



# The New York Flute Club

## NEWSLETTER

May/June 2020

### The Centennial Season Concludes. . .



Participants in the May 2019 Ensemble Program Concert

Photo: Brian Klasewitz

#### NOTICE OF 2020 ANNUAL MEETING

Sunday, June 28, 2020

5:30 - 6:00 pm

The Annual Meeting of the New York Flute Club, Inc. will be held ONLINE via GoToMeeting. We will vote on a slate of officers and directors for the next season, approve the

annual financial report, and discuss plans for the coming season. Login information will be emailed to all members in good standing and is also printed below for your convenience.

**Join the meeting from your computer, tablet, or smartphone:**

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### The Club Thanks Its Donors

The New York Flute Club would like to thank the many members and friends whose generous donations help support our programs. We couldn't do it without you.

#### Centennial Fund

- |   |                              |                     |
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|   | • Charles Price              | • Ruth B. Toff      |

(Cont'd on page 2)



## THE NEW YORK FLUTE CLUB INC.

2019–2020

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 Patricia Zuber ..... 2015–2018

### Newsletter

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Follow us on Facebook, Twitter, and Instagram (nyfluteclub). Hit the Like button on Facebook to stay up to date on Club events. Members are invited to post and comment.  
 Jessica Yang, NYFC Social Media Chair

## My Lord, What a Season

by Nancy Toff



From the President

This is not the way we'd hoped to end our centennial season. Had the world gone according to plan, we would have heard the March concert by the flute section of the American Ballet Theatre and the traditional recital by our stellar competition winners, and then capped off the year's festivities with the ensemble concert. We hope that we can present all those performances next season—but our crystal ball is in quarantine with the rest of us.

We don't know what the fall will bring, but we're guessing that live performance in front of a tightly packed audience is unlikely to be part of it. Over the next few months we'll be trying to figure out what serves our membership best—and we truly welcome your suggestions. Please email me or any member of the board with your ideas. If you have tech skills

that might assist us in delivering new sorts of programming, we'd especially love to hear from you.

In the meantime, we are required to hold an annual meeting of the membership, which we will do online on Sunday, June 28 at 5:30 pm. We'll post the relevant documents on the website in advance, and will send a reminder e-blast to all members.

Since our last newsletter was published, we learned that several of our members had come down with COVID-19; happily all are recovered—and perhaps they owe some of their recovery to their flutes, and to windplayers' lung capacity.

At the same time, we've witnessed an outpouring of anger at racial injustice in our country, in ways that echo the 1960s but horrify us all the more because these problems remain unsolved fifty years later. The NYFC has always welcomed a diversity of flutists and friends of the flute; we have been involved in educational outreach to the greater NYC community. But there is much more we can do, and we look forward to exploring those possibilities as we enter our second century.

What can musicians do? As we look for musical inspiration, may I suggest Marian Anderson's performance of "My country 'tis of thee" and Schubert's "Ave Maria" on the steps of the Lincoln Memorial in 1939 (<https://www.youtube.com/watch?v=8CyP0UJfnio>)? I first read Anderson's autobiography, *My Lord, What a Morning*, when I was in the fourth grade. That was perhaps my first reckoning with overt discrimination—which Anderson faced with determination and dignity. She became my heroine, and though I once published a YA biography of her (Anne Tedards' *Marian Anderson*, Chelsea House Publishers, 1988), I regret that I never had the opportunity to meet her. Let me also recommend *The Sound of Freedom: Marian Anderson, the Lincoln Memorial, and the Concert That Awakened America* by historian Raymond Arsenault and the more musically oriented biography of Anderson by Allan Keiler.

Dorothy Maynor, another singer of Anderson's generation, was the first African American to sing at the inauguration of an American president, performing "The Star-Spangled Banner" for Dwight D. Eisenhower in January 1953. She went on to found the Harlem School of the Arts in the basement of the church where her husband was pastor—and mezzo Betty Allen succeeded her as president of HSA. The NYFC was proud to collaborate with Betty Allen's vocal masterclass in the mid-1990s.

Whatever next season brings, I hope you will stay with us to start our second century—safely, and in the spirit of camaraderie with which Georges Barrère founded the club. My best wishes to you all for a summer of peace, reflection, rest, and good music.

Donors (cont'd from page 1)

### General Fund

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## Member Profile

### Abbé Krieger

NYFC member  
on and off since  
the 1980s



**Employment:** Founder and CEO of The Buddhist Flutist®, founding member of PentaWinds, and freelance flutist.

**A recent recital/performance:** Performing Bach's *Arioso* from Cantata No. 156 and Fauré's *Morceau de Concours* in November 2019 at Brick Church (92nd Street & Park) and the Nielsen Quintet (with her woodwind quintet PentaWinds) in February 2020 at the NYC Bar Association.

**Career highlights:** As a flutist: placing first in NJ's All-State auditions when still a high school sophomore and, soon after, playing for Julius Baker, who became her mentor; while in graduate school, being featured in WQED's "Performance in Pittsburgh" and subbing as principal flute in the Chautauqua Symphony; and, more recently, premiering new works (e.g., Diana Syrse's *Beldad y Fuerza* and Robert Strassburg's *A Havdalah Meditation*) in piano recitals with Hélène Jeanney, and freelancing with various chamber orchestras. As an arts manager and entrepreneur: 15-plus years as a classical music promoter, including being the marketing/PR director for the NY Chamber Symphony (skills she is now putting to work for the NYFC) and creating The Buddhist Flutist® ([www.thebuddhistflutist.com](http://www.thebuddhistflutist.com)) after studies in Buddhist philosophy and science of mind (including thousands of hours of mindfulness and meditation practice, classes, workshops, and silent retreats with masters including the Dalai Lama, Robert Thurman, Pema Chodron, Thich Nhat Hanh, and Lama Surya Das) convinced her of the need for merging music and mindfulness in a way that would be useful to flutists and others in auditions, performances, recordings and/or practice sessions.

**Current flute(s):** Until last year, a silver prototype of the Julius Baker A442, B-foot Yamaha, with drawn tone holes, in-line G, C# trill, and split E. "He let me have it in grad school, just after Yamaha made him one in gold. Last year, thanks to winning the NY Flute Fair 2019 raffle lesson with Jeffrey Khaner, I was introduced to the 'JK' model Yamaha (with offset G and soldered toneholes) that Jeff designed. With an A440 it is more forgiving pitchwise." She owes her piccolo to Sheryl Henze, who helped her find and purchase Chuck Wilson's beautiful vintage 1951 Powell last summer.

**Influential flute teachers:** During her full-time student years: Janet Weiss (Broadway flutist David Weiss's mom), Bonnie Lichter, Julius Baker, and Alberto Almarza; during the past 10 years, mainly Keith Underwood (supplemented by coaching from Jeanne Baxtresser, William Bennett, Nico Duchamp, Bart Feller, Robert Langevin, Deirdre McArdle, Soo-Kyung Park, and Carol Wincenc). "Keith's approach to the flute is like a huge Baker-Rampal-Bennett sundae with lots of toppings. He can explain and demonstrate breathing, posture, embouchure, tone/intonation, vibrato, technique, etc. in precise and fascinating detail."

**High school:** New Milford High School in New Milford, NJ.

**Degrees:** Juilliard Pre-College diploma (1985), BA in music (Brandeis University, 1989), and MM in music (Carnegie Mellon University, 1993).

**Most notable and/or personally satisfying accomplishment(s):** Finding new ways to keep the flute in her life after a serious illness in graduate school derailed her plans to become an orchestral flutist; running (she finished her first NYC marathon in 1996, followed by five more around the world); and incorporating Alexander Technique (AT) into her life (she was a "Health and Well Being" trainee at the American Center for Alexander Technique and still takes lessons).

**Favorite practice routines:** "I like to be comfortable when playing and that starts before I pick up the instrument. Often I start by "letting" my air out on an exhalation, pausing, and then "letting" the inhale come in naturally. I do this a few times in a row and in three variations: through nose, nose and mouth, and mouth. This helps me play with both nose and mouth 'breaths'... Once I have my flute, I like to start by playing the bass line of a Bach sonata while listening to a recording of the flute part. I also become aware of AT directions and "let" myself release and lengthen.... Fun tip: YouTube has an option to watch and listen to videos in slow motion. Just look in the settings and you can adjust them to 75% and 50% speed."

**Other interests:** Great meals with friends, spinning, traveling, and baking. "A guilty pleasure has been 'KonMari-ing,' and becoming a mom to a toy poodle, born as a leap baby on the day of NY Flute Fair 2020."

**Advice for NYFC members:** During one of my lessons with Jeanne Baxtresser, I was having a difficult time accepting my tone, feeling that it had lost its depth, center, and beauty. She gently encouraged me to consider that it might be my hearing that was "off," not my tone. Over the years that has brought me a lot of comfort.

## FLUTE HAPPENINGS

### Actually, Coronavirus NOT Happenings

MAY '20

May 17

Sunday 3:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, will perform "Dia de la Madre," a concert celebrating Latin culture with music from Portugal, Spain, and the many countries of our Hispanic neighbors. Composers on the program include Antonio Carlos Gomes, Arturo Marquez, Cayetano Silva, Joaquin Rodrigo, Luis Alonso, and Luis de Freitas Branco.

• Hispanic Society Museum & Library Courtyard, Broadway between West 155th and 156th Streets, NYC. • Admission is free, but RSVP required at [events@hispanicsociety.org](mailto:events@hispanicsociety.org). • Info, visit [sylvanwinds.com](http://sylvanwinds.com).

May 24

Sunday 3:00 pm

Philharmonic Chamber Ensembles in a program including Eric Ewazen's *Ballade, Pastorale, and Dance* for flute, horn, and piano (with **MINDY KAUFMAN**, flute), the Stravinsky Octet (with **ROBERT LANGEVIN**, flute), and Dvorak's Piano Quintet, Op. 81.

• Merkin Concert Hall, Kaufman Music Center, 129 West 67th Street, NYC. • Info, visit [kaufmanmusiccenter.org/mch/](http://kaufmanmusiccenter.org/mch/).

JUNE '20

June 3

Wednesday 8:00 pm

The Da Capo Chamber Players with **PATRICIA SPENCER**, flute, in a concert juxtaposing works by eminent composers with whom Da Capo has worked closely for decades (Elliott Carter, George Perle) with those of young, budding talents and recent discoveries (composers Amy Williams, Kate Soper, and Lei Liang).

• Merkin Concert Hall, Kaufman Music Center, 129 West 67th Street, NYC. • Info, visit [dacapochamberplayers.org](http://dacapochamberplayers.org).



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# In Case You Missed It: Some Flute Fair Recaps

## Failure as Our Greatest Teacher *by Judith Mendenhall*

At the 2020 Flute Fair in February I gave an informal talk, “Failure as Our Greatest Teacher.” Gathered in the room were flutists of all ages, including those in high school and college, aspiring young professionals, and adult amateurs. I wanted to host the talk, first, because failure is an important part of everyone’s career trajectory, yet not much addressed. Second, I’m acutely aware at each year’s Fair of the large number of flutists who have not advanced to the finals of the competition that day. They have worked so hard, they’ve memorized the required piece, they’ve done their best. But they were not chosen. Some feel like failures, deflated and unworthy. We all know this feeling. My talk about failure that day was meant to be a kind of safety net to catch some of these disheartened contestants, to make them feel understood, and to perhaps provide some perspective. Though difficult for our wounded hearts to appreciate in the moment, our failures can be invaluable teachers and allies.

A person’s failures are never listed in the fancy bios and resumé one reads in programs. Yet, they were surely there at various points, helping to pave the way for the illustrious achievements. Success and failure are both integral stepping stones along anyone’s career path. The truth is that if we want successes and wins in our lives (and we do!), we also have to make our peace with the inevitable rejections and disappointments. From our failures comes valuable self-knowledge. How we understand ourselves, what kind of inner work we do, how we move on, what we learn from our setbacks—this is the crucial point. The take-aways from failure are diamonds in the rough, though we need some perspective before we can appreciate that.

As I told the group that day, I could have kept them there all afternoon regaling them

with tales of my own failures. Missed notes, bad performances, auditions not won, not even getting past the first round, being frozen with stage fright—you name it. My list would also include not even attempting an audition or competition because I feared failure—which is a kind of failure by default. I remember times when a carefully practiced passage or solo went badly in performance, and feeling so traumatized that the mistake seemed seared into my flesh—like the branding of a steer. My mistake had created a Ripple of Horror. The Ripple passed through the entire audience. It then left the concert hall and rippled out into the streets of New York City, where it would continue its seismic contortions all over the state, the country, the world....

Ridiculous as this all sounds, many of us blow up our failures into monolithic proportions. I know this from talking with so many fellow musicians—colleagues and students—over the years. Let’s cut ourselves a break for a moment and acknowledge the high stakes profession which we have chosen. A career as a professional performer demands technical prowess, artistic vision, and an ability to perform at optimal capacity. Like Olympic athletes, we actually love this challenge, are thrilled by the prospect of acquiring command and mastery. But let’s be careful not to use our profession as a way of cutting ourselves down or beating ourselves up when things don’t go as we wished. We will sometimes win, and we will sometimes lose. That’s just how it is.

Failure teaches us things about ourselves we could never have otherwise known. It may help us discover that we have more discipline and strong will than we suspected. It can make us rise to our own defense, sticking up for ourselves in the face of rejection. It can give us the knowledge that we’ve emerged stronger and wiser from

setbacks, and that we are secure in our ability to survive. It can show us who our friends really are. Adversity tests us, and we will never truly know ourselves—nor the strength of our relationships—until we’ve been tested. Such knowledge is a precious gift.

Over the years, I’ve had to make a contract with myself in order to navigate the ups and downs of my career. The contract basically says that I will love, value, and accept myself no matter how well or poorly I fare at any given challenge. I actually write down a list of affirmations on paper, and I actually sign it. I’ve developed these kinds of contracts with my students as well, since I see how eager they are to fly high—but how fearful they can be of falling. I jokingly advise them at the outset of their careers to go out and buy a helium machine and a lot of balloons. When something goes wrong—a performance, a failed audition, some out-of-nowhere attack of nerves—I tell them to go blow up a balloon. Then write something like “What the hell!” on it and release it to the sky. Let it go.

Ironically, just as I was completing this article, I came across this quote from Michael Jordan, the famed basketball player: “I’ve missed more than 9,000 shots in my career. I’ve lost almost 300 games; 26 times I’ve been trusted to take the game winning shot and missed. I’ve failed over and over and over again in my life and that is why I succeed.”

Failure can be painful, but it’s part of being human. While a flawless track record is something we all want, it’s unrealistic. Great work is the point, yes. And how a person learns, recovers, and gets back up on the horse after setbacks is also the point. Perhaps one of the greatest benefits of failure is that it teaches us grace and humility. These are qualities to cherish, and ones which serve us greatly throughout our lives.

## NYFC ENSEMBLES PROGRAM

### UPDATE



The April 25 Zoom meeting. Photos: K. Saenger and J. Thoyer

Twenty-three NYFC Ensemble flutists (all returning) convened via Zoom for a virtual meet-up on Saturday, April 25, at 2 pm, calling in from Manhattan, Brooklyn, Yonkers, New Jersey, Pennsylvania, Connecticut, and more. Organized by co-directors Denise Koncelik and Mark Vickers (and moderated by Denise), each participant let the group know what they had been up to during the past month of sheltering at home.

We learned that three group members participated in the Flute Center of New York’s virtual flute choir performance of an arrangement of Holst’s “Jupiter” from *The Planets* (video at [flutecenter.com/pages/choir](http://flutecenter.com/pages/choir)), and that two other group members have both been taking online lessons from the same flute teacher (Rie Schmidt). Most of us were finding more time for practicing and home cooking. Those of us seriously working at home were often busier than usual and dealing with blurred home/work boundaries. Activities engaged in included reading, walking for fun, sewing masks, starting yoga, taking intensive ESL lessons, and spending more time with household pets (or, in one case, a resident toddler). A small number of us actually experienced the coronavirus first-hand or lived with a family member who had it; fortunately all have recovered without complication.

An update on the Zoom meeting of May 17 can be found at [nyfluteclub.org/concerts-events-and-more/ensemble-program](http://nyfluteclub.org/concerts-events-and-more/ensemble-program).



## The Mindful Fluter™

by *Abbé Krieger*



As a facilitator from The Buddhist Flutist®, my goal was to help a delightful bunch of early birds start our flute fair day in a more mindful and “heartful” way. Note the name “Fluter” in the session name was in honor of my teacher, Julius Baker,

who used it.

We came together in a simulated mindfulness “container” or safe space complete with battery-operated candles for all and practiced basic mindfulness exercises focusing on thoughts, body, and breath, both with our flutes and without them. Some of us even used our singing voices in lieu of our flutes to experience being with our thoughts, body and breath before we even picked up our instruments.

We discussed how having a mindfulness practice can help us be more present in the midst of a fast world that seems to be missing an “off switch.” Given our current world state, this practice of being

present during challenging and changing times takes on an even greater significance. Both on February 29th and now, mindfulness allows us to cultivate more joy in the silent language of our heart—where genuine and authentic music is born...

One takeaway from the warm-up was that we discovered how much thinking is going on inside us, 24/7. Most of us agreed that too many thoughts can get in the way of our playing and connecting to our hearts. Here are the steps of a mindfulness exercise we did to help us slow down and realize this:

- Sit comfortably.
- Be aware of directions north, south, east and west—you are in the center.
- There is nowhere to go, nothing to do; sitting there is enough.
- Exhale and pause.
- Let the inhale come in naturally.
- Continue to watch your breath through several cycles of exhale-pause-inhale-exhale
- If any thoughts happen to arise, don't judge or criticize; it's OK.



Krieger photos: Elise Catera

- Just label it as a “thought” and gently bring your attention back to the breath.
- You can use the imagery of letting the thoughts just bubble away, or play with seeing your thoughts come and go, as clouds in the sky or waves in the ocean; just label them “thoughts.”
- Remember that the sky remains clear above the clouds and that there is stillness and depth at the bottom of a stormy ocean. Simply go back to watching the breath.
- If you have a hard time, experiment with counting the breaths, to help keep the focus.

## Playing Without Pain: Prevention and Management

by *Chip Shelton*

This interactive workshop was presented by me (a multi-flutist, retired orthodontist, and longtime member of the NFA's Performance Healthcare Committee) and Dotti Anita Taylor, Haruna Fukazawa, and Gene Coleman, members of my NY Jazz Flutet. Collectively, we expanded on prevention and self-care information presented at NFA Annual Conventions in Albuquerque, NM (2007) and Salt Lake City, UT (2019).

I cited findings of a recent medical study that 26% of flutists have experienced flute-related pain or discomfort. Of those, about 6% had taken extended time-off playing because of discomfort or pain. Following this, each presenter shared insights into contributing factors such as playing time and its relation to instrument design and physical condition-

ing; anatomy commonly-affected (hand/wrist/arm, neck/shoulder/back, face/TMJ...); ergonomic flute and head joint strategies (key extensions, swan neck, end-blown...); practicing and playing tips (physical warmups, stretches, strengthening...); and avoidance of and self-care for “overuse syndromes” like TMJ dysfunction. Attendees with additional questions were invited to email me at [info@chipshelton.com](mailto:info@chipshelton.com).

The presentation slides were interspersed with three short flute quartet pieces: Duke Ellington's “Mood Indigo” and “C Jam Blues,” arranged by Dotti Anita Taylor, and Gershwin's “I Got Rhythm.” Following a lively Q & A, the audience joined us in “Fluting Pain Free,” an arrangement of “I Got Rhythm with lyrics I composed for the occasion.



(L to R): Haruna Fukazawa, Dotti Anita Taylor, Chip Shelton, and Gene Coleman. Photos: Shelton Walden



For video, visit [chipshelton.com/educational-outreach](http://chipshelton.com/educational-outreach).

## Focal Hand Dystonia and the Working Musician: New Horizons

by *Katherine Saenger*

Stephanie Mortimore organized a panel discussion to share information about the latest treatment options for a problem that many musicians are very reluctant to talk about: focal hand dystonia. Lead panelist Steven Frucht shared some case histories from his placebo-controlled, double-blind pilot study of the efficacy and tolerability of botox injections administered with the aid of state-of-the-art medical imaging and showed close-up videos of musicians (including

Stephanie herself) playing before, during, and after the treatments. Overall, the results seem to be very encouraging. The musicians on the panel shared some of their experiences as participants in the study and with alternative treatment strategies.

(L to R): Steven Frucht, professor of neurology at NYU; moderator Caity Massoud, Stephanie Mortimore, MET Opera piccoloist; percussionist Eric Phinney; bass guitarist Victor Wooten; and sitar player Abhik Mukherjee. Photo: Kaila Wooten





# FLUTE FAIR 2020: PHOTO ALBUM

## Venue and people



This section, from left:  
1: A quiet moment at the Flute Club table;  
2: Carol Wincenc arrives at registration;  
3: Amy Appleton and Nicole Schroeder field questions at the registration desk;  
4: Flute Fair attendees in the lobby.  
Right: 5: The busy 4th floor hallway between events

## The Exhibits



## Some concerts & masterclasses



This section from left:  
10: Trudy Kane (right) presented "Lessons from the Opera" assisted by pianist Soyeon Kim and Pat Zuber;  
11: Winners of the 2020 Young Musicians Contest, from left: Harper Love, Michael Stoica, Elisa Fowler, Lara Tsibelman, Sasha Blackman, Megan Huang, and Ilaria Hawley;  
12: Soo-Kyung Park's NY Flutists perform the morning's first concert in the sanctuary;  
13: Masterclass flutist Floriana Ghitea-Clis works with Seth Morris on the Ibert concerto.





Seating in the sanctuary was both spacious and comfortable. This section, left to right: 6: Connie Boykan chats with photographer Joe Melhado; 7: Flute Fair chair Deirdre McArdle (in red); 8: Early arrivals for the gala concert; 9: Photographer Ardith Bondi with Lois Herbine.

# NYFC Centennial History Lecture



ABOVE: Nancy Toff (center) with assisting artists, from left: Deirdre McArdle, Carol Wincenc, Trudy Kane, NT, Wendy Stern, Rie Schmidt, and Kathleen Nester. Not shown: Judith Mendenhall.

LEFT: Nancy Toff presenting her centennial lecture-recital, "100 Years of the NY Flute Club."  
RIGHT: Carol Wincenc warms up in the Green Room while Trudy Kane and Deirdre McArdle smile for the camera.



# The Gala Concert

NEAR RIGHT: Top: Nancy Toff assists Flute Center of NY's Phil Unger with the drawing for the lesson raffle; Bottom: NYFC Competition coordinator Kaoru Hinata with 2020 first prize winner Jonah Murphy.

FAR RIGHT: Current Met flutists (holding flutes) with former Met flutist Trudy Kane. L to R: Seth Morris, Stephanie Mortimore, Chelsea Knox, Maron Khoury, and Koren McCaffrey.

CREDITS for photos on pages 6-7: Ardith Bondi, Joe Melhado, Soo-Kyung Park, David Pressler, and Caroline Sonett-Assor





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



## June 28, 2020 Annual Meeting

A virtual GoToMeeting (details on p. 1)

### 100<sup>th</sup> Season

#### 2019-2020 Concerts

**October 20, 2019** • Sunday, 5:30 pm  
The Legacy of Samuel Baron

**November 17, 2019** • Sunday, 8:00 pm  
GALA CENTENNIAL CONCERT\*  
Merkin Concert Hall, 129 W. 67th Street, NYC

**December 15, 2019** • Sunday, 5:30 pm  
Flutists of the New York Philharmonic

**January 12, 2020** • Sunday, 5:00 pm  
Flutists of the New York City Ballet: Scott Kemsley, Tanya Witek, and Laura Conwesser

**February 29, 2020** • Saturday, all day  
FLUTE FAIR with Flutists of the MET Opera  
W83 Ministry Center, 150 W. 83rd Street, NYC

**March 29, 2020** • Sunday, 5:30 pm—  
Flutists of the American Ballet Theatre

**April 19, 2020** • Sunday, 5:30 pm  
Competition Winners Concert (Paula Robison—  
pre-concert masterclass/mini-recital at 4:00 pm)

**May 17, 2020** • Sunday, time TBA  
Annual Meeting & Ensemble Concert  
Pearl Studios, 500 8th 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). 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](http://www.nyfluteclub.org).*



#### From the Editor

**Greetings!** This has been an unusual season, in troubled times, to say the least... I've kept in touch with some of you via our two virtual (via Zoom) NYFC ensembles get-togethers, but miss seeing my fellow NYFC members in person.

What started out as the May 2020 newsletter is now the May/June 2020 newsletter. And instead of our May 17, 2020 annual meeting and ensemble concert we will have a “virtual” annual meeting via the GoToMeeting app on June 28, 2020 (details on p. 1). Hope to see you there!

In her “From the President,” Nancy Toff reminds us that some reinvention will be needed for our fall season and invites members to share any ideas they might have for what the NYFC can do to best serve our membership. She also touches on the

power of music as a vehicle for social justice, as exemplified by Marian Anderson and some of her historic performances.

This is the “Flute Fair 2020 Recap” issue, with a photo album on pages 6-7 and more about several flute fair workshops. I especially enjoyed catching up on presentations I missed, including Judith Mendenhall’s “Failure as Our Greatest Teacher” talk (given just after the first round of the NYFC Competition) and Chip Shelton’s “Playing Without Pain” lecture/demonstration (be sure to check out the session video on his website—watching it felt like the next best thing to being there!).

Abbé Krieger, a new member of the Club’s publicity team, is this month’s member profile subject. I loved learning about her practice as “The Buddhist Flutist™” (and was glad to learn even more about it from her Flute Fair workshop write-up on p. 5). This is a good time to be mindful and aware of one’s breath!

As this is the last of the newsletters for the 2019-20 season, I would like to thank the year’s interviewers, writers, photographers, and proofers for their many contributions. This group includes Blythe Bonnaffons, Robert Dick, Bart Feller, Katherine Hoffman, Brian Klasewitz, Sue Ann Kahn, Michael Laderman, Joe Melhado, Judith Mendenhall, Tara Helen O’Connor, Jayn Rosenfeld, Renée Siebert, Nancy Toff (responsible for a record number of articles), Barbara Williams, Carol Wincenc, and Lily Wu.

Best wishes for a summer that is better than the spring we just had!  
Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))