, and Rebecca Pechefsky, harpsichord, performing works by C.P.E. Bach, W.A. Mozart, Mark Janello, Antonio Soler, and David Wechsler.

• College of Staten Island Center for the Performing Arts, 1-P Recital Hall (1-P 120), 2800 Victory Boulevard, Staten Island, NY. • Admission is free. • Info, visit theomniensemble.org or call 718-859-8649.

Mar. 21 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of March 19.

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY. • Admission: \$15 general, \$10 students/seniors. • Info, visit theomniensemble.org or call 718-859-8649.

Mar. 21 Saturday 8:00 pm

Flutist **BLYTHE BONNAFFONS** and fellow Silver Music faculty perform works by Hindemith, Liszt, and Reinecke in a "Concert for a Cause" benefit for Lifting Hands International.

• Silver Music, 45 Tiemann Place, NYC. • Admission: \$10 suggested donation. • Info, visit silvermusic.org.

APRIL '20

Apr. 11 Saturday 12:00 noon

PAMELA SKLAR plays flute, bass flute, and Native American flute with assisting artists Jim Ferraiuolo (oboe/English horn/sax) and Enid Blount Press (clarinet/bass clarinet and chimes) in the world premiere of her *Words into Music (Five Movements for Three Performers)*.

• St. Paul's Church National Historic Site, 897 South Columbus Avenue, Mount Vernon, NY. • Admission is free. • Info, visit pamelasklar.com.

Apr. 16 Thursday 7:00 pm

CAROL WINCENC, flute, in a 50th anniversary program including sonatas by J.S. Bach and Martinu, Daniel Paget's *Romania! Fantasy*, Andrew Thomas's *A Samba* (for two solo flutes, two flute choirs, and chamber orchestra), and the world premiere of Larry Alan Smith's quintet for flute, oboe, viola, cello, and piano.

• Staller Center Recital Hall, 100 Nicolls Road, Stony Brook University, Stony Brook, NY. • Admission: \$44. • Info, visit stallercenter.com.

Flute Happenings Deadlines

Issue	Deadline	Mail Date
April 2020	03/12/2020	04/13/2020
May 2020	04/02/2020	05/04/2020



ABT Flutists (cont'd from page 1)

Prologue was a piccolo solo (it wasn't marked solo, so I wasn't nervous about it). Akira Endo was the music director then, and after I played the solo he stopped the orchestra to praise me, and everyone shuffled. I was astonished. As they say...the rest is history.

KAREN PURPURA: I started subbing at ABT in the 1980s. Prior to that, I had held the piccolo chair with the NJ Symphony, was a freelancer with a number of local orchestras, and regularly subbed at the NYC Opera and on Broadway. The business was different then. Subs did not rehearse. They walked into a performance, sat down, and played the part. It was extremely stressful, but also—in some ways—exhilarating. One of my first experiences subbing at ABT was a phone call from the contractor asking me to come in to play a dress rehearsal and performance of *Sleeping Beauty* on piccolo. I arrived at the Met and asked the principal flutist if there was anything in the part I should be concerned about. She looked at me and said no. Well, imagine my surprise when that nasty canary solo appeared! And that was only Variation No. 4 of the Prologue! This was the start of a day that would end with adrenaline overdose.

JUDITH MENDENHALL: In 1995 I was invited to play principal flute for the entire ABT spring season—a trial by fire, an eight-week audition. Before that season, I had never played any ballet, but I had played principal flute in the New York Chamber Symphony under Gerard Schwarz at the 92nd Street Y and had been teaching at Mannes and Yale.

That first season I felt completely daunted by the amount of notes to learn and unfamiliar music to digest. I quickly learned that ballet flute parts are far more dense than any symphonic repertoire—pages of high wire acts and pyrotechnical passages, and many beautiful, lyrical solos. I had to learn eight to ten different ballets for that season, including *Swan Lake*, *Don Quixote*, and Prokofiev's *Romeo and Juliet*. I never worked harder in my life. I learned each ballet as though it were a flute concerto, aiming for solidity on solos as well as tutti passages, trying to get the right feeling and dynamic for every entrance, and knowing which instruments were playing before, during, and after my parts. I prepared in this

way even for the ballets which were, shall we say, extremely low down on the musical worthiness scale.

KS: *What is the ABT season like?*

JM: We have a two-week fall season at the Koch Theater, and an eight-week spring season at the Met. The Met season is intense. Each week there are eight performances (six evenings and two matinees) and four rehearsals, including a three-hour stage and orchestra dress. The ABT spring season pretty much eclipses regular life, becoming its own subset in time. But I will say that we have a great time with each other—particularly in the ladies' dressing room, where many decades-long friendships are revived—and that it feels very rewarding personally as well as musically.

Our task as ballet musicians is to create the dramatic sound tapestry which makes women turn into swans, princesses fall asleep for 100 years, and Italian teenagers fall in love, but then tragically take poison and die.

KS: *As a ballet flutist, what is your awareness of what is going on onstage behind you?*

JM: Our task as ballet musicians is to create the dramatic sound tapestry which makes women turn into swans, princesses fall asleep for 100 years, and Italian teenagers fall in love, but then tragically take poison and die.

We see nothing, of course, but are very aware of a theatrical drama going on above us. The fleeting steps of many toe shoes running across the stage is a delight; dry ice vapors from *Swan Lake* wafting into the pit cast an eerie spell onto whatever we're playing. During rehearsal breaks at the Met many of us musicians wander down the hall to watch the dancers rehearse. Seeing their fluidity and prowess is inspiring.

DGK: It's always been a very *Upstairs, Downstairs* kind of situation—except for some contact in the Met cafeteria. The winds sit under the stage, so we can't see anything even if we stand up. We are aware when the audience explodes with applause when someone has executed a particularly impressive move. Sometimes there's a rain of flow-

ers in the pit when the audience tosses them to their favorite ballerinas onstage at the end.

KS: *What kind of flutes do you play?*

JM: I play a Brannen 14k flute with silver keys—I've had it since 1983, and it's very stable. Over the years I've played it with various headjoints, previously an 18k Lafin and a 14k Dana Sheridan, and now a 14k Nagahara with a platinum riser, which I found two years ago and love for its color.

KP: I've been through a number of Haynes flutes and some Powells (the first of which I left in a phone booth on the corner of 86th and Broadway). Currently I am playing a gold Muramatsu with a silver Burkhardt headjoint.

DGK: I play an old Powell piccolo and a 14k gold Emanuel flute with silver keys and a 9k Drelinger headjoint with platinum "air reed." My backup flute is a silver Emanuel. I love the sound of my old Powell piccolo even though the scale is a bit wonky. I love my flutes—the sound, responsiveness, the mechanisms, the colors I can get. I also play an old Haynes alto flute on occasion.

KS: *What composers do you enjoy playing the most? And has your ABT experience helped you in performing other rep?*

DGK: There are so many good composers we get to play—Prokofiev, Tchaikovsky, Stravinsky, Strauss, Janáček, Brahms, Satie, etc. Getting to perform the full-length *Firebird* is unusual in a standard orchestra, so playing that and *Petrushka*, *Swan Lake*, and *Rite of Spring* when I was younger helped prepare me for my experiences performing with other orchestras like the MET, NY Philharmonic, and American Symphony.

KP: Prokofiev, Tchaikovsky, and Stravinsky.

JM: Tchaikovsky! For the drama, brilliance, and big, sweeping lyricism. As a flutist, you are always in the thick of things with Tchaikovsky. I love the passion and challenge of his writing, which demands so much athleticism—and he gives so many beautiful solos to the flute. And then there's Prokofiev's *Romeo and Juliet*, and [Richard] Strauss's *Whipped Cream* (*Schlagobers* in German).

KS: *I never heard of Whipped Cream....*

JM: It is a seldom-done, magnificent work—an extravaganza both on stage and in the pit, with a very large wind section. The writing is imaginative, ravishingly beautiful, dark and macabre, and highly complex. Waltz melodies and counter melodies swirl around

(Cont'd on page 6)

Reflecting on 30 Years as a Sub with the ABT

by Karla Moe

I came to New York in the mid-1970s, from the Midwest, right after college, for a master's program at the Manhattan School of Music as a scholarship student of Harold Bennett, a former principal flutist of the Metropolitan Opera. He connected me with many contractors and orchestras, and I started subbing with the Long Island and Brooklyn Philharmonics, the New York City Opera, and a plethora of Broadway shows, including *Lion King* and *Wicked*.

After years of subbing with the New York City Opera (on and off since the 1980s), I was thrilled to be asked to play ballet music. I started subbing with the American Ballet Theatre back in the days when Mary Landolfi was principal flute. I learned that the difference between playing opera and ballet is about one million more notes in ballet music—particularly in *Sleeping Beauty* parts! In the opera, we had the pleasure of hearing the beautiful voices and accompanying them, but in ballet we see nothing and only hear thousands of footsteps over our heads, and the orchestra and music are everything. We play softly because the music requires it, not because we can't hear the dancers.



In the ABT, I play flute with three of my dearest friends, a joy one doesn't always get to experience. But one rough spot will remain forever in the annals of ABT history. I was sitting second chair between Judy, who was principal, and Karen, who was to my right playing third. During the ballet, I somehow dropped my pencil on the floor. Leaning over to pick it up, I found that the thumb keys on my flute somehow got hooked and attached to the tight necklace I was wearing. My flute was jammed up against my throat, and I couldn't move the flute. I cried out to Karen in a raspy, yet quiet sound, "Help! Karen, I'm stuck!" She looked at me like I was crazy, of course. I said, "No, really! I'm stuck on my necklace!"

When she saw what happened, Karen promptly threw her flute in her lap and worked like a star surgeon to free me from the entanglement. Meanwhile, Judy just went on playing her zillion notes while I was dealing with jewelry. You can't make this stuff up. Needless to say, I don't wear that necklace anymore.....

I play a Brannen Flute with a Lafin (usually) or Mancke (sometimes) headjoint (necklace not included).

Advice for aspiring ballet flutists

Judith Mendenhall:

For me, three important parts of having a principal flute ballet job are stamina, consistency, and projection.

Stamina: Ballets are long, with three acts of constant playing. This demands concentration, focus, and physical endurance. Being in top shape is crucial, and I am a zealot for exercise (running, yoga, and swimming). Before and during each ABT season I go into extra training and practicing. And of course, getting enough sleep, healthy meals, and some fun and relaxation is vital.

Consistency: With eight *Swan Lakes* a week, for example, you need to "hit it out of the park" each time, consistently. I try to codify each solo and passage, practicing it just the way I want and then burning (like a DVD) all the details into my neurology—pressing "Save" on how it feels and sounds. Strive to play your excerpts over and over within a 5-10% margin of error. Have a plan and clear intention for every excerpt. Listen to and know the complete score, the other parts. A Juliet must know what her Romeo is saying. And, learning some of the ballet repertoire just for fun is a good idea. It will stretch your playing, and you'll be ahead of the game for when you might actually need it for any ballet audition.

Projection: The acoustics in the pit are wonderful, but the Met is vast. As a principal player, there is an



imperative to project a colorful sound that will carry, and to have the power, when necessary, to play big.

Diva Goodfriend-Koven:

Learn to play piccolo, alto flute, etc. When I was studying we all wanted first flute jobs [and tended to look down on the piccolo]. Having played orchestral, opera, and ballet music for most of my career, I would say that the piccolo parts in ballet music are consistently the most challenging over time, especially since we perform well known works by Shostakovich, Prokofiev, Stravinsky, etc. Actually some of the circus-y ballets have some of the most difficult piccolo parts. One needs lots more endurance playing ballet, as there's so much more to play on piccolo in most performances.



Karen Purpura:

The most important things to remember in playing at ABT are (1) get in a good car pool, (2) try really hard not to laugh when pit surprises occur, and (3) never expect to see the stage. If you want to see *Sleeping Beauty*, buy a ticket—you will never see it from the flute section.





ABT flutists (cont'd from page 4)

simultaneously, the scoring is layered and elaborate—it's like being inside a giant kaleidoscope of sound. And it's so difficult! It contains a three-page flute solo that is truly a high-wire act—a haunting melody full of awkward twists and turns, and a fast high register triplet section that I can only describe as wicked, where every note has a sharp, flat, or double sharp/flat. Upon first seeing it five years ago, I couldn't believe my eyes. It was like looking at three black pages with just a sprinkling of white. I did manage to learn it with a lot of very slow practicing, but it will always be a challenge to me.

KS: I understand that the ABT flute section has a great sense of camaraderie. Can you tell me more about it?

JM: When I joined (and now), the section was Karen Purpura and Diva Goodfriend-Koven. I could never wish for two more wonderful colleagues. I'll never forget their kindness and supportiveness during those first couple seasons when I felt like such a novice. As second flute, Karen is so solid and attuned—always there with her

part and right with me, blending with whatever I do. Diva's piccolo playing is unsurpassed. Her piccolo solos astound and delight us all.

KP: Our section has always had a very good relationship. We remain supportive and helpful both musically and professionally, including supplying each other with tissues, water, cough drops, cigarette paper, and the occasional, "Forget about it, no one could hear it in the hall!" However, once in a while our support can be lifesaving—I will never forget Karla's necklace incident [see Karla Moe sidebar on p. 5—Ed.].

DGK: My colleagues came up with a game where they would get me to leave the pit and bring back coffee or M&Ms for them....

JM: No. 29 of *La Bayadère* is drippingly slow. It takes 13 minutes to play and Diva does not play it. So one season we began giving her challenges for each show—to leave the pit and bring back various things. Once we even got her to go to Tower Records on the corner of 66th and Broadway to bring back a purchased CD with receipt as proof of her adventure. "Club 29" became the name for these daring deeds and *Bayadère* became "By a Dare." Like Tamina in *The Magic Flute*, Diva had to prove her worthiness in order to be inducted into the club.

KS: I am impressed, that is truly amazing! Any comments about the program?

JM: I am excited to play a piece new to our flute repertoire—the Prokofiev *Romeo and Juliet Suite* for flute and piano, which I've adapted and arranged from the violin version, since there is no flute version published yet. I added some of my favorite parts from the ballet, including an oboe solo which I have always coveted. I am also changing the ending. The violin version ends with the powerful, heavy Act II Finale—but I'm ending with the ballet's final scene, the death of Juliet. The purity of this music is magical. In a signature Prokofiev move in the last few bars, strange harmonies migrate around and miraculously resolve to C major via a gorgeous English horn line, the most poignant moment in the ballet. I'll be playing it with David Lamarche, a conductor/pianist with ABT, who knows Romeo from every direction—musically and dramatically. It will be my first flute and piano collaboration with him, so it should be fun.

And we are premiering our new Tchaikovsky *Sleeping Beauty Suite* for three flutes and piano, arranged by our masterful and wonderful ABT librarian David Carp. I think this may become a very exciting addition to the flute repertoire.

KS: Thanks so much—I am really looking forward to hearing the concert!

NYFC ENSEMBLES PROGRAM

UPDATE

Thirty-two NYFC flutists (31 returning and 1 new) met at Studios 353 on West 48th Street on Saturday, February 22. Co-directors Denise Koncelik and Mark Vickers led the group through the season's repertoire, which is sounding better and better.

Answers to the intermission's ice-breaker question ("Tell us something that you have made recently") included a wide variety of edibles ranging from a morning cup of coffee to some delicious-sounding dishes many of us had never heard of. Non-culinary products recently made included a quilted accordion cover, a TV stand, and some angled-elbow flute headjoints.

After the practice, a small group checked out a range of cuisines (Mexican, Chinese, Italian, Brazilian, Hawaiian, Afghan, and more) at the newly-opened Deco food hall in the garment district. Mexican turned out to be the most popular choice. From time to time, we have casual post-ensemble gatherings. Everyone is free to suggest, organize, and join in.

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise or Mark directly at ensembles@nyfluteclub.org. The next two rehearsal dates, all 2:00–4:00 pm at Studios 353, 353 West 48th Street (between 8th and 9th Avenues), are **Sunday, March 22, 2020** and **Saturday, April 25, 2020**.



Denise Koncelik



Mark Vickers



Participants at the February 22 NYFC Ensemble rehearsal: kneeling (L to R): Elise Catera, Vicki Mack, Alexis Liederman, Blythe Bonnaffons, Elizabeth Doyle, Frances Lenci, Lee Koss; standing (L to R): Denise Koncelik, Elizabeth LaBarbera, Ellen Isaacs, Anita Randolfi, Yiqun Zhao, Gail Tishcoff, Sam Ostrowski (partially obscured), Shirley Pompura, Xiao (Lester) Yu, Mary Lynn Hanley, Bill Giannone, Amy Cohen, Roger Brooks, Kathy Saenger, Ted Davis, Catherine Xu, Mark Vickers, Martha Rabin, Monica Woods, Judith Thoyer, Lauren Klasewitz, Iona Aibel, Chris Dorbandt, Karen Robbins, and Doug Ramsdell. Photo: Brian Klasewitz

Winners of the 2020 Young Musicians Contest

The 2020 Young Musicians Contest (YMC) took place on Sunday, February 9. First held in 2008, the contest is intended to foster the development of pre-collegiate flutists by exposing them to a healthy competitive environment and constructive comments from the area's professional flutists.

We congratulate our winners and thank YMC coordinator Caroline Sonett-Assor, judges Emily Andenmatten, Carla Auld, Sarah Carrier, Sophia Ennocenti, Yeami Kim, and Mary-Ann Tu, and volunteer helper Hannah Skoney. This year's winners were selected from a field of 46 contestants and performed at the Flute Fair YMC concert on February 29.



Caroline Sonett-Assor,
YMC Coordinator

Elisa (Ellie) Fowler (8 and under)

Ellie Fowler, age 7, is in second grade at St. Stephen's Elementary School in Stevens Point, WI. She started her Suzuki flute studies in February 2017; Wendy Stern is her flute teacher. Ellie has participated in the Flute Winter Workshops at the Music Institute of Chicago and the East Tennessee Suzuki Flute Institute with Toshio Takahashi. At age 3, she started voice studies with Mary Hofer at the Aber Suzuki Center and performed at the Suzuki Association of the Americas 2016 convention with the Voice Troupe Ensemble. She also studies Suzuki piano with Thomas Yang. She performed the Vivace from Telemann's Sonata in F major.



Ilaria Loisa Hawley (9-11)

Ilaria Loisa Hawley, born in 2009, is the recipient of a 2019 ASCAP Morton Gould Young Composer Award, the inaugural recipient of Claire Chase's Pnea Foundation Young Flutist Award, and the winner of the 2020 Composers Now "First Commissions" Prize. Ilaria's music has been performed by Face the Music and the New York Philharmonic, as part of its Very Young Composer Program, and she is a composition student of Mathew Fuerst and a flute student of Zara Lawler. She spends summers studying with Christina Jennings and has attended Greenwood Music Camp. Ilaria enjoys drawing, drama, reading, rock climbing, and making earrings. She attends PS 314 Muscota New School in NYC. She played the Allegro from Handel's Sonata No. 3.



Zuri Alexandra (Sasha) Blackman (12-14)

Sasha Blackman, age 13, is currently a seventh grade student at the Infinity Institute in Jersey City, NJ, and in her fifth year of flute study with Val-



erie Holmes at the Lucy Moses School. She attended the Luzerne Music Center Summer Program in 2017 and 2018 and participated in the Galway flute Festival in Weggis, Switzerland this past summer. As a first prize winner in the 2019 Crescendo International Competition, Sasha recently performed at the Weill Recital Hall. She is also a 2020 Kaufman Music Center Concerto Competition winner. When not practicing her flute and piano Sasha enjoys watching films and reading. She performed the Allegro Aperto from Mozart's Flute Concerto No. 2 in D major.

Megan Huang (12-14)

Megan Huang, age 14, studies with Judy Grant at the Boston Flute Academy. She was a 2019 concerto competition winner at the Luzerne Music Center Junior Session, the runner-up in the 2018 Boston Youth Symphony Orchestras (BYSO) Repertory Orchestra Concerto Competition, and took honorable mention in the 2017 New York Flute Club Young Musicians Contest for ages 9-11. Megan won principal positions in the Massachusetts Music Educators Association Eastern District Junior Festival Orchestra in 2019 and Band in 2020. She is a member of the middle school band at the Putnam Avenue Upper School in Cambridge, MA, the Advanced Repertory Ensemble at Boston Flute Academy, and the Repertory Orchestra at BYSO. She has performed in masterclasses with James Galway, Rita D'Arcangelo, Cobus du Toit, and GERALYN Coticone. She also enjoys participating in the middle school musical, playing soccer, and drawing. She performed Georges Hüe's *Fantaisie*.



Michael Stoica (12-14)

Michael Stoica, age 13, has studied flute for five years with Donna Elaine at Hoff-Barthelsson Music School in Scarsdale, NY, where he is enrolled in the Honors Program. He participates in



the chamber music program, music theory, and composition and enjoys improvising with the jazz band at the school. Michael is a member of the Westchester Youth Symphony Orchestra and is looking forward to the upcoming spring gala concert at David Geffen Hall. He is a member of the Edgemont Junior High School Band and was selected to play first flute at the Westchester All-County Band. Michael enjoys competitive swimming and will compete at the Junior Olympic Games this year. He performed Chaminade's Concertino.

Harper Love (15-18)

Harper Love, age 15, began her flute studies at age 11 with Christine Perea. She is currently a student of Keith Bonner at Special Music School High School, where she is a sophomore. Harper currently performs with the Interschool Orchestra (ISO), Face the Music, and the wind ensemble and chamber groups at Special Music School. In the past, she has performed with the Brooklyn Youth Music Project. In the spring of 2019, Harper won the concerto competition for flute at Special Music School. Last summer, she attended the flute workshop at the Heyhoe Woods Retreat and worked with flutists Wendy Stern, Kathleen Nester, and Keith Underwood. Harper also enjoys reading literature and playing the piano and guitar. She played the Griffes *Poem*.



Lara Tsibelman (15-18)

Lara Tsibelman, age 16, has been playing the flute for five years and started working with Wendy Stern and Linda Mark in July 2019. She enjoys participating in her school's marching band and contemporary ensemble. Lara recently won the Elite International competition with first honors. This summer, she will play in Europe as part of the American Music Abroad Silver Tour. She performed Henri Büsser's Prelude et Scherzo.





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



March 29, 2020 Concert

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

The Flutists of the American Ballet Theatre

100th Season

2019-2020 Concerts

October 20, 2019 • Sunday, 5:30 pm
The Legacy of Samuel Baron

November 17, 2019 • Sunday, 8:00 pm
GALA CENTENNIAL CONCERT*
Merkin Concert Hall, 129 W. 67th Street, NYC

December 15, 2019 • Sunday, 5:30 pm
Flutists of the New York Philharmonic

January 12, 2020 • Sunday, 5:00 pm
Flutists of the New York City Ballet: Scott Kemsley, Tanya Witek, and Laura Conwesser

February 29, 2020 • Saturday, all day
FLUTE FAIR with Flutists of the MET Opera
W83 Ministry Center, 150 W. 83rd Street, NYC

March 29, 2020 • Sunday, 5:30 pm
Flutists of the American Ballet Theatre

April 19, 2020 • Sunday, 5:30 pm
Competition Winners Concert (Paula Robison
pre-concert masterclass/mini-recital at 4:00 pm)

May 17, 2020 • Sunday, time TBA
Annual Meeting & Ensemble Concert
Pearl Studios, 500 8th Avenue, NYC

Except as noted, all regular concerts will take place at Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street). 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! By now you should have recovered from the Flute Fair and be ready for our March concert featuring the flutists of the American Ballet Theatre: Judith Mendenhall, Karen Purpura, and Diva Goodfriend-Koven, and their frequent colleague Karla Moe. It was a treat to read about their adventures in the ballet pit, the amazing demands that one can encounter as a sub, and the difficulty of some solos I had no idea existed. Their program will include multiple-flute arrangements of their favorite ballet solos, including a new one of *Sleeping Beauty* by David Carp (complete with the infamous canary solo!).

In this month's From the President (p. 2), Nancy Toff tells us about the 1918-19 flu pandemic and provides a photo of the masked musicians of the Trio de Lutèce (extra credit if you can guess which one is Barrère without reading the caption...).

Graphic designer Christiana Lehmann, a recent graduate of Alfred University and one of our newer NYFC Ensemble participants, is this month's member profile subject. I enjoyed learning about Christiana's design job at Carl Fischer and—perhaps even more, given my recent interest in PVC flute headjoints—her senior project, which included constructing a set of playable bamboo flutes.

You can learn more about the six winners of the NYFC's 2020 Young Musicians Contest who played at the Flute Fair on p. 7. The winners of the NYFC Competition are listed on p. 2; more about them will appear in the April issue. Though I doubt that it will make it into his printed bio, Jonah Murphy has the distinction of being the first YMC winner to place first in the NYFC Competition—he was a winner in 2014 (with Audrey Emata, ages 12-14) and in 2016 (ages 15-18). For those of you not yet tired of statistics, I note that YMC graduate Hae Jee (Ashley) Cho (the 2010 winner in ages 12-14) was our second place NYFC Competition winner in 2018....

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