



The New York Flute Club

NEWSLETTER



The duo Anima Vox, consisting of flutist Tadeu Coelho and Carole Ott Coelho, soprano, headline the Dec. 15 concert of contemporary music.

INSIDE

- ◆ President's Letter.....pg 2
- ◆ Dec. 15 Concert List....pg 3
- ◆ Garrison on Crunelle...pg 5
- ◆ Traveling Flutist..... pg 6
- ◆ Ensemble Update.....pg 8
- ◆ Music Infuses a Flutist's Poetry..... pg 9
- ◆ Call for Flute Fair Proposals..... pg 9
- ◆ Newsletter Note.....pg 10

Musical Extravaganza Coming in December

Mark your calendars, if you haven't already, for the Flute Club's Dec. 15 concert, which features more than one dozen performers presenting a variety of music written in recent decades, including a piece co-commissioned by our club.

Headlining the Sunday evening concert at the Allen Stevenson School will be the Anima Vox duo of flute and voice performing *Cyan Lyricism*, a piece by the young composer Tyson Gholston Davis commissioned by the New York Flute Club and others. A flute ensemble will back up the husband and wife flute-voice duo featured in the performance of the composition. The piece is so special for the Flute Club that it will open the program and then be reprised at the end.



Tyson Gholston Davis, composer

Anima Vox, consisting of flutist Tadeu Coelho and Carole Ott Coelho, soprano, also will perform music from living composers, including *Poemas Obscuros*

Continued on pg. 3

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2024-2025

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Jenny Cline.....2022–2023
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From the President



**October Was
A Great Start
To Our Year**

Wasn't October sensational?
Sandra Miller and colleagues shared their artistry with such grace and precision at our season-

opening mastery class and recital at the Mannes School of Music. The audience showed a deep appreciation for the simplicity of the physical traverso (just a stick with holes and a key) and respect for the complexity of timbre and musicality produced by just breath and gesture.

On Oct. 17 we gathered on Zoom for our first "I Just Wanna Play!" event with flutist Kim Scott, who reminded us that the freedom of improvisation complements and enhances our classical training and expression.

I had an opportunity to connect with members through "Play with the President" on Zoom. We discussed how to reset our practicing routine by utilizing Reichert's scale exercise No. 1 from 7 Daily Exercises and Köhler's "The Swing" from 25 Romantic Etudes with different backing tracks.

Our newsletter included in-depth interviews with upcoming artists such as Miguel Ángel Villanueva, who presented an in-person mastery class and recital at Mannes Nov. 17, and our second "I Just Wanna Play!" guest artist, Denis Savelyev, on Zoom Nov. 21.

~Lish
president@nyfluteclub.org

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Extravaganza Coming

Continued from pg. 1

for soprano, flutes and percussion, by Adriana Romero (b. 1975). *Poemas Oscuros* was composed for the Latino Voices call for scores organized by Anima Vox in 2018. It received its premiere performance in Minas Gerais, Brazil, that year. An album featuring the work was released in 2019.

According to the composer, *Poemas Oscuros* draws its narrative from a series of haiku poems written by the composer, interwoven to depict the story of a witch who, in collaboration with the devil, brings calamity to the ill-fated souls of this world. “Through her malevolent influence, their identities, spirits, and even the bonds of love between them become obscured and disfigured. The music integrates both traditional and extended performance techniques, accompanied by small percussion instruments, to sonically evoke the eerie and otherworldly essence of the narrative,” according to the program notes.

Brazilian-born Coelho, professor of flute at UNC School of the Arts, also will perform *Fantasia*, a piece he commissioned for solo flute in 2023 from Eduardo Gamboa. Gamboa says he wrote the piece knowing Coelho’s skill allowed him the freedom to fully explore creative ideas, incorporating techniques such as circular breathing and extreme registers that push the instrument’s boundaries.

The Anima Vox lineup also includes another piece by Gamboa called *Machincuepa*. When Gamboa was tasked with composing a piece for soprano and flute, he said he thought of incorporating texts by his friend, writer and poet Flor Cecilia Reyes. What he did not initially anticipate was that the piece would take on the character of a children’s song, inspired by *Machincuepa*, a book Reyes

New Music for Multiple Flutes

Sunday, Dec. 15, 2024, 5:30 p.m.

Allen-Stevenson School, 132 East 78th St.

Program

Cyan Lyricism (soprano, flute solo, flutes) (2024)

.....Tyson Gholston Davis (b. 2000)

World premiere. Commissioned by the NYFC,
Tadeu Coelho and others.

Performed by Anima Vox (Tadeu Coelho,
flute; Carole Ott Coelho, soprano)

and a flute ensemble

Felipe Tristan, conductor

Within (2004).....Ian Clarke (b. 1964)

Goin’ Uptown (2014).....Valerie Coleman (b. 1970)

L. Elise Carter, soloist, with UpTown Flutes

Poemas Oscuros, for soprano, flutes and percussion
instruments (2018).....Adriana Romero (b. 1975)

Fantasia, solo flute (2023).....Salomé Viegas (b.1966)

Machincuepa (2018).....Eduardo Gamboa (b. 1960)

Performed by Anima Vox

Fanfare for the Uncommon Woman No. 5 (1993)

...Joan Tower (b. 1938) (rearranged by Tower in ’20)

Performed by Andrea Ábel (Rea), Kathleen Barnes,
Anjali Shinde, Samantha White

published in 2008 with illustrations by Irma Bastida Herrera. In this book, Reyes captures a day in the life of a young girl, weaving between play and dreams through a series of haikus, according to the program notes.

Machincuepa premiered Nov. 6, 2018, in São João del Rei, Brazil.

Next on the program will be UpTown Flutes, an eight-person ensemble that boasts several Flute Club members. UpTown Flutes will play two 21st-century pieces, one from

Continued on pg. 4

Extravaganza Coming

Continued from pg. 3

by Ian Clarke (b. 1964) and one by Valerie Coleman (b. 1970).

The first piece, *Within*—or as the composer elaborates, “within the tube of the flute”—explores the flexible abilities of the flute to create beautiful, mysterious, and intensely propelling sounds. Extended techniques—including microtones, percussive sounds, singing and playing, aeolian sounds, and tremolo harmonics—are integral to the piece, creating shifting effects.

According to the program notes, Coleman’s *Goin’ Uptown* joyfully describes all the many ways a person travels through a city. It begins with an image of rush hour traffic on piccolo. As each flutist joins in with the same bouncy rhythm, it evokes commuters heading to work.

Two guests will join UpTown Flutes: Juan Carlos Narvaez and Sarah Carrier. Some members of UpTown Flutes will also participate in the *Cyan Lyricism* premiere.

UpTown Flutes, celebrating its 25th anniversary, actively commissions new works and is dedicated to bringing new music to a wide audience.

Fanfare for the Uncommon Woman No. 5 was originally written for four trumpets in 1993, but was rearranged for four flutes by the composer, Joan Tower, in 2020. The piece—whose name plays off of Aaron Copland’s famous *Fanfare for the Common Man*—was commissioned by the Aspen Music Festival on the occasion of the



UpTown Flutes, from left to right: Lish Lindsey, Elise Carter, John McMurtery, Patricia Lazzara, Karen Demsey, Jeannie Fessenden, Jenny Cline, Lawrence Liggins and Rebecca Vega.

Photo: Judi Benvenuti

opening of the Joan and Irving Harris Concert Hall on Aug. 20, 1993. Tower says this is the fifth in a series dedicated to uncommon women—women who take risks and are adventurous in their actions and goals.

The four flutists performing in this piece are Andrea Ábel (Rea), Anjali Shinde, Samantha White and Kathleen Barnes.

*

Forgotten French Flutist Brought Out of the Shadows

On Thursday Dec. 5, the flute club is hosting a virtual session with Leonard Garrison, professor emeritus at the University of Idaho. Garrison will be discussing the subject of his new book, the French flutist Gaston Crunelle.

Largely and unjustly forgotten today, Crunelle (1898-1990) won a *prix d'excellence* as a student of Léopold Lafleurance and Philippe Gaubert at the Paris Conservatory. After performing in cinemas during the silent film era, he became principal flutist of the Opéra-Comique and the Padeloup Orchestra. When Marcel Moyse left Paris during the German Occupation, Crunelle was appointed professor of flute at the Paris Conservatory and from 1941 to 1969 taught an entire generation of the



Gaston Crunelle, seated at front, with the Paris Conservatory class of 1953. Michel Debost, with bowtie, stands in back.

The book—*Gaston Crunelle and Flute Playing in Twentieth-Century France* (Oxford University Press)—chronicles the four-decade history of the Quintette Instrumental de Paris in which Crunelle developed a close collaboration with harpist Pierre Jamet. The ensemble left a legacy of about 50 commissioned works for flute, harp, and string trio.

As an orchestral, chamber, and solo flutist, Crunelle's recordings are considered among the best of the 78-rpm and early LP eras, says Garrison. Crunelle's long career embodies the evolution of musical life in France from World War I through the tumult of May 1968.

The presentation the New York Flute Club will feature short excerpts from recordings by Crunelle, including pieces by Boismortier, Chopin, Debussy, Mozart and Roussel. Also featured will be recordings of pieces dedicated to Crunelle, including Garrison performing Ginette Keller's *Chant de Parthenope*.

This Zoom event, hosted by Nancy Toff, will run from 7-8 p.m. on Thursday, Dec. 5.



Leonard Garrison, professor emeritus at the University of Idaho.

world's leading flutists; oral history interviews document his pedagogy. He oversaw the commissioning of important contest pieces by Henri Dutilleux, Pierre Sancan, André Jolivet, Olivier Messiaen, and others.

The Traveling Flutist

No, My Flute Can't Fly With the Cargo!

By Dennis Rendleman

Currently serving as the flutist of Broadway International's The Sound of Music global tour, I have had the opportunity to travel the world playing the flute. With countless stories to tell from my time abroad and an ever-growing collection of interesting insights, musical advice and professional tips, this column invites readers on a miniature trip into the life of a traveling flutist.

It is November 2023, and I find myself standing in front of the United Airlines check-in counter at the Columbia Metropolitan Airport in South Carolina. "Traveling to China today?" inquires the check-in attendant. "Yes, Guangzhou," I say. The excitement of traveling to China for the first time is palpable... even at 5:30 in the morning.

With long international tours (eight months in this case), you might be curious about how one would go about packing for such an extensive trip. For this contract, we were allotted two suitcases, a carry-on and a personal item. That isn't much for eight months, so being smart about packing is key.

Pro-Tips: 1. Shoes are heavy; take only what you will wear frequently.

2. Select flexible clothing styles that can be interchanged for an array of daily options.

3. Try not to reach the weight limit; it makes it really difficult to find room later for souvenirs. A portable luggage scale will be your best friend.

"But wait, what about the carry-on?"

I'm glad you asked. As a tour musician, guess what your carry-on usually entails. Bingo!—your instrument. Luckily, flutes are



Packing for eight months with a flute, piccolo and clarinet poses a challenge.

small. Flute cases typically can fit inside a carry-on sized luggage. But for this tour I doubled on piccolo and B-flat clarinet. So now, I have to figure a way to transport three separate instruments.

Pro-Tip: Use a suitcase. After lots of experimenting and taking my instruments into several luggage stores, local malls and thrift shops, I was able to find a carry-on that fit all three instruments in a way that keeps them stable and well protected.

A suitcase is a great solution for transporting multiple instruments because it keeps them inconspicuous. The last thing you want, when traveling with thousands of dollars' worth of musical instruments, is

Continued on pg. 7

No, My Flute Can't Fly With the Cargo!

Continued from pg. 6

unnecessary attention. A suitcase also allows you to compile all of your instruments and associated gear (tuner, metronome, instrument stands, repair tools, etc.). Using a suitcase helps you keep up with everything and the best part: It's all on wheels, which is great for maneuverability, in the airport and beyond.

Then there is the question of security checks. While on tour, security screenings are often an everyday activity. Outside of going through typical TSA checkpoints at the airport, most theaters have security checks at the stage doors. Declaring yourself as a musician with a suitcase full of instruments helps to streamline most security checks, especially if your luggage has music-related keychains/tags on it. While it is likely that you still may have to open your instrument suitcase during the X-ray checkpoints at the airport, having a suitcase full of musical materials often prompts fewer questions or minimizes in-depth searches (i.e., being asked to take instruments out of their cases.)

I recommend using hardshell luggage when transporting instruments. The outer shell helps to protect the contents better than soft luggage. Perhaps most important, however, your instrument luggage should NEVER go under the plane.

When it was time to board my flight to Narita International Airport in Tokyo (the second of our three-leg flight to China), I was assigned to boarding group 6. I waited patiently for the previous groups to board this flight, which was completely full. At the start of boarding group 4, it was announced that

overhead storage had hit capacity and that all additional passengers would need to check their carry-on luggage —meaning it would go in the belly of the plane. Yikes!

Plane undercarriages experience extreme changes in temperature, humidity and pressure as the altitude changes throughout the flight. This can be detrimental to the pads of an instruments. Additionally, wooden instruments can easily crack with sudden changes in temperature, humidity and pressure. Not to mention, luggage tends to fall and shift around throughout the flight, which could lead to physical damage. After explaining the contents of my luggage to the

gate attendant, I was asked whether I would consider taking out the instruments for the duration of the next two flights—to which I responded that carrying three separate instruments for the next 20 hours of transit is far from ideal.

In this situation, I ultimately said that “either my instrument flies with me or I don't fly.” A solution was reached with my carry-on moving to business-class overhead storage.

Pro-Tip: I have learned that, as a musician, you can often go to the gate before boarding begins and request early boarding for musical instruments, regardless of your boarding group. Approaching the situation in a professional and kind manner, you may find that explaining that you are carrying fragile instruments can often lead to a solution that will ensure that your carry-on makes it safely into the cabin.

Dennis Rendleman is a board member of the NYFC and chairs its Social Media Committee.

Pro tip: Request early boarding for musical instruments.



Front row left to right: Zoe Holden, Ambika Bansal, Sam Ostrowski. Second row left to right: James Marcus, Roger Brooks, Lester Yu, Iona Aibel, Gene Coleman, David Russell, Cora Riechert, Bill Giannone, Bette Druck, Lauren Kurtz, Mark Vickers. (Missing from photo is Danielle Schussel.)

Ensemble Digs Into *Edelweiss*, *Ancient Airs* and More

On Sunday Oct. 20 the NYFC Ensemble held its second rehearsal of the season with 15 members (14 returning and one new) participating at Studios 353 in Manhattan. Mark Vickers led the group through *Edelweiss* (arr. Koncelik), *Ancient Airs* (arr. Jicha), *American Flute Salute* (arr. Holcombe), *Diffusion and Light* (McIntosh), *Reverie* (arr. Ben-Meir), and our own Bill Giannone's revised arrangement of *A Musical Snuff Box* featuring Bill Giannone on piccolo solo.

The icebreaker question was "What's your favorite thing to do in the fall in NYC?" Answers included heading to the parks inclusive of Central Park, Riverside Park, and Palisades Park to see foliage; enjoying fall fashions; and doing some cooking of fall foods.

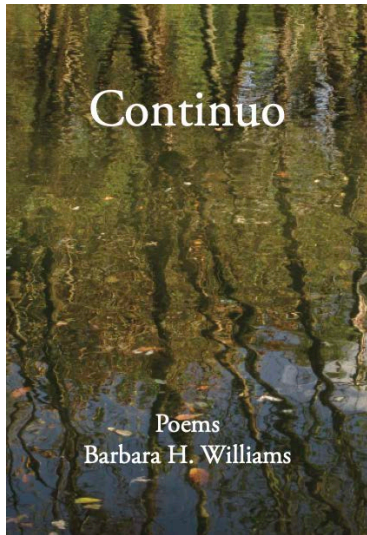
The next rehearsal will be on Saturday Dec. 14 from 2:00-4:00 p.m. at Studios 353 at W. 48th St. If you would like to participate, email director Mark Vickers at ensembles@nyfluteclub.org.



Next Jazz Workshop Dec. 8

The next jazz workshop will be held on Saturday Dec. 8, from 2:00-4:00 p.m. at National Opera Center, 330 7th Ave., Studio 711. Space is limited; enroll to reserve your spot now by emailing Chip Sheldon, chipflutes@aol.com. You must be a current member of the NY Flute Club to participate.

Music Infuses Flutist's Poetry



In her first book of poetry, *Continuo*, Barbara H. Williams explores some of the many ways music has danced through her life.

Williams was drawn to poetry while still an active professional flutist, enjoying a career as an orchestral, chamber and solo musician, and teaching on the faculty of Westminster Conservatory in

Princeton. She began to write in 2013, and co-founded a duo, Aeolus, to further a dialogue between music and poetry.

For now, Williams is handling orders directly (\$20.00 each plus S&H \$3.50), via email at barbhws@yahoo.com.

Soaring

By Barbara H. Williams

Through a simple silver vessel
the flutist sends his breath,
spins it into vibrant sound
to pierce orchestral thicket,
add color to the reeds,
the strings, and soar free alone
and unrestricted, hover
like a halo over balconies.

First flute, elfin-like, sits forward
and askew. He never fails to take
my breath away, always plays
the most transcendent measures,
the most ravishing—his, the tones
that linger after turbulence has died.

ADVICE CORNER

What's the best flute playing or musical advice that you ever received from a teacher, colleague or friend? Drop us a note at newsletters@nyfluteclub.org so that we can share your wisdom with our readers in the newsletter.

Call for Flute Fair Proposals

The Flute Fair program committee is seeking proposals for workshops and presentations for the 2025 NY Flute Fair: Creative Connections lecture recitals, interactive workshops, immersive performances and sessions designed to involve NYC's culturally diverse musical community members of all ages.

We are looking for proposals for sessions that will encourage everyone to bring their flutes and play. Workshops and presentations should be no longer than 45 minutes.

The deadline for all submissions is Jan. 15, 2025; Please visit our website <https://www.nyfluteclub.org/> for information and an online proposal form. We are looking forward to hearing your ideas.

Performance-oriented proposals may be accepted on a limited basis. Accepted presenters and performers agree to appear at the 2025 New York Flute Fair at their own expense.

Questions? Contact Flute Fair program chair
Deirdre McArdle (deirdremcardle49@gmail.com) or co-chair
Jenn Forese (jenn.forese@gmail.com)



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Club Newsletter Migrates to Digital Format

The Flute Club newsletter has switched to a digital-only format. Printed copies will no longer be sent out to members in the mail.

While many readers still have an affinity for paper to hold in their hands, a digital newsletter provides several benefits. For starters, it saves the Flute Club thousands of dollars a year in printing and mailing costs. That is no small consideration for a nonprofit organization. The money saved can be poured into the club's programming and used to help cover other operating costs.

Just as important, a digital newsletter gives the Flute Club more flexibility for fast updates when there are have changes in concert schedules, lineups or venues.

This online newsletter is produced in a format that most members can easily print out at home if they have a printer, should they so choose, and in some cases the club plans to have a stash of printed physical copies on hand for distribution at the live concerts.

The club welcomes feedback on this change. Email: newsletters@nyfluteclub.org

2024-2025 EVENTS

Sun. Oct. 6: **Sandra Miller**, concert 5:30 p.m. at Mannes School of Music*, 55 W. 13th St., NYC

Mon. Oct. 14: **Lish Lindsey**, 'Play With the President,' online, 7 p.m.

Thurs. Oct. 17: **Kim Scott**, jazz improv, online, 7:00 p.m.

Sun. Nov. 17: **Miguel Ángel Villanueva**, 3:30 p.m. mastery class, 5:30 p.m. concert, at Mannes

Thurs. Nov. 21: **Denis Savelyev**, Ukrainian pieces, online, 7:00 p.m.

Thurs. Dec. 5: **Leonard Garrison** on Gaston Crunelle, online, 7:00 p.m.

Sun. Dec. 15: **Chamber music concert** featuring **UpTown Flutes** and friends and a premiere by **Tyson Gholston Davis**, performed by **Anima Vox**. 5:30 p.m. at the Allen-Stevenson School, 132 East 78th St.

Thurs. Jan. 9, 2025: **Molly Gebrian** on the Neuroscience of Practicing, online, 7:00 p.m.

Sun. Jan. 26: **Robert Dick** 75th Birthday Celebration, 3:30 p.m. mastery class, 5:30 p.m. concert, live at Mannes.

Sun. Feb. 2.: World Flutes With **Tereasa Payne**, online, 5:30 p.m.

Thurs. Feb. 20: **Laura Lentz**, Modal Flute Warmup, online, 7:00 p.m.

Sat. March 1: **Karl-Heinz Schütz**, mastery class 4:00-6:00 p.m., Mannes

Sun. March 2: **Karl-Heinz Schütz**, concert 5:30 p.m., at Mannes

Sun. March 30: NY Flute Fair with **Gary Schocker**, live at Allen-Stevenson School, 132 East 78th St.

Sun. April 27: **NYFC competition winners concert**, Theatre at St. Jean, 150 East 76th St.

Sun. May 18: **NYFC annual meeting** and Ensemble program. Time and venue TBD.

***NOTE:** All concerts held at the Mannes School of Music are presented in collaboration with the Mannes School and held in Ernst C. Stiefel Hall, 55 W. 13th St., NYC, unless otherwise noted. Links for the online events will be posted on nyfluteclub.org prior to the session.

THE NEW SCHOOL
MANNES