



The New York Flute Club

NEWSLETTER

May 2021

Meet the NYFC Career Challenge Winners

Interview by Deirdre McArdle

Created in response to the pandemic and the effect it has had on all of us, particularly those who were jolted out of mid-stage career building, the NYFC's Career Challenge 2021 was designed as a competition for flutists 28 and over with no upper age limit. Martha Long and Jeffrey Mitchell were selected as the winners, based on the individuality, musicianship, and artistry of their playing. These side-by-side interviews are based on questions I emailed to them in mid-April.

DEIRDRE McARDLE: How did the flute come into your life?

MARTHA LONG: I started piano lessons at age four, but I was a difficult student. After a few years, my parents let me try a different instrument and I chose the flute. Unlike the piano, I took to it immediately. That doesn't mean that I was good, but I enjoyed playing immensely and I had great teachers who inspired and encouraged me.



Martha Long

DM: Do you remember the first time you opened the case of your first instrument?

ML: Vaguely! I have a much stronger memory of going home with my first step-up instrument in middle school. I was awed every time I opened the case, and I couldn't really process that I would get to play it every day.

DM: What were your dreams for your future as a flutist?

ML: As a teenager, I wanted to play professionally, but I didn't really know what that meant or how many career options there were for musicians. In college, I realized that I

Cont'd on page 4

May Solo Series:

Bonita Boyd & the Flute Music of Samuel Adler
May 27, 2021
7:30 pm
More on pp. 6-7



IN THIS ISSUE

Meet the NYFC Career Challenge Winners 2021	
Interviews by Deirdre McArdle.....	1
From the President: A Beloved Community	
by Nancy Toff.....	2
Member Profile: Sylvain Leroux.....	3
Katherine Borst Jones Masterclass Report	
by Diane Couzens.....	5
Bonita Boyd & the Flute Music of Samuel Adler	
Bio and works list by Nancy Toff.....	6-7
Boyd—Adler: A 50-Year Connection.....	7
Flute Fair Recap	
Flute Fair Reflections by Deirdre McArdle.....	8
Photo Gallery and Highlights.....	9-11

Announcements

Notice of Annual Meeting.....	2
Flute Happenings.....	3
Paul Taub (1952-2021).....	11

DEIRDRE McARDLE: How did the flute come into your life?

JEFFREY MITCHELL: Well, clarinet was my first instrument. I did not want to play it, but my older brother played and there was an extra one in the house, so my mom told me to just do it. I really did not like playing clarinet; it hurt, which would come back to haunt my flute playing later in life. In middle school I tried other instruments, but my band teacher, Ms.



Jeffrey Mitchell

Johnson (who was amazing), would not let me switch to another instrument because I was first chair clarinet.

At some point in eighth grade, I borrowed a flute from the school and took it home. I was hooked! By the end of the year Ms. Johnson had heard me playing enough flute on the sly when I should have been practicing my clarinet parts that she went to work and got me connected to Carl Hall, who was then principal piccolo of the Atlanta Symphony. I had no idea what I was doing, but he took me as a student. He was patient, but firm, and really was the absolute best possible teacher I could have had.

Cont'd on page 4

In concert

Winners of the NYFC Career Challenge 2021

Martha Long and Jeffrey Mitchell

Thursday, **May 13, 2021**, 7:30 pm

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

Program

Spirit Flight	Katherine Hoover (1937-2018)
Fantasia No. 8 in E Minor	Georg Philipp Telemann (1681–1767)
Image	Eugène Bozza (1905–1991)

Jeffrey Mitchell, flute

Memory (2011, ed. Mary Holzhausen)	Chen Yi (b. 1953)
Danza de la Mariposa (2008)	Valerie Coleman (b. 1970)

(preceded by commentary from the composer)

Martha Long, flute

Live Zoom chat/Q&A with the performers, hosted by Deirdre McArdle

Program subject to change



THE NEW YORK FLUTE CLUB INC.
2020–2021

Board of Directors

Nancy Toff, President
Patricia Zuber, First Vice President
Kaoru Hinata, Second Vice President
Deirdre McArdle, Recording Secretary
Katherine Saenger, Membership Secretary
May Yu Whu, Treasurer

Amy Appleton Jenny Cline
Diane Couzens Fred Marcusa
Judith Mendenhall Jeff Mitchell
Linda Rappaport Jayn Rosenfeld
Rie Schmidt Nicole Schroeder
Malcolm Spector

Advisory Board

Jeanne Baxtresser Stefan Höskuldsson
Sue Ann Kahn Robert Langevin
Michael Parloff Renée Siebert

Past Presidents

Georges Barrère 1920–1944
John Wummer 1944–1947
Milton Wittgenstein 1947–1952
Mildred Hunt Wummer 1952–1955
Frederick Wilkins 1955–1957
Harry H. Moskowitz 1957–1960
Paige Brook 1960–1963
Mildred Hunt Wummer 1963–1964
Maurice S. Rosen 1964–1967
Harry H. Moskowitz 1967–1970
Paige Brook 1970–1973
Eleanor Lawrence 1973–1976
Harold Jones 1976–1979
Eleanor Lawrence 1979–1982
Paige Brook 1982–1983
John Solum 1983–1986
Eleanor Lawrence 1986–1989
Sue Ann Kahn 1989–1992
Nancy Toff 1992–1995
Rie Schmidt 1995–1998
Patricia Spencer 1998–2001
Jan Vinci 2001–2002
Jayn Rosenfeld 2002–2005
David Wechsler 2005–2008
Nancy Toff 2008–2011
John McMurtery 2011–2012
Wendy Stern 2012–2015
Patricia Zuber 2015–2018

Newsletter

Katherine Saenger, Editor
115 Underhill Road
Ossining, NY 10562
914-762-8582
ksaenger@yahoo.com

www.nyfluteclub.org

Copyright © 2021 by The New York Flute Club, Inc., unless otherwise noted. All rights reserved.



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

A Beloved Community

by Nancy Toff



From the President

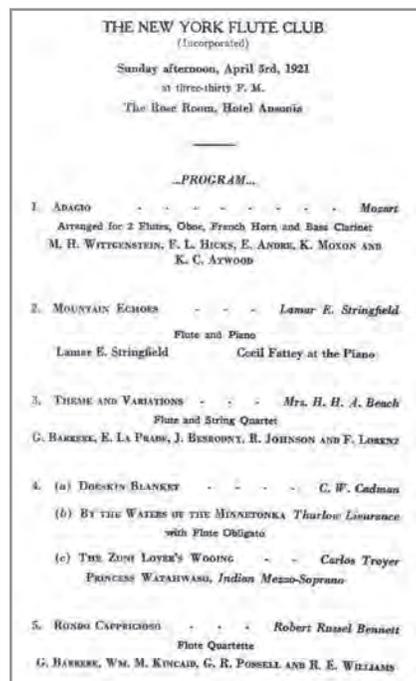
This spring, for the third time, I retire as NYFC president. Perhaps the third time will be the charm. It has been my great joy and privilege to lead the club through its centennial celebration and to launch its second century. It has also been a great challenge to maintain the momentum in a year when all arts organizations encountered unprecedented threats to their wellbeing. In many respects, we rose to that challenge—like everyone else, we quickly learned to create an online existence. I thank profusely the board members and other colleagues who performed, taught, and worked behind the scenes. And I thank our members for their patience as we did so.

Next year, we hope, we'll back to in-person activities: the ensemble program, concerts, competitions, educational and special events. We have a folder full of good but temporarily shelved ideas to revive, and I hope that some aspects of our online activities will become part of the permanent programming. As one North Carolina colleague wrote, "One upside of this pandemic is that through virtual events, flutists from everywhere have access to the New York Flute Club events."

I'd also like to share some messages we received from members after the flute fair. One wrote, "In a year when community life is so direly needed, you created an extraordinary, safe and creative gathering place, and you did that so very well." And another: "Thank you so much for all you and your crew did putting the flute weekend together. I was able to visit many workshops and was humbled by the young persons' concert. During the concert at the end, I had tears down my cheeks taking in all that was seen this weekend. I learned so much and was able to reconnect with friends on Zoom. Please pass this all on with the wonderful people making all this possible." So thank you to all of you for your support, your encouragement, your emails, and for contributing your talents and your presence. The flute club is for us a beloved community.

As your archivist and historian, I look back a century, to the NYFC's first season, the spring of 1921. There were some standards: Beethoven, Kuhlau (of course), Taffanel, and Caplet. There was a piece by a flutemaker-composer, Albisi; the club's first publication, the Robert Russell Bennett *Rondo Capriccioso*; works by the Americans Lamar Stringfield and Charles Cadman; the quintet of a woman composer, Mrs. H.H.A. Beach (as she preferred to be called); and an American Indian singer. It was a remarkable start to a noble tradition, and as we continue into our second century, we are fortunate to build upon it. Today, we have so much more repertoire, so many more technical resources, so much more global outreach. I am confident that the flute club will continue to be responsive to the world around us, and that our community has a bright future.

I wish you a wonderful summer and look forward to seeing you in person next fall. And I hope that we have the opportunity to invite Dr. Fauci, who is after all a New Yorker, to be our guest of honor. Let's hope he likes flute music as much as we do.



NOTICE OF 2021 ANNUAL MEETING

Sunday, June 13, 2021

5:30 - 6:00 pm

The Annual Meeting of the New York Flute Club, Inc. will be held ONLINE via Zoom. 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 will also be on the event's online calendar page: nyfluteclub.org/calendar.

Member Profile

Sylvain
Leroux

NYFC member on
and off since 2003



Employment: Presentation specialist (graphic artist specializing in presentation software) at TBWA\Wildtype.

A recent recital/performance: A couple of outdoor “pandemic” gigs in fall 2020 with his five-piece African Jazz group SOURCE and Malian singer Abdoulaye Diabate on the Lower East Side: one right on the sidewalk of the Front Room Gallery; then another as part of the LUNGS (Loisaida United Gardens) Festival at the Plaza Cultural Garden (“It was quite wonderful to be out and playing after several months of confinement; I have also been playing outdoor concerts in the park with wonderful mbira player Nora Balaban and friends.”).

Career highlight(s): Playing on the first African music record produced in Canada, *Nangape*, by Yaya Diallo (“It was released in 1981, at a time when recorded African music was still a rarity; it also attracted a fair amount of attention in the US.”); with virtuoso Bailo Bah, producing and performing *Fula Flute*—the first ever album entirely dedicated to that West African instrument (“It has achieved cult-like status and influenced many people to learn the instrument.”); performing with his Fula Flute Ensemble at the opening gala concert of Zankel Hall in September 2003, alongside luminaries Renée Fleming, John Adams, Emmanuel Ax, and Kenny Barron; inventing the “chromatic tambin,” a fully functional, chromatic version of the traditional Fula flute and getting it patented (US Patent 8,618,395, issued in 2013); and, maintaining “l'école fula flute,” an alternative music education program in Guinea he co-founded in 2013 that offers a full-scholarship basic education with training in music and stage arts to 15–20 kids from poor families.

Current flute: A plastic “New Voice” Guo (“I own a silver Yamaha and an antique ebony Haynes, but prefer the Guo unless I am performing in a clean concert hall. It sounds great and is light and easy on my body. I also play many Fula flutes and chromatic tambins that I have mostly made myself.”).

Most notable and/or personally satisfying accomplishment(s): Being at the forefront of African/jazz collaborations throughout his life; being one of the very first non-African professional Fula flute players in the world; and seeing his l'école fula flute initiative stimulate the birth of a new generation of flutists in Guinea.

Influential flute teachers: For classical flute: Jean Morin at the Jeunesses Musicales camp, Alain Bergeron and Marcel Baillargeon at École de Musique Vincent d'Indy (in Quebec), and Jean-Paul Major in private lessons. For jazz theory: Art Roberts. For Fula flute: Kikala Diakité, Mamady Mansaré, and Bailo Bah. Also: Karl Berger for improvisation and music philosophy.

High school: In the province of Quebec: École St-Michel (Sillery), Polyvalente de Rimouski, École St Germain, Regina Mundi (Ville St Laurent), and Paul Gérin-Lajoie (Outremont) (“We moved a lot.”).

Degrees: No degree past high school, but a “High Distinction” in flute performance from Vincent d'Indy. Sylvain attended the Creative Music Studio in upstate NY (founded by Karl Berger and Ornette Coleman), “where I discovered world music and had my brain rearranged in workshops with Don Cherry, Leo Smith, Carla Bley, the Art Ensemble of Chicago, Steve Lacy, and many, many more teachers of that caliber.”

Favorite practice routines: “I try to play what comes in my head and learn Bach pieces by heart, such as the Partita in A minor, which I interpret freely. Bach gave us, mere mortals, amazing music to feed our creativity and, when we manage to play it well, we get a glimpse of the eternal.”

Other interests: As a professional graphic artist for an ad agency, it is easy for Sylvain to make record covers for his friends (including a dozen for percussionist Adam Rudolph). He also enjoys cooking French and French Canadian recipes from the Jehanne Benoît cookbook (his mother's go-to, with recipes like onion soup, baked beans, French Canadian stew) as well as Haitian recipes like poisson en sauce. He follows politics and is very relieved (and somewhat hopeful) that efforts to address the problems of the world may be going in a saner and more rational direction.

Advice for NYFC members: Follow your heart and strive to make your dreams a reality. They might not materialize in the way you intended, but you will learn a whole lot about yourself.

FLUTE HAPPENINGS

MAY '21

May 6 Thursday 7:30 - 9:00 pm

A virtual masterclass with flutist/composer **GARY SCHOCKER** (details in box below). A NYFC 2020-21 Education event.

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

May 25 Tuesday 7:00 pm

The Da Capo Chamber Players, with **PATRICIA SPENCER**, flute, in a mix of archival recordings and current conversation between composers and performers. This event: “Asian Echoes,” featuring Chinary Ung's *Child Song* and Chou Wen-chung's *Ode to Eternal Pine*.

- Access is free. • Info/registration: dacapochamberplayers.org/copy-of-concerts-1

May 27 Thursday 7:30 pm

BONITA BOYD and the flute music of Samuel Adler, hosted by Nancy Toff. A NYFC 2020-21 Solo Series event.

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



JUNE '21

June 22 Tuesday 7:00 pm

The Da Capo Chamber Players, with **PATRICIA SPENCER**, flute, in a mix of archival recordings and current conversation between composers and performers. This event: “Paen to Merging Cultures,” featuring Valerie Coleman's *Freedmen of the Five Civilized Tribes* and Kyle Gann's *Hovenweep*.

- Access is free. • Info/registration: dacapochamberplayers.org/copy-of-concerts-1

Virtual Masterclass with Gary Schocker

Thursday, May 6, 2021
7:30-9:00 pm

Performer/Piece:

Jenn Forese:
Fantasia No. 2 (G.P. Telemann)

Coreisa Lee:
Sonata in A minor (C.P.E. Bach)

Elsa Nilsson:
Um a Zero (a Brazilian choro standard)

Robbie Strauss
Regrets and Resolutions (Gary Schocker)

Elyse Knobloch:
Flute Forest (Gary Schocker)

Jessica Taskov
Masterclass Coordinator



(ML interview, cont'd from p. 1)

wanted to play with other musicians, whether in an orchestra or a chamber group.

DM: Could you discuss if your reality came close?

ML: Yes, I had excellent teachers in college who helped me navigate the world of orchestral auditions. I am extremely humbled to be a member of the Oregon Symphony, based in Portland. Before that, I was in the San Antonio Symphony in Texas for four years. In both orchestras, I've had incredible musical experiences with inspiring colleagues. I love what I do and I'm looking forward to getting back into the orchestra when the pandemic abates.

DM: What are a few of your best memories as a student and as a professional?

ML: One of my college orchestras performed at Carnegie Hall and toured China. The China tour was such a whirlwind experience and a huge lesson in being able to perform under less than ideal circumstances (jetlag, food poisoning, and other travel maladies). Playing at Carnegie Hall for the first time is one of my most treasured memories—it was such a privilege to



play on that stage! The acoustics of the hall were unlike anything else that I had experienced up until that point. It was truly an eye-opening, awe-inspiring moment.

I can't believe that I'm saying this, but my professional concerts tend to blur together. The Oregon Symphony does three or four performances of each concert program, and it becomes hard to remember specific performances after a few years. A few standouts include my first time playing Debussy's *Prelude to the Afternoon of a Faun* and a production of Bartók's opera, *Bluebeard's Castle*, with sets designed by the glassblower Dale Chihuly. It was really hard to focus on playing my part instead of staring at those marvelous sculptures!

DM: Did you ever have a hiatus in your playing, and if so how did you find your way back to the instrument?

ML: Absolutely. I am a firm believer in taking time off from the instrument to enjoy nature, to spend time with friends and family, and to read a good book. I had a health scare in college that required me to leave for a full semester, and I did not play very much while I was receiving medical treatment. I was terrified to go back to

school because I felt that I had fallen behind and I was worried that I would lose my scholarship. I was studying with Jim Walker at the time and at my first lesson back, he looked at me and told me that I was a better musician than I had been before I left. He taught me that I couldn't be a good flute player without being a whole, healthy, happy human being.

More recently, I had surgery in January 2019 to alleviate a pinched nerve that was causing dexterity problems in my left hand. I wasn't allowed to play at all for six weeks, and then I had to work up to playing again over the course of another six weeks. My physical therapist prescribed a set amount of playing, starting with only five minutes a day. I began by playing works that I love, like Bach sonatas and Ferling oboe etudes. Both of these experiences showed me that it's possible to grow as a person (and as a musician!) while taking time away from the instrument.

DM: Are you an active professional in more than one field?

ML: No, the flute keeps me busy enough! But I enjoy making Milk Bar cakes, hiking, reading, doing crosswords, and learning foreign languages. □

(JM interview, cont'd from p. 1)

Do you remember the first time you opened the case of your first instrument?

Yes. After I gave the borrowed flute back to the middle school, my mom and I knew that I needed a flute of my own. But, as a single mom, she didn't have the money for a new one. She worked in downtown Atlanta and there was giant pawn shop near her office, Ideal Pawn, that had loads of instruments. She went in one day and brought home a student model Bundy or something and a Gemeinhardt 3SB, silver head (maybe the body) low B, open hole. Of course, that sounded better, and she said, "I knew you would choose that one." I think that was Christmas and birthday presents for the next couple of years!

What were your dreams for your future as a flutist?

I think I had pretty standard issue dreams that most young flutists have. I wanted to get into good schools, but I had no idea what I would do after that. I just figured I would take auditions and hopefully win a job. I thought it was either that or be a band director. Of course, I thought about entering international competitions that would



open up all kinds of opportunities. I entered exactly one, on the recommendation of Julius Baker, who told me to after I went to him for some private lessons. He called my teacher and told her that I had to do it. But I learned the wrong movement of the CPE Bach Sonata in A minor for the tape round (when we still actually submitted tapes). I tried to cram the correct movement, but that didn't go so well, so obviously I didn't advance!

What are a few of your best memories as a student and as a professional?

The absolute best memory for me as a student was the summer of 2003. It was the summer between my two years at Yale, and Ransom suggested I go to the summer program in Nice. I signed up to be in the classes of Vincent Lucas and Maxence Larrieu. Well, towards the end of the school year, I had a very unfortunate masterclass with Sophie Cherrier. Ransom ripped me apart and told me how the French would not be kind to me or my playing. I was terrified. I practiced for six to eight hours every day before leaving for France, to the point that I was in severe pain for a yet-to-be-discovered issue with my ligaments that harkened all the way back to why I hated playing the clarinet.

Anyway, those weeks with Lucas and Larrieu ended up being the most positive experiences of my entire education.

Did you ever have a hiatus in your playing, and if so how did you find your way back to the instrument?

This could be a novella, but let's just say that after gigging for a couple of years after school, I stopped playing for about ten years. I had a major crisis in confidence in my playing to the point I was completely paralyzed and physically unable to play. I developed awful stage fright to the point I would shake through entire recitals. My right arm from my thumb all the way up to my ear was in constant pain because of issues with the ligaments in my thumb. I was miserable with how I sounded. I was full of tension I had no idea how to get rid of, so I finally said forget this. I even sold all of my instruments.

After my son was born, we moved from Manhattan to Riverdale. Working from home in probably the quietest neighborhood in NYC is BORING. By the end of 2017 I decided I needed a hobby. My son was in daycare/school. My wife is very driven professionally, and was in a very intense leadership program and finishing another master's degree. I had time I needed to fill.

(Cont'd next page)

Katherine Borst Jones Workshop Report

by Diane Couzens

Katherine Borst Jones, professor of flute at the Ohio State University, presented “Best Foot Forward: A Performance Enhancement Workshop” on Thursday, March 18. Prior to the virtual workshop, participants were invited to complete an anonymous survey about the concerns and challenges they have faced while performing, and the techniques they currently employ to address them.

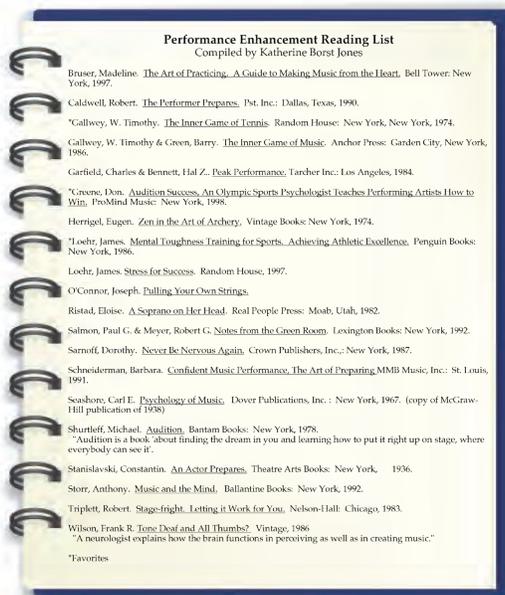
The workshop drew on Professor Jones’ personal experiences, performance enhancement classes taught by psychologist Dr. Neal Newman, and insights from a variety of books and articles (on a list that can be accessed through the event’s page on the Club’s online calendar*). Based upon the survey responses and her many years of performing and teaching, the most common concern about performance is nerves.

Professor Jones distilled the concept of nerves and identified the “two evils” of performance: the fear of failure and the desire to do a good job. These are often the root mental causes that manifest in physical symptoms of nervousness. She encouraged participants to notice what emotions they are experiencing while they are performing. Professor Jones then introduced the three-step model that musicians can use, not only to improve all sorts of public presentations and performances, but also apply to many other situations in daily life:

- notice your present state of mind;
- imagine your desired state of mind; and
- prepare and practice strategies to move from present state of mind to the desired state of mind.

In order to notice your present state of mind, you should build your awareness through meditation, mindfulness, and the practice of self-love. A desired state of mind could include feeling excited, calm, confident, relaxed, attentive, and more.

There are three categories of exercises for moving from your present state of mind to your desired state of mind: kinesthetic, auditory, and visual. Examples of kinesthetic



exercises include:

- tensing and releasing muscle groups to practice consciously relaxing muscles;
- conducting a body scan and noticing points of tension on the inhale and releasing tension on the exhale; and
- breathing in for four counts, and exhale while saying the word “calm” for the entire, long exhale.

Examples of auditory exercises include:

- speaking or hearing in your mind autogenic phrases (e.g., “my hands are getting warmer,” “my breathing is relaxed,” “my mind is calm”);
- mentally speaking to yourself in a soothing and reassuring voice; and
- hearing positive words in the voice of a friend or teacher.

Examples of visual exercises include:

- picturing yourself in a happy and calm location, such as sitting on the beach watching the ocean waves roll in and out;
- imagining a safe and beautiful color surrounding you, like an aura; and
- mentally placing yourself behind a plexiglass shield.

Professor Jones recommended experimenting with a variety of exercises in multiple settings; combining the exercises that work best; and practicing them frequently. By doing so, you will eventually be able to move into your desired state of mind whenever you want to.

The workshop closed with some positive and encouraging advice: Believe in your preparation, feel the music, take risks, and have fun!

Diane Couzens works in the Office of the Provost/Academic Affairs at Ramapo College of New Jersey. She received her BM from the University of Illinois at Urbana-Champaign and her MM from the Ohio State University, where she studied with Professor Katherine Borst Jones.

* <https://www.nyfluteclub.org/calendar>

(JM interview, cont'd from previous page)

I went to the gym several times per week, but that’s not really fun! I figured, well, I have a master’s degree in flute, maybe I could start playing again. I never lost my love of music or the flute, I just lost my will to fight with the thing. So, I bought a new flute, pulled out my tattered T&G and other etudes, incorporated a lot of knowledge of the body and breath I had gained over the years working with opera singers, went to play for people I trusted who would be gentle with me as I dipped my toe back into the pool, and got going again. Finally, after so many years, I was (mostly) happy with my play-

ing. I was finally able to take all I had learned from my teachers and combine it with life experience and actually play pretty much how I had always wanted.

Are you an active professional in more than one field?

I’ve been lucky to always work in classical music. When I decided to stop playing, I started working at CAMI as an assistant, then associate artist manager. I then worked for a few years with Zemsky Green Artists as an artist manager and worked for some amazing singers like Jonas Kaufmann, Ruth Ann Swenson, Marcelo Alvarez, and many others. Eventually I went to work

for a short time in a theater as director of artistic operations. For the past nine years I have been the VP, Client Services for ArtsVision. We provide venue, personnel, and production management software designed specifically for performing arts organizations. I am able to take my education and knowledge of the business and how organizations work and help them improve business operations through our platform. It’s a lot of fun, and certainly has required developing a set of skills I certainly did not learn in music theory! I’ve also just started an executive MBA program, so we’ll see what other tricks I learn coming up... □

Bonita Boyd and the Flute Music of Samuel Adler

This background material for the May 27, 2021 Solo Series event includes a brief biography of Samuel Adler and a list of his flute works, both compiled by Nancy Toff; and some reflections from flutist Bonita Boyd about her many connections to Sam. See Flute Happenings listing on p. 3 for link to connection details.

Samuel Adler and the Flute

Samuel Adler, now 93 years young, is one of the most productive composers of flute music today. Born in Mannheim, Germany, he came to the United States in 1939. His large catalog, comprising more than 400 works, includes several solo works for flute and piccolo and many chamber works that include flute.

Adler holds degrees from Boston University (BM) and Harvard (MA). He studied composition with Aaron Copland, Paul Hindemith, Walter Piston, Hugo Norden, and Randall Thompson and conducting with Serge Koussevitzky at the Berkshire Music Center.

Samuel Adler is professor emeritus at the Eastman School of Music, where he taught from 1966 to 1995 and served as chair of the composition department from 1974 until his retirement. He was previously professor of composition at the University of North Texas and music director at Temple Emanu-El in Dallas. From 1997 to 2014 he taught composition at Juilliard.

He has received commissions and grants from the National Endowment for the Arts; the Ford, Rockefeller, and Koussevitzky foundations; the city of Jerusalem; the Pro Arte Quartet, the American Brass Quintet, the Wolf Trap Foundation; and numerous other symphony orchestras, including the Cleveland Orchestra and the National, Dallas, Pittsburgh, Houston, and Atlanta Symphonies.

Adler has been awarded many prizes, including the Charles Ives Award, the Lillian Fairchild Award, the MTNA Award for Composer of the Year, and a special citation from the American Foundation of Music Clubs. In 1983 he won the Deems Taylor Award for his book *The Study of Orchestration*. While serving in the United States Army (1950-52), Adler founded and conducted the Seventh Army Symphony Orchestra and, because of the orchestra's great psychological and musical

impact on European culture, was awarded a

special army citation for distinguished service. In May 2003, ASCAP presented him with the Aaron Copland Award for Lifetime Achievement in Music (Composition and Teaching). He was inducted into the American Academy of Arts and Letters in 2001 and the American Classical Music Hall of Fame in 2008.

Mr. Adler's association with flutist Bonita Boyd goes back many years. They taught together at Eastman, and Bonnie taught his daughter flute. In 1977 she premiered his flute concerto with the Rochester Philharmonic, which they then recorded. To celebrate her 35th anniversary at Eastman, in 2011, Mr. Adler was commissioned to write a short solo work, which Mindy Kaufman, Bonnie's former student, performed.

Juilliard commissioned his flute sonata to celebrate its centennial in 2005, and Carol Wincenc both premiered and recorded it. She also commissioned a duet, *Caccia*, which she and Jean Ferrandis performed at the NFA convention in Pittsburgh in 2011. And just this past year, Adler wrote a solo piece, *Alone, Together*, which Mimi Stillman premiered online in the midst of the pandemic.

—Nancy Toff

Further information:

www.samuelhadler.com/

www.presser.com/samuel-adler?p=2

www.milkenarchive.org/artists/view/samuel-adler/



Katherine Cumming



Bruce Duffie

Far left: A young Samuel Adler in Germany
 Left: Corporal Samuel Adler conducts the U.S. Seventh Army Orchestra in Kessel, Germany, 1952
 Above: Samuel Adler with Aaron Copland, April 1962

Bonita Boyd and Samuel Adler: A 50-Year Connection

I have had a wonderful nearly life-long relationship with Samuel Adler. We met at Eastman in the early 1970s at the beginning of my professional career. I was honored that Sam asked me to teach his extremely talented flutist daughter, Deborah, during her high school years. She was a fantastic and mature young artist, who then continued her studies at Northwestern.

In December 1977, I had the honor of premiering Samuel Adler's Flute Concerto. The premiere was televised by PBS and conducted by Sarah Caldwell. We subsequently recorded the Concerto with the Rochester Philharmonic Orchestra for the Vox label. Sam continued to grace the Eastman faculty with his presence until his "retirement" in 1995, at which time he enlarged his already prodigious career by continuing to teach at Juilliard and actively compose for artists all over the world!

He returned to Rochester for a surprise party to celebrate my 35th year of teaching at Eastman, and wrote *A Bonnie Tune* for the occasion. Mindy Kaufman played the premiere of this at the celebration dinner! What a wonderful surprise!

On the upcoming recital event for the NYFC, I will be playing *A Bonnie Tune*, as well a newer unaccompanied work written for Mimi Stillman during the pandemic, called *Alone, Together*. I am very honored to play this contempla-

tive work. In addition, my earlier recording of Sam's Sonata for Unaccompanied Flute will be played with artwork by my son, artist Henrik Soderstrom. I am very excited about this, as Henrik has done similar projects for the Silk Road Project and others.

Nancy Toff and I will also talk with Sam about his work.

I have often thought about how valuable it would be for flutists to be able to hear the thoughts of major composers from the past who have written for them. I am therefore thrilled to have the opportunity for the major American composer, Samuel Adler, to share his thoughts with flutists and also leave future generations of flutists such a gold mine!

—Bonita Boyd



Eastman Players' Bonita Boyd, flute, and Richard Killmer, oboe, with Sam Adler at a 1998 recording session

Selected flute works of Samuel Adler

Alone, Together: A Monologue for Solo Flute (2020)

Dedication: to Mimi Stillman
Premiere: Mimi Stillman, September 16, 2020, online
Theodore Presser (6/2021)

A Bonnie Tune: A Scherzo for Solo Flute (2011)

Commissioned to celebrate Bonita Boyd's 35th anniversary at the Eastman School of Music
Theodore Presser (3:40)
Premiere: Mindy Kaufman, Rochester, NY, August 2011

Caccia: A Scherzo for Two Flutes (2007)

Theodore Presser (3:30)
Commission: Carol Wincenc for National Flute Association
Dedication: to Carol Wincenc and Jean Ferrandis
Premiere: Carol Wincenc, National Flute Association; Pittsburgh; 2008

Canto V (1968)

soprano, flute, violoncello, and piano
Commissioned for opening of Interfaith Chapel, University of Rochester, 1969
Ludwig Music Masters-Kalmus (10:00)

Canto XIII (1994)

piccolo
Commissioned by Jan Gippo
Ludwig Music Masters-Kalmus (6:00)
Recording: Jan Gippo, Albany Records (First Chairs) Troy 306

Concerto for Flute and Orchestra (1977)

Premiere: Bonita Boyd, Rochester Philharmonic, cond. Sarah Caldwell, December 1977
Southern Music Company (20:00)
Recording: Bonita Boyd, flute; Rochester Philharmonic, conductor David Efron (Vox 7509)

Diary of a Journey (1995)
flute, bassoon, and cello
Commissioned by Friends of the Library of the City of Phoenix

Premiere: Arpeggio Trio, Phoenix, AZ, April 21, 1996
Theodore Presser (15:00)

Flaunting: A Study for Flute Solo (with optional piccolo and/or alto flute) (1965)

Dedication: To George Morey
Theodore Presser

Intrada (1967)
woodwind quintet
Oxford University Press (5:00)

Madrigals (1986)
6 flutes
Peer-Southern (8:00)

Recitative and Rondo Capriccioso (2014)
flute and piano
Dedication: To Martin Herchenroeder
Commissioned by Studio for New Music, University of Siegen, Germany

Theodore Presser (ca. 8:00)
Premiere: Siegen, Germany, 2014

Sonata for Solo Flute (1981)

For James Galway
Southern Music (10:00)
Premiere: James Galway, Seattle, Washington, July 1982
Recording: Bonita Boyd (Vox 7509)

Sonata (2004)
flute and piano
Commissioned for the 100th anniversary of the Juilliard School
Dedication: For Carol Wincenc
Premiere: Carol Wincenc and Stephen Gosling, New York, September 14, 2005
Theodore Presser (14:00)
Recording: Carol Wincenc and Laura Melton (Naxos 8.559602)

Triolet (1989)
flute, viola, and harp
Commissioned by Sigma Alpha Iota
C.F. Peters (9:00)

Reflections on NY Flute Fair 2021: A Virtual Toolbox

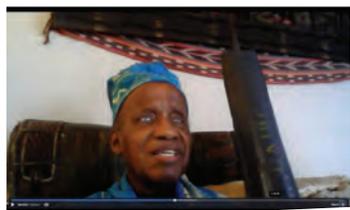
from Flute Fair Program Chair Deirdre McArdle

Our Op. 1, No. 1, virtual flute fair was a great success thanks to the efforts of a terrific team. I am grateful to Jeff Mitchell, co-chair, for his outstanding work on the technical aspects of A Virtual Toolbox, Kathy Saenger for her innovative ideas and website implementation, Fred Marcusa for his efforts on behalf of our valued corporate sponsors, Jessica Taskov for her great ideas, the “Dynamic Duo” program editors Nancy Toff and Don Hulbert for their Herculean efforts putting together a top-notch print flyer and virtual program book, Pat Zuber for organizing the email blasts, Jenny Cline, Nicole Schroeder, Jayn Rosenfeld, and Rie Schmidt for Zoom hosting, Kaoru Hinata and Caroline Sonnett-Assor for stunning competition recitals, and members of the flute community for sharing their talents at the NYFC Flute Fair 2021: A Virtual Toolbox.

What was remarkable for me personally about the fair this year was that I could actually attend some of the events instead of running around putting out fires. I was particularly moved by the presence of students from Africa; my most memorable moment and high point of the fair came to me via a brief conversation with a young man in Nigeria during Richard Donald Smith’s “Music Education in Sub-Saharan Africa” lecture. We had students from Guinea in another session by Sylvain Leroux. To hear his students play the fula flute as if they were right there with us was an incredible experience. What a small and wonderful world we inhabit remotely now!



L’École Fula Flute (above); Richard Donald Smith (below).



an incredible experience. What a small and wonderful world we inhabit remotely now!

Julien Beaudiment was a great pleasure to work with in the run-up to the fair. He gave us an unforgettable and deeply personal coffee chat as well as inviting us to a lesson he was teaching on the Bach *Allemande* at the Lyon Conservatory. His recital was incredible and preparing the transcriptions

for three of the four pieces was a large part of his personal push to motivate himself while under lockdown. He is an extremely interesting and multi-faceted person, and I am very grateful to have had the opportunity to get to know him a little over the course of several months.

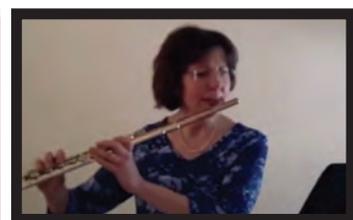
My personal favorite masterclass of all time was the “Window with Wincenc,” featuring Carol working with four adult, non-professional flutists. It was unlike any masterclass I have ever experienced. The energy was loving and supportive. Nobody was nervous, and all of the players looked like they were really having fun! Plus they all played beautifully!

There were so many sessions that I had to miss; despite my best efforts, the sessions were so engaging that I could not tear myself away from one to listen to another. I loved Robert Dick’s “Warm-up for the 21st Century Flutist,” but had to miss Lish Lindsey’s “Let’s Play Marais,” so I am very excited to be able to access most sessions on the NYFC YouTube channel!

Though I hope that we can have the NY Flute Fair 2022 as an in-person event, I hope that we can keep some aspects of the 2021 virtual flute fair, most notably the option of bringing flutists together from all over the world.



Julien Beaudiment played works by Grieg, Poulenc, Rachmaninov, and Roger Bourdin.



Window with Wincenc: A masterclass with Carol Wincenc, with winners of the adult masterclass competition. Top: Ethan Lin of Burkart Flutes provided the introduction; performers (L to R) were Katherine Saenger, Yiqun Zhao, Rebecca Sayles, and Jane Sandstrom.

NYFC Competition 2021 Winners Concert

In Concert

The Winners of the 2021 NYFC Competition

Sunday, April 11, 2021 • 5:00 pm

Fantasia No. 8 in E Minor Georg Philipp Telemann (1681-1767)
 Four Pieces for solo flute Jindrich Feld (1925-2007)

Cameron Cullen (third prize), flute

Danza de la Mariposa (2008) Valerie Coleman (b. 1970)
 Fantasia No. 10 in F# Minor Georg Philipp Telemann
 Summerland William Grant Still (1895-1978)

Tyler Martin (second prize), flute
 Kyung-A Yoo, piano

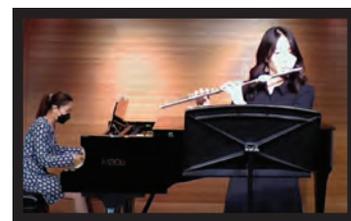
Introduction, Theme, and Variations Franz Schubert (1797-1828)
 on "Trockne Blumen," D. 802 (1824)

Mei for flute alone (1962) Kazuo Fukushima (b. 1930)

Min Ha Kim (first prize), flute
 Beilin Han, piano



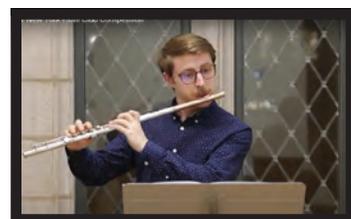
The New York Flute Club thanks Phil Unger and the Flute Center of New York for funding the first prize of the 2021 NYFC Competition.



Min Ha Kim



Tyler Martin



Cameron Cullen

Tips from Flute Fair Presenter Richard Hawkins on the connection of motivation, music, and mental health

Musicians get pleasure out of playing and performing. 2020 was a year of loss—the opportunity to perform, the loss of companionship, the loss of income for professional musicians, all of which led to a loss of motivation to practice and play. This, in turn, had a negative effect on mental health, with many feeling discouraged, sad, frustrated, angry, lonely, and unfocused.

Tip for improving motivation: **Regain your focus.**

Formulate goals for yourself: Decide where you would like your playing to be in a week, a month, or when

ensembles return to in-person rehearsals and performances. Be like an athlete trying to get back in shape and remember that when you're not practicing, your competition is!

Richard Hawkins, a longtime amateur oboist, is a psychologist in the department of psychiatry at New York Presbyterian Hospital/Weill Cornell Medical Center.



Tips from Flute Fair Presenter Chip Shelton on Balancing Two-Plus Careers

Chip Shelton spoke about his new book, Excel in Two Careers. Assisted by colleagues Gene Coleman and Dotti Anita Taylor, he elaborated on the concept of "Plan Be™," defined as a proactive strategy of pursuing two careers simultaneously to fortify the likelihood of maintaining a lifestyle of choice while doing what you love most (music, art, dance, athletics, etc...).

Principle 1: **Business Before Pleasure**

The cornerstone of being able to successfully launch co-careers in the arts, athletics, etc. and another practical profession is prioritization.

The satisfaction you receive from always prioritizing your life's goals will far surpass the fleeting moments of pleasure you forego.

The discipline ensures you sustain relevance and excellence in preparing for and building out your chosen careers.

Chip Shelton (chipselton.com) has enjoyed two careers: professional musician and (now retired) orthodontist.



New York Flute Fair 2021: A Virtual Toolbox

In case you missed a presentation (or want to see it again):

Most Flute Fair presentations were recorded and (thanks to our video production guru Jennifer Szabo) are on the Club's YouTube channel. Go there directly, or get there from the Flute Fair presenter pages (organized alphabetically by presenter last name): nyfluteclub.org/concerts-events-and-more/flute-fair/flute-fair-program/2021-presenter-pages.



Hilary Abigana *Vibrant Possibilities*



Christine Beard *Self-marketing Strategies*



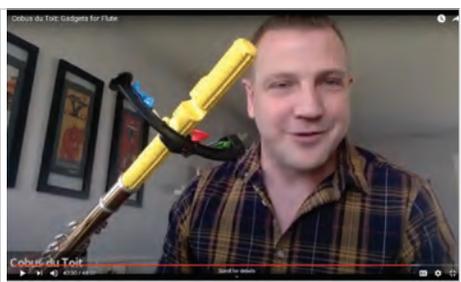
Jenny Cline (Zoom host)



Robert Dick *21st Century Warm-up*



Daniel Dorff & Joan Sparks *24 Melodic Warmups*



Cobus du Toit *Gadgets for Flute*



Leonard Garrison *Telemann's 12 Fantasias*



Patricia George *The Scale Game*



Adrienne Greenbaum *The Klezmer Flute*



Mark Vickers & Denise Koncelic *NYFC Ensemble*



Alicia Lindsey *Let's Play Marais*



Deirdre McArdle (Flute Fair program chair)



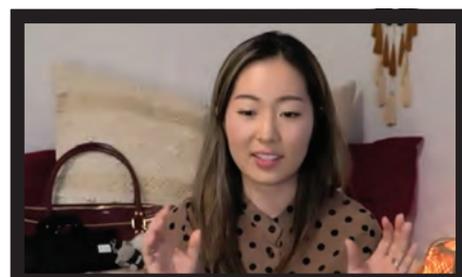
Jeff Mitchell (Flute Fair program co-chair)



Chris Potter *Tips for Low Flutes*



Rachel Rudich *Yoga for Flutists*

Anna Fisher-Roberts *Aleatoric Adventure*Christian Paquette *Only the Words...*Helen Park *AI Accompanist Apps*Adam Sadberry *Using Your Identity...*Katherine Saenger *Ergonomic Headjoins*

Nicole Schroeder (Zoom host)



Nancy Toff (NYFC President & Zoom host)

Caroline Sonett-Assor *YMC Winners Concert*Sylvain Leroux *Fula Flute in Guinea*

Paul Taub (1952–2021)

On Saturday, April 10, as part of the Seattle Flute Society's festival, Zart Dombourian-Eby, piccoloist of the Seattle Symphony, played the world premiere of Ken Benshoof's *Bittersweet*, a piece commissioned by the Seattle Flute Society. The intended performer was Paul Taub, executive director of the Seattle Chamber Players and a former New Yorker who last performed for the New York Flute Club in February—but Paul died too young, of a heart attack, in March. The piece was named after a cocktail ordered by the composer's wife, but the title became all too real, as Zart performed it in Paul's memory.

He was a wonderful teacher (professor emeritus at the Cornish College of the Arts) and a zealous advocate for new music who worked closely with Robert Dick, Robert Aitken, Henry Brant, Pēteris Vasks, Sofia Gubaidulina, Bun-Ching Lam, and John Luther Adams. He was a founding member and executive director of the Seattle Chamber Players, which has played more than 100 premieres. Paul served on the board of directors of the National Flute Association and Chamber Music America and two terms as president of the Seattle Flute Society.

Paul was a member of the NFA's cultural exchange delegation to the Soviet Union in 1989 and became deeply involved in performing Russian music; he was part of the Flute Club's concert of Soviet music in March 1990, playing the New York premiere of Pēteris Vasks' *Landscape with Birds* and a chamber piece by Sofia Gubaidulina.

He was also one of the performers in Brant's *Ghosts and Gargoyles* and *Mass in Gregorian Chant*, which the NYFC recorded in 2005/6 (New World 80636-2) and he wrote the program notes for the CD. One of our most rewarding (and fun) collaborative projects was a presentation on Henry Brant at the NFA convention in Anaheim in 2010, at which Paul resurrected his *Partita* for flute and piano, which Claude Monteux and Brant himself had played at the Flute Club in 1957. Years earlier, Paul had helped me arrange an interview with Henry about *Angels and Devils* (see *NYFC Newsletter*, March 2003).

Paul was actively involved in NFA projects: He was a member of the NFA's cultural exchange delegation to the Soviet Union in 1989. He conducted oral history interviews with Nicholas Slonimsky and Robert Aitken; served on the New Music Advisory Committee, and had recently been named commission coordinator.

The flute world has lost one of its most creative members.
—Nancy Toff

Full obituaries:

www.seattleflutesociety.org

<https://www.seattletimes.com/seattle-news/obituaries/paul-taub-flutist-and-new-music-champion-dies-at-68/>





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



June 13, 2021 Annual Meeting

Virtual event; connection details at www.nyfluteclub.org

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) • Zoom Teaching
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) • Robert Dick
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) • Katherine Borst Jones
March 21, 2021 (C) • Sunday, 5:30 pm
Adam Sadberry of the Memphis Symphony
April 10-11, 2021 • Flute Fair: Virtual Toolbox
May 6, 2021 (E) • Gary Schocker masterclass
May 13, 2021 (C) • Thursday, 7:30 pm
Career Challenge Winners Concert
May 27, 2021 (S) • Thursday, 7:30 pm
Bonita Boyd & the flute music of Samuel Adler
June 13, 2021 • Sunday, 5:30 pm
Annual Meeting

All events will be virtual; SS = Solo Series, C = concert, E = Education. Visit nyfluteclub.org for details.



From the Editor

Greetings! May brings us the final events of the NYFC season (not counting the not-to-miss annual meeting on June 13, 2021 at 5:30 pm). We have a concert by the two winners of the NYFC's Career Challenge 2021 on May 13 and a Solo Series event two weeks later, featuring flutist Bonita Boyd and the music of her friend and longtime Eastman colleague Samuel Adler. Deirdre McArdle interviews the Challenge winners (starting on p. 1) and Bonnie Boyd and Nancy Toff provide some background on the Boyd-Adler connection and Sam's many works for flute.

In this month's "From the President," Nancy Toff looks back on her three-year term as NYFC president (a challenging time period, by any measure!) and shares some thank-yous received from happy Flute Fair attendees. And, reminding us that she is also the Club's archivist, provides us with a NYFC program from 100 years ago.

Those of you who missed Katherine Borst Jones's performance enhancement workshop on March 18 can get a flavor of what you missed from Diane Couzens' article on p. 5. (I confess that I would have paid closer attention to her tips about nerves had I realized in advance how handy they would be for my segment of the Flute Fair's Window with Wincenc masterclass....)

This issue is a 12-pager to accommodate reporting about this year's Opus 1, No. 1 virtual flute fair. It starts off with impressions and thanks from program chair Deirdre McArdle and is filled with photos and snippets from the many presentations. Keeping to the Flute Fair theme, Sylvain Leroux, a familiar face to the Flute Fair attendees who saw his presentation on playing/teaching the fula flute in Guinea, is this month's member profile subject (p. 3).

As this is the last of the newsletters for the 2020-21 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This group includes Molly Barth, Emily Beynon, Mili Chang, Diane Couzens, Meg Griffith, Katherine Hoffman, Mindy Kaufman, Deirdre McArdle, Jeff Mitchell, Jayn Rosenfeld, Pat Spencer, Nancy Toff, Barbara Williams, and Lily Wu.

Best wishes to all for a happy and healthy summer and conditions that will get us back to some type of in-person interactions come fall!

Katherine Saenger (klsaenger@yahoo.com)