



The New York Flute Club

NEWSLETTER

April/May 2024

2024 NYFC Competition: Meet the Winners



First Prize

Aalia Hanif graduated from Northwestern University with a bachelor's degree in flute performance. She was a student of John Thorne, Jennifer Gunn, and Alyce Johnson and is currently studying with Stefán Ragnar Höskuldsson. In

2021, she made her solo debut with the Nashville Symphony, performing Borne's *Carmen Fantasy*. In the fall of 2022, Aalia Hanif was appointed principal flute of the La Crosse (WI) Symphony Orchestra and joined the Civic Orchestra of Chicago. She is currently a Fellow with Civic, leading musical projects with various community organizations advocating for social justice around the Chicago area. Ms. Hanif has performed in a masterclass with Michael Tilson Thomas and performed with the Chicago Symphony Orchestra.

She won a Special Award in the British Flute Society's 2022 Young Artist Competition. During the summer of 2022, she attended the Aspen Music Festival and School, where she studied with Nadine Asin, Mark Sparks, and Demarre McGill, returning as a fellowship recipient in 2023. Outside of music, she enjoys traveling, hiking, and spending time with family and friends.

How did you prepare for the competition?

After graduating from Northwestern last year I have been mainly focusing on excerpts and orchestral repertoire, but I really missed playing and performing solo repertoire. I feel like solo rep allows for more musical freedom and possibilities to explore the full artistic range of flute playing. Because the Taffanel *Der Freischütz* is an opera fantasy, the piece illustrates a variety of characters and emotions all between the flute and piano. In my preparation, I would listen to several recordings of the piece and movements of the opera

to understand each character and transitions to a new scene. It's such a brilliant and dramatic piece that is exhilarating for both the audience and the performer.

What's something musical or flute related that you've been excited about recently?

A few days before the competition, I had the pleasure of hearing the world premiere of Liebermann's Second Flute Concerto performed by Stefán Ragnar Höskuldsson and the Chicago Symphony Orchestra. Flutists across the country and beyond were brought together for the weekend, including an appearance by Sir James Galway. It was such a heartwarming experience to see the flute world connect for such an exciting event by a prominent flute composer and amazing flutist. After spending this year studying with Stefán, it was an absolute treat to hear his musical artistry and technical mastery live in concert. His performance inspired my playing in the competition!

What's next for you after the winners' recital?

I'll be finishing my fellowship with the Civic Orchestra of Chicago and then starting my master's at Rice in the fall!

(Cont'd on page 5)

Winners of the 2024 NYFC Competition

Sunday, April 28, 2024 • 5:30 pm

Theatre at St. Jean, 150 East 76th Street, NYC

Program

Monica Park (2nd prize tie) , flute; Sehyeon Ju, piano	
Sonata No. 1 in E Minor, Op. 58, No. 1	François Devienne (1759-1803)
I. Allegro	
Fantaisie Brillante sur <i>Carmen</i>	François Borne (1840-1920)
Marcos Ruiz (2nd prize tie) , flute	
Syrinx	Claude Debussy (1862-1918)
Sinfonische Kanzone, Op. 114	Sigfrid Karg-Elert (1877-1933)
Aalia Hanif (1st prize) flute; Ching-Chia Lin, piano	
Prelude to <i>l'après-midi d'un faune</i>	Claude Debussy arr. Nikolai Platonov
Barcarola et Scherzo	Alfredo Casella (1883-1947)
Fantasy on <i>Der Freischütz</i>	Paul Taffanel (1844-1908)

Program subject to change

Special thanks to Phil Unger and the Flute Center of New York for sponsoring the first prize.

IN THIS ISSUE

2024 NYFC Competition: Meet the Winners.....	1
Hats Off to the 2024 Flute Fair	
<i>by Jayn Rosenfeld</i>	2
What was the highlight of the day for you?.....	3
The Importance of Competitions, From a	
<i>Virtuoso by Isabella Carucci</i>	6
Flute Diaries.....	7
Artists Can, and Maybe Should, Be Entrepreneurs	
<i>by Lisa Vickery</i>	7
The Traveling Flutist	
<i>by Dennis Rendleman</i>	8
Ensembles Updates.....	9
Flute Fair Scrapbook.....	10

ANNOUNCEMENTS

Flute Happenings.....	5
Volunteer Needed.....	8
Annual Meeting Notice.....	9



THE NEW YORK FLUTE CLUB, INC.
2023–2024

Board of Directors

- Jayn Rosenfeld, Acting President
- Jenny Cline, President (on leave)
- Jinni Rock-Bailey, Second Vice President
- Yiquin Zhao, Recording Secretary
- Jackie Traish, Membership Secretary
- May Yu Whu, Treasurer
- Kaoru Hinata • Stephanie Jutt
- Lish Lindsey • Fred Marcusa
- Deirdre McArdle • Tereasa Payne
- Linda Rappaport • Jinni Rock-Bailey
- Rie Schmidt • Chip Shelton
- Caroline Sonett-Assor • Nancy Toff

Advisory Board

- Jeanne Baxtresser • Stefán Höskuldsson
- Sue Ann Kahn • Robert Langevin
- Michael Parloff • Katherine Saenger
- Renée Siebert • Patricia Zuber

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
- Nancy Toff..... 2018–2021
- Jayn Rosenfeld..... 2021–2022

Newsletter

- Lisa Vickery, Managing Editor
- Victoria Carchietta, design and editor
- Isabella Carucci, editor
- Nancy Toff, editorial advisor
- www.nyfluteclub.org

Copyright © 2024 by The New York Flute Club, Inc., unless otherwise noted. All rights reserved.

Follow us on Facebook, Twitter, and Instagram (@nyfluteclub).
Subscribe to our YouTube channel (@newyorkfluteclub9657).
socialmedia@nyfluteclub.org

Hats Off to the 2024 Flute Fair!

by Jayn Rosenfeld



From the President

We’re all taking a restorative gulp after the exhilarating 2024 Flute Fair. I hope you shared in the excitement and energy of the event. Wasn’t Marianne Gedigian a breath of fresh air?! I haven’t seen such a performer, nearly Hollywood level, in a very long time, if ever. She clearly loves to perform, to have an audience, to give of her depth of support and enthusiasm.

Marianne gave both a Mastery Class, as she calls it, and a concert. Her intention in the class was to encourage the player to look inwards and not receive words of wisdom from above. She was extremely positive to both students. She encouraged deep breathing—every breath!—and spelled out how nervousness can be conquered in part by good breathing.

“Most audiences genuinely want to hear you play well; don’t exacerbate your nervousness by thinking they want you to screw up,” she said. She demonstrated, through the student, how one’s tone is changed and deepened by proper breath. She said that the right time to acquire good habits is when you are young and have a lifetime ahead of you to benefit from them. She affirmed her students’ individuality, no cookie-cutter playing desired; they were encouraged to find their own voices.

She spoke of trying to find different tone colors by shaping the inside of the mouth to pronounce different vowels and heralded one of our local stars as “a coloring box of Crayolas” for her subtlety of shades and nuances. Marianne’s technique to develop tone colors: play a long tone at a single dynamic level while simultaneously mouthing all the vowels (a, e, i, o, u).

In the concert, Marianne talked to us as if we were in a living room. She teased herself about the high D’s in the Prokofiev Sonata, and charmingly, during the performance, grimaced after that challenging passage (I think she got 3 out of 5); we were all accepting and uncritical. She talked about, and lived, the need for hydrating, and took many swigs of water during the concert. Her relationship to the audience was that of friend to friend, extremely personal and honest.

She spoke of playing contemporary music and working to develop new repertoire, and she played what she preached, including pieces by the 20th-century Black composer William Grant Still.

To my ears, she personified a violin when she played the Dvorak transcriptions (her own). She said that it was a challenge to embody the qualities, sound and spirit, of another instrument, and that was why she undertook the transcription job. And everywhere she played with great variety of color, mood, virtuosity: high velocity in the Prokofiev, and slow thoughtfulness in the Telemann. We heard many new ideas and interpretations, which is why one wants to hear yet again old chestnuts. She played altogether, in the words of one audience member, with “compassionate good humor.”

I spoke with the partnering pianist Eliza Ching afterwards, and complimented her on her clear and rhythmic bass lines. She said she intentionally tries as an accompanist to stay out of her partner’s range and tessitura. She wants to leave sonic space for the soloist to have room in which to play and project.

If you weren’t at the Gedigian concert, I hope I have made you regretful. In any case, there is more to come, with the Young Artist Competition winners on April 28, the Club Ensemble Concert & Annual Meeting on May 19, and, next year, a whole new roster of great flutists and musicians. Stay tuned!

What Was the Highlight of the Day for You?

The 2024 Flute Fair was a great success, with about 350 attendees, four participatory workshops, two ensemble reading sessions, four lectures, four lecture recitals, five concerts, competitions, one guest artist mastery class and a gala recital. Here are a few of the highlights:

from Richard Donald Smith

There was something special about this year's flute fair. For me, it was hearing some **real experts presenting performance lectures on non-Western music**. Before my own presentation, I was able to hear the improvisation workshop going on in the assembly hall, listening through a crack in the door. Later, Gene Coleman came to my session.

After my session, I went to the exhibit hall and wound up buying a special backpack that holds two flutes from the Powell table. I then went back downstairs to check which sessions were about to begin. Because I am blind, a young man who was a student at the Peabody Conservatory of Johns Hopkins University escorted me to the restroom, then to the session on Arabic music, which was very skillfully done. By coincidence, I was sitting next to a gentleman from Spain who had given a presentation on Flamenco music. I couldn't attend that session, but, being someone who has studied music of the Hispanic Caribbean, I was able to converse with him for a while.

The young man who had escorted me knew that I wanted to attend the mastery class and competition finals. So he returned to fetch me and take me upstairs to the competition finals.

The master class was a bit more fun this year, because the guest artist was so animated, keeping the spirits of the students very high, so I felt. She was equally animated during her recital, which was excellent. I took notice that she played some short works by William Grant Still. I made mention of the Harlem Renaissance in my own presentation.

When the recital ended, someone in the audience escorted me out of the assembly hall and to the door. I learned that he was the gentleman who presented the session on Arabic music. When we got to the school exit door, a young lady told him that she would take me to the subway. While walking,



Richard Donald Smith presents his international music session, *Songs my Mothers (and Fathers) and Daughters (and Sons) Taught Me*. Photo: Scott Cameron



Yoga and Mindfulness instructor Morgann Davis in her *Body of Sound* class speaks about the connections between physiology, breath, and producing a good sound. Photo: Scott Cameron

I learned that she had attended the latter part of my presentation, saying that she enjoyed it.

As we talked, I mentioned to her that I had gone to Temple University. She excitedly said, "You went to Temple?" She told me that she also had gone to Temple. Then I told her that I was just in Philadelphia the previous Sunday, March 17, to attend the funeral of a prominent music educator named George Allen. She said that she also attended that funeral, but did not see me. She went only for the viewing, staying for a short while, whereas I was present for the full event.

Learning that the young woman who accompanied me to the subway had attended that same funeral made me think, "it's a small world." See how things sometimes happen at the Flute Fair? You never know.

from Lisa Vickery

After **The Body of Sound** session at the Flute Fair, I kept thinking about the old spiritual "Dem Bones," where you sing about how all parts of the body work together: "The leg bone's connected to the knee bone, the knee bone's connected to the thigh bone. The thigh bone's connected to the hip bone, the hip bone's connected to the back bone," and on and on.

It is so true, and you might say especially for flute players. Our entire bodies are crucial to producing a good sound. Professor Morgann Davis, who led the class, drove home the idea that flute playing requires the proper stance, good postures, skeletal alignment and relaxed muscles. And there are oh so many muscles involved, as she showed us in her illustrations. We must move away from just thinking about our heads and necks as flute

(Flute Fair Highlights, cont'd from page 3)

players. It goes way beyond that, she said. In this interactive session, Davis started by having us focus on our feet and our stance and worked her way up through the hips and spine and lungs and neck, shoulders and nasal passages. Be grounded, in a neutral position, she said. And no matter what you are doing, don't let your body lock in. Keep it loose and fluid, she told us.

Davis gave us exercises for our shoulders and arms to loosen them up, and talked about hand health, with special exercises for them as well. She gave the class movements that build awareness of our bodies and where we are holding tension. We flute players know that tension must be banished, and this class offered a lot of tips.

from Michele Smith

Adam Eccleston, principal flute of the Portland Columbia Symphony, discussed the operations and challenges of applying **El Sistema**—a movement to effect social change through music programs for children—in both the Boston and the Portland, Oregon school systems.

Schools with existing music programs often are in conflict with the program, so El Sistema is best implemented in areas where musical instruction isn't available. This is especially important for lower-income areas. Students are often immigrants, have language barriers, and limited support. To connect with the communities involved, teachers create music and ideas from local environments, incorporating them into the program. Programs are sometimes integrated into the school day, others offer after-school instruction.

El Sistema is focused on orchestral playing, so students receive instruments, individual and group lessons for woodwinds, brass, percussion, and strings, with the goal of a year-end performance. In Portland, they hope to establish a one- or two-week summer camp.

Eccleston touched on different teaching strategies: rhythm games, composing original pieces to fit ensembles, creating individual curriculums, and working with learning-challenged students. Fundraising is essential and ongoing, even when partnering with school districts, which means applying for government grants and reaching out to



Skip La Plante works with some of his offbeat instrument materials during *What Exactly is a Flute?* Photo: Joe Melhado

local donors to cover teacher salaries and acquire instruments.

from Katherine Saenger

As a home-lab-based flute acoustics researcher and maker of ergonomic headjoints fabricated from PVC plastic elbows and tees, I was looking forward to Skip La Plante's presentation (especially the part about **building musical instruments from trash**) the moment I heard about it.

Skip took us through dozens of examples of things that had at least some of the essential elements of a flute, namely a rigid container (or "resonator") with at least one opening and a sharp edge to interact with a blown airstream. In the "not a flute" category were a deflated basketball, a colander, and an old sneaker. Though not a trained flute player, Skip was a pro at making ney-style flute tones by blowing at an edge on the open ends of various tubes having different lengths and cross-sections. The sounds we heard ranged from moderately unpleasant to remarkably beautiful. My favorites were the pre-Colombian bird whistle, some ceramic flute creations by the New Mexico artist Susan Raw-

cliffe, and a recorder-like instrument made from a 12-foot length of PVC tubing that seemed capable of producing a zillion harmonics (and was the one instrument that I came away hoping to try making myself).

Of special interest to the music teachers in the audience, Skip also mentioned two organizations that he works with: Bash the Trash (which takes presentations like his to various NYC-area schools, bashthetrash.com) and Materials for the Arts (which gives NYC teachers and non-profits access to a wealth of lightly used store window decorations and surplus art supplies, materialsforthearts.org).

Overall, a truly fun and educational experience for all!

from Lisa Vickery

We have the power to reprogram our inner worlds—our inner monologues—to **overcome and even eliminate performance anxiety**, Kristen Gygi told attendees at her session.

Anxiety is a perception of threat, and it is crucial to realize that the reaction is the same whether the threat is real or the threat is imagined, she said. The key, she said, is to realize that performance anxiety stems from threats in your inner world, not the outer world. There will be no man-eating lions at a concert.

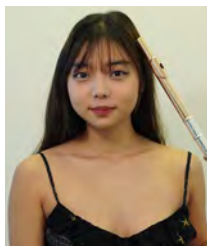
Our inner monologues are always telling us a story, and we need to reframe our stories to become positive instead of negative, she said. To raise awareness of what the effect of these inner monologues have



Kristen Gygi gives insightful advice to help flutists overcome their fears and worries during performances. Photo: Scott Cameron

(Competition Winners, cont'd from page 1)

The three winners of the NYFC Competition (L to R: Monica Park, Marcos Ruiz, and Aalia Hanif) after receiving the news of their award. Photo: Joe Melhado



Second Prize (tie)

Monica Park, age 24, born in New York, is currently pursuing her MM at NYU Steinhardt under Soo-Kyung Park. She received her bachelor of music from the Conservatory of Music at SUNY Purchase with the highest distinction. There, she studied

with Tara Helen O'Connor. Monica Park attended Fiorello H. LaGuardia High School, specializing in music. Her other teachers include Nadine Hur, Anna Urrey, and Keith Underwood. She has won prizes in the Purchase concerto competition, Friday Woodmere Club Young Artists Competition, and New York International Grand Prix Competition.

How did you prepare for the competition?

I attended more concerts so I can put myself in the listener's perspective to get a better sense of how I wanted to perform. On top of that, I took any opportunity I could to perform or compete to feel more comfortable playing in front of an audience.

What's a piece of advice you were given which has helped you in your musical journey?

I was nervous for this competition, and one of my teachers told me that she was the same way and also got nervous when performing. It made me realize that I should focus less on trying to be comfortable performing and more on the music.

What's something musical or flute related that you've been excited about recently?

I am super excited to be preparing for my master's recital which is coming up in a month.



Second Prize (tie)

Marcos Ruiz began his musical journey in Miami, Florida, where he was completely self-taught until the age of 18. Driven to learn more about the world of classical music, he moved to New York City to study under his first flute teacher, Linda Chesis, at the

Manhattan School of Music. He then enrolled in the master's program at Carnegie Mellon University, where he currently studies under Alberto Almarza. Marcos Ruiz has since earned top spots in orchestras, competitions, and music festivals throughout Florida and New York, including the 2022 Eisenberg-Fried Concerto Competition and the New World Symphony Side-by-Side Competition. He plays regularly in large and small ensembles and performs in solo recitals and masterclasses.

How did you prepare for the competition?

At first, I was incredibly nervous to apply to a prestigious competition and had scared myself away from applying. However, with the support of many mentors and colleagues, I decided to push myself to learn from this experience no matter the outcome. You learn from every experience you live through, so take all the chances that are available to you. Recording yourself and performing in front of an audience as many times as possible has been the biggest help in preparing for this competition.

How did you decide on the pieces you're going to play in the concert?

I have been recently discovering works by Karg-Elert over the last few months and his music is pure lyricism and fantastical. I chose *Sinfonische Kanzone* because there is so much room to highlight the beauty of this music. From charming dances to heart-wrenching melodies, there is never a dull moment in this piece. Along with Debussy's music, which is hauntingly evocative, there is this sensation of being transported to a fantasy world. It's an invitation to evoke the 6th sense: your imagination.

What's next for you after the winners' recital?

I will have finished my first year of my masters at Carnegie Mellon University, studying under Alberto Almarza. After learning so much under his guidance, I'll take the time over the summer to work on honing these skills individually to grow as an artist.

FLUTE



HAPPENINGS

MAY '24

May 3 Friday, 8:00 pm

NYFC Member **Nancy Horowitz** will perform with the Ridgewood Symphony playing Amanda Harberg's Piccolo Concerto with soloist Erica Peel of the Philadelphia Orchestra. The program also includes Smetana's *The Moldau* and Tchaikovsky's Fourth symphony. Westside Presbyterian Church, 6 Monroe St, Ridgewood, NJ. Info: ridgewoodssymphony.org



Marianne Gedigian and Juilliard student Nikka Gershman share a laugh during the mastery class. Photo: Joe Melhado

(Flute Fair Highlights, cont'd from page 4)

on ourselves, Gygi ran participants through an exercise where we all closed our eyes and she read a series of positive thoughts, along the lines of “I love playing the flute,” “I love sharing music,” etc.—all reinforcing good energy. But then, while our eyes were still closed, she switched to a list of negative thoughts, like “I can’t do this,” “This is hard,” “Everyone will hate me,” etc. As we opened our eyes, she asked us to recognize that difference our bodies experienced with the positive vs. the negative thoughts.

She encouraged us to reframe negative thoughts. Instead of thinking, “The flute is hard,” think “I enjoy a challenge.” Instead of “This piece is hard,” think “I would be bored if it were too easy.”

Gygi, a flutist and human software engineer, said it is crucial to isolate the negative feeling. She was advising us to lean into it, to recognize it and face it head on. Focus on the perceived inner threat in order to vanquish it.

from Jackie Traish

For the panel discussion, **So You Want to Study Flute in College?**, recent music-school graduates Jackie Traish, Michael Alampi, and Stephanie Pizza came together and created a presentation on the college application and audition process, offering aspiring flutists a well-rounded vision for how to prepare.

The session covered it all, answering questions on how to organize applications, choose repertoire and prepare mentally for the big audition day. Panelists also spoke about the importance

of knowing what you are looking for in your education and relationships at your future institution.

They also shared their own tips, tricks, and experiences that they learned in their personal audition journeys. To amplify this discussion, they invited a panel of excellent flutists and educators in NYC—Judith Mendenhall (Queens College, Mannes), Meghan Bennett (NYU), and Soo-Kyung Park (NYU and MSM Pre-College)—to share their experiences and advice from the other side of the audition process.



During a panel discussion, Judith Mendenhall on far left, Jackie Traish in the middle, and Michael Alampi at right, lay out some of the logistics of applying to music school.

The Importance of Competitions, From a Virtuoso

by Isabella Carucci

Every year during one of our studio classes, my professor, Amy Porter, gives a comprehensive lecture on competitions called “Competitions: Repertoire, Research, and Rewards.” Given that the New York Flute Club just held our own competition at the Flute Fair, I thought I would sit down with Professor Porter to discuss all the good, bad, and scary things about competitions.

Professor Porter emphasizes the significance of trusting one’s instincts when considering a competition. She advises, “You have to know in your heart that it is the right thing to do.” Understanding how the competition aligns with your passion and community is equally important. The scale of the competition, whether local, national, or international, can significantly impact the performer’s experience. “These are the questions you need to ask yourself to make sure the competition aligns with your heart, your passion, and your professional aspirations,” Porter asserts.

According to Porter, the key to selecting pieces for a competition is to choose those that truly reflect the performer’s strengths and resonate with the performer. It’s about showcasing the performer’s talents rather than striving for an intangible grandeur through complex pieces. “It doesn’t really work that way,” she clarifies.

“So my advice is to play something you love because committing to a competition is a daily effort.”

Porter stresses that thorough research is crucial before even considering practicing a piece for a competition. Understanding the structural elements of the piece, such as movements, motifs, and key changes, is indispensable. One must remain open to different perspectives and listen to various interpretations, and this kind of research is necessary for a well-informed and nuanced performance.

Editors of musical scores can sometimes add new musical elements like dynamics and even new notes, leading to confusion rather than clarity and leaving performers at a disadvantage with editions that obscure the intentions of the original compositions. “Many editors have insinuated their beliefs, articulations, dynamics, and tempo markings into the edition of a piece to try to help the performer, but sometimes, the opposite occurs, and we are left with an innocent victim of an outdated edition,” Porter notes. She advises that performers buy editions from the country where the composer wrote the piece.

Regarding the reward aspect of competitions, engaging in competitions can serve as a platform for broadening one’s repertoire and understanding one’s motivations or “their why,” as Porter says. The confidence and experience that come with just participating—not even winning the money—in a competition is crucial to one’s growth as a musician. “It quiets your mind a little bit more to know that you’ve been through it, and you don’t have to dream about it any longer, you know, the harsh realities and the big-time joys,” she concludes.

Flute Diaries

In March of 2018, on a trip to Cuba, I traveled to a small tobacco village called Viñales, some 20 miles west of Havana. My wife and I, along with our chauffeur and guide, Jorge, stopped to get a bite at an open-air restaurant. As we entered, we heard live Cuban music.

After we placed our order, the musicians took a break. As they were cooling off, I decided to practice my Spanish. After introducing myself, I asked, “Do you know the song ‘‘Guantanamera?’’

“Of course we do. Why?”

I felt embarrassed. To me it was like asking them if they spoke Spanish. I told them I was learning to play it on the flute.

One of them said, “Oh, you play the flute. Do you have it here?” I said, “Sí, está adentro del ‘52 Chevy que está afuera (Yes, it’s inside the ‘52 Chevy that’s outside).”

“Hombre, cójela! (Man, get it!)”

I tried to remember which key the song was written in, since I did not have the sheet music. Deciding that it was F major, I practiced a little in the parking lot before heading back to the restaurant. They played an intro and then they gave me the nod. I was able to play the melody without a hitch. I was also able to improvise. We were jamming. I was on cloud nine, as if I were playing with the Buena Vista Social Club. It was heaven.

We were to be in Cuba for 10 days, but on that fourth day I could have gone back to the U.S. completely satisfied. The experience was gratifying and uplifting. Playing the flute with those musicians made my trip.

—Eddie Crawford



Eddie Crawford jamming with a local Cuban band on his vacation.

**We invite you to share your flute-related stories in this new column, *Flute Diaries*.
Send to: newsletters@nyfluteclub.org**

From the DEI Committee: Artists Can, and Maybe Should, Be Entrepreneurs

by Lisa Vickery

For many flutists, the artistic aspect of their careers is fully formed but they could use some help solidifying the business side that is key to a solid financial future.

On April 18 at 7 p.m., Jinni Rock-Bailey, co-chair of the club’s Diversity, Equity and Inclusion committee, will host three panelists in a virtual learning session to tackle that question of “How to Start a Business in New York.”

Rock-Bailey says that more artists are starting businesses so that they can control their ideas and how they are paid. For instance, teachers have a job during the school year but in the summer they need to know how to market and advertise themselves.

The panelists—Chip Shelton, Anne Pollack and Barbara Siesel—“are three very different people from different worlds but what they have in common is that they are entrepreneurs,” Rock-Bailey says.

Shelton, a jazz artist and owner of Crystal Clear Music, Inc., is chair of the I Just Wanna Play program, through which he has introduced Flute Club members to artists in different areas, including jazz, as well as men and women of color. Pollack is the owner of Your Flute Works, a flute repair and used-instrument sales business in New York. Siesel is a professional flutist and founder of Green Golly, an organization that introduces classical music to new audiences, particularly children. Dotti Anita Taylor will help facilitate the discussion with the panelists.

***“As an artist,
you want to be
sustainable.”***

Panelists will share their experiences with how to run a business, generate revenue, handle taxes and hire people. If you are an LLC you can write off

more expenses on your tax return, for instance. Rock-Bailey adds that there are grants available for artists, and the chances of securing such a grant can improve if you are formally established as a business.

“As an artist, you want to be sustainable,” she says.

Rock-Bailey said she will talk about some of the nuts and bolts of the process of starting a business, which requires filling out forms and paying a fee to register in the State of New York, and doing a search to make sure your proposed company name isn’t already taken. She will have links to guide people through the government process and helpful phone numbers.

Registration isn’t necessary for the Zoom session. The link to the Zoom event will be available on the Flute Club’s website.

The Traveling Flutist

In this new column we hear from flutists who have traveled and performed overseas. We get a sneak peek into the conditions, challenges, triumphs and joy of performing for audiences all over the world.

Since November 2022 I have been traveling in Asia as the flutist of Broadway International's *The Sound of Music* global tour. Having recently performed in various cities across China (Shanghai, Ningbo, Chengdu, Tianjin, Guangzhou, Hangzhou, etc.), I have learned many things about what it takes to perform consistently in a variety of conditions. These insights may illuminate some tips and tricks for your personal routine, as well highlight some cautions and challenges.

For instance, the winters are cold in both Tianjin and Ningbo (with heavy snowfall in Tianjin) but the local customs amid low temperatures are very different. In Tianjin, it was quite likely for indoor locations to turn up the heat, while in Ningbo many locals would simply bundle up to reduce the need for internal heating.

As a result, theaters often varied greatly in terms of temperature and humidity, and extreme temperatures can be dangerous for wooden instruments because of the potential for cracking. Wood fibers expand slightly when warm and contract when cold. While playing a wooden instrument, which would be warm from your breath, a random cold draft entering the space can shock the wood fibers. The wood's sudden temperature change could cause it to split or crack as a result.

For the show, I play a 14K rose gold Brannen flute with a Lafin headjoint, a wooden Powell piccolo with a Burkhardt head joint, and a Buffet E-11 clarinet.

In addition to temperature, humidity levels can also be detrimental for wooden instruments. While on tour, all of the woodwind and reed musicians use monitors on our stands that display both temperature and humidity. In Chengdu, the theater had low humidity, and this made performing quite challenging. Just as with the flute, wooden instruments need to be warmed up. This produces moisture inside the instrument. For reed instruments (oboe, clarinet, bassoon, etc.),

the reeds need moisture in order to vibrate correctly to produce sound. Now imagine warming up on an instrument only to have it suddenly go dry when it is put down briefly during the show.

This is what it is like to play in low humidity. Dry instruments are more likely to squawk and squeak. A humidity level of 40% to 60% is recommended for musical instruments, with anything under 30% being particularly troublesome. In Chengdu, our humidity level sometimes fell as low as 18%. Not only does it dry out the instruments, it dries out the performers. Singers and musicians have to drink much more water to stay hydrated.

Due to these extreme variances in temperature and humidity from theater to theater, we have had a few instruments crack along the way. The need for repairs sometimes left instruments out of commission for a few shows, which required those orchestral parts to be divided up and covered by other instruments.

Our company has since implemented a mandatory temperature requirement for our venues, with 65°F as the minimum.

When conditions are not ideal for musical instruments, you may find yourself needing to do things like warming up, tuning, hydrating, and swabbing more frequently. Touring has illuminated the importance of consistent indoor temperatures and humidity for instrumentalists. I would like to leave you with a few cautions for adjusting an environment's performance condition.

When a room is too cold, warm it up slowly and consistently, especially if you are planning to leave your instruments in the room as it adjusts. (Place the instruments in their cases during this process.)

Avoid using space heaters near instruments as they can cause a sudden increase in temperature and rapid decrease in humidity.

When moving a warm instrument (from home, a hotel, a car) into a cold venue, wait for the temperature to begin to get warmer before opening the case. (The sudden temperature shifts from the case to the outside can cause damage). Be aware of open windows or vents in a warm room as a random cool breeze

by Dennis Rendleman

can shock wooden instruments and potentially cause cracks.

Although many flutes are not made of wood, the pads inside of the keys respond in similar ways. Fluctuating conditions can place extra strain on the pad and increase the chance of tearing. Heat and high moisture cause the pad skins to expand, while cold conditions and low humidity cause the opposite effect. I highly recommend adding a temperature gauge/humidity monitor to your instrument bag. It will serve as a wonderful addition to the tuner/metronome on your stand.

As I travel the world playing the flute, I enjoy sharing helpful insights, tips and tricks from abroad. Feel free to message me with any questions: rendlemandennis@gmail.com or on Instagram (@thetravelingflutist).

Dennis Rendleman has been a member of the New York Flute Club since 2020.



The NYFC needs YOU!

The Flute Club is searching for a new volunteer responsible for all or part of the role of **treasurer**.

Knowledge of the bookkeeping program QuickBooks is a plus.

Please contact Jayn Rosenfeld, acting president, with your possible interest.

jaynrosenfeld@gmail.com

NYFC Ensembles Update

The monthly rehearsals are at Studios 353 at 353 West 48th Street, from 2:00 to 4:00 pm; the next rehearsal is on

Sunday, April 21, 2024

To join the ensemble:

- You must be a current member of the NY Flute Club.
- You must have proof of Covid-19 vaccination.
- No audition is required. We accept all levels of players.

If you'd like to participate, email Ensembles co-directors Denise Koncelik and Mark Vickers at ensembles@nyfluteclub.org.



Denise
Koncelik



Mark
Vickers

We are looking forward to the concert on
Sunday, May 19, 2024

Notice of Annual Meeting

Sunday, May 19, 2024 at 2:00pm
Pearl Studios, Room 314
500 8th Ave NYC

The annual meeting of the New York Flute Club Inc. will be held on Sunday, May 19, 2024 at 2:00pm. 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 reception will immediately follow the meeting.



The New York Flute Club *Ensemble 2023-2024*

Co-Directors: Denise Koncelik and
Mark Vickers

Denise Koncelik, DMA, 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 PFC at multiple NFA conventions. She has been co-director of the NYFC Ensemble Program since 2013.

Annual Meeting and NYFC Ensemble Concert

Sunday, May 19, 2024 • 3:00 pm

Pearl Studios, Room 314, 500 8th Avenue, NYC

Program

Andante from Italian Symphony	Felix Mendelssohn (1809-1847) arr. Martha Rearick
Reflections	Ricky Lombardo
Fireworks	Daniel Dorff (b. 1956)
<i>Ave Maria</i> from Well-Tempered Clavier Book 1, Preludio 1	J.S. Bach (1685-1750)/Gounod arr. William Giannone
London Trio No. 1	Joseph Haydn (1732-1809)
<i>Thomas Chamber Music Players</i>	
Fantasia on Red River Valley	Kelly Via (b. 1954)
The Flute Garden	Ricky Lombardo
A Gaelic Offering	Catherine McMichael
Tico, Tico	Drake, Oliveira, Abreu arr. Trevor Wye

Program subject to change

Mark Vickers, Phd, is a music education professor at the University of Hartford's Hartt School of Music and the University of Bridgeport. He teaches various methods courses and supervises student teachers. He is principal flutist with the Connecticut Valley Symphony Orchestra and is in his 8th year co-directing the Flute Ensemble. Dr. Vickers also directs the Silk City Big Band and freelances as a jazz pianist.

Ensemble members: Iona Aibel, Ambika Bansal, Roger Brooks, Gene Coleman, Elizabeth Doyle, Bill Giannone, Hannah Goldstein, Stephan Josephs, Lee Koss, Lauren Kurtz, Elizabeth LaBarbera, Frances Lenci, Mac MacPherson, James Marcus, Sam Ostrowski, Laura Pologe, Doug Ramsdell, Cora Reichert, Karen Robbins, Katherine Saenger, Chip Shelton, Eric Thomas, Judith Thoyer, Laura Torff, Catherine Xu, Javid Yaramadi, Lester Yu

Flute Fair 2024 Scrapbook



Adrienne Greenbaum demonstrates klezmer music on one of many wooden flutes. Photo: Scott Cameron



Aspiring—and adorable—young flutists warm up for their program. Photo: Scott Cameron



Christine Moulton explains the Timani Method, a system of movement for musicians designed for stability and power. Photo: Joe Melhado



Marianne Gedigian offers tips to Juilliard student Chris Boyadjiev during the mastery class, with pianist Linda Mark. Photo: Joe Melhado



An impromptu quartet tries out music from the tag sale. Photo: Nancy Toff



Katherine Saenger tests out a flute in the exhibition hall. Photo: Joe Melhado

Flute Fair 2024 Scrapbook



Ellie Choi, one of the winners of the Young Musicians Contest in the 12-14-year-old category, performs the Chaminade Concertino. Photo: Joe Melhado



The youngest winner of the Young Musicians contest, Owen Power, performs in the winners' recital. Photo: Scott Cameron



Flamenco singer and flutist Alfonso Cid, with guitarist Guillermo Guillén, complemented their performance with intermittent history lessons about the evolution and global origins of flamenco music. Photo: Scott Cameron



Rice University professor Marianne Gedigian, the Flute Fair's guest artist, graced us with her artistry in a gala concert. Photo: Joe Melhado



In her presentation, Laura Lentz teaches the importance of incorporating modes into one's practice. Photo: Scott Cameron



Acting president Jayn Rosenfeld greets some of the 350 excited guests as they arrive at the fair. Photo: Scott Cameron



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

April 28, 2024 Concert

Sunday, 5:30pm • Theatre at St. Jean, 150 East 76th Street

Winners of the 2024 NYFC Competition

104th Season

2023-2024 Events

September 24, 2023 (FOF) • Sunday, 2:00 pm

Dennis Rendleman, flutist, dancer, conductor

October 15, 2023 (C) • Sunday, 5:30 pm

Adam Eccleston, Portland Symphony

November 5, 2023 (C) • Sunday, 5:30 pm

Borealis Wind Quintet

November 19, 2023 (FOF) • Sunday, 2:00 pm

Lawrence Liggins, flutist and educator

December 3, 2023 (C) • Sunday, 5:30 pm

Dominique Kim, 2021 NFA YA Comp. winner

January 21, 2024 (C) • Sunday, 5:30 pm

Carol Wincenc and the Gossamer Trio

February 4, 2024 (C) • Sunday, 5:30 pm

Michael Kofler, Munich Philharmonic

March 24, 2024 • Sunday, all day

NY Flute Fair, Marianne Gedigian, guest artist

April 18, 2024 (IJWP) • Thursday, 7:00 pm

Jinni Rock-Bailey, How to Start a Business in NY

April 28, 2024 (C) • Sunday, 5:30 pm

Winners of the 2024 NYFC Competition

May 19, 2024 (C) • Sunday, 2:00 pm

Annual Meeting and Ensemble Program Concert

Additional events to be announced.

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