



# The New York Flute Club

## NEWSLETTER

January 2010

## Rachel Brown: Lively Scholarship, Informed Virtuosity

Interview by Sandra Miller

I was very sorry to have missed Rachel Brown's performance at the National Flute Association's convention in New York last summer, but I was thrilled to learn that she would be returning in January to give a lecture and recital, performing the complete Telemann Fantasias for solo flute. I, too, have been fascinated by the Fantasias, and I've enjoyed performing them because they fit the baroque flute so well. Our "conversation" below was conducted in late November/early December, by email.

SANDRA MILLER: Can you tell us how were you drawn to the flute? At what age did you begin playing, and who were your early teachers? Who were influential teachers and mentors as you became a more advanced player?

RACHEL BROWN: I came from a family with no other musicians, but my dad whistled a lot, especially when he gave me rides on the crossbar of his bike. As soon as I could walk, I joined my sister's ballet class and I'm sure that stirred up the musician in me. As a child, I spent hours dancing to Tchaikovsky's *Swan Lake* and the *Nutcracker*.

Like everyone else, I took up the recorder at school, but very soon my mum arranged for me to have private lessons with a wonderful teacher, Chris Nichols, who has remained a great family friend. He was new out of college and I was his first pupil. He was actually a violinist, trained as a botanist, but he was one of those amazing people who can capture children's imagination and enthusiasm. Years later I saw him in action with a hall full of beginners who knew only three notes. There he was, sitting at the piano, singing away, and every single child was gripped. He ran a children's orchestra and he gave me all the flute parts to play on the recorder. I remember playing Mozart's No. 40 and Schubert's *Unfinished* and realizing that I just had to play the flute!

(Cont'd on page 4)

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### In Concert

#### Rachel Brown, baroque flute

Sunday, January 24, 2010, 5:30 pm

Yamaha Piano Salon, 689 Fifth Avenue  
(entrance on 54th Street between Fifth and Madison Avenues)

#### Twelve Fantasias

Fantasia No. 1 in A major  
Fantasia No. 2 in A minor  
Fantasia No. 3 in B minor  
Fantasia No. 4 in B-flat major  
Fantasia No. 5 in C major  
Fantasia No. 6 in D minor

George Phillip Telemann (1681-1767)

Fantasia No. 7 in D major  
Fantasia No. 8 in E minor  
Fantasia No. 9 in E major  
Fantasia No. 10 in F-sharp minor  
Fantasia No. 11 in G major  
Fantasia No. 12 in G minor

*Program subject to change*



## THE NEW YORK FLUTE CLUB INC.

2009–2010

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## All Alone

by Nancy Toff



### From the President

For good and obvious reasons, the New York Flute Club has a long history of presenting and promoting works for multiple flutes—from its first meeting, on December 5, 1920, a reading of the Kuhlau Grand Quartet with several players on each part, up to our recent recording of Henry Brant's three works for massed flutes. But the club has also been the venue for interesting explorations of the unaccompanied flute literature, the diametrically opposite end of the repertoire spectrum.

On April 28, 1957, John Wummer gave an unaccompanied flute recital at what was then called Carl Fischer Hall (later CAMI), playing Stamitz, Telemann, Walther Geiser, Virgil Thomson, Boehm, and Donjon. In March 1960, Harry Moskovitz presented the first of five unaccompanied Club

concerts that he was to perform in the ensuing 13 years. His repertoire was similar to Wummer's, but he used five different sizes of flutes (Much of that repertoire was memorialized on his Mark Records album, *The Flute Family*, released in the late '60s). Moskovitz's March 1961 concert featured the New York premiere of B.S. Meyer's *Drie Landelijke Miniaturen*; the October 1964 program included *Trois Pièces* by Robert Siohan and *Improvisatie* by Piet Nuten (1913–1970). In October 1969 he was at it again, this time playing the Massenet *Elegy* on bass flute, in memory of Barrère, and rather more obscure 1940s and '50s works by Stanley Krebs, Richard de Guide, Rudolf Escher, and Bernhard van den Sigtendorst Meyer.

I've been a fan of the unaccompanied literature almost from the beginning of my flute-playing life. Partly, it was practical: when I was at music camp, having solo works in my repertoire meant that I was always prepared to accept last-minute invitations to play at local churches, Kiwanis Club luncheons, and the like—no need to find a pianist, no need to juggle rehearsal schedules. Those occasions gave me invaluable performing experience and the not-to-be-minimized prize of a field trip "into town" (usually ending with a visit to the bakery).

In high school I spent considerable time studying the Ibert *Pièce*, partly because it was the only piece in the NYSSMA Grade 6 repertory that did not require double tonguing—precluded at the time by the rubber bands on my braces. But I fell in love with the Ibert and with the genre and went on to learn not just *Syrinx* but also Honegger's *Danse de la Chèvre*, Gordon Jacob's *Pied Piper*, Hindemith's *Acht Stucke*, Genzmer's Sonata, and of course Varèse's *Density 21.5*—none of which appear sufficiently often on concert programs, in my view. In more recent years our solo repertoire has been enhanced by the solo compositions of Bozza, Fukushima, Jolivet, Takemitsu, and New York's own Elizabeth Brown, Robert Dick, and Katherine Hoover. Wallingford Riegger's fiendishly difficult Suite for solo flute, premiered by Barrère in 1930, is to my ear one of the most underappreciated pieces in the repertoire, along with Koechlin's *Les Chants de Nectaire*.

On the baroque end of things, we have the C.P.E. Bach sonata (played by Bonnie Boyd at our November concert), Marin Marais's *La Folia*, the Boismortier suites, and the pinnacle of interpretive challenge, the J.S. Bach Partita in A minor. Always among my favorites have been the Telemann fantasias, which I learned from the Rampal recording. But the most convincing performance I've ever heard, bar none, was Rachel Brown's lecture-recital on the entire opus at the NFA's convention in Albuquerque in 2007. Not only was I intrigued by her discussion of the manuscript sources, but she gave a persuasive explanation of Telemann's choices of tonalities and of the resultant character of each fantasia. And then she gave a performance that proved the wisdom of her research and analysis. It was the perfect combination, and I'm absolutely delighted that she will present this same program to the flute club this month. You are in for a rare treat.



# Member Profile

Madeleine Zelin

NYFC member since 2007



**Employment:** Professor of modern Chinese history at Columbia University.

**A recent recital/performance:** None; she anticipates a May 2010 debut in a NYFC Ensembles program concert.

**Career highlight(s):** As a scholar specializing in 18th to mid-20th century Chinese legal and economic history: being director of the Columbia University-based Weatherhead East Asian Institute (seven years from the 1990s to 2001) and winning prizes from three different academic associations for her latest book, *The Merchants of Zigong: Industrial Entrepreneurship in Early Modern China* (Columbia University Press, 2006). As a late-starting amateur, Matti says, "No flute career highlights (or flute career!) to speak of.... As a child I was told I could not play the flute because I had braces, so I played clarinet, guitar, and piano. I bought my first flute, a cheap Armstrong student model, with my first stipend check upon entering grad school at Berkeley, but never had a chance to practice. It was not until my late 40s that I began to seriously take lessons."

**Current flute:** A handmade silver Lamber son (No. 239) and silver headjoint with a gold lip plate, bought for her by her parents as a 50th birthday present. Matti reports, "It is not an easy flute to play, but it has a wonderfully rich and mellow sound."

**Influential flute teachers:** Susan Altabet (who got her started), Kathleen Nestor (who helped her find her sound), and Wendy Stern (her current teacher, to whom Matti is grateful for the gift of being taken seriously—"She knows I'll never be a professional but she teaches me as if there are no limits to what I can achieve.").

**High school:** Syosset High School in Syosset, NY.

**Degree:** BA in Asian studies (Cornell University, 1970), PhD in history (University of California at Berkeley, 1979).

**Most notable and/or personally satisfying accomplishment(s):** Chairing the Admissions and Financial Aid Committee that saved "need-blind full funding" at Columbia in the early 1990s; her 2006 promotion to the Dean Lung Chair in Chinese Studies.

**Favorite practice routines:** Like many students, Matti warms up with long-tones, Taffanel and Gaubert exercises, and short melodic pieces. "I prefer to work on one performance piece at a time so that I can really focus on the challenges it presents in the limited time I have to practice (three or four hours a week). I've also learned not to let myself get frustrated, to enjoy working on pieces I cannot yet play fast enough and not to be ashamed to put something away when I cannot do any more with it...yet. Taking lessons makes all the difference. Every week I learn something new, I get great feedback, and I am pushed to reach beyond what I thought I could do."

**Other interests:** Bicycling (or doing almost anything) with her husband David, sharing in the lives of her son Iain and stepson Joey (in their mid-20s and mid-teens, respectively); translating Chinese fiction into English for fun and publication; knitting, and working out at the gym.

**Advice for NYFC members:** Matti says, "For someone like me, who began to really play the flute later in life, joining in the activities of the Club has been both scary and inspiring. Learning to play as a child would have been great. But learning as an adult allows me to interact with my teacher in a more collaborative and intellectually engaged way. So my advice for the older amateur is: Don't be intimidated by those lifetime flutists—your work and family obligations will never give you enough time to catch up, but go for it anyway!"

## FLUTE HAPPENINGS

### JANUARY '10

Jan  
24

Sunday 5:00 pm

The Nicholas Roerich Museum presents **ZARA LAWLER**, flute, and Margaret Kampmeier, piano, in a program including works by Georges Enesco and Albert Roussel, as well as new interdisciplinary pieces with music by Edie Hill and Linda Holland.

- Nicholas Roerich Museum, 319 West 107 Street, NYC. • Admission is free. • Info, visit [www.roerich.org](http://www.roerich.org).

Jan  
26

Tuesday 8:00 pm

The Da Capo Chamber Players with **PATRICIA SPENCER**, flute, presents *Celebrating GEORGE PERLE (1915-2009)*, a program of works he wrote for the group during collaborations spanning three decades, plus works by colleagues and kindred musical spirits.

- Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$10 students/seniors; discounted tickets can be purchased at the box office or by calling 212-501-3330.

### Guidelines for listings

**Flute Happenings (free):** upcoming performances by members.

**Member Announcements (free):** flute-related contests, auditions, and masterclasses organized and/or sponsored by members.

**New Releases (free):** brief descriptions of members' new recordings, sheet music, and books, listed periodically.

**Classifieds** (\$10 advance payment required; make check out to the New York Flute Club and mail to the Newsletter Editor): member advertisements (up to 320 characters/spaces).

*Submissions (email or hard copy) should be sent to the Newsletter Editor. Deadlines are listed below.*

### Flute Happenings Deadlines

Issue	Deadline	Mail date
February 2010	01/14/2010	02/11/2010
March 2010	02/11/2010	03/11/2010
April 2010	03/11/2010	04/08/2010
May 2010	04/08/2010	05/06/2010

### TRAFFIC ADVISORY

To avoid getting caught in traffic on concert days, please visit the NYC Department of Transportation's weekend traffic advisory site:

[www.nyc.gov/html/dot/html/motorist/wkndtraj.shtml](http://www.nyc.gov/html/dot/html/motorist/wkndtraj.shtml)

*Interview (Cont'd from Page 1)*

Just before my 11th birthday, I was given my first flute, at last. I had just done a preliminary audition for the Royal College of Music, junior department, and in the second round audition I announced that I was a flute player now! They heard me play both instruments and offered me a place with flute as my main instrument, but they wouldn't let me give up the recorder. Looking back, I'm so incredibly grateful, both for the RCM experience (music lessons every Saturday till I was 18, on a scholarship from my local education authority) and that decision to keep the recorder going. Quite apart from flute, piano, recorder, orchestra, theory, harmony, history, and contemporary music group, the chance to play consort music every week was the nearest one can get to string quartets, as a wind player. My flute teacher, Joan Hale, was a wonderful pianist and always accompanied me in lessons, and my recorder teacher, Ross Winters, had a profound effect on my playing—reforming my technique, and opening my eyes to the world of baroque music and the fascination of articulation and ornamentation.

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**A**t first, I had no desire to play the traverso at all, until I heard Barthold Kuijken on the radio performing Rameau. I stopped dead in my tracks and was stunned by the sheer beauty of his playing.

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However, my heart was set on going to the Royal Northern College of Music to study with Trevor Wye. How can I even begin to say how much I owe him? Trevor worked us extremely hard and demanded very high commitment and achievement, but above all, to play from the heart. I was so lucky, my contemporaries were also so inspiring, Wissam Boustany, Richard Davis, Linda Verrier, Maria Raynor, to name just a few.

*SM: Did you start playing traverso while you were in school?*

*RB: At first, I had no desire to play the traverso at all, until I heard Barthold Kuijken on the radio performing Rameau.*

I stopped dead in my tracks and was stunned by the sheer beauty of his playing. At college I had baroque flute lessons with Lisa Beznosiuk, an inspirational player and teacher. Much of my early professional work was alongside her, taking in every note she played. After college I had lessons with Stephen Preston, whose attention to detail was highly thought-provoking.

*SM: Can you describe some of your early professional experiences?*

*RB: I was incredibly lucky, soon after graduating, to be invited to tour America with the Academy of Ancient Music (on baroque flute and recorder) and also to join the orchestra of Kent Opera on modern flute. I loved playing for the opera. It made me so appreciate singers whose words were clear, and has surely had a huge influence on my approach to articulation. We played a lot of Mozart, but also Verdi, Britten, Rossini, Beethoven, and occasionally a baroque opera on period instruments. For me it was the perfect job: an outstanding orchestra, wonderful repertoire, working for two seasons, totaling about a third of each year, giving me time off in between to do completely different things. I was devastated when this wonderful company lost its Arts Council funding and folded.*

Also around that time, I was offered many wonderful projects with various period instrument orchestras (all freelance in London)—AAM with Christopher Hogwood, English Concert with Trevor Pinnock, London Classical Players with Roger Norrington, Collegium Musicum 90 with Simon Standage, and the Hanover Band and Brandenburg Consort with Roy Goodman. We were so fortunate in those days to make so many recordings; today's young players don't get half the opportunities I had. Now I also have my own group, the London Handel Players, a wonderful team.

*SM: How many flutes do you own, and how do you decide which one to use on which repertoire?*

*RB: Much of my professional work has been on historical flutes. I still love silver flutes, but I also love the deeper, more mellow voice of the wooden ones. They are so different from one another. For my Quantz recordings, Rudi Tutz made me an extraordinary wide-bored instrument with two keys (D# and E!) [See sidebar on p. 5.—Ed.]. For the most recent Quantz recording I used another Quantz flute by Carl Hanson. I also have some fine 19th century original flutes by Godfroy, Monzani, and Rudall & Rose, but for most baroque and classical repertoire I use modern copies, partly because of the pitch, the sheer amount of playing, the traveling, the air conditioning, and of course, the cost! I am eternally grateful to Rod Cameron, Rudolf Tutz, and Martin Wenner for their instruments, which have changed my life.*

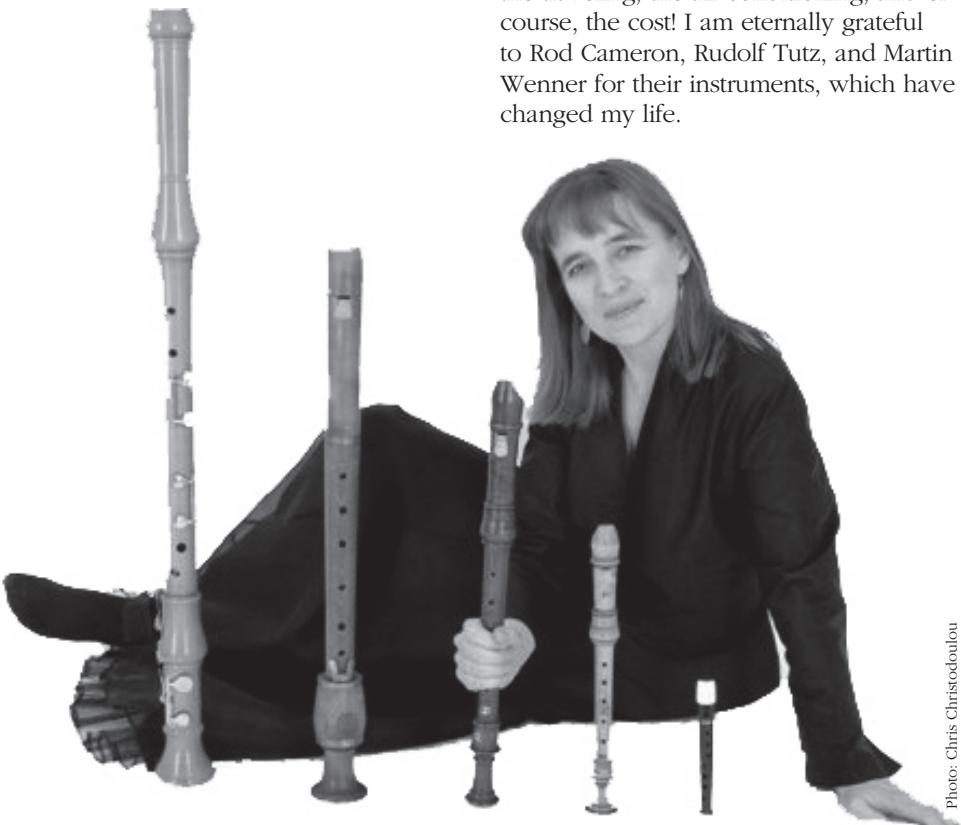


Photo: Chris Christodoulou

*SM: Your Telemann Fantasias make a beautiful recording—technically impeccable, beautifully inflected, musically dramatic. I've always been fascinated by these pieces, too, finding them much more satisfying and gratifying to play on the traverso than on the modern flute. What kind of flute did you use, and at what pitch?*

**RB:** For the Telemann Fantasias recording I used a copy of a Scherer one-keyed flute at A-392, but I have given many performances on my Palanca. I grew up playing these pieces on the recorder, but somehow they are so cleverly written for the traverso, capturing all the varied nature of the different tonalities which is such a feature when you perform them as a whole.

*SM: I'm really looking forward to hearing you play them live. Are there other recordings of the Fantasias that you've found interesting? I know I've heard at least four or five, and I'm amazed at how differently various flutists are inspired to play them!*

**RB:** [As to] other Telemann recordings—actually for this project I made a conscious decision not to listen to others. Sometimes it can be so helpful, sometimes not.

*SM: Do you travel frequently to perform? How do you juggle the demands of touring with maintaining a studio schedule for students? With family life? For me, even on days with important concerts, I still need to think about what members of my family will find in the refrigerator for dinner!*

**RB:** Balancing family life with work is always a challenge! My husband is a violinist, so we both work crazy schedules which wouldn't be possible without the generosity of my parents, who often look after my daughter [now 12] if we are away. Having said that, my daughter is like my best friend and I spend as much time with her as I possibly can. We love reading together and we do quite a lot of music together—I (try to) play second violin to her in a trio we have with her friend who plays cello. But she also has her own interests—she is a keen sailor, so I've had to learn a bit about boats and she frequently drags me out to go stargazing!

Balancing things within my work is also something of a juggling act. I do a lot of varied teaching, from a preschool music

group, tutoring at the City of London Boys School, teaching traverso at the Royal College, and many private pupils, occasional masterclasses and courses. I do a lot of preparation for all my pupils, and am looking forward to publishing much of it for wider use. Writing is often done while I'm traveling or at dead of night in a hotel on tour! My next project is to publish some of the Quantz sonatas I found in Berlin, which I hope will become standard repertoire. I'm planning a baroque flute practice book and guides to articulation and ornamentation for all flute players.

*SM: That would be a wonderful resource for all flutists, I'm certain! We'll all be looking forward to that, as well as to your visit and performance in January.*

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**Sandra Miller**, who plays both modern and historical flutes, is a member of the faculty of Juilliard's new Historical Performance Program. She performs regularly with New York's period-instrument ensembles, as well as in Boston, Toronto, and San Francisco.

## A Masterclass in Baroque Music with Rachel Brown

Saturday, January 23, 2010, 3:00 pm – 6:00 pm

Yamaha Piano Salon, 689 Fifth Avenue

(entrance on 54th Street between Fifth and Madison Avenues)



Rachel Brown is an acknowledged authority on historical performance practice, an inspirational teacher, and an entertaining and illuminating speaker. Author of *The Early Flute: A Practical Guide* (Cambridge University Press), she is currently professor of baroque flute at the Royal College of Music.

Players of modern or historic instruments are invited to apply. Piano accompaniment will be provided; performers on historic instruments should select unaccompanied repertoire. Only four flutists will be chosen to perform; minimum age is 16.

Prospective participants must send a CD or cassette tape of two contrasting movements of a piece by an 18th-century composer with the application form. **Applications must be postmarked by January 15, 2010.** Auditors are welcome. Space is limited, so advance registration is encouraged.

Fee: \$80 to perform, \$25 to audit.

For more information on the class, contact **Don Hulbert** at don.hulbert@verizon.net or 646-326-8951. Application/registration forms may be found on the NYFC website, [www.nyfluteclub.org](http://www.nyfluteclub.org).

### Editor's Notes:

#### **What is the difference between D# and E♭?**

*Sandra Miller explains:*

It's possible on the baroque flute to use different fingerings for the enharmonic notes, and these alternate spellings and fingerings are given in all the historic treatises' charts. For example, A♯ will sound lower than and be fingered differently from B♭. The idea was to play the notes so that they would be well in tune in chords rather than in melodies (that A♯ would be tuned to F♯, making a beautiful F♯-major dominant chord in the key of B minor, for example). Quantz designed and built a flute with two keys, one for D♯ and the other for E♭ (the D♯ key covers a smaller hole, producing a slightly lower pitch than the E♭ key); using these two keys is also useful for differentiating G♯ from A♭.

#### **More on the Telemann Fantasias from Rachel Brown**

Rachel Brown's website ([www.rachelbrownflute.com](http://www.rachelbrownflute.com)) has a wonderful collection of articles (in pdf format) that she has written to complement her recital programs. Readers are encouraged to check out the one on the Telemann Fantasias. Other titles include "Handel's Flute and Recorder Sonatas," "C.P.E. Bach's Flute Concertos," Quantz's "Concerto in A major," and my favorite, "Mozart's Flute—Magic, Mediocre or Maligned?"



## BOOK REVIEW BY DON HULBERT

**THE EARLY FLUTE:  
A PRACTICAL GUIDE**

by Rachel Brown

Cambridge University Press (April 2003)  
200 pages, US \$31.99 (paperback)

Rachel Brown's *The Early Flute: A Practical Guide* is aptly named. She has assembled a comprehensive, methodical guide to historically informed performance on the flute. The breadth of sources cited is extremely impressive. Ms. Brown not only consulted the "usual suspects"—flute treatises by Quantz, Hotteterre, along with C.P.E. Bach's treatise on keyboard playing and Leopold Mozart's violin treatise—but some less-familiar primary sources as well (such as Daniel Gottlob Türk's keyboard method). The book is well-organized, copiously annotated, and has a couple of truly "practical" appendices: fingering charts from Quantz's and Rockstro's treatises (Appendix B), as well as a chronological list of the flute tutors that she discusses (Appendix A). The latter is especially helpful in determining which treatise is most applicable to a given piece. For example, in interpreting Telemann, Quantz's treatise of 1752 will be far more pertinent than Wilhelm Barge's of 1880. In addition, she includes a bibliography which details many useful secondary sources, along with the "non-flute" primary sources that she draws upon.

Her discussion of articulation (in the Technique chapter) is especially illuminating; she "articulates" the difficulty of mastering Quantz's double-tonguing syllables (*Di d'll*) more succinctly than I have seen elsewhere, and offers helpful practice suggestions. The chapter on style discusses the art of rhetoric (what we might call "effective public speaking") and its importance to 18th century musicians, along with different types of ornaments, rhythmic alterations (e.g., *notes inégales*—performing eighth notes with an uneven, swinging rhythm) and the use of fingered glides (a.k.a. *portamento*) as an expressive device on the flute (with which I was entirely unfamiliar). Ms. Brown ends with several "case studies," in which she gives detailed notes on the interpretation of several selected excerpts, nicely bringing together all she has discussed in the prior chapters. The example by Hotteterre would be especially helpful for those unfamiliar with the notation and execution of 18th century French ornaments.

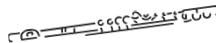
The opening chapters, introducing the various sources that she will explore and the history of the development of the flute, are concise and informative. This book is an invaluable resource for any flutist interested in historically informed performance. I bought my book this past summer via the Cambridge University Press website (<http://www.cambridge.org/us/>), and have found it worth every penny.

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**Don Hulbert** is a freelance flutist who performs on both historic and modern instruments. He has served as the New York Flute Club's membership secretary and designs the annual Flute Fair brochure and program book.

**Albert Weatherly**

January 10, 1924 - December 17, 2009



Albert Weatherly, longtime, esteemed member of the New York flute community and the American flute community at large, died of pneumonia in December at the age of 85. He was famous not only for his excellent repair work and business practices but also as a mentor and friend to both his customers and his colleagues.

As Mara Goosman (formerly of Butterfly Headjoints) says in an extended obituary that she is preparing for publication, Al Weatherly was a rather private person who much preferred to talk about the mechanical problems of the flute rather than reminisce about his life. However, information on both of these topics (including his Oklahoma youth, Juilliard years as a student of Georges Barrère, and apprenticeship under Verne Q. Powell) can be found in an April 2004 *NYFC Newsletter* interview (now posted at the NYFC website, [www.nyfluteclub.org](http://www.nyfluteclub.org)).

Readers interested in learning more about Al Weatherly or in sharing anecdotes of their own are invited to visit a "Remembering Albert Weatherly" webpage hosted by Anne Pollack at [www.yourfluteworks.com/albertw](http://www.yourfluteworks.com/albertw). Readers interested in contacting Mara Goosman can email her at [maragoosman@sympatico.ca](mailto:maragoosman@sympatico.ca).

## NYFC ENSEMBLES PROGRAM

On Sunday, December 6, 2009, The New York Flute Club Ensemble program got together for another afternoon of sight reading and ensemble training. The group played through a wide variety of music. The May 23, 2010 recital program is starting to take shape.

Please contact Annette Baron with information about your performing ensemble.

**Annette Baron,  
NYFC Ensembles Coordinator**

Email: [ensemblesnyfc@aol.com](mailto:ensemblesnyfc@aol.com)  
Daytime phone number: 973-628-7700



**Participants at the December 6 ensembles get-together (L to R):**

Debby Carr, Denise Rhrissorakrai, Matti Zelin, Elinor Gipfel, Shari Alexander-Sokol, Hayley Skurowski (also the session's pianist), Cathryn Magno, Michael Seigel, Ed Wolf, Leah Dyer, and Mary-Ann Tu. Not pictured: Annette Baron

**The New York Flute Club Competition** will be held at the Flute Fair, on March 28, 2010.

The required piece for the 2010 Competition will be *Morceau de Concours* by Gabriel Fauré, from memory. Another piece of the contestant's choice is not required to be played from memory.

This is an annual competition for flutists ages 18 to 27. A panel of artist judges selects first, second, and third prize winners. Each prize winner receives the certificate of the NYFC, a cash honorarium, and a performance opportunity at the regular April concert of the Club.

For an application, please visit the competition page of the NYFC website ([www.nyfluteclub.org](http://www.nyfluteclub.org)).

**NYFC  
COMPETITION  
2010**

**Young  
Musicians  
Contest  
2010**

**A Young Musicians Contest** will be held on Sunday, February 28, 2010 from 12:00 noon-6:00 pm. There will be four categories: age 8 and under, 9 to 11, 12 to 14, and 15 to 17 years old (based on age as of February 28).

The contest for students ages 8 and under and 9-11 years will take place at the Bloomingdale School of Music, 323 West 108th Street, NYC. For students ages 12 to 14 and 15 to 17, the contest will be at Manhattan Country School, 7 East 96th Street, NYC. The winners from each category will receive a medal and perform at the Flute Fair on March 28.

In order to enter, contestants must pay a \$25 entrance fee and have a teacher who is a NYFC member. Last year's winners are not eligible to compete in the same age category. The registration form may be found on the contest page of the NYFC website ([www.nyfluteclub.org](http://www.nyfluteclub.org)). For more information, please contact Contest Coordinator Susan Friedlander at [sjkoz@yahoo.com](mailto:sjkoz@yahoo.com).



**Save the date!**

## THE 2010 NEW YORK FLUTE FAIR

Sunday, March 28, 2010

LaGuardia High School of Music & Art and Performing Arts  
Amsterdam Avenue & 65th Street  
**with guest artist Jean Ferrandis**  
**Professor of Flute, École Normale de Musique, Paris**



**Jean Ferrandis**, one of France's most acclaimed flutists and teachers, will give a masterclass and recital. There will be a full day of concerts, workshops, flute choirs, and exhibits and the annual New York Flute Club Competition. For details, please visit our website, [http://www.nyfluteclub.org/html/flute\\_fair.html](http://www.nyfluteclub.org/html/flute_fair.html). Updates will be posted as they become available. Additional questions, please contact co-chairs John McMurtry ([mcmurter@gmail.com](mailto:mcmurter@gmail.com)) or Jeanne Wilson ([jawflute@aol.com](mailto:jawflute@aol.com)).



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



## January 24, 2010 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)  
Rachel Brown, baroque flute

### 90<sup>th</sup> Season

#### 2009 - 2010 Concerts

**October 25, 2009** • Sunday, 5:30 pm  
DENIS BOURIAKOV, STEFÁN RAGNAR HÖSKULDSSON, Metropolitan Opera flutists

**November 22, 2009** • Sunday, 5:30 pm  
BONITA BOYD, professor of flute, Eastman School of Music

**December 13, 2009** • Sunday, 5:30 pm  
MINDY KAUFMAN, flute, NY Philharmonic

**January 24, 2010** • Sunday, 5:30 pm  
RACHEL BROWN, baroque flute

**February 28, 2010** • Sunday, 5:30 pm  
MARIANNE GEDIGIAN, associate professor of flute, University of Texas, formerly member of the Boston Symphony

**March 28, 2010** • Sunday  
NEW YORK FLUTE FAIR, with guest artist JEAN FERRANDIS Professor of Flute, École Normale de Musique, Paris  
LaGuardia High School, NYC

**April 25, 2010** • Sunday, 5:30 pm  
2009 NYFC COMPETITION WINNERS

**May 23, 2010** • Sunday, 5:30 pm  
ANNUAL MEETING & ENSEMBLE CONCERT

All concerts and events (except as noted) at **Yamaha Piano Salon**, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at [www.nyfluteclub.org](http://www.nyfluteclub.org) or call 732-257-9082.



#### From the Editor

Greetings! On Sunday January 24 we will have a lecture/recital by the baroque flutist Rachel Brown on the Telemann Fantasias, a work she considers (in her words) to be a feat of both ingenuity and inspiration. Sandra Miller, herself an accomplished baroque flutist and teacher, did the interview, and Don Hulbert, the organizer of Rachel Brown's pre-concert (Saturday, January 23) masterclass, reviewed her engaging (at least compared to most other academic treatises!) book, *The Early Flute: A Practical Guide*.

In her "From the President," Nancy Toff discusses the flute as a solo instrument from a perspective that is both personal and historical. Some of her favorite pieces were in my music library already (though admittedly not looked at since my student days), but others, performed at NYFC recitals in the '40s and '50s, were new to me.

This issue also includes a short obituary of Albert Weatherly (1924-2009), who passed away in December. He was known to generations of flutists both inside and outside the NY area as a flute repairer, dealer, musician, and master craftsman.

This month's profile subject is Madeleine Zelin, a professor of Chinese history at Columbia University and an active participant in the NYFC's ensembles program. While her experiences and advice will be most appreciated by late-starting amateurs and their teachers, her words are likely to resonate with lifelong flutists as well (especially older adults working to gain new skills outside their immediate area of expertise).

Anyway, all for now. See you soon.

Best regards,

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