



The New York Flute Club

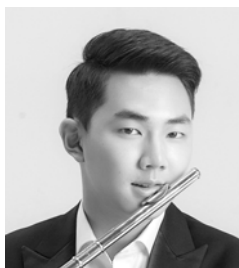
NEWSLETTER

March 2018

2018 NYFC Competition: Meet the Winners

JiHyuk Park,

age 23 and a native of South Korea, is currently pursuing a bachelor of music degree in flute performance at the Juilliard School, studying with Jeffrey Khaner. He started flute at age 12 and graduated from the Juilliard Pre-College in 2014. He was the winner of the NYFC's Young Musicians Contest (ages 15-17) in 2011, third prize of the Long-Island-based Friday Woodmere Competition in 2011, and second prize at the National Flute Association's High School Soloist Competition in 2013. Mr. Park was also chosen as a candidate for the live round of Prague Spring International flute competition in 2015. In December 2017 he performed in two concerts



First Prize

at Carnegie Hall as principal flutist with the New York String Orchestra Seminar.

Hae Jee (Ashley) Cho,

age 22, attended the Juilliard School's pre-college division from 2008 to 2014 as a student of Bart Feller and is currently pursuing bachelor and master of music degrees as a five-year accelerated student at the same institution, studying with Carol Wincenc. At Juilliard, Ms. Cho has played in the Juilliard Orchestra, Lab Orchestra, and New Juilliard Ensemble. She performed at Carnegie Hall's Stern Auditorium as principal flute of the New York String Orchestra Seminar in 2014 and 2015, was a soloist with the New Juilliard Ensemble at the



Second Prize

2017 MoMA Summergarden Series, and recently won first prize in the 2018 Flute Society of Washington's Collegiate Soloist Competition.

Rebecca Chapman,

age 26, is the flute instructor at Utah Valley University. She received her BM from Carnegie Mellon University, studying with Jeanne Baxtresser, and her MM from the University of Texas at Austin, under the tutelage of Marianne Gedigian. A frequent studio artist, she has recorded flute tracks for *Joseph and the Amazing Technicolor Dreamcoat*, *Newsies*, *Cats*, *Oliver!*, and many other shows. Ms. Chapman is the flutist of the Alpine Chamber Winds and often appears with the Ballet West Orchestra. This summer she will be a faculty flutist at the 2018 InterHarmony International Music Festival in Germany. Ms. Chapman has won the Judges Commendation Award in the 2016 National Classics Alive Young Artists Competition and the Estelle Campbell Prize in the 2014 National Society of Arts and Letters Competition. She is currently under management as a soloist with Classics Alive Artists.



Third Prize

In Concert

Winners of the 2018 NYFC Competition

Sunday, **March 18, 2018**, 5:30 pm

*Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue
(entrance on East 25th Street between Lexington and Third Avenues)*

Rebecca Chapman (3rd prize), flute; Vladimir Romyantsev, piano
Chaconne, Op. 107, No. 30 Sigfrid Karg-Elert (1877-1933)
Fantasia sur *Der Freischütz* Paul Taffanel (1844-1908)

Hae Jee (Ashley) Cho (2nd prize), flute; Shengliang Zhang, piano
Concertstück, Op. 3, No. 61 Joachim Andersen (1847-1909)

JiHyuk Park (1st prize), flute; Soyeon Kim, piano
Nocturne et Allegro Scherzando Philippe Gaubert (1879-1941)
Concerto, Op. 39 (1992) Lowell Liebermann (b. 1961)

Program subject to change



The New York Flute Club thanks Phil Unger of the Flute Center of New York for funding the first prize of the 2018 NYFC Competition.

IN THIS ISSUE

2018 NYFC Competition: Meet the Winners	1
From the President: Mann Tracht, Un Gott Lacht by Patricia Zuber	2
Member Profile: Deborah Booth	3
Giulio Briccialdi's Four Flute Concertos by Ginevra Petrucci	5
Announcements	
Flute Happenings	3
Young Musicians Contest Winners	6
Call for Member CDs and Summer Programs	7
Ensemble Program Update	7



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Newsletter

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Mann Tracht, Un Gott Lacht

by Patricia Zuber



From the President

Heinz was supposed to teach. Deidre McArdle offered to lead the warm-up he was supposed to give. The flute fair would go on!

And go on it did! After Deidre's warm-up, Walter Auer gave a wonderful masterclass on the Mozart Concerti for Flute and the Andante in C. The gala concert featured New York flutists at their best and at the celebratory dinner after the concert I toasted, "Take that, Vienna!"

"Mann Tracht, Un Gott Lacht." This old Yiddish adage means "Man plans and God laughs." The rain on Sunday, February 25, 2018, must have been God laughing so hard that She was crying!

On the Thursday before the fair, board member Fred Marcusa received an email from Karl-Heinz Schütz stating that he had the flu and would be unable to travel the following day to New York City from Vienna. I scrambled to fill the gaps this sudden cancellation created. The wonderful New York flute community came through and Susan Palma-Nidel and Bart Feller agreed to play a joint recital. They were my knights in shining armor. Through a series of lucky events I happened to call board member Judith Mendenhall while she was with Vienna Philharmonic member Walter Auer. Walter agreed to teach the masterclass Karl-

Pat Zuber's notes on Walter Auer's Mozart masterclass:

General:

- More distance between the lips and the tone hole edge gives more tonal possibilities.
- When playing 16th notes in a slur 2/tongue 2 pattern, the tongued 16ths should be played like 15ths (i.e. longer)!

Concerto in G:

- m37: Don't start the diminuendo too early, just do a taper on the C.
- m38 and following: The last beat of m38 and first quarter of m39 should be mp; 2nd and 3rd beats of m39 should be mf, and last beat of m39 should be f. Great use of terraced dynamics.
- m43: The upper auxiliary is on the beat.
- m46: The second-beat grace note should be played as an eighth note on the beat.
- m67: The nachschlag (aka the "after" grace note) is ON the G.
- m72 and m74: Lift the quarter notes, don't connect them.

Concerto in D:

- The opening doesn't have to be loud, just focused.



Top: The manuscript of Mozart's Andante in C for flute and orchestra (courtesy ismlp.org). Above: Walter Auer at his rainy day Flute Fair masterclass. Photo: Brian Klasewitz

Member Profile

Deborah
Booth

NYFC Member since
2017



Employment: Performer and teacher (on flute, traverso, and recorder); music director (Ensemble BREVE and NY Recorder Guild); and recitalist and freelancer.

A recent recital/performance: Playing Mozart's G major concerto (on flute) with Big Apple Baroque (2016), an in-home recorder/traverso recital with Gabe Shuford on harpsichord and organ (June 2016), and, more recently, the Telemann duos from *Der getreue Music Meister* with violist Louise Schulman (a St. Bart's Midtown Concert in October 2017 with February 2018 repeat in Monroe, NJ).

Career highlights: A 1981 concert of Brandenburg concerti (playing recorder) with the Handel and Haydn Society at Symphony Hall in Boston; four years (2000-2003) as traverso/recorder soloist at Holy Trinity Lutheran Church, NYC ("Bach cantatas, masses, and passions, all on original instruments"); recorder soloist (2008-2010) with St. Luke's Orchestra ("more Bach cantatas, but with a modern, A440 orchestra"); and a year of teaching (2014-15) at Marymount Manhattan College ("I taught music history through the vehicle of the alto recorder—the students came to understand the music of each period by playing it.").

Current flutes: Modern flutes: a B-foot Prima Sanyko and a C-foot Powell; traversos: an A415 Polanca by Martin Wenner, an A415/440 Grenser by Rod Cameron, and an A392 Hotte-terre by Folkers & Powell; baroque recorders: an A440 and A415 by Von Huene Workshop; and an A440 renaissance recorder by Thomas Prescott.

Influential teachers: On modern flute: John Wummer, while in high school; Jean-Pierre Rampal, in workshops and masterclasses; Thomas Howell (at the University of Kentucky) and Jack Wellbaum (at the Cincinnati Conservatory) while in college; and

Thomas Nyfenger (post-graduate). On traverso/recorder: Sandra Miller (in NY) and Martin Root, Marion Verbruggen, and Walter van Hauwe (in Amsterdam). Most influential: the late Morris Newman (the recorder/bassoon doubler who eventually became her husband).

High school: Elizabethtown High School in Elizabethtown, KY.

Degree(s): BA in flute performance (University of Kentucky, mid-'70s) followed by graduate work in musicology in North Carolina ("I soon found this was not my destiny, but met Morris in a concert there when he was brought in from NYC to play bassoon in a concerto concert with me!") and in historical performance practice at Mannes (including coaching by Arthur Hass and notation classes with Valerie Horst).

Most notable and/or personally satisfying accomplishments: Co-founding and sustaining Ensemble BREVE—an endeavor that provided employment for many NYC musicians over several decades (1985-present) as well as a 2012 CD; 30 years performing and teaching for Amherst Early Music, the premier early music organization in North America (amherstearlymusic.org); conducting the Recorder Orchestra of New York (RONY) for four years; and, in 2017, with the help of her colleagues on the board of directors, initiating the rebirth of the New York Recorder Guild (nyrg.org).

Favorite practice routines: A balance of four areas keeps Deborah musically and technically happy: long tone exercises on all of her instruments (including Moyses's *De la Sonorité*); key work (by ear and Taffanel/Gaubert) for flutes and recorders; working on upcoming concert material; and exploring new repertoire.

Other interests: Yoga with Eric Powell, travel, concerts, museums, but, most of all, spending time in Big Bend National Park. "I fell in love with Big Bend—and its terrain of mountains, deserts, and river canyons—near the end of a National Parks trip I took the summer before I started college. I have climbed all of the mountains, hiked most of the trails, and was even married there (in 1985). For 20 years we had a little adobe house there on 10 acres of

desert hills. I now return each year to stay with friends and continue my hiking adventures alone."

Advice for NYFC members: Relentless practice through all emotional ups and downs can be a solace when world (or personal) events bring difficult times. Often I wonder how others get through life challenges without an instrument to practice! We are all so fortunate to be musicians.

FLUTE



HAPPENINGS

MARCH '18

Mar.
14

Wednesday 3:30-6:30 pm

Gain insight into the music and the artistic process in this intimate, public coaching featuring **DEMARRE MCGILL**, principal flutist of the Seattle Symphony, in this inaugural Neus Family Flute Master Class.

• Thurnauer School of Music, 411 East Clinton Avenue, Tenafly, NJ. • Admission: free (\$10 suggested donation). • Info, visit www.jccotp.org/thurnauer.

Mar.
15

Thursday 3:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in "We Play the Body Acoustic (& Electric)," a program of music for flute, cello, piano, and electronic percussion featuring works by Poulenc, Duckworth, Villa-Lobos, and David Wechsler.

• College of Staten Island, Center for the Performing Arts, 1-P Recital Hall (1-P 120), 2800 Victory Boulevard, Staten Island, NY. • Admission is free. • Info, visit www.theomniensemble.org or call 718-859-8649.

Mar.
17

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of March 15. Live streaming at www.bqcm.org/live.

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY. • Admission: \$15 general, \$10 students/seniors. • Info, visit www.theomniensemble.org or call 718-859-8649.

Mar.
17-18

Saturday & Sunday, all day

Join fellow flute teachers for "The Art of Teaching 2018," a discussion-style, comprehensive, collaborative weekend for teachers led by flutist/pedagogues Alberto Almarza, Lorna McGhee, and **SOO-KYUNG PARK**.

• Carnegie Mellon University, Pittsburgh, PA. • Admission: \$150 for single day, \$275 for both. • Info, visit theconsummateflutist.com.

A first edition of Giulio Briccialdi's four flute concertos on the 200th anniversary of his birth

by Ginevra Petrucci

This article is based on the lecture/recital presented by the author at this year's Flute Fair on February 25, 2018.

Italian flutist and composer Giulio Briccialdi (1818-1881) is undoubtedly one of the most interesting figures in the history of the flute and considered by many to be one of the greatest virtuosos of all time. This year (2018) marks the bicentennial of Briccialdi's birth, prompting several ongoing initiatives to spread his music and reacquaint the public with his remarkable personality.

Born in Terni in 1818, Briccialdi displayed a great talent for music from childhood. He began the flute as a student of his father and continued his studies with Giuseppe Maneschi, who taught at the Santa Cecilia Institute. Briccialdi began his professional career by obtaining contracts with numerous operatic orchestras. He went on to be in great demand as a principal flutist who could come up with crowd-pleasing intermezzi to be played between one act and the next. He collaborated with theaters in Naples (Teatro San Carlo), Milan (Teatro alla Scala), Bologna (Teatro Comunale), Venice (Teatro La Fenice), and Rome (Teatro Argentina), and became widely known. For a while he occupied the highly prestigious position of teacher to the Count of Syracuse, brother of Ferdinand of Bourbon, the King of Naples, but resigned this post at the Neapolitan court in 1839 in favor of the more artistically stimulating environment of Milan. From May 1841 through the following 10 years, Briccialdi worked with increasing success in the capitals and musical centers of Europe: Vienna (where he met Gaetano Donizetti), Graz, Linz, Pest, Karlsruhe, München, Nice, and London. He formed ties with important figures in the musical world of the day, including the cellists Alfredo Piatti and Adrien Servais, the double-bassist Giovanni Bottesini, the pianists Sigismund Thalberg, Theodor von Döhler, and Moritz Strakosch, and the violinist Antonio Bazzini.

The expanding technical and expressive capabilities made possible with the improved flutes being developed at the time (see, for example, Toff's *The Development of*

the Modern Flute) stimulated Briccialdi to support flute systems based on a scientific approach and to develop the thumb key which has come to be known as the Briccialdi B-flat. The years that followed were very productive for Briccialdi, both for his compositional output and for his growing reputation as a virtuoso, pedagogue, and organologist [an expert in the history of musical instruments—Ed.]. Briccialdi remained in England until 1851, when

he returned to Italy to resume his career as a theater soloist and composer of instrumental works and opera. In 1879 his health began to deteriorate; on 17 December 1881, at the age of 63, one of the major flutists of the 19th century passed away. An artist who embodied all the emblematic expressions of musical romanticism, he was truly “the prince of flutists,” combining art with craftsmanship, and *bel canto* with virtuosity.

Briccialdi's concertos are possibly the most peculiar part of his production for the reason that they were conceived by the composer for his personal use, and not for publication. Briccialdi was a virtuoso, and, as such, he was recognized and glorified around Europe, evidenced by his concert appearances with Thalberg, Mendelssohn, and Clara Schumann.

A 19th-century virtuoso would almost solely perform his or her own compositions, and we have only three accounts of Briccialdi ever having performed pieces by another composer.

His compositional output fell into two different categories:

- pieces intended for publication—mostly paraphrases, fantasies, and potpourris on operatic themes—which would sell well in the amateur market, since they provided the possibility of recreating the spirit of the opera within the household;
- pieces intended to showcase his own personal virtuosity, not for publication. These pieces were tailored to his specific skills and designed to ensure that each performance would present him in all his technical and lyrical brilliance.



Briccialdi's fantasies—his variations on the *Carnival of Venice* and the many paraphrases on Italian operas—are, to this day, by far his most well known pieces, not only because of their audience appeal, but also because they have been in print since their composition. The four flute concertos, on the other hand, fall into the second category: they were Briccialdi's proprietary, personal pieces to entertain and impress his audiences.

Considering the scarcity of concerto repertoire for the flute in the romantic period, Briccialdi's four concertos stand out as some of the most important 19th-century works for our instrument. The concerto form was the quintessential calling card of a virtuoso—the artistic figure who came to dominate the cultural and social milieu of 19th-century Europe. The concept of virtuoso itself begins with Paganini, the embodiment of an unlimited artistic persona, representing at the same time musical genius, aesthetic ideality, creative mastery, the affirmation of the Man in his uniqueness in the deepest romantic philosophical sense, and mesmerizer of large and passionate audiences. Virtuosos like Thalberg and Liszt for the piano, Bottesini for the double bass, Cavallini for the clarinet, Briccialdi and many others for the flute all tailored their compositions with one main goal in mind: impressing audiences with their own technical and expressive abilities.

These proprietary concertos had the structure of a *Konzertstück* and therefore lacked a neat separation between movements. This kind of form allowed a great flexibility in the treatment of the melodic and virtuosic material, and was very direct, comprehensible, and enjoyable. The creative freedom of the virtuoso composer took precedence over any structural form or setting. The orchestra is used in its entirety only during the introductions and connecting parts; when the soloist plays, it remains mostly in the background, as in, for example, the concertos of Paganini or Chopin.

Briccialdi's concertos were composed between 1846 and 1867, during the 20 years of Briccialdi's maximum fame in Europe. The style of these compositions is deeply influenced by Italian opera, the major source of inspiration for the instrumental virtuosos in Italy in the 19th century. This contrasts with the more idealistic German romanticism,

in which the role of art as entertainment was secondary and somewhat frowned upon. In Italy every artistic expression was primarily connected to its potential reception by the public. Given a public wildly enthusiastic about musical theater, instrumentalists followed the same path to ensure themselves fame and recognition.

Another important element to consider in understanding the genesis of these concertos is their performance space: in most cases, they were played in theaters during opera intermissions, to entertain the public during the frequently long times required for the scene changes. During these periods, virtuosos could play their virtuosic fantasies and variations on the themes of the opera that was being presented or play their original works, as Briccialdi did with his concertos. This justifies the extremely large orchestrations of these concertos: the full operatic orchestra was already in the pit, so the virtuoso had no reason to minimize his forces.

Briccialdi composed symphonic works and an opera. His *Leonora de' Medici* was represented in Milan in 1855 and then unfortunately lost. He also composed a double concerto for

two flutes, enriching the small repertoire for this genre, the best known prior examples of which were the double concertos of Vivaldi and Cimarosa. Briccialdi was an appreciated orchestra conductor as well, and the first one in Italy to use the baton.

The print publication of the four concertos, planned for release in 2018 by Ricordi/Hal Leonard both in full score and in piano reduction, represents a solid addition to the flute concerto repertoire and is the result of lengthy musicological research. Briccialdi aficionados will also be happy to know that the entire catalogue of Briccialdi's unpublished compositions was recently made available for download from giuliobriccialdi.com, the first website to offer the entire catalogue of this flutist composer.



Ginevra Petrucci is an Italian-born flutist, currently a doctoral student at Stony Brook University.

2018 Young Musicians Contest

The Young Musicians Contest (YMC) took place on Sunday, February 4, 2018. First held in 2008, the contest is intended to foster the development of pre-collegiate local flutists by exposing them to a healthy competitive environment and allowing them to receive constructive comments from the area's professional flutists.

We congratulate our winners and thank coordinator Yeami Kim, assistant coordinators Megan Lyons and Linda Zhang, and judges Sanae Nakayama, Stefani Starin, Mary-Ann Tu (for age categories 8 and under and 9–11) and Carla Auld, Deirdre McArdle, and Amy Tu (for age categories 12–14 and 15–17). This year's winners, selected from a field of approximately 60 contestants, performed at a Flute Fair concert on February 25.



YMC winners Hyejin Cho (L) and Madeleine Park (R) with their teacher Soo-Kyung Park. Photo: Bon Park

Amos Lageschulte (8 and under)

Amos Lageschulte is in the second grade at PS 859 - Special Music School, where he studies flute in the studio of Valerie Holmes. Amos enjoys ballet, baseball, and playing with his siblings. He performed Paul Koepke's *Bergamask* with Valerie Holmes at the piano.



Caleb Pinder (8 and under)

Caleb Pinder, age 8, attends PS 859 - Special Music School, where Valerie Holmes is his flute teacher. He has been practicing the flute for almost three years. Although this is his first YMC competition, it will be his second NY Flute Fair performance, as he had the pleasure of performing in an ensemble with some of the other SMS flutists in 2017. Caleb loves a good challenge, so along with his interest in becoming a great flutist, he is a self-proclaimed mathematician. In his spare time he enjoys creating and solving complex math problems for fun. Caleb dreams of one day becoming an engineer like his father. He performed Minuets I and II from the Suite in A Minor by G.P. Telemann with Valerie Holmes at the piano.



William M. Garrity (9-11)

A New York City native, William M. Garrity, age 11, attends fifth grade at Friends Seminary. He is a member of the ISO Concert Orchestra and for the last six years has studied with Valerie Holmes at the Lucy Moses School. William has performed with Sir James Galway at Carnegie Hall and has played at Symphony Space and Merkin Hall. He has competed in the YMC every year since 2014 and won the 8 and under category in 2015. When Will is not playing the flute he enjoys reading and practicing Tae Kwon Do. He performed the Menuet and Dance of the Blessed Spirits from C.W. von Gluck's *Orpheus*, with Valerie Holmes at the piano.



Semin Kang (9-11)

Semin Kang, a native of Seoul, Korea, is in fifth grade at the Ralph S. Maugham Elementary School in Tenafly, NJ. She plays flute in the school orchestra and Tenafly elementary symphony and studies flute with Steven Kim at the New York Music School. Semin likes to listen to music, especially pieces composed by Bach and Mozart. She also loves to swim and eat noodles. She performed the Polonaise and Badinerie from J.S. Bach's



Suite in B Minor, BWV 1067 with Diana Hughes at the piano.

Yi-Hsien Eu (12-14)

Yi-Hsien Eu, 14, started flute study with Joseph Lu when she was in fifth grade. She was selected as a member of the All Shore Intermediate Band of ASIBDA and the Central Jersey Music Educators Association Regional Wind Ensemble for three years (2015-17), and won first chair in both last year. Ms. Eu came in third place for two years in the New Jersey Music Teachers Association competition (2016-17). Yi-Hsien also placed third in the Music Teachers National Association national competition in 2017, representing the Eastern Division. She was accepted into the Juilliard Pre-College Division last year and now studies with Bart Feller. She performed the *Andante Pastorale et Scherzettino* by Paul Taffanel with Sophia Zhou at the piano.



Hyejin Cho (15-18)

Hyejin Cho is a senior at Bridgewater-Raritan High School. She studies with Soo-Kyung Park at the Manhattan School of Music Precollege Division and plays in the Philharmonic Orchestra. She began playing the flute at age 10 with EunSook Hong. She has attended The Consummate Flutist at Carnegie Mellon University and the NYU Woodwinds Program as a performer. Hyejin Cho won first place in the 2017-18 MSM Precollege Concerto Competition for Woodwinds, Brass, and Percussion and the Elite International Music Competition. In 2016, she performed the H \ddot{u} e Fantaisie with the NV Chamber Orchestra. She will attend the Blair School of Music at Vanderbilt University in the fall. She performed Carl Reinecke's *Ballade* with Soyeon Kim at the piano.



Madeleine Park (15-18)

Madeleine Park is a 15-year-old Korean American and a freshman in high school. Born in Singapore, she started playing the flute in the third grade and has been studying with Soo-Kyung Park for the past four years. She was a first prize winner in the Elite Competition (2018), runner-up in the Manhattan School of Music Winds and Brass Concerto Competition (2017), and a first prize winner in the Camerata Artists International Competition (2017). Madeleine is currently enrolled in the Manhattan School of Music Precollege Program, where she enjoys playing in an orchestra and a chamber group. She performed Philippe Gaubert's *Fantaisie* with Soyeon Kim at the piano.



(Happenings cont'd from page 3)



The winners of the 2018 NYFC Competition were announced before the gala concert: (L to R) JiHyuk Park (1st), Hae Jee (Ashley) Cho (2nd), and Rebecca Chapman (3rd). Photo: Joe Melhado

FLUTE HAPPENINGS

MARCH '18

Mar. 18 Sunday 2:00 pm
DEMARRÉ MCGILL, principal flute of the Seattle Symphony, joins the New York Youth Symphony in a performance of Kevin Puts' Flute Concerto. Also on the program: Dvorák's Symphony No. 8, Rimsky-Korsakov's *Capriccio Espagnol*, and the world première of Thomas Kotcheff's *go and*.
• Stern Auditorium/Perelman Stage, Carnegie Hall, 881 7th Avenue, NYC. • Admission: \$20 and up, general; \$10 students. • Info, visit www.carnegiehall.org.

Mar. 22 Thursday 7:00 pm
The Sylvan Winds with **SVJETLANA KABALIN**, flute, will present "Memoria," a program of music by Oltra, Scarlatti, Marai, Turina, Andriessen, and Megias Lopez.
• American Academy of Arts & Letters Library, 632 West 156th Street (at Broadway), NYC. • Admission is free with advance RSVP to events@hispanicsociety.org. • Info, visit sylvanwinds.com.

Mar. 28 Wednesday 7:30 pm
Young Concert Artists presents **ANTHONY TRIONFO**, flute, in a program of works by Fauré, J.S. Bach, Jolivet, Liebermann, Ian Clark, and Katherine Balch (YCA's 2017 composer-in-residence).
• Merkin Hall, 129 West 67th Street, NYC. • Admission: \$10-45. • Info, visit kaufmannmusiccenter.org.

APRIL '18

Apr. 3 Tuesday 8:00 pm
The Musicians of Lenox Hill, with **SOO-KYUNG PARK**, flute, will perform works by Roussel (Trio for flute, viola, and cello) and Paul Dukas (*La Plainte, au Loin, du Faune* and *Alla Gitana*).
• Temple Israel of the City of New York, 112 East 75th Street, NYC. • Admission is free (optional donation). • Info, visit facebook.com/molhnyc.

Member CDs and Summer Program Listings



There may still be time to get your item or event listed in a spring newsletter issue. Send details to klsaenger@yahoo.com immediately.

NYFC ENSEMBLES PROGRAM

UPDATE



The NYFC Ensemble flutists met at Studios 353 on Sunday, February 18. Co-directors Denise Koncelik and Mark Vickers led the group in a run-through of the large-ensemble pieces on the program for the Flute Fair performance on Sunday, February 25. The answers to the intermission question, "Do you worry about bothering the neighbors when you practice?" showed a very clear demarcation between home owners (no worries) and apartment dwellers (lots of variety, depending on wall thickness and neighbor temperament).

The Flute Fair concert went well, with 27 flutists performing. Ensemble pieces played by the full group included two J.S. Bach fugues from *The Well-Tempered Clavier*, Book 2, arranged by NYFC member Malcolm Spector and Jonathan Cohen's *Flutes and Vegetables*. Smaller ensembles played two trios (Jacques Castéride's *Flûtes en Vacances* and Gary Schocker's *Flutes in the Garden*) and a sextet (Ricky Lombardo's *Traffic Jam*).

All members of the NY Flute Club are welcome to participate. Questions? Visit the ensembles page on the Club's website (nyfluteclub.org, "Ensemble Program" under the "Concerts, Events, & More" tab). The ensemble's next performance will be at the NYFC's annual meeting on May 6th (Pearl Studios, 3:00 pm). The next two rehearsals, both at Studios 353, 353 West 48th Street (between 8th and 9th Aves.) are as follows:

Saturday, March 10, 2:00-4:00 pm • Sunday, April 22, 2:00-4:00 pm

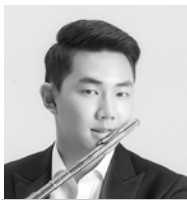


The NYFC Ensemble played at the Flute Fair on February 25, 2018.

Photo: Brian Klasewitz



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



March 18, 2018

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street), NYC

Winners of the 2018 NYFC Competition

98th Season

2017 - 2018 Concerts

September 17, 2017 • Sunday, 5:30 pm
NOBUTAKA SHIMIZU, flute

October 15, 2017 • Sunday, 5:30 pm
R. CARLOS NAKAI, Native American flutes

November 12, 2017 • Sunday, 5:30 pm
EMILY SKALA, flute

January 21, 2018 • Sunday, 5:30 pm
MINDY KAUFMAN, flute and piccolo

February 25, 2018 • Sunday, all day
Flute Fair, guest artist KARL-HEINZ SCHÜTZ
Columbia University Faculty House

March 18, 2018 • Sunday, 5:30 pm
Competition Winners Concert

April 8, 2018 • Sunday, 5:30 pm
ROBERT LANGEVIN, flute

May 6, 2018 • Sunday, 3:00 pm
Annual Meeting & Ensemble Concert
Pearl Studios, 500 Eighth Avenue, NYC

All regular concerts will take place at Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street), on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.



From the
Editor

Greetings! Hope you all enjoyed the Flute Fair! At the March 18 NYFC Competition winners' concert we will hear first prize winner JiHyuk Park, second prize winner Hae Jee (Ashley) Cho, and third prize winner Rebecca Chapman. Interestingly, two of this year's winners were previous winners of our Young Musicians Contest, started in 2008. JiHyuk Park (a 2011 YMC winner) and Hae Jee (Ashley) Cho (a 2010 YMC winner) are the very first YMC graduates to achieve this distinction. More about this year's YMC winners can be found on p. 6.

In her "From the President," Pat Zuber gives us a look at some of the scrambling she had to do to find a last minute replacement for Karl-Heinz Schütz, our originally scheduled Flute Fair guest artist. And she shares her notes from the Mozart masterclass taught by Walter Auer, Karl-Heinz's Vienna Philharmonic colleague.

We have only a small sampling of flute fair photos in this issue, but you can expect to see more in print soon. Many thanks to photographers Brian Klasewitz and Joe Melhado! The major Flute Fair item in this issue is intended for those of you who missed (or want to better remember) Ginevra Petrucci's presentation on Briccialdi's four flute concertos. She explains why it took so long for them to get published (they are coming this year, just in time for the 200th anniversary of his birth) and tells us enough about Briccialdi's life for us to see why he came to be known as the "Paganini of the Flute."

Deborah Booth, a flutist with strong interest in early flutes (recorders, traversos) is this month's member profile subject. Most readers will be very interested to learn about her activities as a musician, but what I liked best was learning about her favorite hiking spot—Big Bend National Park (I've never been there myself, but my husband still talks about a trip he took there several decades ago...).

Anyway, all for now. See you soon. Best regards,

Katherine Saenger (klsaenger@yahoo.com)