



# The New York Flute Club

## NEWSLETTER

April 2021

### A conversation with Flute Fair guest artist Julien Beaudiment

Interview by Deirdre McArdle

Julien Beaudiment, virtual guest artist for the 2021 Flute Fair, is principal flute with the Orchestre de l'Opéra National de Lyon and a renowned exponent of the French school of flute playing. He found time in his busy schedule to speak with me by phone early in March. We touched on a variety of subjects, and a condensed version of our delightful conversation follows.

DEIRDRE McARDLE: You have shared that a serious medical problem impacted your life. Has this changed how you feel about music in general, and the flute in particular?

JULIEN BEAUDIMENT: Any drama, a family death, an accident of life, will have an impact, because music is a part of life. My big question for myself was how would I feel after the surgery. The operation was very big. I was really tired, and I was hoping that nothing would change in my body. The recovery period, from November [2019] to March [2020], was fantastic, because it was the first time in my life that I could take care of me for three months. I was happy that my body was responding well; I

Cont'd on page 2



### Our 2021 NYFC Competition Winners

Winner bios, p. 7.



**1st Prize** Min Ha Kim    **2nd Prize** Tyler Martin    **3rd Prize** Cameron Cullen

### IN THIS ISSUE

A conversation with Flute Fair guest artist  
Julien Beaudiment  
*Interview by Deirdre McArdle*.....1

From the President: See You at the Fair!  
*by Nancy Toff*.....2

Member Profile: Jonah Murphy.....3

Robert Dick Masterclass Report  
*by Jessica Taskov*.....5

**Announcements**

Flute Happenings.....3

Gary Schocker Masterclass: Application Info.....3

NYFC Career Challenge: Apply Now.....3

2021 Young Musicians Contest Winners.....6

2021 NYFC Competition Winners.....7

Flute Fair Registration Information/Update.....7

Gala Artist Recital

**Julien Beaudiment, flute**  
**Sophie Labandibar, piano**

Sunday, April 11, 2021, 6:00 pm

Connection details available with Flute Fair registration (free for members)  
Visit [nyfluteclub.org](http://nyfluteclub.org) to register

### Program

Sonata in G Major, Op. 13, No. 2 for violin and piano	Edvard Grieg (1843-1907) (transcr. J. Beaudiment)
Sonata for Oboe, FP 185 (1962)	Francis Poulenc (1899-1963) (transcr. J. Beaudiment)
Preghiera (arr. for violin and piano by J. Heifetz, transcr. for flute by J. Beaudiment)	Sergei Rachmaninov (1873-1943)
Cleveland Times (2016)	Ned McGowan (b. 1970)
Stac-Flat (1966)	Roger Bourdin (1900-1973)

Program subject to change



**THE NEW YORK FLUTE CLUB INC.**  
2020–2021

**Board of Directors**

Nancy Toff, President  
 Patricia Zuber, First Vice President  
 Kaoru Hinata, Second Vice President  
 Deirdre McArdle, Recording Secretary  
 Katherine Saenger, Membership Secretary  
 May Yu Whu, Treasurer

Amy Appleton      Jenny Cline  
 Diane Couzens    Fred Marcusa  
 Judith Mendenhall    Jeff Mitchell  
 Linda Rappaport    Jayn Rosenfeld  
 Rie Schmidt        Nicole Schroeder  
 Malcolm Spector

**Advisory Board**

Jeanne Baxtresser    Stefán Höskuldsson  
 Sue Ann Kahn        Robert Langevin  
 Marya Martin        Michael Parloff  
 Renée Siebert

**Past Presidents**

Georges Barrère ..... 1920–1944  
 John Wummer ..... 1944–1947  
 Milton Wittgenstein ..... 1947–1952  
 Mildred Hunt Wummer ..... 1952–1955  
 Frederick Wilkins ..... 1955–1957  
 Harry H. Moskovitz ..... 1957–1960  
 Paige Brook ..... 1960–1963  
 Mildred Hunt Wummer ..... 1963–1964  
 Maurice S. Rosen ..... 1964–1967  
 Harry H. Moskovitz ..... 1967–1970  
 Paige Brook ..... 1970–1973  
 Eleanor Lawrence ..... 1973–1976  
 Harold Jones ..... 1976–1979  
 Eleanor Lawrence ..... 1979–1982  
 Paige Brook ..... 1982–1983  
 John Solum ..... 1983–1986  
 Eleanor Lawrence ..... 1986–1989  
 Sue Ann Kahn ..... 1989–1992  
 Nancy Toff ..... 1992–1995  
 Rie Schmidt ..... 1995–1998  
 Patricia Spencer ..... 1998–2001  
 Jan Vinci ..... 2001–2002  
 Jayn Rosenfeld ..... 2002–2005  
 David Wechsler ..... 2005–2008  
 Nancy Toff ..... 2008–2011  
 John McMurtery ..... 2011–2012  
 Wendy Stern ..... 2012–2015  
 Patricia Zuber ..... 2015–2018

**Newsletter**

Katherine Saenger, Editor  
 115 Underhill Road  
 Ossining, NY 10562  
 914-762-8582  
 klsaenger@yahoo.com

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

Copyright © 2021 by The New York Flute Club, Inc., unless otherwise noted. All rights reserved.



Follow us on Facebook, Twitter, and Instagram (nyfluteclub). Hit the Like button on Facebook to stay up to date on Club events. Members are invited to post and comment.  
 Jessica Yang, NYFC Social Media Chair

# See You at the Fair!

by Nancy Toff



**From the President**

Just as each piece of music has its own architecture, its characteristic harmonic rhythms, every arts organization has its distinctive calendar, with periods of business as usual, heightened activity, points of climax, and periods of rest. For the New York Flute Club, this is definitely the Busy Season. We've just completed three weeks of online programming: a historical program on the Bach Partita with Mary Oleskiewicz, an educational workshop with Katherine Borst Jones, and a recital by Adam Sadberry. And now we look forward to our flute fair, always the high point of the year.

We remember all too well that the fair turned out to be our last hurrah for the centennial season, and I am grateful to the members and colleagues who have made the forced transition to online activities so successful. In that vein, Deirdre McArdle, ably assisted by Jeff Mitchell, has assembled a Flute Fair program aptly titled "A Virtual Toolbox." Even though we see a glimmer of light at the end of the pandemic tunnel, we have learned—and are still learning—much about how to continue our musical lives at home and online. That education will continue apace on April 10 and 11, our first two-day fair.

As we have done all year, we are taking advantage of the circumstances to bring in performers and presenters from throughout the United States—and Julien Beaudiment from France. I first heard Julien play at the NFA convention in Chicago in 2014, when he was principal in the Los Angeles Philharmonic, and we talked about a future flute club appearance. In the meantime, he returned to France, so this year we seized the moment to extend an invitation. French joie de vivre is in the NYFC's DNA, thanks to Barrère, and Julien will continue the tradition in a recital, a master lesson, and a coffee hour. Please bring your beverage of choice and your flute for an informal chat and play-along session, focusing on how to stay in top playing form despite the pandemic, but the discussion is open to any flute-related questions you may have.

I will miss greeting you in person, but I look forward to seeing each and every one of your faces and your flutes in a square on my screen. See you at the fair!

*(Interview, cont'd from p. 1)*

was playing better, and I was looking forward to many new projects, but it did not happen. In March we went into lockdown. All my hopes were completely destroyed because of the coronavirus. I hope that I will be able to enjoy this healthy body soon.



*DM: I noticed when I was preparing for this conversation that you are very involved with the Kidney Foundation. Would you be willing to discuss your work with it?*

JB: In France, the Kidney Foundation [fondation-du-rein.org] is a very big organization. So many people suffer from kidney disease. As I suffered myself, I could empathize with people who were suffering from this disease. I am a very good friend of the person who is the head of this organization. Every year she organizes a big recital in Paris. So I wanted to share music with the people so that I could show them that, in fact, there is hope. You don't have to be stuck in your disease. You are not just a disease. You are someone who has a disease, and

someone who can do stuff. It was very important for me to show this. There is always hope. Always.

*DM: In addition to your involvement with the Kidney Foundation, I discovered that you are involved with the educational organization Music Beyond in Africa [musicbeyond.org]. Can you tell us about this?*

JB: Yes, I am a board member of the foundation, and it is run by Kaori Fujii, a Japanese flutist who lives in New York. She is a very good friend of mine, and I have known her for more than 20 years. She is helping people in Congo play music, bringing instruments and teachers to help people make concerts and contacts with the Occidental musical world. She needs a lot of help financially because, of course, it costs a lot to do this. But she is doing a really fantastic job.

*DM: At what point in your life did you decide that you wanted to be a professional flutist?*

JB: You know what? It is very simple; it was love at first sight. I always wanted to do that. Actually, I started music at the age of six, very seriously at the conservatory. I was playing the recorder. And then at the age of 12, I really wanted to be a musician. But

*(Cont'd on p. 4)*

## Member Profile

### Jonah Murphy

NYFC member since 2010



**Employment:** Junior at the Manhattan School of Music (MSM).

**A recent recital/performance:** Playing the Martinu Trio Sonata, H. 254, in MSM's Lillian Fuchs Competition Winners Recital in December 2020 ("The event was socially distanced and livestreamed; it made me realize how off-putting it can be to play for an audience you can't see!").

**Career highlight(s):** As a flutist: placing first in the 2020 NYFC Competition ("My video for the December 2020 winners concert—a studio recording of Messiaen's *Le Merle Noir*, the Liebermann Sonata, and Jolivet's *Chant de Linos*—was my first public performance since the quarantine; nerves and a dry mouth nearly got the better of me!"). As a composer: winning an ASCAP Morton Gould Young Composer Award in 2014 and MATA Jr. in 2017 (details below).

**Current flute:** A c. 2007 A442 silver Brannen with Brögger Mekanik, C# trill/D# roller, bought used in 2020 and played with a c. 1980s 9k gold Cooper headjoint.

**Influential flute teachers:** Frances Brodeur, his first teacher ("She introduced me to the concept of aural imagination—trying to develop a specific sound concept in my mind—and encouraged me to listen to, and practice replicating, the flute sounds on various recordings."); Laura Gilbert, at Mannes Prep ("She helped me develop a keener sense of phrasing and line, and encouraged me to modulate my approach to the flute to better match the affect of any given piece."); Michael Parloff, his current teacher at MSM ("He is helping me to approach the music I am working on with a deeper and more logical understanding, and to remove unnecessary motion from my technique."); and Robert Langevin and Michael Cox, at the Orford Music Academy over multiple summers.

**High school:** Home-schooled (2014-2018) as well as Mannes Prep (2011-2018).

**Degree:** BM in classical flute performance (MSM, expected June 2022).

**Most notable and/or personally satisfying accomplishments(s):** His "side career" as a composer, started in the summer

of 2012 ("I had broken my elbow and couldn't practice. I did a composition intensive affiliated with the ACO (American Composers Orchestra), where I had to write a piece for chamber orchestra in three weeks. By the end of that terrifying, exhausting, and exhilarating process, I had caught the bug and just never stopped."). Accomplishments to date include his ASCAP win ("I submitted a piece that I had just finished, with absolutely no expectations—it was my second composition—and then completely forgot about it. So when the phone call came after a lateish Sunday rehearsal, I completely ignored it and almost didn't bother to check my voicemail.") and his selection by MATA Jr., an annual national composition competition, to be one of six 18-and-under composers to write a piece and be paired with a professional mentor-composer to guide the student through the process of composing the new/commissioned piece all the way to the premiere ("I was paired with the composer Gregory Spears, who turned out to be a great match.").

**Favorite practice routines:** About two-and-a-half hours daily: For tone, he likes to play Moyses's *Études et Exercices Techniques* No. 13 slowly, with additional work on harmonics and standard long tones at varying dynamic levels. For technique, he plays Moyses's *Exercices Journaliers*, plus some additional arpeggio exercises.

**Other interests:** Chess ("Although I was playing chess before COVID hit, the quarantine gave me the time to significantly develop my game. Right now, I just play on chess.com, but hopefully next year I'll resume playing with the newly-formed Tuesday afternoon chess club at MSM, where students and faculty can drop by to catch an informal game.") and coding ("I mostly use Python, though I've done a little bit of C. A lot of my closest friends are engineers, and I was getting increasingly curious about it. Knowing how to code has opened up some doors in terms of electronic composition.").

**Advice for NYFC members:** From Jonah's composition teacher, Kevin James: Be a collector of skills. "To me this means that I should always look into, and try to gain some degree of competency in/familiarity with, just about anything new that comes my way, even if it might not immediately seem useful. I think that's a very invigorating mindset to bring to life generally, and it's proven to be very useful for me."

## FLUTE HAPPENINGS

MAY '21

May 6

Thursday 7:30 - 9:00 pm

A virtual masterclass with flutist/composer **GARY SCHOCKER** on his works. A NYFC 2020-21 Education event.

• Access is free. • Info and connection details, visit [nyfluteclub.org/calendar](http://nyfluteclub.org/calendar).

### Virtual Masterclass with Gary Schocker

Thursday  
May 6, 2021  
7:30-9:00 pm



The NYFC will be hosting a virtual masterclass with flutist/composer Gary Schocker ([garyschocker.com](http://garyschocker.com)), on his works. The class has been created as an opportunity to come together around these widely adored pieces, with the composer himself!

All interested flutists are encouraged to apply by sending a short bio, recording of your choice, and the name of the piece you would like to play to

[JessicaAuraTaskov@gmail.com](mailto:JessicaAuraTaskov@gmail.com)

by

April 15, 2021.

Performers will be confirmed by April 16th, 2021.

The class is free for auditors and open to the public. Performers are required to be NYFC members.

### The New York Flute Club Career Challenge 2021

This contest will select three age 28 or over winners (based on individuality, musicianship, and artistry) to perform in a virtual NYFC recital this May. Applications with video recordings due **April 1, 2021.**

**Questions?** Email Deirdre McArdle at [deirdremcardle49@gmail.com](mailto:deirdremcardle49@gmail.com).

Online application/instructions: [nyfluteclub.org/concerts-events-and-more/competitions/nyfc-career-challenge](http://nyfluteclub.org/concerts-events-and-more/competitions/nyfc-career-challenge)

### Flute Happenings Deadlines

Issue	Deadline	Mail Date
May 2021	TBA	TBA

(Interview, cont'd  
from p. 2)

when you are 12, you have this idea, a very romantic idea, I want to be a musician, like you say, I want to be a fireman or a cop. I wanted to be a musician because music was fun. Normally, you switch from the recorder to the flute, which I did. I was in my hometown, La Rochelle, which is a city that is in the southwest of France. We decided, with my parents, that I would have to check the other instruments, so I went to the woodwinds session and I listened to the lessons. So, I went first to listen to the oboe lessons, which was a nightmare. People suffering; it was awful. The worst thing to do on earth! Who would want to do that? OK. The next one (bassoon) I quite liked, but there was a problem—you had to put something in your mouth, and it was scratchy, awful. I loved the sound of the clarinet and I loved the horn. They told me that the clarinet and the horn would be OK, even with my braces. So, then I went to the flute. And I really remember this day. There was a girl, and she was really advanced, and she was playing a Chopin étude transcribed by Marcel Moyse. For me, that was it, because in fact she could play super-fast, slow, so many things that the other instruments couldn't do, play loud and piano, high, low, etc. and I thought, That sounds easy; I could do that! It felt completely natural and completely true for me to do that. I think it was the flute that made me want to be a musician.



## I think today you can find more bad players than bad flutes....

*DM: What do you look for in an instrument?*

JB: I have been playing the same flute, a Sankyo, for 25 years. I have two flutes, my good flute and a wooden flute with gold keys, both of them Sankyo, and I love them. I think today you can find more bad players than bad flutes. I am not a bit obsessed about flutes. Once I have found a good instrument, I keep it, and that's it.

*DM: What is your favorite opera to play?*

JB: After 20 years of opera playing and two years in the Los Angeles Philharmonic, I must say that I have never been bored playing Mozart, Puccini, Verdi, Rossini, and Tchaikovsky operas. For me this is it. There are things

which I hate to play so much! I hate Wagner. Honestly, I think it's horrible music to play as a flute player. It is very long and very depressing to play.

*DM: Has working with singers affected the way you play and teach your students?*

JB: Of course! Sometimes it has a bad impact, and can make you crazy! But yes, working with singers has an impact, especially in the Italian repertoire, in terms of vibrato, resonating, and articulation. I see so many flute players who don't know the difference between attacking a note and articulating. Singers are very lucky [in that] they can put words on the notes; we don't. The perfect example is when we have to teach the Schubert *Trockne Blumen*. So many students never hear the singer singing first. They don't understand the relation between the harmony and the words, and even some of the letters; it makes all the difference. When you listen to Rossini, Donizetti, the *Bel Canto*—works which are not so complicated in terms of harmony—it is the voice, the virtuosity, the sound, and the articulation that make it interesting. It is the same with Kuhlau or Demersseman, or some of the fantasies on operas, like the *Grand Polonaise* of Boehm—not the best works people ever composed. So it is up to *you* to make it interesting by virtuosity, the sound, and the way you shape the phrase. Playing it like a singer with the voice, the coloratura affect, makes all the difference. You can only learn that if you listen to operas.

*DM: What is your opinion about taking time away from the instrument?*

JB: I don't think it's just good to take a break, I think it's necessary. I have a very strange relation with the instrument—I love it as long as I love it. If there are moments when I don't love it, I will stop, and I won't miss it. It's like a family—sometimes fantastic to be with, and sometimes very fantastic to be away from a little bit. This instrument can take so much of your time, of your brain, of your life. It can have an impact, a fantastic impact, but sometimes a devastating impact; you can “divorce” because the instrument is too heavy; you can have body problems. Sometimes I think it is really good to be away. We always have to ask ourselves why do we practice. Do we practice because we need it? There is always a moment we need it. Do we always practice the same piece because it makes us more comfortable or less stressed? Do we practice because we



Julien Beaudiment has taught masterclasses all over the world. This photo is from a May 2013 masterclass in Bangkok.

feel guilty not to practice? So, this question of why we practice is a very important one. And the answer is different for everyone.

Before my recovery, I was thinking it would be fantastic to have three months to practice all the pieces I never had time to practice. Guess what? I didn't practice. Nothing! For three months I did just nothing, just a little bit of flute to check to see if my body was OK. As soon as I found it was OK, I stopped practicing. The only problem was the coronavirus afterward. I couldn't have planned for that, but, honestly, for three months I didn't miss the flute a bit.

*DM: Have you started up with the orchestra?*

JB: I am starting again next week. I am fully vaccinated and am allowed to have a normal life in the orchestra. I was able to teach at the Conservatory since September, so I did not miss much in the way of work there. But going back to the orchestra is very, very, exciting and a relief, because I was away for a long time, since my recovery. It has been a year of introspection for many of us, and, for me, it was very scary because of my crucial need to avoid the coronavirus. Wearing a mask is very important, despite what some people may say. So be careful! It seems that things have recently gotten better on this in America. I was supposed to go back there, to Cal State, last year, but I couldn't, and this year it was cancelled. I love your country and really miss it—I miss so many people there. I hope to be back one day.

*DM: I'm looking forward to it!*

*Flute Fair program chair Deirdre McArdle is the artistic director of the Winter Harbor Music Festival.*

## Robert Dick Masterclass Report

by Jessica Taskov

On February 25, 2021 the New York Flute Club hosted a virtual masterclass with Robert Dick.

The class was unique, delightful, and uplifting, with quite a virtual turnout (more than 70 attendees). If you missed it, you can still watch it on the Club's YouTube channel.

The class began with Robert working with 12-year-old flutist/composer Ilaria Hawley, who is a recipient of several honors including a 2019 ASCAP Morton Gould Young Composer Award and having had a work played by the New York Philharmonic. This part of the class focused on Ilaria's composition *Desert Mists*, written for Claire Chase and inspired by a trip to Joshua Tree National Park. Robert first invited Ilaria to tell us about the inspiration behind the piece, setting the stage for what we were about to hear. We were treated to an impromptu performance of the work by Robert and subsequent discussion packed with tips on how to magnify musical intentions and practical guidance on composition and performance. It was a joy to hear this warm conversation on the emotional affects of the sounds, and how to create colors and soundscapes. And it was quite special to hear these two generations connect through their shared passions of composition and the flute.

The second segment of the class was with Adeline DeBella, graduate assistant of Tara Helen O'Connor at SUNY Purchase, who worked with Robert on his 1989 piece *Lookout*. The piece was written for the first NFA high school soloist competition, and started the tradition, which continues to this day, of including a newly commissioned work in the required contest repertoire. *Lookout* was inspired by the rock 'n roll sounds that Robert imagined he would have loved to play as a high school student. From wah-wah pedal sounds to proper multiphonic technique, Robert and Adeline dove into the specifics.

So much is gained from the masterclass setting, in that observers experience a whole process in action, from concept to execution, and everything inbetween. Teacher and student demonstrate how to understand and practice the component parts of a complex concept or sonority, clarify it, and ultimately bring it alive on levels beyond what we might be able to do on our own. It is such an important part of how we share information, and the benefit of learning together as a group was not lost in the virtual experience. I truly felt we were

all together. And one fun benefit of being in this class at home was being able to sneak in trying a few of the suggestions in real time, instead of having to wait until later (just make sure your mic is set to mute!).

Throughout the whole class, Robert engaged us with historical context for topics and ideas, and it was so nice to hear stories about Julius Baker, Doriot Anthony Dwyer, Jean-Pierre Rampal, Hariprasad Charurasia [the Indian bansuri player], and to be reminded of the ways we are all connected as a flute family.

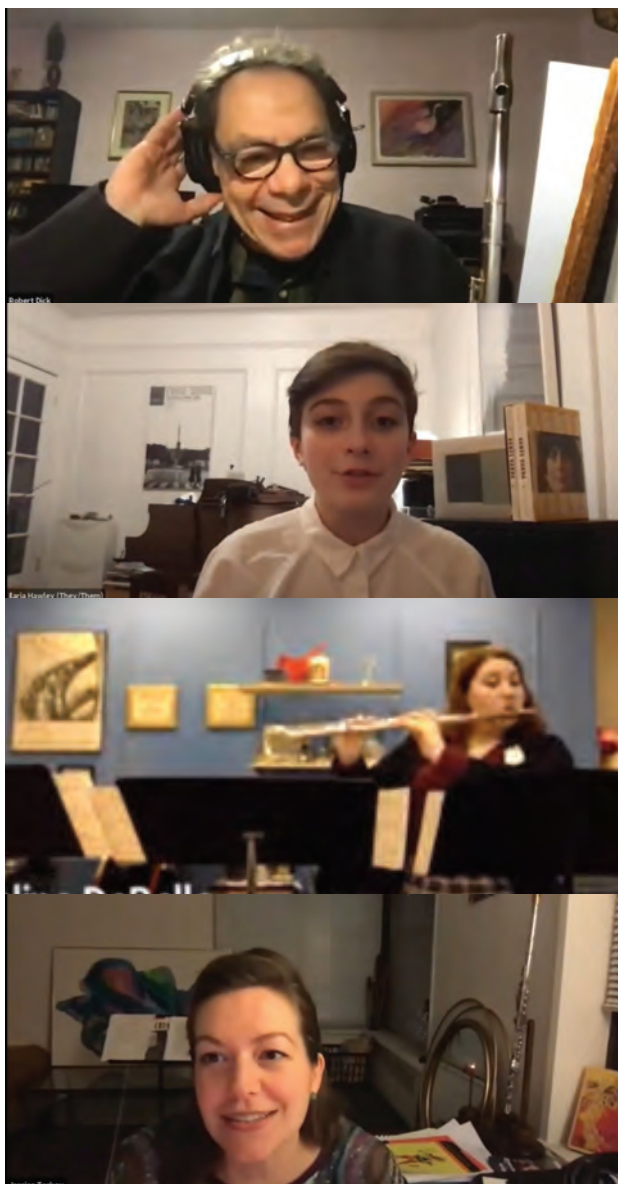
The last part of the class was a freestyle conversation between Robert and myself, with my original intention being to get to the bottom of as many things as I possibly could in the shortest amount of time. It was my idea to ask Robert to do this class, so I had spent the last couple of months doing a deep dive into his work. In my own study, what was illuminated was the true importance of singing, and how success in execution seems to really need to start there. So I asked about how to be a better singer, as a flutist. Robert shared how he studied acoustics, takes voice lessons, and views the two-way acoustical relationship between flute and flutist.

He shared his Eureka moments during his early quest to have no "bad" days,\* and how there are no tricks or shortcuts around practice. We also discussed creativity and keeping child-like wonder; breaking free from the idea of "specialist," since we are all musicians at heart; and the beautiful thought that the old informs the new, and the new informs the old.

It was truly an inspiring and motivating class. Thanks to all who made it possible, including Jeff Mitchell and Jennifer Szabo, who ran the technical production.

*Jessica Taskov* enjoys a diverse career as a freelance flutist and teacher.

\* See, for example, "The Flute-Voice Connection," *NYFC Newsletter*, April 2004.



From top: Class presenter Robert Dick with students Ilaria Hawley and Adeline DeBella, and masterclass coordinator Jessica Taskov.

## Winners of the 2021 Young Musicians Contest



Caroline Sonett-Assor,  
YMC Coordinator

The 2021 Young Musicians Contest (YMC) was based on video entries submitted by Sunday, February 14, 2021. 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. This year's five winners were selected from a field of 83 contestants and will perform virtually at the Flute Fair YMC concert on April 10.

The judges—Kellie Henry, Alexander Ishov, Lily Josefsburg, Eric Maul, Adam Sadberry, and Joanna Wu—were very impressed with the poise, musicality, and commitment of each contestant, especially given how different an experience it was to be judged on a video instead of a live performance. Kudos to everyone for doing such a wonderful job in preparing and presenting themselves and their music.

Congratulations to the winners and many thanks to YMC coordinator Caroline Sonett-Assor and the judges.



### Umi Shirai da Costa (8 and under)

Umi Shirai da Costa, age 8, is a third grader at Tobin Montessori School in Cambridge, MA. Umi has studied flute with Judy Grant of the Boston Flute Academy and NEC Prep since August 2019, when she moved with her family from Brooklyn to the Boston area. Umi began her flute studies with Valerie Holmes at Lucy Moses School in NYC the year before she moved. Umi is also studying piano, and enjoys composing. She likes to garden and play in the playground with her friends and two brothers. She will be performing two movements from Francesco Geminiani's Sonata in E minor.



### Siyeon Park (9-11)

Siyeon Park, age 10, started playing the flute one year ago with Soo-Kyung Park, after studying cello. She is currently in fifth grade at Cherry Hill Elementary School in River Edge, NJ. In addition to her musical activities, she enjoys reading and riding her bicycle. She will be performing Mozart's Rondo in D Major.



### Melody Shen (12-14)

Melody Shen, age 14, is currently a freshman at the Juilliard Pre-college Division, studying with Bart Feller. She won the first place at the 2019 Suzanne Culley Competition and the 2020 Little Mozarts International Competition. Melody was chosen as the principal flutist of Westchester All-County Intermediate Band in 2020, and attended the 2020 New York State Band Directors Association Band. Melody was also principal piccoloist in the Greater Westchester Youth Orchestra in 2019-2020 and in the New England Music Camp (NEMC) symphonic orchestra and band in 2019. She is part of the Honors Wind Ensemble at Scarsdale High School and is currently first flute in Scarsdale High School's chamber orchestra. Outside of flute, Melody is a dedicated dancer (attending the Bolshoi Ballet Summer Intensive in 2019) and pianist. She will be performing Katherine Hoover's *Winter Spirits*.



### Sadie Goodman (15-18)

Sadie Goodman, age 16, is a high school sophomore in Westchester, NY. She was recently named a laureate of the 2020 Sound Espressivo International Competition, and, at age 13, was the 2018 winner of the Alexander and Buono International Flute Competition, for which she debuted at Carnegie Hall's Weill Recital Hall. Goodman has won numerous competitions and concerto appearances, including the NYFC's Young Musicians Contest (2016), Musical Club of Hartford, Norwalk Symphony, and the American Chamber Orchestra. She has been principal flutist with the Norwalk Youth Symphony for three years, the youngest to hold this position. Sadie also plays first flute in NY Youth Symphony's chamber music program. She has performed in masterclasses with Carol Wincenc, Marina Piccinini, Alice Dade, Nina Assimakopoulos, Gergely Ittzes, Cobus du Toit, and Elise Shope Henry, and is a graduate of Burkart Academy. She studies with Adrienne Greenbaum. She will be performing Katherine Hoover's *Winter Spirits*.



### Celine Hong (15-18)

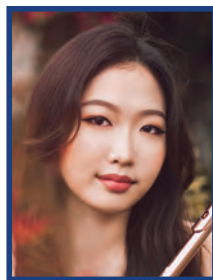
Celine Hong, age 15, started playing the flute at age eight. She is currently attending the Academy of the Holy Angels in Demarest, NJ, and the Manhattan School of Music's pre-college division, where she studies with Soo-Kyung Park. In 2019, she received an honorable mention in the MSM Pre-College Concerto Competition for Woodwinds, Brass and Percussion, first place in the Elite International Music Competition, and first prize in the New York International Music Concours. She was also chosen as soloist winner of the New Sussex Symphony Karen Pinoci Young Artist Competition. Her private studies have been with Myung-Joo Ahn, Zara Lawler, and Yoobin Son. She will be performing Howard Hanson's *Serenade for Flute*, Op. 35.

# The NYFC Competition 2021 Winners

The 2021 NYFC Competition winners recital will take place at the NY Flute Fair on April 11, 2021.

**Min Ha Kim** (first prize), age 25, is currently studying with Mark Sparks at DePaul University. She previously studied with Paula Robison at the New England Conservatory and Leone Buyse at the Shepherd School of Music at Rice University. She won first place in the Seattle Flute Society's sixth Young Artist Competition. She also won first prizes at the Canadian Music Festival and Performing Arts BC Festival. In 2013, she received an award at the National Music Competition hosted by the Federation of Canadian Music Festivals, representing British Columbia. She has been featured as a soloist with the Vancouver Symphony, Vancouver Youth Symphony, and Vancouver Pilgrim Orchestra. Ms. Kim has performed with the Cincinnati Symphony Orchestra and New World Symphony and is currently an associate member of the Civic Orchestra of Chicago. She spent her past summers at the Spoleto USA, Tanglewood Music Center, Banff Music Centre, Summer Music Institute, and Orford Academy.

**Tyler Martin** (second prize) was selected as a member of the Spoleto Festival USA Orchestra and the Texas Music



1st: Min Ha Kim



2nd: Tyler Martin



3rd: Cameron Cullen

Festival Orchestra and won a full-tuition teaching assistantship at Brevard Music Center. He is a substitute flutist for the Houston Symphony Orchestra and was awarded honorable mention in the Boston Woodwind Society Doriot Anthony Dwyer Flute Competition. Mr. Martin received a bachelor of music degree from DePaul University and a master of music degree from New England Conservatory. He currently attends the Shepherd School of Music at Rice University.

**Born** and raised in the north of England, **Cameron Cullen** (third prize) took an early liking to the flute. He went on to study for four years at the Royal Welsh College of Music and Drama under Roger Armstrong and Jonathan Burgess before spending the next two years teaching the young musicians at Wells Cathedral School. He is now completing his master's degree at the Yale School of Music with Ransom Wilson.



Guest artist **Julien Beaudiment**, principal flutist, Lyon National Opera, and former principal flutist, Los Angeles Philharmonic.

## The New York Flute Fair 2021 A Virtual Toolbox

Saturday, April 10  
Sunday, April 11  
via Zoom

Concerts • Masterclasses • Workshops • Lectures • Virtual Exhibits

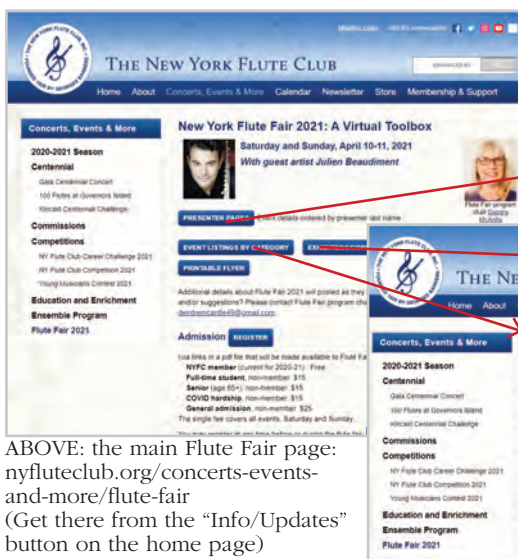
### Registration

Everyone must register. **All registration is online**, and covers both days: [nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-registration](https://nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-registration)

- NYFC member (current for 2020-21): **Free**
- Non-member full-time student, senior (age 65+), or COVID hardship: **\$15**
- Non-member general: **\$25**

Access to a pdf file with the connection links will be provided in an email sent to you upon registration. Get the final version of this file a few days before the Flute Fair (clear your browser's cache to avoid seeing earlier versions).

### Online resources for navigating the Flute Fair offerings:

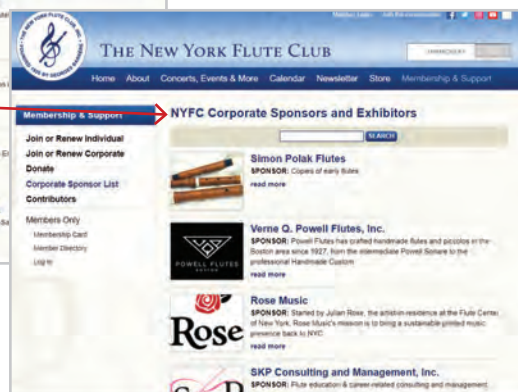


ABOVE: the main Flute Fair page: [nyfluteclub.org/concerts-events-and-more/flute-fair](https://nyfluteclub.org/concerts-events-and-more/flute-fair) (Get there from the "Info/Updates" button on the home page)

ABOVE RIGHT: Flute Fair program details, arranged by event type: [nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-program/2021-presenter-pagesflute-fair](https://nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-program/2021-presenter-pagesflute-fair)



LEFT: the Flute Fair presenter pages arranged by presenter last name (event details, video shorts, etc.): [nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-program/2021-presenter-pages](https://nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-program/2021-presenter-pages)



ABOVE: our newly refurbished exhibitor directory: [nyfluteclub.org/membership-and-support/corporate-sponsor-list/sponsor-pages](https://nyfluteclub.org/membership-and-support/corporate-sponsor-list/sponsor-pages)



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



Saturday-Sunday, April 10-11, 2021

New York Flute Fair 2021: A Virtual Toolbox (connection details at [www.nyfluteclub.org](http://www.nyfluteclub.org))

Julien Beaudiment, Flute Fair guest artist

## 101<sup>st</sup> Season

### 2020-2021 Events

**October 22, 2020 (SS)** • Thursday, 7:30 pm  
Patricia Spencer plays Noel Da Costa  
**October 25, 2020 (C)** • Sunday, 5:30 pm  
McGill & Wincenc play Gabriela Lena Frank  
**November 5, 2020 (SS)** • Thursday, 7:30 pm  
*Density 21.5* with Molly Barth  
**November 12, 2020 (E)** • Thursday, 7:30 pm  
Virtual teaching. Chaired by Jeff Mitchell.  
**November 15, 2020 (C)** • Sunday, 5:30 pm  
Claire Chase and the *Density 2036* Project  
**December 3, 2020 (SS)** • Thursday, 7:30 pm  
John Heiss interviewed by Meg Griffith  
**December 13, 2020 (C)** • Sunday, 5:30 pm  
Winners of the 2020 NYFC Competition  
**January 14, 2021 (SS)** • Thursday, 7:30 pm  
Emily Beynon on Marius Flothuis  
**January 24, 2021 (SS)** • Sunday, 5:30 pm  
Janet See, baroque flute (with harpsichord)  
**February 25, 2021 (E)** • Thursday, 7:30 pm  
Robert Dick masterclass  
**February 28, 2021 (C)** • Sunday, 5:30 pm  
Solo Flute Spectacular  
**March 11, 2021 (SS)** • Thursday, 7:30 pm  
Mary Oleskiewicz on the Bach Partita  
**March 18, 2021 (E)** • Thursday, 7:30 pm  
Katherine Borst Jones: Best Foot Forward  
**March 21, 2021 (C)** • Sunday, 5:30 pm  
Adam Sadberry of the Memphis Symphony  
**April 10-11, 2021** • Saturday-Sunday, all day  
Flute Fair: A Virtual Toolbox  
**May 6, 2021 (E)** • Gary Schocker masterclass  
**May 2021** • Additional events TBA

All events will be virtual; SS = Solo Series, C = concert,  
E = Education and Enrichment. Visit [nyfluteclub.org](http://nyfluteclub.org)  
for additional information and connection details.



### From the Editor

**Greetings!** April is this year's Flute Fair month. French flutist Julien Beaudiment is our guest artist and the Flute Fair theme is "A Virtual Toolbox." It will be a two-day festival of concerts, lectures, and workshops to invigorate our spirits and fill us with new ideas. Flute Fair program chair Deirdre McArdle interviewed Julien by phone in early March. The takeaway for me was that even a boring piece can be interesting and beautiful if you play it musically, as if you were a singer (apologies for the oversimplification!).

In this month's "From the President," Nancy Toff encourages us to attend our (virtual) 2021 New York Flute Fair (free for members, but all attendees must register). More information on how to do this, as well as an overview of our online resources for navigating the flute fair offerings, can be found on p. 7. Note that the program will include concerts showcasing both our 2021 Young Musicians Contest winners (bios, p. 6) and 2021 NYFC Competition winners (bios, p. 7). And many of the Flute Fair presenter pages (accessible from the main flute fair page on the Club's website) include video previews and additional information—definitely worth checking out!

Those of you who missed Robert Dick's February 25, 2021 NYFC masterclass should take a look at Jessica Taskov's summary of it, on p. 5. I watched the event live, and I think she did a great job of capturing both content and ambience. It even made me want to go back and rewatch the video of it on the Club's YouTube channel...

Jonah Murphy, a Manhattan School of Music junior who was the first place winner in last year's (2020) NYFC Competition, is this month's member profile subject. I enjoyed learning about his experiences with composing, what he's learned from his teachers, and his two main hobbies: chess and coding.

Anyway, all for now. See you at the fair!

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