



The New York Flute Club

NEWSLETTER

May 2019

2019 Ensemble Program Concert



Participants in the May 2018 Ensemble Program Concert

Photo: Brian Klasewitz

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. She has been co-director of the NYFC Ensemble Program since 2013.

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 fourth year co-directing the NYFC Ensemble. He also operates The Flute Doctor Is In Fine Flute Repair Service in Cromwell, CT. *(Cont'd on page 5)*

2019-20 Centennial Event
100 Flutes at Governor's Island
Sunday, September 15, 2019
More details on p. 2

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In Concert

NEW YORK FLUTE CLUB ENSEMBLE PROGRAM

Sunday, May 19, 2019, 3:00 pm

Pearl Studios (Room 412), 500 8th Avenue (between 35th and 36th Streets), NYC

Program

- ‡Pedazitos Nancy W. Wood
- †A Gaelic Offering Catherine McMichael (b. 1954)
Members of the NYFC Ensemble
- Flute Trio No. 4, Op. 53, III. Allegro con moto Gaspard Kummer (1795–1870)
Erina Aoyama, Ann Bordley, and Ed Wolfe
- *Games Medley
 - Call of Duty: Modern Warfare 3 Main Theme Brian Tyler (b. 1972)
 - Valse Di Fantastica: from Final Fantasy XV Yoko Shimomura (b. 1967)
 - Game of Thrones (Main Theme) Ramin Djawadi (b. 1974)
- ‡Rhumba Michael Coolen (b. 1946)
- ‡Masques Anne McGinty (b. 1945)
- †Washington Post John Phillip Sousa (1854–1932)
arr. Bill Holcombe

Members of the NYFC Ensemble

The NYFC Ensemble 2018-2019

- ‡Denise Koncelik and †Mark Vickers, co-directors
- *Lauren Klasewitz, guest conductor
- Erina Aoyama, Amy Appleton, Ann Bordley, Roger Brooks, Gail Clement, Derek Cochran, Diane Couzens, Ted Davis, Nicolas De Rycker, Randy Faria, Mary Lynn Hanley, Irene Hecht, Ellen Isaacs, Lauren Klasewitz, April Klavins, Lee Koss, Ida Kowitz, Elizabeth LaBarbara, Frances Lenci, Vicki Mack, Margot Maxwell, Nora North, Barbara O'Hara, Sam Ostrowski, Dorothy Papo, Laura Pologe, Shirley Pompura, Doug Ramsdell, Anita Randolfi, Karen Robbins, Katherine Saenger, Pam Santiago, Hayley Skurowski, Judith Thoyer, Gail Tishcoff, Lily Wu, and Catherine Xu

Program subject to change

Please join us for the reception following the program.



THE NEW YORK FLUTE CLUB INC.

2018-2019

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 John McMurtery 2011-2012
 Wendy Stern 2012-2015
 Patricia Zuber 2015-2018

Newsletter

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Coming Attractions

by Nancy Toff



From the President

As we close our 99th season, I am feeling somewhat Janus-faced as I simultaneously look back at our history and look forward to our centennial.

First, I'd like to share some recent archival discoveries. I recently was in Philadelphia on business and took a few hours to get my archival "fix" at the Curtis Institute Archives and the Free Library of Philadelphia. With the gracious assistance of Curtis archivist Kristina Wilson, I had my first opportunity to go through Elaine Shaffer's papers since they have been processed. Among the finds were some William Kincaid gems, including a wedding picture and the scores of several works dedicated to him, several previously unknown to me (more research needed).

At the FLP, I found the scores of several works dedicated to Barrère and his ensembles, which had entries that had appeared in the online catalog since the publication of my Barrère biography in 2005. I remain hopeful that there may be still more such gems. The FLP chamber music collection produced the parts for a chamber work premiered by Milton Wittgenstein and colleagues at the NYFC in 1947; we will try it out soon, and if it's good you may hear it next year.

Research continues to fill in gaps in our program archive. Long ago I turned up an announcement in the *New York Times* that Paige Brook would give the New York premiere of John La Montaine's sonata for solo flute, op. 24, at the NYFC on January 25, 1959. None of the concert's performers (including clarinetist Stanley Drucker) apparently kept the program, but I recently found that La Montaine's papers were at Eastman, and archivist David Coppen quickly located and scanned the program for us (see below).

This summer, I'll be previewing our centennial festivities with a presentation on the history of the club at the NFA convention in Salt Lake City—on Thursday, August 1, at 5:45 pm. I'll be joined by several of our distinguished members—Carol Wincenc, Mindy Kaufman, Rie Schmidt, Wendy Stern, and Kathleen Nester—who will play selections from repertoire associated with the club, some of the 172 works premiered at our concerts over the last century. I'll also be playing some historic recordings.

On to next year: We will open the centennial festivities with a field trip to Governor's Island on Sunday afternoon, September 15. Pat Zuber is organizing a choir of 100 (or more) flutists to celebrate our 100th birthday. We invite flutists of all ages and levels to join us; the core of the group will be the members of our ensemble program, but we welcome both existing flute choirs—amateur, adult, college, music school—and individual players. Bring your flute, a stand, some clothespins to hold the music, and a picnic; we'll provide some modest goodies to enjoy after the performance. We'll email full instructions over the summer and post them on the website as well.

The gala centennial concert will take place in mid-November; watch the website for details, which will be announced soon. Have a great summer, and prepare to celebrate in 2019-20!

NOTICE OF ANNUAL MEETING

Sunday, May 19, 2019 at 3:00 pm
 Pearl Studios, 4th floor, room 412
 500 8th Avenue
 (bet. 35th and 36th Sts.), NYC



The annual meeting of the New York Flute Club, Inc. will be held on **Sunday, May 19, 2019 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. A reception will follow the concert. Please email ensembles@nyfluteclub.org if you can help with refreshments and have not already signed up to bring something.

The New York Flute Club
 Incorporated
 Organized 1920

SUNDAY AFTERNOON
 JANUARY 25TH, 1959
 FIVE-THIRTY P.M.

CARL FISCHER CONCERT HALL
 163 West 37th Street
 NEW YORK CITY

Program

PAIGE BROOK Flute
 STANLEY DRUCKER Clarinet
 RUTH NORTHRUP TIBBS Piano

I
 Valse, Opus 42 Flute and Piano Chopin

II
 Three Pieces For Clarinet Alone I. Sarasvsky

III
 Sonata For Flute Solo (New York Premiere) John LaMontaine

IV
 Chacon #2 Flute and Clarinet H. Villa-Lobos

INTERMISSION

V
 Sonatine En Trio 1. Ande assise 2. Ande vif 3. Tercet lent 4. Ande Flute, Clarinet and Piano Piencet Schmitt

VI
 Fantaisie-Caprice Flute and Piano Andor Jolivet

VII
 Tarentelle Flute, Clarinet and Piano C. Saint-Saens

Paige Brook and Stanley Drucker are members of The N. Y. Philharmonic-Symphony Orchestra.
 John Wummer, solo flutist of The N. Y. Philharmonic-Symphony Orchestra will present the next concert on February 22nd, 1959

Member Profile

Doug
Ramsdell

NYFC Member since
2017



Employment: Full time audiobook narrator for the Library of Congress/National Library Service (details, see www.dougramsdell.com).

A recent recital/performance: Playing with the NYFC Ensemble on February 25, 2018 at the NY Flute Fair.

Career highlight(s): As a musician: numerous freelance gigs playing flute, clarinet, bass clarinet and/or saxophone with local ensembles including the Chelsea Symphony, Hunter Symphony, Grossman Orchestra, American Chamber Opera, and several now-defunct big bands. As an actor and narrator (following many years of full-time work in book publishing, advertising, and investment banking): “It’s hard to pick true highlights, but I enjoy my current work narrating fiction and non-fiction and working part time as a standardized patient for several medical schools, a job in which I play the role of a sick patient while med students practice exam skills and diagnosis on me. (They assess my symptoms as ‘the patient,’ and then I assess them on how they did, for the medical faculty.)”

Current flute: A c. 1960s silver Haynes with a B-foot, bought used to replace his 30-year-old student Armstrong 103 (“It’s a much better-quality flute, even though I’ll soon be sending it off for joint-fitting and restoration work.”). For the NYFC Ensemble, he has a Trevor James Master Model alto (“It has a beautiful tone—even when I play it.”).

Influential teacher(s): Doug is currently studying flute, clarinet, and sax with NY freelancer Eddie Salkin, who’s done several decades of top-tier work in Broadway pits, studios, big bands, and symphonic settings and is a font of key principles from the greatest woodwind teachers and players in NYC (“I always record my lessons, and transcribe notes when I get home so as not to let a single nuance slip past.”). Also influential (from recordings): Paul Horn, whose album *Portrait of a Jazz Musician* included an impressionistic bass flute solo on “Lazy Afternoon”; later,

and more importantly, Julius Baker (“I found a Music Minus One recording he did, where the mic was right on him, so that you could hear every buttery note up close. His sound just put me away, and instantly I was like, ‘Yeah, I want to do *that!*’”).

High school: Springbrook High School in Silver Spring, MD.

Degree(s): Four years at the University of Maryland, “which I left in 1968, undegraded and deliriously happy to be heading to NYC” for still-continuing studies at various acting schools, most recently the Barrow Group.

Favorite practice routines: “Practice sessions always start with transcribed notes from my previous lesson, but warmups invariably include bits from Taffanel & Gaubert, Moyses’s *De la Sonorité*, the Alan Cox/Julius Baker book, and/or the Trevor Wye combined volume of exercises, followed by rep (which lately has been mostly baroque due to a recently awakened interest in the work of Bart Kuijken and Rachel Brown).”

Most notable and/or personally satisfying accomplishment(s): Currently, playing alto flute with the NYFC Ensemble: “It’s been a while since I played either in a section or with a conductor, and while the ensemble repertoire isn’t quite symphonic caliber, neither am I! It’s as challenging as you want to make it, though; it’s a wonderful place to play with others (something I love to do) at the highest professional level I’m capable of.” He hasn’t done any big band work in a while but when he did, he played second alto “next to a couple of very heavy lead players with stylistic roots in the swing era—a real education in terms of phrasing, dynamics, blend and section cohesiveness, and ultimately a joy to be part of.”

Other interests: Continuing his education with innumerable courses (which, in the past, have ranged from audio production to narration/voiceover to French cooking to guitar-making) and keeping up with the latest in the specialized fields which he has become comfortable and conversant in through his book narration jobs—aviation (civilian and military), horsemanship and the American West, music (most genres), and spoken word performance.

Advice for NYFC members: “I wouldn’t presume to advise anybody on anything, but I frequently remind myself of something Stan Getz once said: ‘I never played a note I didn’t *mean.*’”

FLUTE HAPPENINGS

MAY '19

May
12 Sunday 3:00 pm

CAROL WINCENC performs Sierra’s *Concierto Caribe* with the Soma Orchestra.

• Leon & Toby Cooperman JCC, Ross Campus, 760 Northfield Avenue, West Orange, NJ. • Admission is free. • Info, visit somaorchestra.org or email orchestrasoma@gmail.com.

May
19 Sunday 3:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, will perform music by Alvarez, Lecuona, Zuniga, and Astol in “Dia de la Madre,” a concert celebrating Latin culture.

• Hispanic Society Museum & Library Courtyard, Broadway between West 155th and 156th Streets, NYC. • Admission is free. • Info, visit sylvanwinds.com.

May
23 Thursday 7:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, will perform “Slavic Soul: Myths and Legends,” a program featuring works by Vrebalov, Josipovic, Macek, Bogdanovic, Markovic, and Rešanovic.

• The Kosciuszko Foundation, 15 East 65th Street, NYC. • Admission: \$45 general, \$25 students seniors (more with post-concert reception featuring Croatian food and wine). • Info, visit sylvanwinds.com.

May
26 Sunday 7:30 pm

GINEVRA PETRUCCI performs “Rear View Mirror: A Contemporary Glimpse on Flauto D’Amore,” a program featuring premieres of works by Nathan Hudson, Gleb Kanasevich, Liliya Ugay, and Max Grafe written for a modern prototype of the Baroque flauto d’amore built by Albert Cooper.

• Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow Street, NYC. • Admission: \$20 general, \$15 students/seniors. • Info, visit ginevrpetrucci.com or email petrucci@gmail.com.

JUNE '19

June
5 Wednesday 8:00 pm

The Da Capo Chamber Players with **PATRICIA SPENCER**, flute, will perform “Global American Chamber Music,” a program of works by Chou Wen-chung, Chinariy Ung, Pablo Ortiz, Gabriela Lena Frank, and Reinaldo Moya.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: : \$20 general, \$10 students/seniors. • Info, visit da-capo.org.

June
11-15 Tuesday-Saturday • All day

Five days of intensive flute study with **SOO-KYUNG PARK** and the faculty of The Consummate Flutist.

• Carnegie Mellon University School of Music, 5000 Forbes Avenue, Pittsburgh, PA. • Admission: \$50-150 auditor, \$450 participant, \$650 performer. • Info, visit theconsummateflutist.com.

Finding Joy in Piccolo Playing: A 2019 NY Flute Fair Lecture Recap

by *Stephanie Lupo*

Do you remember the joy you felt when buying your first piccolo? Do you still feel that same joy? I think many players felt the excitement diminish once they realized the difficulty of playing the piccolo. We need to experience some semblance of success to feel encouraged to keep playing. The piccolo is not necessarily harder to play than the flute; it just has differences that we need to learn and often never do.

Discovering the Need for Piccolo Pedagogy

Six years into playing the piccolo, I still could not produce high A-flats on the instrument, so I went to my teacher for advice. She told me the standard fingering for piccolo includes two extra fingers: the second and third fingers on the right hand. At that moment, I realized the flute and piccolo were not the same, and I vowed to ascertain the idiosyncrasies of the piccolo to help future players.

The second affirmation of my piccolo research came when reading Emily Orr's 2005 dissertation, in which she surveyed college flute professors on their inclusion of piccolo in their curriculum. Fifty-nine percent reported not including the piccolo as part of their curriculum. This was shocking to me, since piccolo skills are becoming much more important for the survival of a flutist. Most felt too uncomfortable teaching it because they were self-taught.

After these experiences, I dedicated my DMA thesis research to the piccolo.

Becoming a Solo Instrument

From the beginning of the 1800s, the piccolo had been primarily an orchestral instrument. At the end of the 1980s, players started to realize it had the potential to be a beautiful solo instrument too, capable of playing concerti and sonatas. As the first major proponent of piccolo pedagogy, Jan Gippo began commissioning new works, discussing piccolo playing with others, and writing the monthly "Let's Talk Picc" column in *Flute Talk*. More flutists have started to recognize the piccolo as a solo instrument and not just a flutist's accessory. Players like Beaumadier and Mazzanti have also advanced the piccolo as a solo instrument through recital performances, recordings, and method books. Additionally, Laurie Sokoloff initiated a master's degree in piccolo performance at the Peabody Institute in 2003. Once piccoloists can study with a teacher, they will feel more comfortable playing and teaching it.

Construction Concerns

A major contributor to the difference in intonation from the flute is the opposite shaping of the instruments. The flute has a conical headjoint with a cylindrical body, and piccolos have a cylindrical headjoint with a conical body. The use of the conical body allows the piccolo to have a fuller sound with a variety of tone colors.

If purchasing a piccolo for a beginner or intermediate player, I recommend a composite material like grenadite, as it does not crack. Because of the density, acoustics, and color, it looks and sounds more like a professional grenadilla wood piccolo than metal does. I recommend avoiding metal, as it generally produces a less pleasant, more strident sound. We should embrace the sound quality and capabilities of the piccolo as its own entity, which is most beautifully expressed with wood.

The compromised proportion of the embouchure hole to the size of the bore also offers challenges. Since the pic-

colo is about half the size of the flute, the embouchure hole should also be about half the size. However, this would not work with our flute-sized lips, so the hole is cut larger, and players are expected to improve the pitch by changing air speed or using alternate fingerings.

The placement of the headjoint cork is yet another aspect of construction that differs from the flute. There is a formula for positioning the flute's headjoint cork, but it does not pertain to the piccolo. In fact, there is no formula for placing the piccolo's headjoint cork. Each player needs to find the correct placement for the headjoint cork and mark a corresponding line on the cleaning rod. This line will also help your repair technician when they replace the cork. The sound and response of the instrument is generally best when it is pushed in further, but, if pushed in too far, the notes around the second octave E are more prone to cracking. Push out the cork until you notice that register becoming less stable; then, push back in slightly. Through testing, playing both tone and articulation exercises in all octaves, players can find the position in which their piccolo sounds and responds the best.

Playing the Piccolo

When structuring your practice each day, start and end with the flute, scheduling the piccolo in between. Like exercising, this will help you to warm up and cool down your muscles. You will have to build up stamina, so remember you can work on finger-technical passages while holding the piccolo, but not playing, to save the embouchure muscles. If you find you tire easily, you may be controlling too much with the embouchure.

To achieve accurate intonation on the piccolo, just like with the flute, it is useful to think of air in terms of three components: speed, volume, and direction. Air speed is controlled by the abdominal muscles, and it is used to increase or decrease the pitch. The higher the note, the more you will engage your abdominal muscles. The piccolo is an octave-transposing instrument, so make sure you are supporting the sounding pitch, not the written note. Practicing harmonics can help players discover the speed needed for each note. Air volume is controlled by the aperture. If you want to play louder, the aperture should be bigger; if you want to play softer, the aperture should be smaller. In general, higher notes are supported by higher air speed and less air volume. Lower notes are supported by lower air speed and more air volume. Air direction affects tone color and can be altered by changing the relation of the top and bottom lips. If you want a more veiled sound, direct the airstream upward, and if you want a more direct or dark sound, direct the airstream downward. In an ensemble, be sure to choose a tone color that is open and with less harmonics, so it can easily be matched.

Once you have tuned, do not continue to move your headjoint; instead, use changes of air support and alternate fingerings to manipulate the pitch. Beyond the desire to find fingerings that are most responsive and in tune, it is useful to know which fingerings are best for playing different parts of a chord and/or for matching other instruments' tendencies. Also, prioritize which instrument's intonation is most important to match at any given moment. You, as a piccoloist, can even be the leader for intonation. Practice so that you are reliable and someone your colleagues want to match.

Every piccolo has its own intonation tendencies. Makers often base the tuning of the scale around the three D-natu-

rals, with each maker deciding on compromises to get those notes most in tune. I recommend charting your pitch tendencies about once a month, or when you have significant breakthroughs, using graph paper. As you continue to chart, you should notice improvement over time.

There is often a misconception about the pitch tendencies of the piccolo. Because it is usually higher in register than other instruments, players, colleagues, and even conductors tend to think it is sharp; however, the piccolo is usually flat, especially above the staff, due to a lack of abdominal support and confidence.

Confidence and Mindfulness

Confidence is a large part of finding success on the piccolo. We are usually playing the highest sounding pitch at any given moment. For fearful and introverted performers, this can be a challenge. Beyond score study, earplugs can also help players feel more comfortable to support the proper pitch and dynamic levels by blocking some of the sound. Also, piccoloists are not always the problem, so get to know when to lead or follow.

It is necessary to be mindful, being present and non-judgmental. How many of us can say we play our piccolos non-judgmentally? We must stay positive in the language

we use with ourselves. Instead of “don’t rush,” think “stay steady,” for example. Replacing the chatter or negative thoughts with planned, proactive musical ideas can help with performance anxiety and nerves.

Finding Inspiration and Joy

Find ways to be inspired in your piccolo playing, through improvisation, jam sessions with other musicians, chamber music, and listening to professional piccoloists. In addition to practicing orchestral excerpts for piccolo, start learning and programming substantial solo repertoire.

As we foster our knowledge and our confidence, we will start to conquer our fears of playing and teaching the piccolo. The fear will then be replaced by love and joy—a love of the piccolo and joy in playing it well and sharing it with others. When we, as piccoloists, have excitement and passion for the instrument and its repertoire, fellow musicians and audiences will love it too.

Stephanie Lupo is a DMA candidate at the University of Iowa working on her thesis, Achieving Accurate Intonation on the Piccolo and 39 Original Etudes Highlighting Alternate Fingerings. www.stephanielupo.com.

(Performers, cont'd from page 1)

ERINA AOYAMA works as the director of communications for a political risk consulting firm. She has been a member of the NY Flute Club ensemble since 2016.

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 instrumental music teacher. 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, a retired client service officer of Chase Bank, has been playing the flute for 48 years. She is a member of the musical ensemble at Westbury AME Zion Church and also occasionally plays jazz flute.

DIANE COUZENS works in the office of the Provost/Academic Affairs at Ramapo College of New Jersey and maintains a private flute studio. She earned a BM from the University of Illinois at Urbana-Champaign and an MM from the Ohio State University.

TED DAVIS is a retired music teacher 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.

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 joined the NYFC Ensemble in 2016 and also plays clarinet, sax, and violin.

LAUREN KLASEWITZ graduated from Brooklyn College in 2014 with a degree in music education. She enjoys conducting ensembles as well as composing pieces of her own. This is Lauren’s 15th year with the NYFC.

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

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 singers.

DOUG RAMSDELL plays clarinet, bass clarinet, flute, saxophone, and recorder and is an audiobook/voice actor (see p. 3 Member Profile).

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 second year with the NYFC Ensemble.

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.

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

PAM SANTIAGO works in title insurance in NY and plays flute, piccolo, and clarinet. She is also a member of the Celebration Singers in Cranford, NJ.

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 Mary Barto’s High-Lows Flute Ensemble and also studies with her.

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

LILY WU is retired from 40-plus years as a writer/editor/motivational speaker in national non-profit diversity education, program design, and communication. She is also a flutist with the New Horizons Band of Third Street Music School Settlement. This is her first year with the NYFC Ensemble.

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.

FLUTE FAIR 2019: PHOTO ALBUM

Lobby/Lounge



ABOVE: Nicole Schroeder (L) and Diane Couzens (R) at the registration desk. LEFT: Carla Auld checks in. RIGHT: Flute headjoint maker Sandy Drelinger (R) chats with Mark Barton. Photos: Ardith Bondi



ABOVE: Sue Ann Kahn helps Fran Lenci register as Jayn Rosenfeld (L) and Linda Chesis chat in the background. RIGHT (L to R): NYFC interns Jennifer Spicher and Erin Keppner with NYFC president Nancy Toff and Rie Schmidt. Photos: Ardith Bondi

The Presentations



ABOVE: Pam Sklar conducting one of her flute choir compositions as part of her morning career workshop. Photo: Ardith Bondi



ABOVE: Patricia Zuber (2nd from left) with Sue Ann Kahn and the sons of Kincaid collaborator Claire Polin, Josef Schaff (L) and Gabriel Schaff (R). BELOW RIGHT: Pied Piper of Harlem (and beyond) Richard Donald Smith led an ensemble reading at his Flute Fair workshop on the music and musical instruments of Africa. Photos: Joe Melhado



RIGHT: Performers in the Young Musicians Contest winners' concert (L to R) Joanna Lau, Emily DeNucci, Sooah Jeon, Semin Kang, and Thomas Wazelle with YMC coordinator Barbara Siesel. Photo: Joe Melhado.



The Exhibits





RIGHT: A happy Judith Mendenhall learns that two of her students are finalists in the NYFC Competition, as former student Denis Savelyev, first prize winner in 2017, looks on. Christine Choi went on to win first place. Photo: Ardith Bondi



ABOVE LEFT: Valerie Holmes looks on as her Special Music School students (L to R) Amos Lageschulte, Corinne Pinder, Caleb Pinder, and Ella Cohen perform selections of Irish tunes. Photo: Malcolm Spector

ABOVE RIGHT: Flute Fair attendees Jeanine Drayton and Ted Davis look through the used music offerings at the annual tag sale. RIGHT: (L to R) Greig Shearer, Jeanne Wilson, Lew Tabackin, and Ed Joffe take a well-deserved lunch break. Photos: Ardith Bondi



ABOVE: John Solum's "The William Kincaid I Knew" was well attended. Photo: Ardith Bondi



ABOVE: Flute Fair guest artist Jeffrey Khaner with pianist Linda Mark after the gala concert; LEFT: Julian Rose of the Flute Center of NY announcing the first prize winner of the 2019 NYFC Competition. Photos: Joe Melhado



ABOVE: Flute Fair program chair Deirdre McCardle led an invigorating morning warm-up session. Photo: Ardith Bondi



ABOVE: Flutists Patricia Cardona and Darwin Cosme presented "Portraits of Latin America." RIGHT: The FluteSwept Quartet describes its experiences in the MTA's Music Under NY program (L to R, Anne Gregory, Elizabeth Lewis, Iona Aibel, and Laura Barlament). Photos: Ardith Bondi



The Exhibits, LEFT to RIGHT: (1) Rosalind Hoffman tries out a contrabass flute while her father looks on; (2) Robert Dick chats with two exhibitors from the Flute Center of NY; (3) Andrew Callimahos (with camera) thinks about his next stop while Amy-Jayne Milton tries out an Arista flute; (4) Paula Bing chats with NYFC corporate liaison Fred Marcusa; and (5) Simon Polak chats with a flute fair attendee. Photos: Ardith Bondi





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



May 19, 2019

Sunday, 3:00 pm • Pearl Studios (Room 412), 500 8th Avenue (between 35th and 36th Streets), NYC

Annual Meeting & Ensemble Concert

99th Season

2018 - 2019 Concerts

October 21, 2018 • Sunday, 5:30 pm
HARVEY SOLLBERGER 80th Birthday Celebration

November 11, 2018 • Sunday, 5:30 pm
ARMISTICE DAY CONCERT: WWI Era Music

December 16, 2018 • Sunday, 5:30 pm
AARON GOLDMAN, flute

January 13, 2019 • Sunday, 5:30 pm
Flute Music of New York Jewish Composers
Center for Jewish History, 15 W. 16th St., NYC

March 3, 2019 • Sunday, 5:30 pm
KARL-HEINZ SCHÜTZ, flute

March 17, 2019 • Sunday, all day
Flute Fair, guest artist JEFFREY KHANER
Columbia University Faculty House

April 28, 2019 • Sunday, 5:30 pm
Competition Winners Concert

May 19, 2019 • Sunday, 3:00 pm
Annual Meeting & Ensemble Concert
Pearl Studios, Rm. 412, 500 Eighth Avenue, NYC

Except as noted, 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 on Sunday, May 19, at 3:00 pm, followed by our annual ensemble concert organized by ensemble program codirectors Denise Koncelik and Mark Vickers. A reception will follow the concert.

In this month's "From the President," Nancy Toff writes about her latest find in her search for premieres at the NYFC (a 1950s program with the NY premiere of John La Montaine's flute sonata) and tells us about some upcoming

events to look forward to at the beginning of our centennial season.

The Flute Happenings column is particularly interesting this month—be sure to check it out and read about Ginevra Petrucci's upcoming recital featuring music written for a modern prototype of the Baroque era's flauto d'amore.

This issue's featured article is a recap of Stephanie Lupo's recent Flute Fair presentation (Finding Joy in Piccolo Playing). Her presentation was missed by many who wanted to see it, so I thought it made sense to have a newsletter version of it here. Filling out the issue are selections from this year's Flute Fair photos (mostly by Ardith Bondi and Joe Melhado)—the only hard part was deciding which of the many wonderful ones to print.

Doug Ramsdell, an audiobook narrator and multi-instrumentalist (flute, clarinet, and sax), is this month's member profile subject. I got to know him through his always-interesting answers to the "break the ice" intermission questions at the NYFC Ensemble rehearsals. Unfortunately his answer for "Describe the worst gig you ever had" did not fit (so ensembles participants will have to hear it in person).

As this is the last of the newsletters for the 2018-19 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This group includes Katherine Hoffman, Brian Klasewitz, Chelsea Knox, Joe Melhado, Patricia Spencer, Elizabeth Stern, Nancy Toff (responsible for two articles—in November and January), Alice Kogan Weinreb, and Barbara Williams.

Hope to see you at the meeting and best wishes for a good summer!
Best regards, Katherine Saenger (klsaenger@yahoo.com)