



# The New York Flute Club

## NEWSLETTER

May 2023

### 2023 NYFC Ensemble Concert



NYFC Ensemble participants at the "100 Flutes for 100 Years" concert on Sunday, September 15, 2019 at Governors Island

#### ABOUT THE DIRECTORS:

**DENISE KONCELIK** is a Brooklyn-based freelance flutist, accordionist, and arranger. She performs with Chelsea Musica and the Main Squeeze Orchestra, and has played bass flute with the Professional Flute Choir at multiple NFA conventions. She has been co-director of the NYFC Ensemble Program since 2013.

A co-director of the NYFC Ensemble since 2015, **MARK VICKERS**, Ph.D., is a music education professor at the University of Hartford's Hartt School of Music and the University of Bridgeport, where he teaches various methods courses and supervises student teachers. He also directs the Silk City Big Band, is principal flutist with the Connecticut Valley Symphony Orchestra, and freelances as a jazz pianist performing with Metro Jazz.

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#### ANNUAL MEETING AND NYFC ENSEMBLE CONCERT

Sunday, May 21, 2023 • 3:00 pm

Pearl Studios, Room 304, 500 8th Avenue (between 35th and 36th Streets), NYC

#### Program

*Traffic Jam	Ricky Lombardo (b. 1946)
+On a Hymnsong of Philip Bliss	David R. Holsinger (b. 1945)
*Sinfonia No. 1 in C Major, BWV 787	J.S. Bach (1685–1750)
Dedicated to John Wummer	(arr. W. Giannone)
+Rhumba	Michael Coolen (b. 1946)
London Trio No. 1, 2nd mvt.	Franz Joseph Haydn (1732–1809)
Thomas Chamber Players: Eric Thomas & Ed Crawford, flutes; Normaleasa Thomas, cello	
*Simple Gifts	arr. Ricky Lombardo
+The Girl From Ipanema	Carlos Jobim (1927–1994, arr. Kelly Via)
‡Ave Verum Corpus	W.A. Mozart (1756–1791)
+Selections from <i>The Sound of Music</i>	Rogers & Hammerstein
	(arr. Bill Holcombe and Kris Dorsey)
*Washington Post	John Phillip Sousa (1854–1932)

#### The New York Flute Ensemble 2022-2023

Co-directors: \*Denise Koncelik, +Mark Vickers

Guest conductor: ‡Lauren Kurtz

Iona Aibel, Roger Brooks, Ed Crawford, Ted Davis, Elizabeth Doyle, Bill Giannone, Hannah Goldstein, Marge Hone, Lauren Kurtz, Elizabeth LaBarbera, Frances Lenci, Mac MacPherson, James Marcus, Sam Ostrowski, Martha Rabin, Doug Ramsdell, Cora Reichert, Katherine Saenger, Katie Soricelli, Eric Thomas, Gylianne Tyndall, Lester Yu, and Yiquin Zhao

Please join us for the reception (and/or a free Magnebelic leak check for your flute) following the program.

Program subject to change



**THE NEW YORK FLUTE CLUB INC.**  
2022–2023

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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
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John McMurtery.....	2011–2012
Wendy Stern.....	2012–2015
Patricia Zuber.....	2015–2018
Nancy Toff.....	2018–2021
Jayn Rosenfeld.....	2021–2022

**Newsletter**

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# The Future is in Good Hands

by Jenny Cline



**From the President**

What a privilege it was to hear the winners of the 2023 NYFC Competition perform on the April 23 concert! The performers demonstrated their exceptional artistry and virtuosity in a program of music spanning four centuries, including works by Vitali, Doppler, Karg-Elert, Boulanger, Martin, Foss, and Connesson.

These three young artists got to this place in their careers through a combination of talent, hard work, and the benefit of studying with master teachers. Hearing them perform at such a high level was quite an inspiration, and provides assurance that the future of flute performance is in good hands.

We have one more event on the calendar before we adjourn for the summer. After a two-and-a-half-year hiatus, the Ensemble Program restarted this past fall, and the members have been meeting monthly with directors Denise Koncelik and Mark Vickers to rehearse a program of music which they will perform on Sunday, May 21. The concert will be preceded by our annual meeting. Look for more information about this event elsewhere in this newsletter. I hope to see you there!



Jenny Cline presenting certificates & prize money to competition winners (L to R) Blue Shelton (3rd place), Jamie Kim (2nd place), and Jae Hyun Moon (1st place).

Nancy Toff

## NYFC ENSEMBLES PROGRAM

### UPDATE



Photo: Brian Klawnschitz.



Denise Koncelik



Mark Vickers

At the March 25 rehearsal: (standing, L to R) James Marcus, William Giannone, Iona Aibel, Frances Lenci, Doug Ramsdell, Martha Rabin, Roger Brooks, Xiao (Lester) Yu, Elizabeth Doyle, Cora Riechert, Katie Soricelli, Kathy Saenger, Melissa (Mac) MacPherson, Samantha Ostrowski, Mark Vickers, Gylianne Tyndall, Lauren Kurtz, and Gwen Mandell; (seated/kneeling at front) Eric Thomas, Denise Koncelik, Kathy Saenger, and Chip Shelton.

This write-up covers the season's last two rehearsals at Studios 353 before the May 21 concert, which will feature a program of pieces performed in previous concerts from 2016 to 2019. Twenty-two flutists (all returning and none new) attended the rehearsal on Saturday, March 25. Co-director Mark Vickers led the group in readings of this year's repertoire, and ensemble member William Giannone conducted his Bach transcription. Attention was directed to some issues with intonation and dynamics, with a noticeably positive effect.

The icebreaker question was prompted by the recent arrival of spring: "Tell us something you like (or dislike) about spring." One item (more yardwork) managed to make both lists—a pleasant activity for one, but a chore for another.

Seventeen members (two new and 15 returning) attended the rehearsal on Sunday, April 23. The icebreaker question was "What brought you to the NY Flute Club?" Recent transplants to the NY/NJ/CT area joined to meet new people, and longtime residents were mostly looking for a place to play in a group.



Photo: Brian Klawnschitz.

At the April 23 rehearsal: (back row, L to R) Eric Thomas, Seung Yuen Lee, Mira Begovic, Bill Giannone, Lester Yu, Yiquan Zhao, Cora Reichert, Hannah Goldstein, Martha Rabin, Frances Lenci, Roger Brooks, and Doug Ramsdell; (front) Sam Ostrowski, Lauren Kurtz, Katie Soricelli, Denise Koncelik, and Mark Vickers.

## Member Profile

Jerald Murphy

NYFC member since  
2023



**Employment:** Senior vice president/principal analyst at Nemertes Research, an information technology consulting firm.

**A recent recital/performance:** In addition to fairly regular preludes and postludes at his Catholic church in Princeton, NJ, Jerald recently played Georges Enesco's *Cantabile et Presto* (or, as he likes to say, "Cantabile et Allegretto") at an engagement party ("They are still together, so I guess it went okay!").

**Career highlights:** "As a flutist, my biggest career highlight would have to be helping Jimmy Galway with his email system a few years ago—as an IT professional, that's probably as close as I'm going to get to the professional flute business." Real musical highlights include being in the NY All State Band and Orchestra and singing with the West Point Glee Club in 1982 at the grand opening of Disney's Epcot Center. As far as "ACTUAL career stuff" (which included 15 years as an officer in the US Army—serving in the 82nd Airborne Division, XVIII Airborne Corps, First Armored Division, and as a professor of electrical engineering and computer science at the US Military Academy), Jerald cites building a simulator system to run compiled x86 code on a RISC computer (1993), designing the world's first pulse-coupled neural network integrated circuit at Army Research labs (1995), building some of the world's largest computer data centers, and getting an award from President George W. Bush for a managed services company he built up and sold ("It's amazing to me how many IT folks are aspiring musicians!").

**Current flutes:** A 14k gold, B-foot Powell, No. 4102, played with a concert headjoint. His backup flute is a solid silver Guo Brothers Geoffrey GB1000, and he has a Trevor James silver alto.

**Influential flute teachers:** Chester Bush (his tuba-playing junior high band director, whose encouragement led to rapid progress"), Paul Schliffer, a student of Marcel Moyse ("My biggest

regret in fluting is that I had the opportunity to spend a summer with Mr. Moyse in 1975 in Vermont but couldn't make it."), and, currently, the Minnesota-based Sarah Bylsma (in weekly Skype lessons). He also devours instructional content on YouTube, mostly from Pahud, Galway, Tatiana (the flute practice channel), and Amy Porter.

**High school:** Penn Yan Academy, in Penn Yan, NY

**Degrees:** BA in electrical engineering (United States Military Academy at West Point, 1984) and MS in electrical engineering (Princeton University, 1993).

**Most notable and/or personally satisfying accomplishment(s):** Being able to maintain my flute playing throughout my life, even though I'm not in the business.

**Favorite practice routines:** "I HATE T&G (\$\*&^!#!), but practice it every day, along with long tone warmups (de la Sonorité), a weekly etude (Andersen or Boehm), and a solo performance piece (most recently Borne's *Carmen Fantaisie Brillante*). Usually I start the tough stuff at RIDICULOUSLY slow tempos and build up literally one crochet at a time. I'm always amazed at how fast I can get it up to speed doing that."

**Other interests:** Family ("I've been married to my lovely wife Kathleen for 38 years, and we have two great daughters and three wonderful grandchildren. We are very blessed that all our offspring live in Princeton, NJ, a couple blocks on either side of us."); golf ("I'm a big golfer, though enjoy practicing more than actually playing the course."); and reading ("usually two books at a time, currently Imran Bashir's *Mastering Blockchain* and William E. Rapp's *Accomplishing the Impossible: Leadership that Launched Revolutionary Change*"). Also, art and poetry, and juggling musical performances in oboe, clarinet, saxophone, guitar, trumpet, and piano.

**Advice for NYFC members:** If you are an aspiring professional flutist, keep in mind that the most successful artists are the ones who realize they are ENTERTAINERS first, musicians second. Galway, Rampal, Yo-Yo Ma, and Lang Lang all can (or could) play, but you are bowled over by their showmanship. Relating to the audience is what you must do first. They want to be IN LOVE with you—help them do that, and you will never be in want of a job.

## FLUTE HAPPENINGS

MAY '23

May 25 Thursday 6:30 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, will present "La Pasión: Fado, Tango and Flamenco!" with guest flamenco dancer Eva Conti. Music of Albeniz, Bizet, D'Rivera, Da Silva, De Sousa, Gomes, and Piazzolla. Come early to view the fantastic collection of Hispanic art at one of NYC's great treasures.

• Hispanic Society Museum & Library, Broadway between 155th & 156th Streets, NYC. • Admission is free, but RSVP required (call 212-926-2334 x250 or email events@hispanicsociety.org). • Info, visit sylvanwinds.com or hispanicsociety.org.

JUNE '23

June 11 Sunday 8:00 pm

The DaCapo Chamber Players, with **PATRICIA SPENCER**, flute, will present "Young Composers Around III," a program of music by Jessica Mays (*Look Again*, 2013), Wang Lu (*Trinkets*, 2013), Andile Khumalo (*Schaufer/rjinsten II*, 2014), Katherine Balch (*Prelude*, 2019), and Matthew Ricketts (*Enclosed Position*, 2014).

• Tenri Cultural Institute, 43A West 13th Street, NYC. • Admission: \$30 general, \$15 students/seniors, at the box office. • Info and advance ticketing, visit Info, visit dacapochamberplayers.org.



## NOTICE OF ANNUAL MEETING

Sunday, May 21, 2023 at 3:00 pm

Pearl Studios, Room 304,  
500 8th Avenue  
(between 35th & 36th Streets), NYC

The annual meeting of the New York Flute Club, Inc. will be held on **Sunday, May 21, 2023 at 3:00 pm**. At that time we will elect officers and members of the board of directors. All current members are eligible to vote and encouraged to attend.



The spring ensemble concert and a reception will immediately follow the meeting.

# Baroque Improvisation (workshop recap) by Laura Thompson

In the baroque and early classical eras, a musician or singer was expected to embellish, vary, ornament, and create extempore (spontaneous, on-the-spot) improvisations during a performance, especially in the slow movement of a piece of music. This common practice of allowing musicians a creative role in the performance of solo and chamber works has gradually been lost over the centuries. Further, the study of improvisation is not part of the education of today's classical music students.

This article aims to provide a resource for those who wish to start learning about improvising in the baroque style. Specifically I will describe some techniques for learning the art of “extempore” improvisation that Quantz outlined in his book, *On Playing the Flute*, and the thinking of the period's experts (Quantz and Hotteterre) on how to create cadenzas and preludes. Note that I will *not* be covering the subject of ornamentation in general, such as adding trills, turns, appoggiaturas, and passing notes. Nor will I be covering French baroque ornamentation (concisely indicated by means of signs and symbols), topics covered extensively in the works of Hotteterre, Blavet, and many others.

## French vs. Italian style of ornamentation

Quantz explains that the performer must add what he calls the “little essential graces,” e.g. trills, turns, appoggiaturas and their relatives to the melody, which has already been ornamented for the most part. In general, a comprehensive knowledge of harmony is not essential in order to use these essential graces effectively; one just needs to follow the melodic line.

Italian composers often wrote their slow movements with few or no embellishments, leaving this task entirely up to the performer. A knowledge of harmony is therefore more important here as the variations can take on an entirely new form distinct from the original melody. However, one must always play the simple melody first and add embellishments only on the repeated section.

## Getting Started: Find the Skeleton

Before you begin to add embellishments, it can be helpful to reverse the process by finding the basic melody of a piece and removing all the decorations, i.e. the notes that are not central to the melody. One is then left with what Quantz calls a “plain air.” Doing this will help you understand where the fundamental line of melody is, and what is added on top, or purely decorative.

Two helpful examples from the literature:

- Telemann's *Methodical Sonatas* (1728): These include the unadorned melody with the embellished melody shown below. I encourage you to study the embellished version and then make up your own.
- Corelli's Opus 5 Violin Sonatas (c. 1700): These include Corelli's ornaments written out, as played by him in concert.

## Practice Time!

Start by playing through the examples (shown at left). Quantz includes a total of 16 chord progressions or intervals, and then presents around 20-30 variations for each one. If you can, play through one or two progressions and their variations daily; when they start to become more familiar, begin transposing them into new keys. To get the full value of this study, it is necessary to transpose to other major keys, and also into minor keys.

FIG. 1  
TABLE IX

FIG. 2  
§ 13

Exercises from Quantz's *On Playing the Flute*.

Hotteterre  
Morceaux et Minors

Cadence finale

IIe Variation

IIIe Variation  
Morceaux et Minors  
Animo

IVe Variation avec des traits de chœur et autres agréments  
Morceaux et Minors  
Moderato

Ve Variation

An example from Hotteterre's *Art of Preluding*

## Creating a Prelude (Hotteterre)

The prelude is a short improvisation that is inserted before the first movement of a sonata or other solo work to set the mood and to introduce the principal key of the piece. It should thus start on the tonic and conclude with a cadence on the tonic. The prelude can also serve as a warm-up and a chance for the performer to hear the sound of the room.

The first step of creating a prelude is to play a scale in the key of your piece; this will form the framework of your prelude. Then play the tonic triad as an arpeggio (1-3-5-8). Hotteterre gives several examples of possible variations using the tonic triad and scale patterns. Always end with a trill resolving into a cadence on the tonic.

## Thoughts on Cadenzas

- The cadenza should adhere to the general sentiment (passion) of the work it belongs to.
- It should incorporate a brief imitation or repetition of the main theme, but not introduce too many new ones. Ideally (according to Quantz), a cadenza for a wind instrument should be played in a single breath.
- If short, it must not modulate away from the tonic. If longer, it should modulate to the sub-dominant, or if still longer, then to the dominant. It should only modulate to keys that are close to the principal key of the work, not to remote keys.
- Regular meter is not observed in cadenzas.

## Concluding Remarks

In closing, I believe that musicians can join the creative process and present their own ideas along with those of the composer. This practice also serves to develop and maintain knowledge of form and harmony for practical musicians, which is vital to presenting an engaging and lively performance.

## Helpful resources:

- Jacques Hotteterre le Romain, *The Art of Preluding* (1719); *L'art de préluder sur la flûte traversière*, Editions August Zurfluh, 1966.
- Johann J. Quantz, *On Playing the Flute* (1752), translated by Edward R. Reilly, 2nd ed., Schirmer Books (1966).

*Laura Thompson is founder and director of Bacchanalia Baroque Ensemble and plays both modern and historical flutes.*

# FLUTE FAIR 2023: PHOTO ALBUM

## Lobby/Registration

BELOW (1): Registration volunteer Jiwoon Choi (in mask) and Jayn Rosenfeld helping Darwin Cosme Sánchez navigate the registration process before his 4:00 pm “Joy of Puerto Rico” concert.



1 [JM]

BELOW RIGHT (2): A quiet moment at the registration desk finds NYFC treasurer May Yu (Mayo) Whu checking her phone and registration volunteer Kenneth Grumer (seated) awaiting the next arrival; NYFC president Jenny Cline (back to camera) greets Catherine Boyack, a performer in the 2:30 pm New York Artists concert.

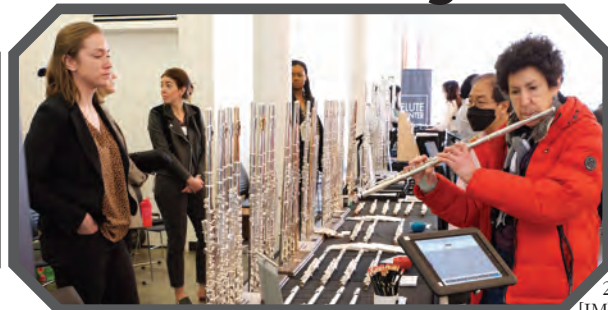


2 [SC]

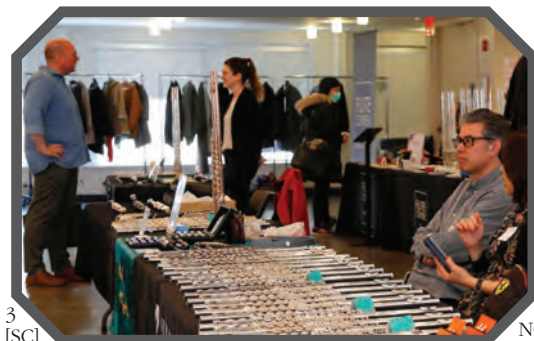
## The Loft: Exhibits and Ensemble Reading



1 [SC]



2 [JM]



3 [SC]

UPPER ROW  
1. Mike Summers tests an Altus flute in view of Simon Polak's early flute display.  
2. Carol Sudhalter tries out a flute at a Flute Center of NY table.

LOWER ROW  
3. Flute Fair program co-chair Jeff Mitchell (in blue shirt) chats with Powell's Julia Viviano while Dave Samperi presides over a table of Muramatsus.  
4. Jayn Rosenfeld leads the 11:00 am ensemble reading session.



4 [SC]

NOT SHOWN: The Joy of Quartet Playing

## The Loft: NYFC and DEI Tables



1 [JM]

ABOVE: Nancy Toff (back to camera) chats with Nicole Schroeder Raimato during a quiet moment at the NYFC table.

**PUZZLE CHALLENGE**  
BY THE NYFC DIVERSITY, EQUITY AND INCLUSION COMMITTEE

**DEI Composers Word Search**

Coleman	Y	N	C	L	A	R	K	E	T	X	H	C	U	K	D
Clarke	R	X	L	S	N	M	T	K	A	W	A	N	S	C	C
Joachim	T	C	Q	E	J	R	Z	N	G	C	I	A	T	R	L
Chaminade	G	N	J	V	E	D	O	S	R	B	L	M	I	L	Z
Loggins-Hull	L	I	G	D	Z	D	X	F	L	O	S	I	M	I	H
Uebayashi	G	Z	F	R	G	C	N	D	G	A	T	N	E	R	A
Lizzo	J	R	O	I	A	A	P	G	H	S	O	A	K	D	L
Takemitsu	J	O	H	C	M	N	I	L	U	Y	R	D	A	Y	F
Higdon	M	Y	A	E	V	N	T	R	Q	A	K	E	T	E	U
Coolidge-Taylor	Y	O	L	C	S	I	H	S	A	Y	A	B	E	U	K
Grant-Still	K	O	Z	H	H	Y	E	G	T	J	G	B	E	N	A
Hailstork	C	P	U	Z	L	I	N	F	A	I	U	O	Y	O	K
	K	L	Y	H	I	C	M	M	Z	P	L	D	A	N	Q
	L	V	R	E	L	B	P	M	G	E	L	C	W	D	
	C	O	O	L	R	I	D	O	G	E	T	A	Y	L	O

**DIVERSITY. EQUITY & INCLUSION**



2 [JM]

RIGHT: Chip Shelton (with mask) and Gene Coleman at the NYFC's DEI (Diversity, Equity, Inclusion) table between visits from puzzle challenge solvers and survey participants. The Club's DEI committee hosted this season's "I Just Wanna Play!" and "Flutes Out Front" series. ABOVE: One of the two puzzles solved by grand prize winners Serena Shih, Mahie Panjwani, Vivien Xu, Hannah Lee, and Courtney Conkling.

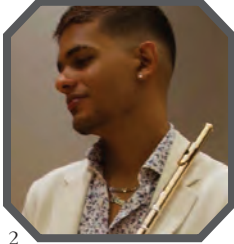
# FLUTE FAIR 2023: PHOTO ALBUM

## Marco Granados Masterclass

The three masterclass performers kindly agreed to comment on the experience....

### 1. Emily DeNucci:

"I had a really great time during this masterclass and learned so much! In the Zyman Sonata No. 1, we worked on articulation and how to make the accented notes stand out more with less effort. We also worked on how to fill a hall by opening my sound."



2

### 2. Gabriel Rosado-Bauza:

"As a flutist from Puerto Rico, it was invigorating to see a flutist from Latin America with such a successful career. Marco Granados made everyone a better performer in just minutes by giving them the ability to play with more air flow and produce bigger, colorful sounds. Philosophy, science, and passion are the three elements he uses in his teaching. He explained how to shape air like a violin bow by using up bow and down bow. This helped me to create more musical phrases. He compared the airflow with how a river flows, which made everyone think about how we use our air flow. By doing this, the performers were able to breathe better while playing, and have less tension because 'If a river is tense, it will lose its flow.' Playing Omar Acosta's *Solo de Pajarillo* for this masterclass was a life-changing experience."

### 3. Rebecca Sayles:

"When I saw that Marco Granados was the featured flutist for the Flute Fair, the name surfaced a memory—Marco played at my engagement party in New York in 1989! 'Even more of a reason to apply for his masterclass,' a Flute Club friend suggested.

I embraced the opportunity to tap into Marco's expertise as a leading interpreter of Latin American music, choosing to play his transcription for solo flute of Antonio Lauro's *Venezuelan Waltz*—a piece and genre new to me. With a click of a button on Marco's website, the piece downloaded to my computer, and thus began a three-week journey of lasting impact.

The take-aways from the masterclass were invaluable: (1) Think of phrases as curved lines of flows and releases, always with an aim; (2) Trust your embouchure! and (3) You will find freedom from playing within the framework of a strict beat.

These lessons were reinforced later in the day as Zara Lawler revealed patterns of flow and release in her graceful and riveting performance of Adolphus Hailstork's *Flute Set*, expressed through movement to Emily Vartanian's seamlessly integrated choreography. In 'Joys of the Underworld (New Music for Low Flutes),' Lisa Cella demonstrated balancing micro-dynamics within a phrase, and Tessa Brinckman compared music to visual art, where the artist as composer or painter sets down foreground and background—an 'aha!' moment for me, of flow and release!

Along this journey, I introduced my high school flute student to Marco Granados's *La Bella y El Turco*, two Venezuelan etudes for solo flute (commissioned for the National Flute Association's 2007 High School Soloist Competition). I look forward to teaching—and learning—this piece with new insights!"



1 [SC]



3 [SC]

## Lecture-Recitals and Workshops



1 [SC]



2 [SC]



3 [JM]



4 [JM]



5 [SC]

TOP ROW: 1. Sylvain Leroux demonstrates the Fula flute. 2. Lisa Cella (L) and Tessa Brinckman with the low flutes used in "Joy of the Underworld." BOTTOM ROW: 3. Allison Kiger discussing the Piston sonata (Christopher Johnson is at the piano). 4. Laura Thompson on "Baroque Improvisation" (see her article on the topic p. 4). 5. Anne Pollack shares tips on flute repair.

Photographers: SC = Scott Cameron, JM = Joe Melhado.

# FLUTE FAIR 2023: PHOTO ALBUM

## Concerts



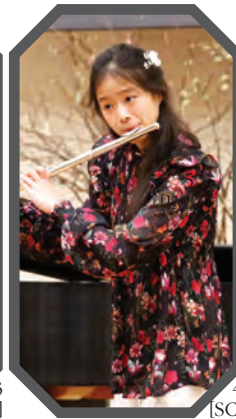
1



2 [SC]



3 [SC]



4 [SC]



5 [SC]



6 [SC]

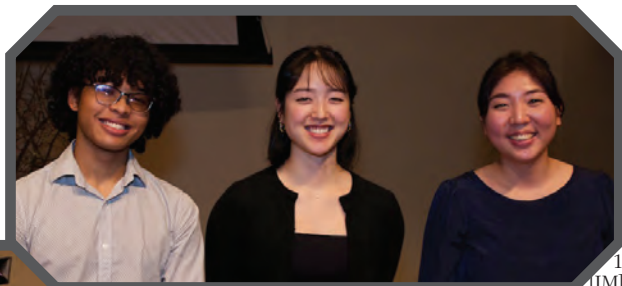


7 [JM]

TOP ROW: 1, Carla Campopiano in an undated photo (the photographers missed her 9:00 am “Joy of Fusion” presentation); 2, David Wechsler in “Joy of the Electric Flute” concert; 3 and 4: The winners of the 2023 Young Musicians Contest: (L to R) Emily Leng (12-14), Lucy Kessler (8 and under), Umi Shirai da Costa (9-11), Angela Zhang (12-14), and Melody Shen (15-18).

BOTTOM ROW: 5, Darwin Cosme Sánchez with pianist Weiwei Zhai at his “Joy of Puerto Rico” concert; 6, Zara Lawler at her “Joy of Movement” concert; 7, The performers after their 2:30 pm New York Artists concert, (L to R) pianist Linda Mark and flutists Stephanie Jutt, Catherine Boyack, and Lish Lindsey.

## NYFC Competition, Raffle, Gala Concert



1 [JM]



2 [SC]

ABOVE and RIGHT: Gala concert performers Marco Granados, flute, and Ahmed Alom, piano.



3 [SC]

ABOVE: The three winners of the 2023 NYFC Competition: (L to R) Blue Shelton (3rd place), Jamie Kim (2nd place), and Jae Hyun Moon (1st place)

LEFT: Joe Melhado photographs the three winners.

NEAR RIGHT: Jenny Cline supervises the raffle drawing with two young helpers.



4 [JM]



5 [JM]

Photographers: SC = Scott Cameron, JM = Joe Melhado



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



May 21, 2023

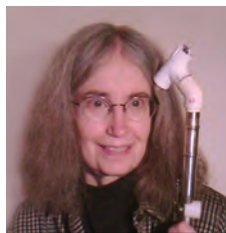
Sunday, 3:00 pm • Pearl Studios (Room 304), 500 8th Avenue (between 35th and 36th Streets), NYC

Annual Meeting & Ensemble Concert

## 103<sup>rd</sup> Season

### 2022- 2023 Events

**September 18, 2022 (C)** • Sunday, 5:30 pm  
Paolo Taballione, Bavarian State Opera flutist  
**October 15, 2022 (FOF)** • Saturday, 2:00 pm  
Sherry Winston, flute  
**November 13, 2022 (C)** • Sunday, 5:30 pm  
Alison Fierst, flutist of the NY Philharmonic  
**November 17, 2022 (WP)** • Thursday, 7:00 pm  
Derek A. Johnson, Kennedy Center executive  
**December 4, 2022 (C)** • Sunday, 5:30 pm  
Eboney Thomas, flutist of the Dallas Opera  
**December 11, 2022 (FOF)** • Sunday, 2:00 pm  
David Bertrand, jazz flute  
**January 19, 2023 (WP)** • Thursday, 7:00 pm  
Joidy Blanco, flute  
**January 22, 2023 (C)** • Sunday, 5:30 pm  
Palisades Virtuosi, with Margaret Swinchoski, flute  
**February 11, 2023 (FOF)** • Saturday, 2:00 pm  
Lawrence Liggins, flutist/educator  
**February 19, 2023 (C)** • Sunday, 6:30 pm  
Anthony Trionfo, flute  
**March 18, 2023 (FF)** • Saturday all day  
Marco Granados, guest artist  
**March 23, 2023 (WP)** • Thursday, 7:00 pm  
Irwin Hall, flute  
**April 23, 2023 (C)** • Sunday, 5:30 pm  
2023 NYFC Competition winners concert  
**April 30, 2023 (FOF)** • Sunday, 2:00 pm  
Coreisa Lee, flute  
**May 21, 2023** • Sunday, 3:00 pm  
Annual meeting & ensemble concert



### From the Editor

Greetings! This year's annual meeting of the New York Flute Club will take place at Pearl Studios on Sunday, May 21, at 3:00 pm, followed by our annual ensemble concert (back after a three-year COVID hiatus) organized by ensemble codirectors Denise Koncelik and Mark Vickers. A reception will follow the concert (as well as an opportunity to give your flute a free Magnehelic leak check).

In this month's "From the President," Jenny Cline writes about the exceptional artistry and virtuosity exhibited by the winners of the 2023 NYFC Competition at their April 23 concert and tells us that we can be cheered at the evidence that the future of flute performance is in good hands.

This issue's featured article is a recap of Laura Thompson's recent Flute Fair presentation on Baroque improvisation, by the presenter herself. [Confession from yours truly: I attended Laura's presentation and found way more similarities to jazz improv than I had any reason to expect!] Filling out the issue are selections from this year's Flute Fair photos by Scott Cameron and Joe Melhado—the only hard part was deciding which of the many wonderful ones to print. There are some good stories in the masterclass captions, so be sure not to miss the fine print.

The multi-talented Jerald Murphy, an amateur "flute practicer" and information technology consultant, is this month's member profile subject. Readers will enjoy his advice on the importance of showmanship (though not all will agree with it!) and can challenge their facial recognition skills by seeing if they can find an image of him playing the flute in one of the Flute Fair photos (hint: it's on page 5).

As this is the last of the newsletters for the 2022-23 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This group includes Jenny Cline, Katherine Hoffman, Stephanie Jutt, Brian Klawewitz, Fred Marcusa, Joe Melhado, Dennis Rendleman, Jinni Rock-Bailey, John Romeri, Nancy Stagnitta, Nancy Toff, Barbara Williams, Lily Wu, and Patricia Zuber.

Hope to see you at the meeting and best wishes for a good summer!  
Best regards, Katherine Saenger (klsaenger@yahoo.com)

*Unless otherwise noted, concerts (C), "Flutes Out Front" (FOF), and Flute Fair (FF) events will be in-person; "I Just Wanna Play!" (WP) events will be virtual. Details, visit [nyfluteclub.org](http://nyfluteclub.org).*