



The New York Flute Club

NEWSLETTER

March 2021

Adam Sadberry, Memphis Symphony Flutist

Interview by Mindy Kaufman

Adam Sadberry has been the acting principal flute of the Memphis Symphony Orchestra since the fall of 2019. I first met Adam in 2017, when attending an alumni event at the Eastman School of Music celebrating Bonita Boyd's 40 years at the school. Adam and I both studied with her, though our times at the school were separated by several decades. This interview was done by email in December.

MINDY KAUFMAN: Let's start with your early background. You grew up in Montgomery, TX. Was flute your first instrument?

ADAM SADBERRY: Flute was actually my third instrument, and I started it when I was 11! Singing and piano came first. I sang in church choirs from second grade through college, but piano only lasted for a couple years. I still remember the day that I decided to quit piano; it was when I was introduced to scales. I think I might have laughed when my teacher explained what they were, but now the joke is on me!

MK: Who were your early teachers?

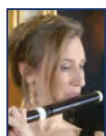
AS: I started taking lessons when I was 14. My first teacher was Robert Price (affectionately known as "Bad Bob"), and he is a woodwind doubler and the founder of The Jazz Connection, a community jazz band that I played tenor sax in during middle school and high school. I

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In concert

Adam Sadberry, flute

Sunday, March 21, 2021, 5:30 pm

Visit www.nyfluteclub.org/calendar prior to the event for connection details.

Program: Solo Pieces on a Nature Theme

Danse de la chèvre, H. 39 (1921)	Arthur Honegger (1892-1955)
Winter Spirits (1997)	Katherine Hoover (1937-2018)
"...and the strange, unknown flowers" (1988)	Charles Delaney (1925-2006)
The Children are Playing, from <i>Moderen</i> , Op. 41 (1920-21)	Carl Nielsen (1865-1931)
Night Music (1966)	Ton de Leeuw (1926-1996)
Varlater (Spring Tunes), Op. 44 (1976)	Øistein Sommerfeldt (1919-1994)
Danza de la Marisopa (2008)	Valerie Coleman (b. 1970)

Program subject to change



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Newsletter

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are invited to post and comment.
Jessica Yang, NYFC Social Media Chair

Memphis Roots

by Nancy Toff



From the President

One of the excellent programming suggestions we received last year was to consider Adam Sadberry for a NYFC recital. Adam had studied at Eastman with Bonnie Boyd, and I heard from Bonnie and many other colleagues that here was a rising star. In 2019 he took over as acting principal flute of the Memphis Symphony. I was scheduled to attend the Southern Historical Association conference in Memphis this past November and was hoping to hear him in action and talk with him about a concert. Events intervened, and we had that conversation instead over a number of Zoom calls—the standard narrative this year.

Those conversations covered not only flute repertoire—he'll be playing a varied program of solo works on nature-related themes—but our shared Memphis connection. It turns out that Adam's family is from Memphis, as is part of mine. After we compared notes on favorite barbecue restaurants, we established that he lives not far from where my mother grew up, in Midtown Memphis. I asked about his family's history in the city. His grandfather, L. Alex Wilson, was the pioneering editor of the *Tri-State Defender*, the leading African American newspaper in Memphis, during the civil rights era.

Adam reminded me that Mr. Wilson plays a prominent role in a book I'd recently read, *Bluff City: The Secret Life of Photographer Ernest Withers*, in which author Preston Lauterbach revealed that the great civil rights photographer Ernest Withers was an FBI informer. It was Withers who was responsible for some of the iconic images of the Memphis sanitation workers' strike in 1968, just before Martin Luther King was assassinated—unforgettable photos of ranks of marchers carrying "I Am a Man" signs. And it was Alex Wilson who covered the Emmet Till murder for the *Chicago Defender* and then was viciously beaten by white segregationists as he reported on the integration of Little Rock's Central High School in 1957; he dusted himself off and went back to his hotel to file the story.*

My mother took an observer's seat that spring of 1968: she happened to be in Memphis, closing up my grandmother's house, and witnessed the lead-up to the strike, although the true import of what she saw on a daily basis did not become evident until she returned to the North. But we knew some of the leading personalities in the crisis, including the rabbi who faced down Mayor Henry Loeb, so the TV news carried some personal resonance. That experience surely inspired my interest, as an academic history editor, in publishing African American history.

Since moving to Memphis two years ago, Adam has been deeply involved in educational initiatives, and he has a lot to teach us about that; he is proud to work with the Memphis Music Initiative, whose mission is to create musical opportunities for Black and Brown youth in the city. While he was an African-American Orchestra Fellow with the Detroit Symphony, he taught through the Detroit Symphony Orchestra's Civic Youth Ensemble Program, and in his student days he taught at the Eastman Community Music School, where he also coordinated the Practice Buddies Program. In addition to his March concert, Adam will be presenting a session at our April flute fair on intertwining music and activism, so members will have the opportunity to meet him there.

We look forward to hearing the Memphis soul of Adam Sadberry, and I personally look forward to sharing some of that famous Memphis barbecue with Adam on my next trip to the Bluff City, whenever that may be.

*See Hank Klibanoff, "L. Alex Wilson: A Reporter Who Refused to Run," *Media Studies Journal*, 14, no. 2 (Spring/Summer 2000). www.hartford-hwp.com/archives/45a/455.html

The New York Flute Club Career Challenge 2021

Are you a flutist age 28 or over, jolted out of mid-stage career-building? This contest will select three winners (based on individuality, musicianship, and artistry) to perform in a virtual recital sponsored by the NYFC this May.

General requirements:

- All entrants must be members of the NYFC and submit a Career Challenge application (including the \$25 fee) by April 1, 2021.

Timeline:

- April 1, 2021: Applications with video recordings due
- April 15, 2021: winners notified
- May date TBA: virtual pre-recorded performance

Repertoire required:

- Valerie Coleman, *Danza de la Mariposa* (published by Theodore Presser) and a choice of either
 - the C.P.E. Bach *Sonata in A Minor*, Wq132 or
 - *Image* for Solo Flute, Op. 38 by Eugène Bozza (Leduc).

Questions? Email Deirdre McArdle at deirdremcardle49@gmail.com.

Link to online application and more detailed instructions can be found at <https://www.nyfluteclub.org/concerts-events-and-more/competitions/nyfc-career-challenge>

Member Profile

Frances Lenci

NYFC member since 1987



Employment: Retired financial advisor (since leaving Wells Fargo Advisors three years ago).

A recent recital/performance: A December 2020 virtual recital at the 92nd Street Y in which she performed the *Idylle* from Godard's *Suite De Trois Morceaux*, Op. 116. A week later, playing alto flute in the Hawaii Flute Society's virtual holiday performance of *Mele Kalikimaka* ("Flutists from all over the country took part and you can see the video on the Flute Society's website.")

Career highlight(s): As an amateur flutist: participating in the 92nd Street Y School of Music's chamber music program (in cycles of eight coached rehearsals followed by a performance): "Over a span of 20 years I have played in groups with various instruments and sizes ranging from duets to quintets. Most memorable for me were performances of Piazzolla's *Histoire du Tango*, for flute and guitar, and Vivaldi's *Concerto in G minor*, arranged for flute, oboe, bassoon and piano." As a financial services professional: passing the exam to become a Certified Financial Planner (CFP), a designation that she has held since 2011 ("I started my 35-year-plus career as a sales assistant before becoming a research associate and a financial advisor. As an advisor, I worked with retail clients to assist them in achieving their financial goals, be it saving for retirement or funding a 529 plan for their children's educational needs. It was challenging and rewarding.")

Current flutes: A 1952 silver French-model Powell, purchased used in 2004, and a Haynes silver Amadeus alto, purchased in 2019.

Influential flute teachers: Peggy Schecter, during the mid '80s ("She got me to join the NYFC!"), and, since 2016, Rie Schmidt, through the 92nd Street Y ("Rie has been a wonderful teacher—helping me improve my technical and

musical skills, even when the lessons are held over Zoom. Playing duets with her greatly improved my sight-reading skills and I look forward to the day when we can again meet in person and resume that work.").

High School: Palatine High School in Palatine, Illinois.

Degrees: BS in finance (Montclair State College, 1989) and a master of business administration (Baruch College, 1999).

Most notable and/or personally satisfying accomplishment(s): Taking up piano in her mid-50s ("It started with a group piano class at the 92nd Street Y and then evolved to private lessons. I recently upgraded from a digital keyboard to a real piano—a used Kawai baby grand. I am very excited to have it as I begin the next phase of my musical journey.").

Favorite practice routines: Frances begins with exercises from Moyse's *Daily Exercises* and *De la Sonorité* for a 30-minute warm-up, followed by etudes from Mary Karen Clardy's *51 Etudes in All Keys*, usually for another 30 minutes. After that, she focuses on the new pieces she is learning (currently the Prokofiev sonata). "I try to practice at least an hour a day, and sometimes two, if time permits. Lately, during the pandemic, I have been playing along with recorded accompaniments (some are old Music Minus One recordings, and others are newly purchased from piano-accompaniments.com). It is great fun to play along with a full orchestra or another flutist, even if it is just a recording—in a strange way it helps me feel connected to other musicians."

Other interests: Practicing on her new piano, as well as doing yoga, cooking, reading, and (in pre-pandemic times) going to museums. Lately she has been taking a lot of walks to get out of her apartment and into some fresh air.

Advice for NYFC members: Get more involved with the New York Flute Club! For years I had only been attending the monthly recitals, until recently joining the ensembles program. Denise Koncelik and Mark Vickers are amazing coaches, and everyone there is so friendly and inviting. And, as I learned last year, being a Flute Fair volunteer can be another fun way to meet your fellow flutists!

FLUTE HAPPENINGS

MARCH '21

Mar. 11

Thursday 7:30 - 8:00 pm

MARY OLESKIEWICZ, professor of music, University of Massachusetts, Boston, on the J.S. Bach Partita. A NYFC 2020-21 Solo Series event.

• Access is free. • Info and connection details, visit nyfluteclub.org/calendar.



Mar. 18

Thursday 7:30 - 8:30 pm

KATHERINE BORST JONES, professor of flute, Ohio State University, presents a "Best Foot Forward" workshop on performance enhancement. A NYFC 2020-21 Education event

• Access is free. • Info and connection details, visit nyfluteclub.org/calendar.



MEMBER ANNOUNCEMENT

First in a series of YouTube concert videos from the OMNI Ensemble, with **DAVID WECHSLER**, flute: a woodwind quintet program of music by Barthe, J.S. Bach, Joplin, Vivaldi, Telemann, and David Wechsler. View here: youtube.com/channel/UCxcyueJB5-8vdGLIAIjCr1A
Info: visit theomniensemble.org or email davewechs@gmail.com or theomniensaemble@me.com.

NY FLUTE FAIR 2021: A Virtual Toolbox

April 10-11, 2021

Guest artist:
JULIEN BEAUDIMENT



For additional details, visit www.nyfluteclub.org/concerts-events-and-more/flute-fair.

Questions? Contact Flute Fair program chair Deirdre McArdle at deirdremcardle49@gmail.com.

Flute Happenings Deadlines

Issue	Deadline	Mail Date
April 2021	2/24/2021A	3/28/2021
May 2021	TBA	TBA

Bach's Unaccompanied Flute Partita: Problems and Possibilities

by Mary Oleskiewicz

March 11, 2021 • 7:30 - 8:00 pm • Connection details, p. 3

The Partita for unaccompanied flute by J. S. Bach is the earliest solo flute piece that is frequently played. It was composed by the early 1720s (predating the Telemann Fantasias by some ten years) and was the chief inspiration for many subsequent solo compositions (including the 1747 sonata in the same key by Bach's son Carl Philipp Emanuel). All flutists know it, and all serious ones study it and teach it. For these reasons I've long been fascinated with this piece, but as a scholar of Baroque music, including Bach's, I've also cherished a desire to investigate the many problems and possibilities it poses.

The partita survives in a single manuscript copy. Presumably made by a student of Bach, this manuscript has yet to be fully understood; the name of the copyist, the precise place and date of its copying, and therefore how it fits into the rest of Bach's compositional output, have all remained open questions. There are also significant questions about the proper notes and performance style of the piece, as well as the meaning of the title or tempo mark for the fourth and final movement, "Bourrée Anglaise."

The need for addressing these issues became more urgent for me recently, as I was planning a recording of Bach's complete sonatas and partita for flute. In preparation for that recording, now forthcoming on the Etcetera label, I researched the partita's provenance, genre, style, and instrumentation. The article I wrote about my findings was published in 2020, in an issue of *Bach: Journal of the Riemenschneider Institute* (Vol. 51, no. 2); it is also posted on the NYFC website.* What follows is a short summary of the article and a preview of what I will be presenting in my March 11, 2021 Solo Series event for the NY Flute Club.

Textual considerations—how flute players might revise their editions of Bach's partita—are perhaps foremost, particularly in the first and third movements. I also examined Bach's writing for the flute in the context of compositions by his contemporaries. By comparing Bach's partita with these other works, it becomes clear that he wrote his solo flute piece in full knowledge of current trends in dance as well as music.

When the partita first surfaced in the early twentieth century, even Bach's authorship was not entirely certain. Because the manuscript was headed with the unfamiliar title "Solo," the first edition, issued in 1917 by the Gewandhaus flutist Maximilian Schwedler, called it a "Sonata"; this edition also included a keyboard accompaniment by Gustav Schreck, Bach's successor as cantor at Leipzig's St. Thomas School! Not until 1963, when the work appeared in the so-called New Bach Edition, did editor Hans-Peter Schmitz give it the now-familiar title "Partita."

The manuscript is actually in the hand of two separate copyists, one of whom was probably Bernhard Christian Kayser, who studied with Bach during the early 1720s in



Ex. 1a: Allemande, mm. 1 to 22, showing second copyist's errors in m. 20.



Ex. 1b: Allemande, mm. 20 to 21a, detail

the German town of Cöthen. The second copyist, who remains unidentified, was less skilled, and when he took over the copying he immediately made an error which has been perpetuated in modern editions and even recordings (Ex. 1a-b). In m. 20, note 9 (normally given as f-sharp) is a copying error for what should be the e-natural of the movement's opening motive. It is unclear when the stray mark (interpreted by editors as a sharp sign) was added in front of that same wrong note, but there is no basis in 18th-century counterpoint or harmony and certainly no precedent elsewhere in Bach's music for an alteration of the opening motive at this point in the work.

Because of Kayser's participation in the copy, and in view of the style of the piece, the partita is thought to have been composed by the early 1720s at Cöthen. This makes it one of Bach's earliest compositions of any type to include the flute. I don't dispute that, but previous research into the piece has not placed it in its full historical and musical context.

Schmitz imagined that the work was unsuitable for solo flute and must have been originally for keyboard or stringed instrument. In fact, Bach's partita is fully idiomatic to the early eighteenth-century flute, although it's clear that the composer set out to create a cutting-edge, contemporary piece of music for the instrument. Like Quantz and other composers, Bach also engaged in a "violinization" of flute music that reinvented flute playing and composition by modeling it on popular Italianate violin music.

Thus the opening Allemande draws on elements of violin style, such as arpeggiation, and resembles, in several important respects, including its opening gesture, Bach's Prelude in E major for unaccompanied violin. It also shares similarities to other flute allemandes by such composers as Johann Martin Blockwitz and Jean-Daniel Braun, as I show

through extracts from their works. The second movement, Corrente, likewise resembles corresponding movements in flute music by Bach's contemporaries. Its large melodic leaps recur in other solo flute works, including Telemann's fantasias.

Perhaps the biggest issue concerning the notes of Bach's piece arises in the third movement, the Sarabande. Here I've shown that the inexpert second copyist of the manuscript may have inadvertently truncated the final section. My study of Bach's other instrumental works shows that Bach may have intended a longer and more complete recapitulation that includes the first four measures of the piece. This is how I've recorded the Sarabande, while also correcting a smaller error elsewhere in this movement. If we look to sarabandes in Bach's contemporaneous French keyboard suites, it becomes clear that this sarabande also would likely have been played with the addition of improvised melodic decoration, as I demonstrate.

I've also solved the conundrum posed by the last movement, whose title, together with its somewhat unusual meter and rhythm, makes it almost unique in Bach's output. The title "English bourrée" actually refers to a type of contredanse that was quite popular at the time. This variety of

dance piece recurs under different titles in works by C.P.E. Bach, Telemann, Quantz, and other composers—including J.S. Bach, whose other flute suite (the one in B minor, with strings) ends with a similar movement. Despite the name, it is actually a French version of the English country dance, whose musical characteristics imply a rustic style of performance.

In short, Bach's *Solo pour la Flûte Traversière* was never an unplayable enigma, but rather a modern piece on the cutting edge of fashionable style. And modern flutists need to consider making the corrections of its musical text which I suggest for movements 1 and 3, as well as adding their own embellishments in the third movement.

Mary Oleskiewicz is an internationally known performer on modern and historical flutes and a leading scholar on the music of Quantz and members of the Bach family. Professor at the University of Massachusetts, Boston, she has published editions of flute music by Quantz, C. P. E. Bach, and Frederick "the Great," as well as first recordings of sonatas, concertos, and quartets by Quantz.

* Online calendar (nyfluteclub.org/calendar), March 11, 2021.

(Interview, cont'd from page 1)

studied with him for a few years, and then I started getting lessons from Sandra Benke, who plays with an orchestra in the Houston area and runs a fantastic Christmas flute choir. I was with her on and off for a couple years, and then I studied with Vicky Williamson for a short period—she played in a military ensemble for a while, and is very active in the flute community in Houston. The next and final teacher that I had in high school was Jennifer Keeney. She is an Alexander Technique teacher, a certified yoga instructor, the former principal flutist of the Hong Kong Philharmonic, and a former member of the New World Symphony. I am hugely indebted to all of these amazing teachers and people.

MK: Can you talk about your grandfather, who was the editor of the Tri-State Defender during the civil rights era? On a Wikipedia search, I learned that the newspaper, under your grandfather, had a more powerful editorial influence on the Memphis Black community than its competitor, The Memphis World.

AS: There is so much to say about L. Alex Wilson, but the main point is that he is an unsung civil rights hero because of his work in journalism. The Tri-State Defender was not only the most prominent Black newspaper in Memphis, but in that entire region of the country. It achieved that fame through Wilson's leadership and dedication to reporting the truth in the face of adversity. He covered several important moments during the civil rights movement: Emmett Till's lynching, the

Memphis Bus Boycott, and the Little Rock Nine among them. There are clips of him in [Ava DuVernay's 2016] popular documentary 13th, where he is attempting to cover Little Rock Nine while being assaulted by a mob. Unfortunately, it is likely that this incident resulted in him developing Parkinson's. He passed away soon after, in 1960, when my mom was only three or four. I didn't have the privilege of meeting him. He is a martyr, and he is also my grandfather.

MK: Your program of solo pieces looks so interesting! I've been discovering Valerie Coleman's music and I love it! But I don't know the Hoover, Delaney, Sommerfeldt, or the Nielsen—maybe it's time for me to expand my horizons...

*AS: I wasn't familiar with several of the pieces until I started doing some research. I found all of them on a list** of unaccompanied music that Leone Buyse compiled; it's an amazing resource! The thread that connects all of the pieces together is their relationship to nature. Nature has kept me sane (mostly) during 2020, and since it's a part of life that needs to be preserved as much as possible, this program will act as activism.*

I have personal relationships with three of the pieces—Coleman's Danza de la Mariposa, Honegger's Danse de la chèvre, and Nielsen's The Children are Playing. I first heard Coleman's piece three years ago, when it appeared on a repertoire list for a competition that I was interested in entering; its rhythmic

vitality, bluesy lines, and color contrasts instantly stood out to me. The piece really feels like it goes through an entire metamorphosis!

Unlike the Coleman, I don't have the most pleasant memories with the Honegger. I had to memorize it for a competition when I was in high school, and, because I wasn't a big fan of it, I neglected it a LOT. I wasn't very interested in music about frolicking goats I guess. During the competition, I had memory slip after memory slip and had to persevere to keep playing it through to the end! Unfortunately, one of the most relieving moments in my life was finishing that competition round!

I was introduced to the Nielsen at the 2019 Nielsen Flute Competition during the "composition" portion of the second or third round. It has a dreamy, innocent, and carefree energy, and it always lulls me into a peaceful mood. Though children aren't "nature," they are very much a part of it, so I felt like it was necessary to add the piece to this program.

MK: I want to ask the hard question that is relevant today, having to do with diversity in classical music. Although I can name so many wonderful Black singers in classical music over the decades, the same is not true with Black and Brown musicians in symphony orchestras. What are your observations and thoughts on this, and how do we change that?

AS: There are a number of factors that play into racial imbalances in orchestra, but I'll focus on two: accessibility

** depts.ttu.edu/music/flutestudio/downloads/SuggestedUnaccompaniedFluteRepertoire.pdf

(Program performers, cont'd from page 5)

ity and cultural relevance. Pursuing a career in classical music requires having access to multiple resources, including money, a supportive network, and a high-quality music education. Without those, it's difficult to compete in the cutthroat orchestral audition process. My family didn't have much money, so I was able to thrive only because others recognized my hard work and wanted to help me financially. Most people don't have that type of support, especially other Black and Brown people, so I know that I'm extremely fortunate. Even if a Black or Brown person does have a supportive network and the money, it might be difficult to locate a "great" teacher. I only found out about Jennifer Keeney because a friend mentioned that I should consider getting a lesson with her. When I started doing that regularly, I had to make three-hour round-trip drives to Houston every week from my home in Montgomery.

I am always grateful for teaching opportunities because they broaden my perspective.

It's also important to note that traditional classical music communities in America (much like many other communities that contain mostly white people) were never created to involve all people. Concert halls might pop up in areas where high concentrations of Black and Brown people reside, but orchestras rarely engage those communities through more than occasional concerts and classes. Because of that, Black and Brown communities have never felt the need to make classical music a central part of their cultures. They have not been given a reason to think that being involved in classical music would benefit their communities or that they would be supported if they did get involved.

In an effort to resolve some inclusion problems, many orchestras have created minority fellowship programs to get more Black, Brown, and indigenous people into orchestra positions. As a past participant in the Detroit Symphony Orchestra's African-American Orchestra Fellowship program, I can definitely say that these programs achieve that goal, but it's important to acknowledge that they are working to address representation only. This factor is imperative for making orchestra

rosters more diverse, but it is not the most important issue that must be addressed to connect all communities; solving the diversity problem at its core will take direct involvement with cultural leaders in Black and Brown communities and investing a lot of money into expanding music education programs. It will likely have to be more than that too. These communities need to feel like orchestras reflect them and their interests, so until the entire classical music community commits to making this change, problems will continue to exist.

MK: You bring up a lot of great points which I hadn't thought of, especially the gulf that exists between the concert hall and the surrounding community. There certainly is more that we can do to engage other communities in the classical world.

AS: Yes.

MK: Can you talk about your work as an educator, especially with the Memphis Music Initiative? And what the Memphis Symphony is doing to stay engaged with the community during the pandemic? The NY Phil put on short pop-up concerts outdoors, called Bandwagon. They took place in the five boroughs with small groups of volunteer musicians from the orchestra. There was also a commission on each program. I played one of the weeks, and I thought it was a great way to connect with, and play for, the people of NYC, who were very appreciative of hearing live music.

AS: Pop-up concerts always bring joy! I'm glad that you and the NY Phil did them. Everyone needs to take mental breaks from the current world circumstances, and listening to live music is a great way to facilitate that. The Memphis Symphony Orchestra has been staying engaged with Memphis during the pandemic mostly through education and outreach, but we have also been able to successfully give a handful of live concerts with audiences thanks to some stringent COVID precautions.

Outside of those concerts, orchestra musicians have been required to fulfill education/community outreach "credits" that we get by participating in some kind of project for students in Memphis. In my case, I coached a chamber ensemble through the Memphis Youth Symphony Program, gave a masterclass, and participated in a recording project.

I am always grateful for teaching opportunities because they broaden my perspective; that was a keystone



Adam Sadberry and Mindy Kaufman met in 2017, while attending a celebration of Bonita Boyd's 40 years at the Eastman School of Music.

of my experience working for the Memphis Music Initiative. It's a non-profit organization that aims to "invest in youth through transformative music engagement, creating equitable opportunities for Black and Brown youth in Memphis," and it does this through pairing professional musicians with school programs and offering summer internships, among other things. I worked with band programs in a middle school and a high school that had dramatically different reputations and resources, so I got a first hand account of the influence of a good education on someone's life trajectory. Even though I already knew this, nothing could have prepared me for seeing the impact as a teacher.

My experience in the program was basically that of an assistant band director. I pulled students out of rehearsal to work with them individually or in groups, I taught some music theory, and I led rehearsals occasionally. It was challenging but incredibly rewarding.

MK: I always like to ask people how much, and what, they practice. I love getting practice tips myself, and I find that I always learn from listening to other people!

AS: The amount of time that I spend practicing is highly dependent on what I'm preparing for. I always practice the most when I'm getting ready for orchestra auditions, and those practice days are often between five and seven hours. If I don't have anything on the horizon, I might practice for two to three hours a day.

I practice a lot of fundamentals: they're all I practice sometimes because they are exactly what they're called—fun-

(Cont'd on next page)

Best Foot Forward: What to expect in the Katherine Borst Jones workshop

March 18, 2021 • 7:30 - 9:30 pm • Connection details, p. 3

Renowned performer and pedagogue **Katherine Borst Jones**, professor of flute at the Ohio State University, will present a workshop on performance enhancement and methods to help you prepare for your next audition, competition, or performance. In advance of the workshop, participants can share the challenges they encounter in preparation and performance through an anonymous questionnaire. The workshop will be tailored to address the most common responses to the survey, and may include discussion, mental techniques, playing activities, and breathing exercises. Designed for advanced junior high students through adult.

Participants are invited to complete the questionnaire* about their concerns prior to the workshop.

—Diane Couzens

* Via the listing for March 18, 2021 on the NYFC's online calendar at nyfluteclub.org/calendar

Flute Fair 2021 Adult Masterclass Competition

Window with Wincenc

Applications now open for the 2021 Flute Fair Adult Masterclass Competition designed for non-professional musicians. Three winners will be selected to perform a work of their choice for solo flute in a Zoom masterclass with **Carol Wincenc** at the Flute Fair on Saturday April 10th. Free to any member of the the NYFC.

Timeline:

- Application and video recording due on or before **March 22, 2021**
- Winners notified by March 29, 2021
- Winner's performance class on April 10, 2021

Repertoire:

- A piece, composed for flute alone, of the applicant's choice, not to exceed 10 minutes.

Questions? Email Deirdre McArdle at deirdremcardle49@gmail.com.

A link to online application can be found at nyfluteclub.org/concerts-events-and-more/flute-fair

NYFC ENSEMBLES PROGRAM

UPDATE

Announcing a new opportunity!

Participants in the ensembles program are invited to share what they have been up to musically over these past few months. If you have been working on a piece and can provide us with a link to a video of your efforts, we can post it on the NYFC website's Ensemble Program page (nyfluteclub.org/concerts-events-and-more/ensemble-program). Send the link to ensembles@nyfluteclub.org; be sure to include the piece name and its composer, and, if possible a few words about why you selected the piece and what software was used to record it.

The inaugural video is from Yiqun Zhao, who plays all the flute parts of *A Flutist's Happy Birthday* (arr. Ervin Monroe). Ensemble program directors Denise Koncelik and Mark Vickers had considered this piece for the 2019-2020 centennial season's repertoire, but we never got to it. Now's your chance to hear it!

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise or Mark directly at ensembles@nyfluteclub.org.

NOTE: Info on a related opportunity (participation in the "Window with Wincenc" masterclass at the 2021 Flute Fair) is above.



Denise Koncelik



Mark Vickers

(Cont'd from previous page)

damental to flute playing. My fundamental sessions usually consist of work on breathing, whistle tones, harmonics, pitching bending, "ha" attacks while standing or lying on my back, a low register flexibility exercise that I learned from a horn player (Caruso Method), etudes, scales and other finger exercises, and sound. I'm currently using Philippe Bernold's *The Technique of the Embouchure* for sound and Walfrid Kujala's *Vade Mecum* for finger technique, but I rotate through exercise books every so often, so nothing gets monotonous. Lately, I've been benefiting from learning how to use the pharyngeal muscles with more intention; it's a concept that I learned from Christina Smith of the Atlanta Symphony Orchestra and Keith Underwood.

MK: You and I both studied with Bonita Boyd at Eastman. Bonnie is such a great teacher who lets you discover your own voice. Can you talk about your learning process with Bonnie?

AS: Bonnie is a genius at identifying areas of improvement and catering her teaching to the individual. When working with me, Bonnie often used really descriptive language and imagery when talking about expression and air, and she used somewhat mechanical language when talking about technique. She is quick to see what type of teaching students are the most responsive to, and she has about a hundred different ways to say the same thing (and I'm thankful for that because I know that I needed it sometimes).

MK: Because of the pandemic, I've been focussing on music for flute and electronics, and I just found a video of you

playing Allison Loggins-Hull's Color Wheels that you recorded for the NFA. Is music for flute and electronics something that has been of interest to you?

AS: I've been interested in flute and electronics music ever since I heard Claire Chase play at the 2014 National Flute Association Convention in Chicago (mind-blowing, to say the least!), but *Color Wheels* was actually the first solo piece with electronics that I've done! I chose it because I both wanted to put my alto flute to use and because I know Allison personally. It was the perfect chance to promote a friend and an entire genre of music; I hope to play a lot more works with electronics in the future.

MK: Thanks so much! We're looking forward to hearing your program.

Mindy Kaufman joined the NY Philharmonic as solo piccolo and flute in 1979.



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



Sunday, March 21, 2021

A virtual concert (connection details at www.nyfluteclub.org)

Adam Sadberry, flute

101st Season

2020- 2021 Events

October 22, 2020 (SS) • Thursday, 7:30 pm
Patricia Spencer plays Noel Da Costa

October 25, 2020 (C) • Sunday, 5:30 pm

McGill & Wincenc play Gabriela Lena Frank
November 5, 2020 (SS) • Thursday, 7:30 pm
Density 21.5 with Molly Barth

November 12, 2020 (E) • Thursday, 7:30 pm
Virtual teaching. Chaired by Jeff Mitchell.

November 15, 2020 (C) • Sunday, 5:30 pm
Claire Chase and the *Density 2036* Project

December 3, 2020 (SS) • Thursday, 7:30 pm
John Heiss interviewed by Meg Griffith

December 13, 2020 (C) • Sunday, 5:30 pm
Winners of the 2020 NYFC Competition

January 14, 2021 (SS) • Thursday, 7:30 pm
Emily Beynon on Marius Flothuis

January 24, 2021 (SS) • Sunday, 5:30 pm
Janet See, baroque flute (with harpsichord)

February 25, 2021 (E) • Thursday, 7:30 pm
Robert Dick masterclass

February 28, 2021 (C) • Sunday, 5:30 pm
Solo Flute Spectacular

March 11, 2021 (SS) • Thursday, 7:30 pm
Mary Oleskiewicz on the Bach Partita

March 18, 2021 (E) • Thursday, 7:30 pm
Katherine Borst Jones: Best Foot Forward

March 21, 2021 (C) • Sunday, 5:30 pm
Adam Sadberry of the Memphis Symphony

April 10-11, 2021 • Saturday-Sunday, all day
Flute Fair: A Virtual Toolbox

May 2021 • TBA

All events will be virtual; SS = Solo Series, C = concert, E = Education and Enrichment. Visit the NYFC website at www.nyfluteclub.org for additional information and connection details.



From the Editor

Greetings! March brings us three Club events: a Solo Series installment on March 11 (Mary Oleskiewicz, with a new look at the solo Partita by J.S. Bach, see p. 4); an education event on March 18 (a Katherine Borst Jones workshop on performance optimization, see p. 7), and, finally, a concert by Adam Sadberry, acting principal flute of the Memphis Symphony Orchestra. Mindy Kaufman's interview with Adam (p. 1) touches on his program (solo flute works with a nature connection), his amazing grandfather (a black journalist and unsung civil rights hero of the 1940s and '50s), and the role of education and outreach in increasing diversity in the classical music world. A favorite part (likely to be appreciated by teachers everywhere) was his

description of Bonita Boyd, his teacher at Eastman, who is "quick to see what type of teaching students are the most responsive to, and has about a hundred different ways of saying the same thing."

In this month's "From the President," Nancy Toff tells us more about Adam's grandfather, L. Alex Wilson, as well as her own family connection to Memphis. She also lets us know that Adam's education/outreach activities will include a presentation at our own (virtual) NY Flute Fair this year, on April 10-11.

This issue has information about three new things you should be aware of: the NYFC's new competition (for professionals, ages 28-plus, p. 2), a master-class competition (for amateurs who'd like a 2021 Flute Fair lesson with Carol Wincenc, p. 7), and, for ensembles program participants, an opportunity to have video links to your performance projects posted on the Club's website (see the Ensemble Program update on p. 7). Deadlines for the contests are coming up soon, don't miss them.

Frances Lenci, a recently retired financial advisor and ensembles program regular who is now taking regular lessons in both flute and piano, is this month's member profile subject. She is spot-on with her advice: Get more involved with the NY Flute Club! There are plenty of opportunities....

Anyway, all for now.

Katherine Saenger (klsaenger@yahoo.com)