



The New York Flute Club

NEWSLETTER

Lineup of Soloists Covers a Spectrum *By Lisa Vickery*

The New York Flute Club is delighted to announce a 2024–2025 recital season that is chock-a-block with great concerts by outstanding artists performing a wide range of genres. Members will see some of their favorites returning as well as names new to the Club’s performance roster.

JAYN ROSENFELD, chair of the program committee, says that when forming the committee she looked for members who “face different directions,” to provide a broader spectrum of ideas for potential performers.

The concert season kicks off in October with a Baroque flute program by **SANDRA MILLER**, a Juilliard professor and one of New York’s most eminent specialists in early-flute music. She will

teach a traverso masterclass and give a recital. Miller participated in a Flute Club concert some 10 or so years ago on Telemann duets. Her concert was such a highlight that the club knew she would have to return, says Rosenfeld. “In her masterclass, Miller will teach people who want to play Baroque music in an informed way on a modern flute as well as on a Baroque flute,” says Fred Marcusa, a member of the program committee.

Sunday, Oct. 6. Masterclass 3:30–4:30 p.m., concert 5:30, at the New School Mannes School of Music, Arnhold Hall, 55 West 13th St., Stiefel Hall 4th Floor, Room 1400

(For more on Baroque music in this issue, see Isabella Carucci’s page 4 interview with Joseph Gascho, Associate Professor of Music and Director of the Stearns Collection of Musical Instruments at the University of Michigan.)



Miguel-Ángel Villanueva

MIGUEL-ÁNGEL VILLANUEVA is perhaps the most prominent of today’s Mexican classical flutists. He will perform for the Flute Club on Nov. 17 in a flute-and-piano recital and will teach a masterclass the

same day. Villanueva was a featured artist in a virtual interview and performance for the Club in November 2021, during the pandemic. (You can see his educational and inspiring lecture/recital with interviewer Darwin Cosme Sánchez at <https://www.youtube.com/watch?v=TED14MsW8tQ>.) The Club is excited to have an opportunity

(Cont’d on page 6)



Lish Lindsey

Club Names New President *By Lisa Vickery*

ALICIA “LISH” LINDSEY, a globe-trotting freelance flutist, was voted in as the New York Flute Club’s new president in May.

Lindsey—whose nickname Lish rhymes with “wish”—says she is excited to promote the Club’s efforts to be a big tent, with room for flute players of all stripes. “The idea of bringing people together is really important to me,” she says. “I like working with enthusiasts of all abilities and ages. I like engaging young students and I have had students in their 80s and 90s.” Her goals include promoting the experience of the flute, truly engaging everyone and further energizing the

Club to move it forward. “Lish was originally suggested by Tereasa Payne, who was on the nominating committee. Tereasa knew Lish from the New Jersey Flute Club, and praised her commitment, intelligence, and great work ethic,” says Jayn Rosenfeld, who was acting president until Lindsey’s appointment. “We were thrilled when she was willing to take on this ever-expanding job,” Rosenfeld says.

“I nominated Lish because I want to see the Club continue to prosper for another 100 years (and then some!) and I believe that Lish has the skills, the dedication, and the personality to lead us on that quest,” Payne says. “Lish is one of those beautiful personalities that everyone she encounters loves, admires, and trusts. Her organizational skills and

commitment to bringing new ideas and fresh perspectives, along with the incredible team of officers and board members that she has beside her, will

(Cont’d on page 5)

IN THIS ISSUE

| | |
|------------------------------------------------------|---|
| Lineup of Soloists Covers a Spectrum | |
| <i>By Lisa Vickery</i> | 1 |
| Club Names New President | |
| <i>By Lisa Vickery</i> | 1 |
| The Flute Is a Funny thing | |
| <i>By Lish Lindsey</i> | 2 |
| Finding Baroque Music in Language, Dance, and Theory | |
| <i>By Isabella Carucci</i> | 3 |
| Gaining Perspective with Music from the Past | |
| <i>By Isabella Carucci</i> | 4 |
| The Traveling Flutist | |
| <i>By Dennis Rendleman</i> | 5 |
| A Heartfelt Thank You to Denise Koncelik | |
| <i>By Karen Robbins</i> | 7 |
| Ensembles Updates | |
| <i>By Mark Vickers</i> | 7 |



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Newsletter

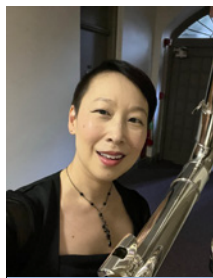
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The Flute Is a Funny Thing



From the President

By Lish Lindsey

One of my memorable and influential teachers was the late Dent Williamson, second flutist and librarian of the Chautauqua Symphony Orchestra. For 35 summers, he walked the same Institution paths as Georges Barrère, former Chautauqua and New York Symphony principal flutist, who, as most of you know, was the founder and president of the New York Flute Club. Williamson often mentioned Barrère’s legacy, contributions, and influence, so I think he would be amused that I’m serving the Club that Barrère built. More than likely, he would have said, “Leesh (he never said my nickname correctly), the flute is a funny thing....It can take you places [insert characteristic New England-like chuckle],” and he would have been absolutely correct!

If you’re ready to travel with your friends and students to catch inspiring performances and masterclasses, our in-person events punctuate the season with the flute mastery of Sandra Miller, Miguel Ángel Villanueva, Robert Dick, Karl-Heinz Schütz, Flute Fair guest artist Gary Schocker, and an evening of chamber music with AnimaVox (Tadeu

(Club Names New President, cont’d from page 1)

make for an exciting time in the NY Flute Club’s history under her reign.” Adopted from South Korea and raised in New Jersey just minutes from Philadelphia, Lindsey first joined the Flute Club in 2003. Lindsey, who sat on the board last year, brings to the position her flute experience, ranging from piccolo to contrabass, as well as international musical traditions including Gagaku, the ancient court music of Japan, in addition to standard flute repertoire.

Her current professional jobs include principal piccolo player with the Capital Philharmonic Orchestra,

Coelho), composer Tyson Gholston Davis, UpTown Flutes, and friends. If you’re ready to travel WITH your flute, we debut our “Flutes Out Front” Jazz Flute Workshop, which complements our monthly rehearsals of our popular flute ensemble and small-ensembles programs.

Finally, for those who want to travel via Wi-Fi connection, we celebrate the return of the interactive “I Just Wanna Play!” online series and an online concert and lecture series curated by Nancy Toff.

The flute is a funny, meaningful thing. Some of us build careers through professional performance, teaching, and outreach. Some of us began playing in our youth, let it rest for years, and picked it up again when it called. Many of us are enthusiasts who play because we have always done so, while the flute’s sound enamors many who support the Club through service and sponsorship without ever touching an instrument.

For most of us, the flute speaks for us when we have no words. The flute is a funny, wonderful thing.

Looking forward to sharing all the season’s experiences with you and your students!

~Lish, president@nyfluteclub.org

principal flutist with the Eastern Wind Symphony, resident flutist with the NYC contemporary music ensemble Random Access Music and Endless Mountain Music Festival, contrabass player with UpTown Flutes and Centre Park Flute Ensemble. She is also the director and ryūteki (dragon flute) performer with the Columbia Instrumental Gagaku Ensemble of New York. She also performs in multiple regional orchestras, and is an avid gamer in her spare time.

She and her husband, Todd Groves—a multiple-woodwind Broadway musician who plays in *Aladdin*—live in Hell’s Kitchen.

Baroque Music in Language, Dance, and Theory

Sandra Miller's Approach to Authentic Performance

By *Isabella Carucci*

Sandra Miller's dedication to historical accuracy, combined with a deep understanding of music theory, continues to influence and inspire both her students and audiences alike. For Miller, the essence of her work lies in the music itself, transcending any specific focus on the flute.

Miller's enthusiasm for Baroque music is contagious. "Oh, I love that piece! I want to play it again," she says, recounting her excitement about revisiting one of the six Concertos for Five Flutes by Joseph Bodin de Boismortier for her upcoming recital with the Flute Club. Facsimiles of the 18th Century edition show that the fifth part has figuration. "I've always wondered what it would be like to have a harpsichord and a bass instrument playing that line," she explains.

Miller's dedication to authenticity is evident in her research process. She relies on various sources, including Peters, Barenreiter, and Henle editions—and even IMSLP's original engravings—to reconstruct and interpret. This scholarly approach is complemented by her consideration of whether composers played the flute.

"I'm a little more inclined to believe Telemann's articulations," she laughs. The E-Minor Sonata by J.S. Bach, for example, has many copies that survived; they do not match each other. "I tend to think Bach, who was not a flutist, wrote what he wanted to hear, not necessarily an exact prescription for how to tongue and where to slur," Miller explains.

When it comes to Baroque ornamentation, Miller emphasizes a theory-conscious approach. "You don't want to ornament by sentence or phrase only," she notes. The French style, with its linguistic emphasis, contrasts with the Italian approach, where vocal lines and single syllables are often made more florid. Understanding these stylistic differences is crucial for accurate performance. For the high Germanic Baroque style, one can find different formulas to flesh out thirds, sixths, and other intervals epitomized in the Methodical Sonatas by Georg Philipp Telemann.

While syllables and language are integral to ornaments in Baroque music, dance dictates tempos. "It's not like there are six different tempos you can play in a Minuet," she recalls from her work with the New York Baroque Dance Company.

"There's mostly one tempo for a Minuet, and the same for a Sarabande. Learning that style from people who have to move to it was really good for me."

Miller's teaching and performing are a testament to her belief in the importance of music theory and structure. "The harmony, not the melody," she asserts, is what truly drives the music.

Sandra Miller, baroque flute
with Sarah Cunningham, viola da gamba
Peter Sykes, harpsichord
Kelsey Burnham, Mei Stone,
and Melanie Williams, flute

Sunday, Oct. 6, 3:30 pm masterclass, 5:30 concert
Mannes School of Music, Ernst C. Stiefel Hall,
55 W 13th St, New York

Sonata in E Minor, Op. 9, No. 2, for flute and basso continuo.....J. Leclair
Fantasias in E Minor and E Major, for solo flute
.....G. Telemann
Sonata in E Major, BWV 1035, for flute and basso continuo..... J.S. Bach
Concerto in E Minor, Op. 15, No. 6 for flutes with basso continuo..... J. Boismortier

As for making recital-specific decisions, Miller notes that she has four or five flutes and that the repertoire tells her which one it requires. "How in tune is the F natural?" she considers when selecting a flute for music in flat keys. She furthermore acknowledges the unique demands of Baroque chamber music, noting that there is "more inequality of parts" compared to modern chamber music. Miller explains: "It's deciding who I am conversing with now, as opposed to modern chamber music where everybody sings at the same time."

Looking forward to preparing this recital with collaborators Sarah Cunningham and Peter Sykes, she leaves us with this: "I'm not a composer, so the best I can do is share the music I choose to play so that the audience will understand it and hopefully be delighted by it."

Jazzist Kim Scott Featured in IJWP

On Thursday Oct. 15, Flute Club members will have a chance to see and hear jazz flutist Kim Scott perform during one of this year's I Just Wanna Play programs. With five albums to her credit—including her 2011 debut album "Crossing Over" and her #1 Billboard charting 2022 album "Shine"—Scott is a sought-after flutist in both the classical and jazz fields. In addition, she hosts a nationally syndicated two-hour weekly jazz program, "Kim Scott's Block Party Radio," which airs around the world. Her collaborations include performances

and recordings with Jonathan Fritzen, James Lloyd, Jazmin Ghent, Greg Manning, and others. She has performed on the stages of Blues Alley, Seabreeze Jazz Festival, Greater Hartford Festival of Jazz, Catalina Jazztrax, and more as a soloist. She is also a member of the all-female jazz group Jazz in Pink, alongside other musicians such as keyboardist Gail Jhonson and violinist Karen Briggs. The Oct. 15 program, which like all other IJWP sessions, will be held live but virtually, beginning at 7 p.m. A link to the session will be posted on NYFluteClub.org when it becomes available, a couple of days before the event.

Gaining Perspective with Music From the Past *by Isabella Carucci*



Professor Joseph Gascho, Associate Professor of Music and Director of the Stearns Collection at the University of Michigan, has been my early music mentor since my freshman year. He is a solo and collaborative keyboardist, teaching harpsichord, basso continuo, and chamber music.

Even in modern times, the notes and nuance of Baroque music live on, from the spontaneity of realizing basso continuo to the colors and tuning systems of historical instruments. This is the world that Professor Gascho explores every day as an early music performer and professor, explaining that the evolution of instruments into their modern counterparts reflects a series of choices, not a perfect instrument. “Playing baroque instruments should give us more respect for instruments across the world and the centuries—they all serve a purpose,” he emphasizes.

The harpsichord and traverso share a sound world of timbral colors, articulation, intonation, and dynamics. Some traverso players use multiple flutes, sometimes four or five, each suited for different countries and time periods. He finds this attention to detail exciting, noting, “There’s something neat about that kind of care of the color of the sound.”

He explains that in music, there is a wide range of possibilities for each element—articulation, dynamics, tuning, and timbres. He teaches his students to systematically explore these possibilities by developing and practicing two or three specific choices for each element in every measure. Students can then choose from those options during a performance, reacting to the audience, the space, and their collaborators.

Gascho describes this approach as the “multiple choice method.” He initially designed it for ornaments, saying, “I came up with that concept so that my students could think, I’m going to either do the mordent or nothing. That would be the true or false option. The multiple choice would be between the mordent, the trill, or nothing. These days, I mostly end up in the short answer or essay area. Still, it’s true that in certain situations, especially recording sessions, a consistent or shorter list of options could be very effective performers of all levels.”

He also notes that early music notation is often minimal, making it unrealistic to expect beginners to use autographs and make all the interpretive choices independently. “Essentially, music transcends the printed page. I don’t think that there is an ideal edition,” he says, suggesting that flutists use editions that

closely match the composer’s original manuscript. However, he also emphasizes the importance of making your own edition using autographs, editions, and other country and style-specific research—such as the different ornaments in French and Italian baroque music.

“Look at the composer’s handwriting. The music itself is not as surgical and precise as the typed editions make it look,” Gascho recommends.

Gascho highlights the importance of interpreting the basso continuo, where keyboardists improvise chords based on bass notes and figured bass notation. “In continuo realization, I play what’s written but choose the range, speed, and number of notes in each chord. I’ll adjust to make an instrument that does not have dynamics on individual notes adaptable to different spaces with different collaborative instruments. By being able to improvise all these different variables, I can play loudly with ten notes across a large pitch range, or I can play softly with one or two notes kind of in the middle,” he explains. Adding notes beyond the triad can enhance color and allow performers to adapt to their colleagues’ styles. “Some may prefer a richer, more colorful realization, while others might find it too free or cheesy to add extra notes. Sometimes, adding a D or F to a C Major chord is exactly what that chord needs.”

Even more variable, often, are the harpsichords themselves. “A lot of the time, I allot an entire day before a recital to work on maintaining the harpsichord myself at the venue. At many venues, gorgeous harpsichords are not regularly maintained,” Gascho explains as he expresses his gratitude for the dedicated harpsichord technicians at the University of Michigan.

He gives practical advice: “There’s nothing like hands-on experience. It’s better to try it yourself than to theoretically emulate the traverso sound on a modern flute.” He encourages flutists to use resin flutes to experience playing a one-key instrument, which involves adjusting hand positions to spread out the fingers, using forked fingerings, and maintaining a higher finger height. In just intonation, without enharmonic equivalents, playing notes outside the D Major scale (except D#) requires adjusting air speeds and using distinct fingerings for each chromatic note, each of which has its own range of dynamics, tone colors, and intonation.

He concludes: “Once you realize there’s not just one flute, you realize, oh, there’s actually at least two. Then, the truth is that there’s actually an infinite number of flutes from cultures all around the world, right?”

THE TRAVELING FLUTIST

An Orchestra Pit Doubles the Fun *By Dennis Rendleman*

For the past eight months, I have had the wonderful opportunity to travel throughout 16 cities in China as the flutist of Broadway International's *The Sound of Music* global tour. In addition to flute, I also played piccolo and clarinet for this show.

With musical theater being one of America's original art forms (alongside jazz), it has been interesting to observe how different cultures and international audiences interact with our performances. For example, the two most common comments that I received from audience members were that they didn't realize the show utilized live musicians and that they were shocked to see how many different instruments we play in the show.

In the Broadway/musical theater world, the act of playing multiple instruments within a singular performance is often referred to as doubling. The term "doubler" refers to any musician who plays more than one instrument. The history of doubling, in the theatrical sense, dates back to the 1940s, when Broadway woodwind musicians were often expected to play multiple instruments for a production. But what caused this push for multi-wind proficiency? Well to answer this, we must first look at the history of the physical theaters themselves.

Most Broadway theaters are found within old buildings that were built in the late 1800s. Toward the end of the 19th century, the industrial boom in New York City saw a sudden growth in garment production and technological innovation. This rapid growth, combined with the city's thriving shipping industry, resulted in a drastic inflation in the assessed value of buildings and land in Manhattan.

With the city constantly growing in population and price of construction materials suddenly five times higher

than it had been at the beginning of the 19th century, came the birth of railroad apartments. The name of this new building layout resulted not from proximity to an active railroad line, but instead highlighted the narrowness of the floorplan – similar to that of a railroad car. These buildings were often five or six stories high and because of their narrow shape, they could be constructed side-by-side to maximize the number of apartments per block.

This new construction style caught the attention of many businesses and companies, which found that building up (instead of out) was more economical as it required less land. For this reason, Broadway theaters typically feature a design much narrower than most theaters around the world. Additionally, if you've ever experienced a production in a historic Broadway theater (such as the New Amsterdam, the Lyceum, or the Hudson), you may have noticed that the seats tend to be smaller and offer little legroom. This is simply because people were generally smaller in the 19th century.

Ok, now that we've gone on that historic excursion, the question remains: What caused this push for multi-wind proficiency? With limited stage space inside historic Broadway theaters, designers found there was no space for live musicians. To solve this, the orchestral pit, which originated from 16th century Italian opera houses, was adopted and introduced to Broadway theaters. While this allowed live music to be effectively integrated into musical theater, the fact remained that there simply wasn't enough space in the pit for a full orchestra. To reduce the number of people in the pit, Broadway musicians would often be expected to play multiple instruments.

The standard size for a Broadway pit orchestra used to be between 20 and 30 musicians. Though this is already



substantially smaller than a typical symphony orchestra roster, lack of space and budget cuts have continually decreased the size of most Broadway pit orchestras.

Looking at Rodgers and Hammerstein's *The Sound of Music*, the original Broadway production included 26 musicians. However today, our tour version requires only 11 musicians. This substantial orchestral reduction was made possible through doubling and electronic keyboards. These keyboards feature what are known as synthesizer (synth for short) patches, which allow the keyboard to sound like various instruments throughout the show to help fill out the orchestral texture.

Ironically, on our tour many of the theaters we performed in were new and feature ample pit orchestra space, however, there were a few venues (e.g., Shanghai Majestic Theatre) that featured layouts more similar to New York City's. While there are still a few big shows that require larger pit orchestras

(Cont'd on page 8)

(Lineup of Soloists Covers a Spectrum, cont'd from page 1)

to present him in person this time around. Villanueva, an influential and enthusiastic champion of Latin American, Caribbean, and Mexican composers, is “top of the heap” in Mexico, says Rosenfeld. Villanueva is on the faculty of Escuela Nacional de Música at the National Autonomous University of México (UNAM), the largest university in Latin America.

Sunday, Nov. 17. Masterclass 3:30-4:30 p.m. and recital 5:30 p.m., at Mannes School of Music, 55 West 13th St.



Tyson Davis

December’s concert, a chamber music extravaganza, offers “a potpourri, something for everyone,” Rosenfeld says. The concert will feature the premiere of a newly commissioned piece by a young

composer, **TYSON DAVIS**, who writes music for flute, among other instruments. “As a voice, he has a real identity,” says Rosenfeld. He has written a piece—*Cyan Lyricism (Song Without Words)*-- for flute, voice, and flute ensemble. The debut of that piece will feature **TADEU COELHO**, flute professor at University of North Carolina School of the Arts who commissioned the work and invited others, including the New York Flute Club, into a consortium to fund the piece. “One thing led to another and the flute club kicked in some money for the commission,” says Rosenfeld. Tyson and Tadeu met at the North Carolina school where Tyson studied and Tadeu teaches.

Coelho and his wife—soprano **CAROLE OTT COELHO**—form the duo Anima Vox, which, along with other flutists, will perform the premiere of *Cyan Lyricism*.

At the same concert, the well-known professional group **UPTOWN FLUTES** will perform an Ian Clarke composition, as well as join players who were involved with Julia Wolfe’s *Oxygen* premiere



Anima Vox

several years ago. Joan Tower’s *Fanfare for an Uncommon Woman* will also be presented in a new four-flute transcription.

Sunday, Dec. 15, 5:30 p.m. at the Allen-Stevenson School, 132 E 78th St.



Robert Dick

During the winter, the Flute Club will celebrate the career and 75th birthday of renowned flutist, composer, author, inventor and NFA Lifetime Achievement Awardee **ROBERT DICK**. His expressiveness and virtuosity have deeply moved audiences worldwide. He has followed a unique creative vision throughout his life, resulting in his many compositions which, utilizing the countless new sonorities and techniques he has invented, have redefined the musical languages of the flute.

He is the inventor of the Glissando Headjoint, the “whammy bar” of the flute, and is the author of the seminal book *The Other Flute*. For his recital at the Flute Club, he will play solo works old and new and will collaborate with one or more improvising colleagues.

Sunday, Jan. 26. Masterclass 3:30-4:30 p.m., followed by a recital at 5:30, at the Mannes School of Music, 55 W. 13th St.



Karl-Heinz Schütz

In March, the Club will get a chance to hear the principal flutist of the Vienna Philharmonic, **KARL-HEINZ SCHÜTZ**. Schütz brings the best of European tradition, with German precision and French sensibility, says Marcusa. For Schütz, “Sonority is key,” says Marcusa, and there is a “precision and nuance about the way he does things that’s compelling.” (Note to orchestra-concert lovers: The Vienna Philharmonic will be performing at Carnegie Hall Feb. 28-March 2.) Schütz will also share his expertise during an afternoon masterclass.

Saturday, March 1 masterclass at 4 p.m., and Sunday, March 2. recital at 5:30 p.m., both at Mannes School of Music, 55 W. 13th St.



Gary Schocker

Capping off the concert series is **GARY SCHOCKER**, the featured guest artist at the annual Flute Fair on Sunday March 30. Popular as a teacher and performer, Schocker “knows how to

get the most out of any flute,” says Marcusa, adding, “He is always trying to understand flute playing better...with an extraordinarily deep understanding of flute playing and mechanics.” For instance, “He has concluded that what makes the French sound so great is the nose.”

In addition to being the most widely published living composer of flute music, Schocker is an accomplished harpist and pianist. At the Flute Fair, Schocker will present a masterclass and a concert including some of his own works.

Flute Fair, Sunday, March 30, All day. Allen-Stevenson School, 132 East 78th St.

A Heartfelt Thank You to Denise Koncelik

By Karen Robbins

I have been a New York Flute Club Ensemble member for many years and wanted to express the group's deep appreciation and gratitude to Denise Koncelik, who has been an outstanding co-conductor since 2012 but who is now stepping aside and moving to Florida.

Denise is a dynamic and multi-talented musician who holds a doctorate in music theory/composition, flute performance and flute pedagogy. She has taught at Midwestern State University and Texas Woman's University as well as in private high schools in New York City. She has performed with the Wichita Falls symphony orchestra for 13 seasons on piccolo and flute and locally at Symphony Space, Joe's Pub, Le Poisson Rouge and other NYC venues.

Denise has a welcoming, warm, and inviting personality, which makes her an excellent leader. She always knew how to make new group members feel comfortable and accepted in our Ensemble. She not only conducts well but can arrange and rearrange parts if needed, writes her own compositions and is a fine pianist and accordion player. She knew how to distribute parts fairly from the piccolos to the alto and bass flutes, so we blended to the best advantage.

Her generosity of spirit and talents helped to elevate and improve the New York Flute Club Ensemble. Along with Mark Vickers and



Denise
Koncelik

Mary Ann Tu, she selected a variety of musical genres and composers from classical, modern, folk and popular to keep the experiences challenging and enjoyable for Ensemble players.

At mid-rehearsal break time, Denise reinforced the players' connections by asking engaging icebreaker questions that each attendee would answer in front of the group. I felt I really got to know everyone in the Ensemble that way. Topics ran the gamut from "What is your favorite dessert?" to "How did you spend your holiday?" to "What is your favorite place to visit in NYC?" to "What is your most memorable musical experience and most memorable music teacher and/or influencer?"

Among her many skills, she is also a terrific chef and baker. We always enjoyed her delicious treats and edibles that she shared on special occasions.

Her support and friendship have meant a great deal to me and other flutists over the years and she will be greatly missed as our co-conductor. Over the years, she and I have played in a woodwind ensemble called "Chelsea Musica" and I will miss her in that venue as well.

Finally, I want to thank her profusely for her dedication, efforts, talent sharing and hard work for the New York Flute Club. On behalf of the Ensemble, we wish Denise much success and happiness in her new location in Delray Beach, Florida.

Ensemble Program Begins Anew *By Mark Vickers*

This fall, on Sept. 21, the NYFC Ensemble program will be off and running again for another season.

The Ensemble will meet once a month on a Saturday or Sunday through May, when a final concert will be held along with the NYFC annual meeting. Any flutist who is a member of the NYFC is welcome to come and share in great flute music making along with making new friends. There is no audition.

We usually average 20-25 flutists participating each month with performers on C, alto, and bass flutes along with a few piccolo players.

Repertoire includes music of various genres composed for flute ensemble along with transcriptions of classic works and marches, with something for everyone. Playing levels run from intermediate to professional so music is meant to be accessible while challenging for some.

As the new season begins, I will sorely miss my co-director, Denise Koncelik as will the ensemble. Denise and I worked together for nine years in this endeavor and became close friends.

If you want a place to play some great music on your flute alongside some

wonderful people and unwind for a couple of hours, join us on Sept. 21 or as soon as you can! The meeting dates, time, and location are all listed on the website under Ensemble Program. Email me directly at ensembles@nyfluteclub.org for additional details.





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



Sandra
Miller

**October 6, 2024
 Concert**
 Sunday, 3:30 p.m.
 masterclass,
 5:30 p.m. concert
 Mannes School,
 55 W. 13th St.
 Sandra Miller,
 Baroque flute

105th Season

2024-2025 Events

Oct. 6, 2024 [C]: Sandra Miller. 3:30 p.m. masterclass, 5:30 p.m. concert

Oct. 17, 2024 [IJWP online]: Kim Scott. 7 p.m.

Nov. 17, 2024 [C]: Miguel Ángel Villanueva, 5:30 p.m.

Nov. 21, 2024 [IJWP online]: Ukrainian Flutist Denis Savelyev, 7 p.m.

Dec. 15, 2024 [C]: Chamber music featuring Tadeu Coelho and others, with premiere of commissioned work by Tyson Gholston Davis, 5:30 p.m.

Jan. 26, 2025 [C]: Robert Dick 75th Birthday Celebration, 3:30 p.m. masterclass, 5:30 p.m. concert

Feb. 2, 2025 Tereasa Payne World Flute performance or session/workshop, 5:30 p.m.

Feb. 20, 2025 [IJWP online]: Laura Lentz Modal Flute Warmup, Thursday 7 p.m.

March 1, 2025 4 p.m. Karl-Heinz Schütz Saturday masterclass

March 2, 2025 [C]: Karl-Heinz Schütz Sunday concert, 5:30 p.m.

March 30, 2025 Flute Fair: All day, with Gary Schocker, guest artist.

April 1, 2025 [IJWP online]: Teachers and Kids, 7 p.m.

April 2, 2025 Competition Winner Recital

May 18, 2025 Annual Meeting and Flute Ensemble Concert.

(The Traveling Flutist, cont'd from page 5)

(e.g., *Wicked*, *The Lion King*, *Matilda*, *Les Misérables*), the more common challenge for producers is how to shrink the size of the orchestra and still get the musical result they want.

How do you take a full orchestral score and boil it down to 11 musicians? For woodwind material, an arranger will, first, take the full score and decide what is essential (i.e. melodic lines, notes needed to produce full chords, specific tonal colors, etc.). From here they will begin creating individual “reed books” (the term used for multi-instrumental sheet music in musical theater). The arranger will then decide on a primary instrument for each book and the majority of the music within that book will revolve around that specific instrument. This often determines musician selection, as the book will often require someone with a higher proficiency for whichever instrument is the primary focus. Lastly, they will go through all the remaining material and divide it out to the often reed musicians if the primary musician will be busy covering other material.

The main goal of doubling is to ensure the highest percentage of score material is being covered. Anything that is left over is then given to either brass, percussion, or keyboard. Most Broadway shows include up to three reed books. In the most extreme cases, a reed part can require as many as eight different instruments (Reed III Book for *West Side Story* covers flute, piccolo, oboe, English horn, clarinet, bass clarinet, tenor saxophone, and baritone saxophone) or even 15 (Reed I Book for *The Lion King*, which uses 15 different flutes)!

Message me with any questions: rendlemanandennis@gmail.com or on Instagram (@thetravelingflutist).

Dennis Rendleman sits on the NYFC board and chairs the Social Media Committee.