



The New York Flute Club

NEWSLETTER

May 2018

2018 Ensemble Program Concert



Participants in the May 2017 Ensemble Program Concert

Photo: Eddie Crawford

ABOUT THE PERFORMERS:

DENISE KONCELIK is a Brooklyn-based freelance flutist, accordionist, and arranger. She performs with Chelsea Musica and the Main Squeeze Orchestra, and has played bass flute with the Professional Flute Choir at multiple NFA conventions. This is her sixth year as co-director of the NYFC Ensemble Program.

MARK VICKERS is an adjunct music education professor at the University of Bridgeport. He teaches various music education courses and conducts the UB Knights' Wind Ensemble. He performs in the CT Valley Symphony Orchestra and is in his third year co-directing the NYFC Ensemble. He also operates The Flute Doctor Is In Fine Flute Repair Service in Cromwell, CT.

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In Concert

NEW YORK FLUTE CLUB ENSEMBLE PROGRAM

Sunday, **May 6, 2018**, 3:00 pm

Pearl Studios (Room 414), 500 8th Avenue (between 35th and 36th Streets), NYC

Program

†Una Fiesta de Canciones Folkloricas	Ricky Lombardo
‡Fantasia on Red River Valley	Kelly Via
*Sugarplums and Mistletoe	Michael Isaacson
†On a Hymnsong of Phillip Bliss	David R. Holsinger
<i>Members of the NYFC Ensemble</i>	
Trio for Flutes, Op. 6	Katherine Hoover
<i>Erina Aoyama, Ann Bordley, and Edward Wolf, flutes</i>	
Legends of the Greenwood	Catherine McMichael
<i>Erina Aoyama, Ann Bordley, Derek Cochran, and Nicolas DeRycker, flutes</i>	
†Simple Gifts	Traditional, arr. R. Lombardo
‡Fugue No. 7 in E-Flat from <i>The Well Tempered Clavier</i> , Book 2, BWV 876	J.S. Bach
‡Fugue in C Major, BWV 953	arr. Malcolm Spector
†Selections from <i>The Sound of Music</i>	Richard Rodgers
arr. Bill Holcombe and Kris Dorsey	
<i>Members of the NYFC Ensemble</i>	

The NYFC Ensemble 2017-2018

‡Denise Koncelik and †Mark Vickers, co-directors
*Lauren Klasewitz, guest conductor

Iona Aibel, Erina Aoyama, Amy Appleton, Ann Bordley, Roger Brooks, Gail Clement, Derek Cochran, Diane Couzens, Ted Davis, Nicolas De Rycker, Elizabeth Doyle, Mary Lynn Hanley, Terry Hannigan, Irene Hecht, Lee Koss, Wenting Lin, James Marcus, Jeff Mitchell, Sanae Nakayama, Nora North, Shirley Pompura, Doug Ramsdell, Anita Randolfi, Cynthia Reynolds, Karen Robbins, Kathy Saenger, Eric Thomas, Judith Thoyer, Gail Tishcoff, Madeline Weiss, and Catherine Xu

Program subject to change

Please join us for the reception following the program.



THE NEW YORK FLUTE CLUB INC.

2017-2018

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 Maurice S. Rosen 1964-1967
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 Paige Brook 1970-1973
 Eleanor Lawrence 1973-1976
 Harold Jones 1976-1979
 Eleanor Lawrence 1979-1982
 Paige Brook 1982-1983
 John Solum 1983-1986
 Eleanor Lawrence 1986-1989
 Sue Ann Kahn 1989-1992
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 Rie Schmidt 1995-1998
 Patricia Spencer 1998-2001
 Jan Vinci..... 2001-2002
 Jayn Rosenfeld 2002-2005
 David Wechsler..... 2005-2008
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 Wendy Stern..... 2012-2015

Newsletter

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End-of-Term Reflections

by Patricia Zuber



From the President

I have saved my favorite flute fair moment (requested by our newsletter editor, Kathy Saenger) for this issue, my last “From the President.” It did not happen, per se, at the flute fair itself. It took place when I chauffeured Walter Auer [who taught the flute fair’s Mozart masterclass] to and from his hotel on the day of the fair. He graciously filled in for Karl-Heinz Schütz, who was sick with the flu and unable to come to New York. Herr Auer was in town with the Vienna Philharmonic, which was performing at Carnegie Hall.

We had the nicest conversations in the car. On the way to the fair we talked about conductors we had both played under and about the Vienna Philharmonic schedule (which can be absolutely grueling) and the Metropolitan Opera schedule. On the way back to his hotel, we talked about

ornamentation and interpretation of trills in the baroque and classical periods. He told me his wife plays baroque flute and had studied with Barthold Kuijken, the Club’s 2017 Flute Fair guest artist. I asked him about the Vivaldi flute concerto, *Il Gardellino*. I was trying to decide how to play some of the trills. It seemed to me that it didn’t make sense for some of them to start from the note above. I was happy to get confirmation from him that this was not always a hard and fast rule. Play how it sounds best! That’s always good advice.

It is moments like this that I will miss most when I am no longer president of the Flute Club. It has been a lot of work but so very rewarding. I feel honored to work alongside other flute fair board members and volunteers. I especially wish to thank outgoing directors Nicole Camacho and Yevgeny Faniuk, and past president/officer extraordinaire Wendy Stern. I am happy to announce that Nancy Toff is on our slate as incoming president. The next few years will be very exciting. We will be celebrating our centennial season in 2019-20. Nancy and the centennial committee are currently planning many special events. Stay tuned for more information!

The slate will be voted upon at our May 6 annual meeting. The short general meeting will be followed by one of my favorite events, the season’s final concert, performed by the New York Flute Club Ensemble, which truly embodies the spirit of our Club.

NOTICE OF ANNUAL MEETING

Sunday, May 6, 2018 at 3:00 pm

Pearl Studios, 4th floor, room 414
 500 8th Avenue (between 35th and 36th Streets), NYC

The annual meeting of the New York Flute Club, Inc. will be held on **Sunday, May 6, 2018 at 3:00 pm**. At that time we will elect officers and members of the board of directors. All current members are eligible and encouraged to attend and vote.

The spring ensemble concert, featuring flutists who have participated in the NYFC ensemble program, will immediately follow the 3:00 pm meeting. There will be a reception following the concert.

Post-concert refreshments will be needed. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. If you can bring something, please email **Gail Clement** at gailclement@gmail.com. Please help us make a nice end-of-year celebration.



Member Profile

Jeff Mitchell

NYFC Member since
2017



Employment: Vice president of client services at ArtsVision (site.artsvision.net), an organization that provides a planning and resource management application developed for performing arts organizations.

A recent recital/performance:

Performing with the NYFC Ensemble at the 2018 Flute Fair on February 25.

Career highlights:

As a flutist: Jeff says, “I took such a long break from playing that some of my memories have faded, but I remember a December 2005 performance of Mozart’s Quartet in D major in Zankel Hall; my senior undergraduate recital in 2001 (with repertoire that was a little over top—Schubert’s *Trockne Blumen*, Jolivet’s *Chant de Linos* and Crumb’s *Idly for the Misbegotten*, along with some Bach and Martinu); and a recital in 2001 for the Atlanta Flute Club (after winning first prize in its Young Artist Competition the previous year.)” In his behind-the-scenes day job: representing some well-known opera singers for several years (“I always felt really good when I booked important engagements, or a major debut for someone.”).

Current flute: A platinum-clad heavy-wall Muramatsu with a C# trill, A442, bought new in January 2018.

Influential teachers: Carl Hall, former principal piccolo of Atlanta Symphony (in high school); Angela Jones-Reus (in college); Ransom Wilson (as a master’s student); and Vincent Lucas and Maxence Larrieu (during summer studies at the Nice Conservatoire). He’s also done breath and body work with Barbara Conrad (mezzo-soprano) and Patsy Sage (pianist, vocal coach, and Wagner expert).

High school: South Forsyth High School in Cumming, GA.

Degree(s): Bachelor of music (University of Georgia, 2001) and Master of Music (Yale University, 2004).

Most notable and/or personally satisfying accomplishment(s): “I grew up in the suburbs of Atlanta and visited NYC for the first time when I was 15. I decided then that I would someday move to New York. I finally made it happen in 2005, on my 25th birthday. I survived and am thriving in the greatest city in the world, and now raising my son here. I’ve been to many places and still think New York is the greatest.”

Favorite practice routines: Jeff doesn’t have one specific routine. “What I do varies with how I feel that day, but the body and breath have to be moving first. Moyse, Reichert, and T&G are my staples. I’m just getting back to playing regularly after many years away. Now I’m working on some chamber music for a group I’ve joined and finding new repertoire to learn. I’m lucky that I work from home, so I can squeeze in time between meetings and practice each day. I try for at least an hour, but even 20 minutes of focused practice is better than nothing.”

Other interests: Spending as much time as possible “with my wife, our three-year-old son, and our 10-year-old Havanese (who still doesn’t understand why the child is around). There are always new and interesting places to discover nearby, so we’re always on the go. I jog and swim laps regularly, so I can eat all of the cakes and cookies I bake without having to buy bigger pants.”

Advice for NYFC members: When I was an artist manager, I recognized many of the early-career singers I worked with were more focused on validation than in showing who they were as artists. I used to say that if I could do it for them I would charge more than 10%, because I believe no one can make your statement as an artist except you. Make that statement unapologetically and with confidence. Your audience will take it or leave it, but you will know you’ve been genuine in what you’ve offered them.

FLUTE HAPPENINGS

APRIL '18

Apr. 29 Sunday 4:00 pm

Chelsea Musica, a quartet with Carolyn Pollak, oboe, **DENISE KONCELIK**, keyboard and flute, **KAREN ROBBINS**, flute, and Cara Tucker, bassoon, in chamber music by Purcell, Weelkes, Mozart, Vivaldi, J.S. Bach, and Robert Peretti.

- St. Peter’s Chelsea, 346 West 20th Street, NYC.
- Admission: \$10 suggested donation (all proceeds will benefit the Food Bank at St. Peter’s).
- Info, visit www.chelseamusica.nyc.

MAY '18

May 10 Thursday 3:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will present Igor Stravinsky’s Octet for flute, clarinet, two bassoons, two trumpets, and two trombones. Additional octets by Stanhope, Wechsler, and Monk.

- 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.

May 11 Friday 7:00 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, and guest harpist Kristi Shade, perform works by Kilar, Barbotou, Donizetti, Chopin, Ibert, and others.

- Kosciuszko Foundation, 15 East 65th Street, NYC.
- Admission: \$45 general, \$25 students/seniors (more w/ post-concert reception).
- Info, call 212-222-3569 or email sylvanwinds@att.net.

May 12 Saturday 8:00 pm

DAVID WECHSLER and the OMNI Ensemble in the program of May 10.

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

May 19 Saturday ~3:00 pm

MINDY KAUFMAN will perform a chamber version of Bernstein’s *Halil* as part of Wall to Wall: Leonard Bernstein.

- Symphony Space, Peter Jay Sharp Theatre, 2537 Broadway (at 95th Street), NYC.
- Admission is free.
- Info, visit www.symphonyspace.org or call 212-864-5400.

JUNE '18

June 4 Monday 8:00 pm

The Da Capo Chamber Players with **PATRICIA SPENCER**, flute, in works by Christopher Cerrone, Dylan Mattingly, Taylor Brook, León, Adolphe, Davidovsky, and others.

- Merkin Concert Hall, Kaufman Music Center, 129 West 67th Street, NYC.
- Admission: \$20 general, \$10 students/seniors.
- Info, visit www.dacapochamberplayers.org

Did Charles Griffes write his *Poem* (1918) as a tribute to Debussy's *Prélude à l'après-midi d'un faune* (1894)? Maybe...

Hypothesis by Robert Langevin

I have always thought that there was a Debussy influence in the Griffes *Poem*. In reading about Griffes's life, I learned that he was considered to be the first American impressionist and that the three main influences on his composing were Debussy, Ravel, and Scriabin. I programmed the Griffes and the *Faune* because we are in the 100th anniversary year of both the *Poem*'s composition and Debussy's death.

My research did not tell me when he started writing the *Poem*, but I learned that it was finished in July 1918, four months after Debussy's passing. As with Bruckner, who, upon learning of Wagner's death, decided to dedicate the second movement of his seventh symphony to Wagner, complete with Tuben [also known as Wagner horns and Bayreuth tubas—Ed.], I came to the conclusion that it was entirely plausible that Griffes, learning of Debussy's death, decided to pay tribute to him in the form of the piece he was writing for Georges Barrère, who had been the one to play the premiere of the *Prélude à l'après-midi d'un faune* in Paris in 1894.

The title of the piece, *Poem*, may be a reference to "l'Après-midi

d'un faune," which is a poem by Mallarmé. The middle section in 6/8 is a gigue reminiscent of the movement *Gigues* in Debussy's *Images* for orchestra. Finally, both *Poem* and *Faune* start on a C#, and begin and end in the time signature of 9/8. There seem to be too many colluding facts for it to be pure coincidence. We don't have any written proof that this was intentional, but I feel there is a strong chance.

Commentary by Nancy Toff

Robert's hypothesis about the Debussy homage implicit in the Griffes *Poem* is fascinating and entirely plausible, even likely. Alas, I doubt that we will ever be able to confirm it definitively with written evidence. We have no record of when Barrère asked Griffes to write the piece, except that it was sometime during the 1917-18 season, to be performed in the 1918-19 season. (In fact, it received its premiere on November 16, 1919, in the 1919-20 season.) Griffes's biographer, Donna Anderson, wrote me that there are no Barrère entries in the extant diaries past 1916, but the key there is extant. Unfortunately, many of Griffes's diaries were destroyed by his fam-

SYMPHONY SOCIETY OF NEW YORK
Announcement—Season of 1919-1920
THE
New York Symphony Orchestra
Walter Damrosch, Conductor
CARNEGIE HALL, Thursday Afternoon, NOVEMBER 13th
Soloist: OSSIP GABRILOWITSCH

- Symphony No. 3 (New; first time in America)...d'Indy
- a. Berceuse heroïqueDebussy
(Rendering homage to King Albert of Belgium and his soldiers)
- b. Aux étoiles (New; first time)Duparc
- Concerto for Piano with Orchestra in A minor Schumann
Mr. Gabrilowitsch
- La Procession del Rocío (New; first time)Turina
(Mr. Gabrilowitsch uses the Mason and Hamlin Piano.)

AEOLIAN HALL, Sunday Afternoon, NOVEMBER 16th
Soloists: WILLEM WILLEKE, Violoncello
GEORGE BARRERE, Flute

- Symphony No. 3.....d'Indy
- Poem for Flute and Orchestra.....Charles Griffes
(New; first time) Mr. Barrere
- a. Berceuse heroïqueDebussy
(Rendering homage to King Albert of Belgium and his soldiers)
- b. Aux étoilesDuparc
- Concerto for Violoncello.....Lalo
Mr. Willeke
- a. Arabian Love Song
b. French Military March from
"Algerian Scenes".....Saint-Saens

(The Steinway is the official Piano of the New York Symphony Orchestra.)
Tickets on sale at Room 1202, Aeolian Building, and the Box Offices,
Carnegie and Aeolian Halls. GEORGE ENGLER, Manager.

ily; he was gay and in a different era they did not want that information getting out. (It did anyway, of course.) I have found no correspondence from Barrère that mentions the date of the commission; there is only one letter about the *Poem*, written to Emil Medicus, editor of *The Flutist* magazine, in which he talks about the piano reduction.

(Cont'd from page 1)

ERINA AOYAMA works as the deputy director of communications for a political risk consulting firm. This is her third year with the NY Flute Club ensemble.

AMY APPLETON joined the NYFC ensemble in 2014 and has been playing flute since 1996. She is the director of education at Marquis Studios, an arts non-profit that provides visual and performing arts programs to students of all ages and abilities.

ANN BORDLEY is an attorney with the Brooklyn District Attorney's office. She is a graduate of Harvard Law School and a flute student of Susan Friedlander.

ROGER BROOKS is a retired public school music teacher with music degrees from Wm. Paterson University and the College of NJ. He has played with the US Army Band, Broadway Bach Ensemble, Tri-State WW Quintet, and Rome Festival Orchestra, and has been a NYFC member for 40-plus years.

GAIL CLEMENT is a retired client service officer of Chase Bank. She has been playing the flute for 45 years and is a member of the musical ensemble at Westbury AME Zion Church and the flute quartet FluteSwept. She also occasionally plays jazz flute.

DIANE COUZENS works in development in NYC and maintains a small flute studio. She earned a BM from the University of Illinois at Urbana-Champaign and a MM from Ohio State University.

TED DAVIS is a retired music teacher of 42 years and has played the flute since sixth grade. He earned his BM and MM from SUNY College Fredonia and has played with the Jamestown, Utica, and Mohawk Valley Symphony Orchestras.

NICOLAS DE RYCKER works as a structural engineer for a Boston-based firm. He studied the flute in France, where he grew up, and started putting more emphasis on his musical activities after moving to NYC in 2017.

ELIZABETH DOYLE is administrative assistant in benefits at the Jewish Theological Seminary (JTS) and Union Theological Seminary (UTS). This is her third year with the NYFC Ensemble.

MARY LYNN HANLEY plays flute and piccolo in the United Nations NY Symphony Orchestra and studies with Mary Barto.

TERRY HANNIGAN is the director of the Counseling Center & Health Services at Manhattan College in the Bronx. Along with the flute, his other passions include studying the Irish language and cycling.

IRENE HECHT (and Simba) joined the NYFC Ensemble this year.

LAUREN KLASEWITZ graduated from Brooklyn College in June 2014, with a degree in music education. She enjoys conducting ensembles as well as composing pieces of her own. This is Lauren's 14th year with the NYFC.

LEE KOSS currently plays in four flute ensembles, in three states. She enjoys playing her Hogenhuis contra with the NYFC Ensemble and performed on piccolo with a small group at the 2018 Flute Fair. She studied with Maurice Sharp and completed her MA in music (Montclair State University) in 2012, a lifelong goal.

WENTING LIN holds a master of arts in performance from the University of New Orleans. This is her first year with the NYFC Ensemble.

JAMES MARCUS is a professor of electrical and computer engineering and computer science at the University of New Haven. Involved with music since the third grade, James plays the woodwinds in a variety of local groups.

JEFF MITCHELL is currently VP, Client Services for ArtsVision. During his career in arts management he has worked with the Palm Beach Opera and many opera

(Cont'd on next page)

FLUTE FAIR MEMORABLE MOMENTS

Looking back on *Flutists Without Borders*, our 2018 Flute Fair, my most significant memory will always be about the way our flute community pulled together when our soloist Karl-Heinz Schütz had to cancel at the last minute due to the flu. In an ironic twist to the title of the fair, there are borders for artists in our country nowadays and Mr. Schütz incurred significant governmental fees in order to obtain a visa. I am sorry for this outcome and deeply appreciate the many legal hours donated to the NYFC by board member Fred Marcusa on his behalf. So many people stepped in to help that it is impossible to name everyone, but some special moments remain with me, shared here as they flow into my mind: Pat Zuber orchestrating a solution following the cancellation; Malcolm Spector and David Wechsler, the amazing A/V magicians; Pat Spencer pulling an army of volunteers together a mere week before the fair; tears at the Paul Dunkel memorial—especially sad for me in that he and I had originally envisioned the event as an interview; Nancy Toff pulling the program together with Don Hulbert literally at the 11th hour; and Bart Feller, Kathleen Nester, Susan Palma-Nidel, and Soyeon Kim stepping up to a last minute call for a recital with grace and panache; but most importantly, those who told me, “This was the best flute fair ever!”

—**Deirdre McArdle**, Flute Fair program chair



L to R: Don Hulbert (Flute Fair program book designer) and Patricia Spencer (Flute Fair volunteer coordinator) at the registration desk. Photo: Joe Melhado

Memorable Moments (cont'd on page 6)

Member Summer Program Listings

Join **TIA ROPER** (tiaroper.com) for the Barcelona Flute Symposium September 17th-22nd, 2018. Masterclasses, workshops, chamber music coaching, and music-related field trips. For complete itinerary and more info, visit: www.adler-marlow.com/flute-symposium.

singers. See this month's Member Profile (p. 3) for more info.

SANAE NAKAYAMA enjoyed a career as a concert flutist and teacher for two decades before becoming an ESL teacher. She is now coordinator of the ESL program at the African Services Committee in Harlem.

NORA NORTH also plays in a flute ensemble directed by Mary Barto. This is her first year with the NYFC Ensemble.

DOUG RAMSDELL has played clarinet, bass clarinet, flute, saxophone, and recorder in various ensembles including the Grossman Orchestra, the Chelsea and Hunter Symphonies, and the Gotham Winds. He is also an audiobook/voice actor currently recording audiobooks for the Library of Congress.

ANITA RANDOLFI has taught recorder at music schools around NYC since 1972 and is on the board of the American Recorder Teachers Association. This is her first year with the NYFC Ensemble.

CYNTHIA REYNOLDS is a sculptor and editor. She lived in Kentucky before moving to NYC.

KAREN ROBBINS has taught in the NYC Department of Education, working in music and special education. She currently plays in the NY Sessions Symphony, the Albert Einstein Orchestra, and the summer Bennington Chamber Music Conference.

Post-concert photos from March and April

BELOW: The performers and some distinguished guests after the March 18, 2018 NYFC Competition winners' concert: (L to R) Ambassador Cho Tae-yul (permanent representative of the Republic of Korea to the United Nations), JiHyuk Park (1st prize), Rebecca Chapman (3rd prize), Hae Jee (Ashley) Cho (2nd prize), Mrs. Cho Tae-yul, and Mary Barto (Mrs. Cho Tae-yul's flute teacher). Photo: Nancy Toff



KATHERINE SAENGER is a retired scientist/inventor who now studies flute acoustics in her home lab. She is editor of the *NYFC Newsletter*.

ERIC THOMAS plays the saxophone in addition to jazz and classical flute. He has played with the Air Force Band in Newburg, NY, and lives in Mt. Vernon, NY.

JUDITH THOYER is president of Friends of Flutes Foundation, which she started after retiring as a partner at Paul, Weiss, Rifkind, Wharton & Garrison. FFF gives grants to aspiring flutists in universities and conservatories. She plays in the Mannes Extension Division Flute Ensemble and studies with Mary Barto.



ABOVE (L to R) composer/pianist Amanda Harberg, flutist Robert Langevin, and pianist Linda Mark after their April 8, 2018 NYFC concert. Photo: Kimberly Boller.

NOTE: Links to videos of the Harberg performances can be found on the April 8 calendar page of the NYFC website.

GAIL TISHCOFF is an occupational therapist specializing in adults and children with intellectual and developmental disabilities. She plays in Nicolas Duchamp's Flute Choir of New York and lives in Jackson Heights, NY.

ED WOLF, a professor of physics at the NYU Tandon School of Engineering, has several patents and is a published author and expert on nanotechnology.

CATHERINE XU works in financial services in New York. When not working or playing the flute, she enjoys folding and teaching origami as part of the NY origami meetup group.

MEMORABLE MOMENTS, CONT'D FROM P. 5

Interestingly, two of this year's "Memorable Moments" submitters recalled chance encounters with other Flute Fair attendees as their most memorable moment—the spaces between events, rather than the events themselves. As Wendy Stern said of last year's Flute Fair, "It was a day of re-connecting with friends." —Ed.

Going to the NY Flute Fair is always such a great reminder of how small the flute world is! I was a door monitor at the exhibits and began talking to a flutist. He told me that he was studying at an out-of-state university [West Virginia] and was at the fair to perform with his school's flute quartet. As we continued talking, we soon realized that we both grew up on Long Island, had played in Long Island Youth Orchestra, and traveled to the same summer festivals. Where else but the flute fair could I have experienced an interaction like this? —**Rebecca Schifilliti**, Flute Fair volunteer and student at Mannes School of Music



Nina Assimakopoulos's students performing at Flutes on Fire! Photo: Nicole Camacho

In the frenzy of clearing way for the next presenter after my "Jazz 101" workshop, a delightful lady introduced herself and shook my hand. I missed her name but clearly heard her mention Kincaid. "You knew Kincaid!" I enthusiastically replied. She politely affirmed. Minutes later, it became apparent that I had been speaking with the next presenter, none other than the renowned Katherine Hoover! Rather than leave for a planned snack, I decided to stay for her masterclass. Sitting mesmerized and inspired as she gently infused the participants with elements of heretofore-untold flute precision, thoughts of my "You knew Kincaid!" surfaced as I remembered the amazed "You knew Julius Baker!" responses I received during my own workshop not more than an hour earlier. What a warm and supportive environment for flutists! —**Chip Shelton**, Flute Fair presenter



Chip Shelton at Jazz 101 Photo: Brian Klasewitz

I arrived late for Katherine Hoover's session on ideas she learned from William Kincaid. I tried to be on time, but at the Flute Fair, before you have gone five feet you run into five friends, and then you are five minutes late for your session. So when I walked in, Katherine was mid-discussion, and the room was packed, and I had to sneak right past her to tuck myself in the last row. Katherine saw me, though, and said, "I'd like to have a couple of volunteers to demonstrate this, maybe the person who just walked in?" So much for being discreet! After I got over the shock of being drafted to perform for a room full of flutists without warning or warm up, what followed was NOT an anxiety dream come true, but an interesting lesson in Kincaid's method of always keeping a phrase moving to the

next beat (rather than away from the previous one). In print, that sounds like a semantic distinction, but Katherine had me and my fellow workshop participant play scales over and over until we got the hang of it, and it really made a difference in how the scales sounded...then she had us apply that idea to passages from Mozart and it was like a whole different world opening up! I've been having my own students play their scales that way ever since. —**Zara Lawler**, Flute Fair presenter



Left: A room full of attentive flutists at Katherine Hoover's *William Kincaid: Principles of Phrasing* workshop. Right: Katherine Hoover instructing Annie Nikunen (L) and Zara Lawler. Photos: Brian Klasewitz



One of my favorite moments was being able to introduce two of my students to Cobus du Toit after his excellent #WeBring-Flowers performance, and hearing him tell them about his commissioning program. They loved his playing, and were thrilled to talk with him about his commissioning of works that raise awareness and give artistic voice to caring about social issues. The students, Sarah Plishka and Alicia Daigle, are both in the music education program at Hofstra University and will therefore be in a perfect position to influence many future music students!



Cobus du Toit Photo: Brian Klasewitz

—**Patricia Spencer**, Flute Fair volunteer coordinator

The tribute to flutist/conductor Paul Dunkel, organized by Ed Joffe, included reminiscences from colleagues and friends interspersed with videos and recordings. One of my favorite stories was about his first flute. Paul's father traveled a lot as a stage set designer and traditionally Paul would write him to ask for a Christmas present. Paul desperately wanted to play the saxophone and wrote his father a letter to that effect. When Christmas came, he opened the box and it was a flute! Many years later, his mother admitted to crossing out the word saxophone and writing flute instead. How incredible that an outstanding flutist like Paul was due in part to a mother's intervention. To view Paul telling the story himself, visit joffewoodwinds.com/videos/paul-lustig-dunkel-flutists-journey/.



Composer Melinda Wagner spoke at the Paul Dunkel tribute. Photo: Nancy Toff

—**Rie Schmidt**, Flute Fair presenter

PHOTO ALBUM



ABOVE: Flute Fair presenter Richard Donald Smith (*From Africa to the Americas: A Salute to Black History Month*). Photo: Joe Melhado

RIGHT: Flute Fair presenter Ginevra Petrucci (*Briccialdi at 200*) with NYFC board members Katherine Saenger (L) and Malcolm Spector. Photo: Joe Melhado



ABOVE: Sheryl Henze (standing) with *The Flute on Broadway* panelists (L to R): Kathleen Nester, Helen Campo, Andrew Rehrig, John Romeri, Janet Axelrod, Dave Weiss, and Ben Power. Photo: Brian Klasewitz

LEFT: Sean Marron tests a flute at the exhibits. Photo: Brian Klasewitz

RIGHT: Nina Assimakopoulos (L) and Zara Lawler at their *Flutes on Fire!* workshop. Zara says, "Working with Nina to prepare this workshop was fun on so many levels...she is very energetic and gung-ho to try anything, and we had been at the Tanglewood Flute Institute together in ye olden times when we were both just out of high-school, so it was also like a reunion." Photo: Joe Melhado



ABOVE: Jayn Rosenfeld leading the Ensemble Reading Session ("I had such a good time with my sightreading group—they listened while they played!"). Photo: Brian Klasewitz



LEFT: Nancy Toff during a quiet moment at the Flute Club Table. Photo: Joe Melhado



THE GALA CONCERT:
ABOVE: Early arrivals await the start of the concert.
LEFT: Phil Unger of the Flute Center of NY congratulates JiHyuk Park, first prize winner of the 2018 NYFC Competition.
RIGHT: Gala concert performers (L to R): Kathleen Nester, pianist Soyeon Kim, Susan Palma-Nidel, and Bart Feller. Photos: Joe Melhado





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



May 6, 2018

Sunday, 3:00 pm • Pearl Studios (Room 414), 500 8th Avenue (between 35th and 36th Streets), NYC

Annual Meeting & Ensemble Concert

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

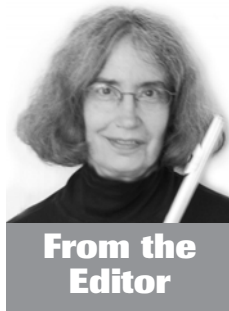
February 25, 2018 • Sunday, all day
Flute Fair, guest artist KARL-HEINZ SCHÜTZ
Columbia University Faculty House

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, Rm. 414, 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! This year's annual meeting of the New York Flute Club will take place at Pearl Studios, NYC on Sunday, May 6, followed by our annual ensemble concert organized by ensemble program co-directors Denise Koncelik and Mark Vickers. A reception will follow the concert.

As this is the end of Pat Zuber's three-year term as NYFC president, this will be her last "From the President" (at least for a while...). She relates her favorite flute fair moment (one of many collected for this issue), thanks our departing board members, and tells us who is on the slate to become the next Club president.

Though the primary focus of this issue is a recap of the February Flute Fair (delayed until now due to scheduling issues), we have a few interesting tidbits from some more recent concerts. Robert Langevin summarizes his thinking about the possible relationship between Griffes' *Poem* and Debussy's *Faune* (shared with his April 8 audience, which heard him play both), with commentary by Nancy Toff (p. 4). Photos and additional info from our March and April concerts can be found on p. 5.

The Flute Fair material consists of favorite moments from presenters and attendees, illustrated with relevant photos. Apologies to presenters whose events were not included; our photographers were unable to cover every event and newsletter space was tight.

Jeff Mitchell, a participant in the ensembles program, is this month's member profile subject. I chatted with him at the flute fair (where he was a volunteer door monitor), and was intrigued to learn of his career in arts management. He shares some good professional advice with us: coming up with a personalized "artist statement" is hard work, but worth the effort.

As this is the last of the newsletters for the 2017-18 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This group includes Julietta Curenton, Katherine Hoffman, Brian Klasewitz, Fred Marcusa, Joe Melhado, Sanae Nakayama, Kathleen Nester, Tereasa Payne, Ginevra Petrucci, Elizabeth Stern, Wendy Stern, Nancy Toff, Barbara Williams, and Patricia Zuber.

Hope to see you at the concert and best wishes for a good summer!

Best regards, Katherine Saenger (klsaenger@yahoo.com)