



The New York Flute Club

NEWSLETTER

December 2021

Sonora Slocum: Discipline, Talent, and Joy

Interview by Jayn Rosenfeld

Sonora Slocum has been principal flute of the Milwaukee Symphony since winning the position in 2012, at the age of 22. But a mere 11 years earlier (in 2001-2), she was my flute student in the Music Advancement Program at Juilliard. MAP was originally established to enable underprivileged or minority young people to study musical instruments. Lessons were free, and theory and chamber music were included in the program. The kids I taught there were among the most avid and motivated of any I have met in my teaching career, and it was inspiring to be their teacher. More recently, I caught Sonora teaching an orchestral audition masterclass at the 2021 NFA (virtual) convention. It was masterful. I wanted to interview Sonora, to reconnect, of course, and to hear her take on what MAP contributed to her development and, more generally, how the world has changed for her since 2001.

JAYN ROSENFELD: Sonora, welcome to our telephone conversation. How has your day [November 10, 2021] been so far?

SONORA SLOCUM: Good. Today I rehearsed the Shostakovich violin concerto [No. 1], a very long piece. I've played it before, but not for at least five years; the soloist then was Nadia Solerno-Sonnenberg, and she was wonderful.

JR: Was it a good rehearsal?

SS: Yes. We had a guest conductor, Bill Eddins. We haven't worked



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In concert

Sonora Slocum, flute

Julia Coronelli, harp

Alejandro Duque, viola

Sunday, **December 19, 2021**, 5:30 pm

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

Program

Ent'acte	Jacques Ibert (1890–1962)
Morceau de Concours	Gabriel Fauré (1845–1924)
En Prière (Praying)	Gabriel Fauré
Sicilienne	Gabriel Fauré
Song of the Black Swan	Heitor Villa-Lobos (1887–1959)
Sonata for flute and harp (1st and 2nd movements)	Nino Rota (1911–1979)
Minuet from <i>Le Tombeau de Couperin</i>	Maurice Ravel (1875–1937) (arr. B. Noel)
The Girl with the Flaxen Hair	Claude Debussy (1862–1918)
Sonata for flute, viola, and harp	Claude Debussy

Program subject to change

**"I Just Wanna Play!"
December 16, 2021
Thursday • 7:00 pm**

Etudes with Jin Ta

See p. 7 for presenter info.
Connection details on p. 3.



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Newsletter

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Widening Horizons

by Jayn Rosenfeld



From the President

How do you know if you like a piece of music if you haven't heard it? Habit, comfort, laziness, preconception, prejudice. I looked in my American Heritage Dictionary; it turns out that the word "prejudice" has lengthy origins in Middle English, Old French, and Latin. So the word, the problem, has been around a long time, and it simply means prejudging. "Pre," as opposed to after the fact, after exposure, habituation, thought, education. What did I know about Mexican composers before the *I Just Wanna Play!* session of November 18 and the Pimienta recital on November 21? Not much, as it turns out. The Miguel Villanueva session was a revelation. Villanueva is a charismatic performer of the highest caliber. His playing and his speaking were mesmerizing (more detail forthcoming here in January). At an odd moment, watch a piece he mentioned in answer to a question about music for children (Eduardo Angulo's *El flautista de Hamelin*): youtu.be/dz2nzhGVo6w. Unique is not the word! Alhelí Pimienta played another piece by Angulo, his First Sonata, at her marvelous concert. Another revelatory listening. She said, the music "comes to life when it touches your ear." So true. Both events can be viewed on the Club's YouTube channel.

Our Thursday programs continue to expand our aural world; we are taking on the responsibility to educate ourselves to listen outside the walls. We are one country among many, and talent for sure is equally distributed across the planet. I fear we have been culturally navel-gazing, though I should speak just for myself; there are certainly many exceptions among our performers and teachers. With chagrin, I acknowledge that I know very little music from South and Central America. The names of Villa-Lobos, Ginastera, and Piazzolla stand out, for many, maybe most, in this country. However, the converse of this is not true: the other Western Hemisphere countries know a great deal of our music. We are, to be honest, culturally hegemonic. The fact is that other countries have to be much less narrow-minded—because they are required to look north and east when they audition for music schools or enter international competitions. Perhaps we need a Thursday night session on every country to our south (and to the north as well).

Next month, we will turn towards Asia. On December 16, at 7 pm, we will hear from Jin Ta, principal flute of the Singapore Symphony Orchestra (SSO). He has studied flute in Beijing and at the University of Michigan and New England Conservatory. He and his wife Yu Jing (SSO associate principal cello) have created a flute education WeChat channel "Lumino's art of flute." No prejudging; let's find out what he's about and what he has to say about the Andersen etudes on his program.

Our featured performer for the not-to-be-missed 5:30 pm concert on December 19th is Sonora Slocum. She has a charm and intensity which are hugely communicative. Both events are virtual, and best enjoyed with an open mind (and a Flute Club membership).

We have so much to learn. It is breath-taking. Which is not good for a flutist!



Miguel Villanueva in Eduardo Angulo's *El flautista de Hamelin*

2022 Competition Deadlines

NYFC Competition: Kaoru Hinata, Coordinator

Flutists ages 18-27 are eligible to compete in the annual New York Flute Club Competition. Preliminary and final rounds will be held *in person* on **April 23, 2022**, at the New York Flute Fair; the winners will perform on the Flute Club's concert series in May. The application deadline is Friday, **March 25, 2022**.

Young Musicians Contest: Caroline Sonett-Assor, Coordinator

The Young Musicians Contest is open to four age groups spanning ages 8 to 18. This year's contest requires video entries and an in-person Flute Fair performance by the winners. New for this year: an additional instrument category—non-Western flutes. Videos due Sunday, **February 13, 2022**.

For details, requirements, and (YMC only) tips on how to make your video, please visit www.nyfluteclub.org/concerts-events-and-more/competitions.



Member Profile

George
Woodrow III

NYFC member on
and off since 1995



Employment: Currently retired, after a career as a biomedical research specialist (at Columbia University and the University of Pennsylvania) and a software designer (at Quest Diagnostics).

A recent recital/performance: To date, George has never performed on the flute in public. However, he has sung in quite a few church choirs and musical productions, and was a member of the ensemble playing the incidental music he wrote for a 1969 college production of Molière's *Imaginary Invalid* ("The music was in a pseudo-baroque style, and I made the harpsichord part easy enough for me to play it.").

Career highlight(s): As a scientist/software professional: performing basic research on heme proteins, including the first successful synthesis of cobalt-iron hybrid hemoglobin; and doing the design and implementation of a real-time process control system for a large clinical lab (building on the computer skills he learned in the late 1970s during a work-study job at the Robert Wood Johnson-supported department of biophysics and physical biochemistry at the University of Pennsylvania). As a musician: learning how to play the flute (his initial goal was to learn enough to write well for the instrument, including extended techniques), studying with George Crumb at U Penn, and composing several pieces including *Threnody* (for organ, performed at Methuen [MA] Memorial Music Hall), *Cantata for Palm Sunday* (performed in a NH church), and a Passion oratorio with the entire text taken from the *Gospel of John* ("This work has never been performed, and essentially 'cured' me of the composition bug....").

Current flute: George's first (nonborrowed) flute was a c. 1929 Haynes commercial model that his teacher found in a NYC pawnshop at a price that he could afford in 1972 as a married grad student with a three-year old. His primary flute, bought new in 2015, is a silver Haynes professional model

with A442, B foot, and C# trill, played with a 14k gold-wall headjoint and key-work recently "upgraded" (by Haynes) from open-hole to closed. He also has a 1960s-era Haynes alto, acquired in 2021.

Influential flute teachers: "My only flute teacher was a fellow grad student at Penn, Bonnie Insull, and it was her old beginner flute that I first played on. Bonnie was a student of Julius Baker, a member of the Penn Contemporary Players and a cofounder of the Apple Hill Chamber players. She might have only been my teacher for a year or two, but what she taught me has kept me going for almost 50 years and is responsible for my current-day interest in the low flutes."

High school: Needham High School in Needham, MA.

Degrees: BA in mathematics (Drew University, 1967); MA in music composition (University of Virginia, 1977).

Most notable and/or personally satisfying accomplishment(s): "It may seem hokey, but my most satisfying 'accomplishment' is my marriage to Marjess [Leighton]. We met in a college calculus class and got married while we were both undergraduates. That was 56 years ago, and the adventure continues." George also fondly remembers an extended trip out West between college and graduate school, camping with a four-year-old and a cat in a VW Beetle.

Favorite practice routines: "I have settled into a 90-minute routine using both flutes, C and alto. Long tones, chromatic scales, a few of the easier T&G exercises along with some in the Trevor Wye books, and some Moyse's exercises from *De la Sonorité* (pp. 10-14) for suppleness in the low range. I always play at least one Bach piece, along with other works (mostly baroque). On Varèse's birthday [December 22, in 1883], I play through *Density* and, to prepare, play scales up to high D. I plan to try it on the alto, so I made sure it could play the high D before I bought it."

Other interests: Mathematics ("relearning all the stuff I forgot, plus complexity theory"), physics (he wants to be able to really understand general relativity), philosophy (Wittgenstein is the current favorite), and Bach; Star Trek, and travel (mostly on hiatus due to COVID, but trips to London and Ireland are planned).

Advice for NYFC members: Follow your bliss.

FLUTE HAPPENINGS

DECEMBER '21

Dec. 11 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in a program of octets (rescheduled from October 30) for mixed winds and brass by Stravinsky, Cindy Cox (*Cañon*), Chad Smith (*Brooklyn Episodes*, world premiere), David Wechsler (*Louie's Orange Element*), and Thelonious Monk.

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY.
• Admission: \$15 general, \$10 students/seniors (omnidecem11.eventbrite.com). Proof of vaccination required. • Info, visit theomniensemble.org or call 718-859-8649.

Dec. 14 Tuesday 6:30 pm

Swedish Holiday Celebration with the **ELSA NILSSON** Quartet.

• The 55 Bar, 55 Christopher Street, NYC.
• Admission: \$5 at door (2 drink minimum, cash only). • Info, visit elsanilssonmusic.com.

Dec. 16 Thursday 7:00 pm

"I Just Wanna Play!": **JIN TA** presents *Andersen Etudes with a Christmas Twist*.

• Virtual event • Access is free. • Info, supplementary materials, and connection details, visit nyfluteclub.org/calendar.

Dec. 19 Sunday 3:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in a holiday music program.

• The Montauk Club, 25 Eighth Avenue (at Lincoln Place), Park Slope, Brooklyn, NY. • Admission: \$10 at the door (proof of vaccination required). • Info, visit theomniensemble.org or call 718-859-8649.

2022 FLUTE FAIR: I Just Wanna Play!

VALERIE COLEMAN, guest artist

This season's Thursday *I Just Wanna Play!* series featuring Black and Brown, Asian, and Indigenous artists will be a springboard for the Flute Fair on **April 23, 2022**.

Visit nyfluteclub.org/concerts-events-and-more/flute-fair for additional details and a link to the online proposal form (deadline **February 1, 2022**).

Flute Happenings Deadlines

Issue	Deadline	Mail Date
January 2022	12/18/2021	1/10/2022
February 2022	1/8/2022	2/1/2022
March 2022	2/4/2022	2/27/2022
April 2022	3/18/2022	4/10/2022
May 2022	TBA	TBA



Left: The CD cover for Sonora Slocum's 2019 album, *Return*; above: Sonora Slocum with collaborative pianist John Wilson; below: Sonora Slocum with Ken-David Masur, appointed as the Milwaukee Symphony's music director in 2019.



(Slocum, cont'd from p. 1)

with a lot of guests; this time our regular conductor, Ken-David Masur, was listening out front, because we're testing the sound in our new hall, Bradley Symphony Center. It just opened in January.

JR: So to go back a ways, when did you go to MAP at Juilliard?

SS: I was 11 years old or so, middle school, I think. [Clearly ancient history to her! —JR] I started college in the early 2000s. I went to Juilliard pre-college the last two years of high school, where I studied with Bart Feller. [See sidebar on p. 5—Ed.]

JR: You come from a musical family; I had lovely interactions with your mother. Were you forced or did you want to practice? How did you feel about working on an instrument?

SS: I was always going to be a musician regardless, even if I didn't become a professional. My father [Ralph Peterson Jr.] was a jazz drummer. I was named Sonora, inspired by the name of the drum company "Sonar Drums." My mom's father was in the Cleveland Orchestra, and my grandmother was a violinist. I tried a lot of different instruments. I started Suzuki violin when I was three, but I didn't like it so much, too regimented for me. I switched to piano when I was six, and did cello for a while. I actually wanted to play the oboe, but my mother talked me out of it. Too much trouble with reeds.

JR: Why did you choose the flute in the end?

SS: Of all the instruments the flute played most easily; I didn't feel resistance, it felt fun.

JR: It's where you found your talent speaking.

SS: It's something about using an instrument that uses your insides! I want all my body involved, not just my extremities. I did think about becoming a singer; in fact, I got into LaGuardia High School on both voice and flute.

JR: So you studied voice! Did it help your flute playing?

SS: Oh yes, it did, and I still vocalize to warm up. My colleagues hear me backstage, it opens you up.

JR: Tell me about your life after high school.

SS: I actually applied to nine music schools. [And I believe she got accepted to all of them—JR] I went to Curtis, and studied with Jeffrey Khaner.

JR: You were clearly already very good if you attended Curtis. What did you learn from Jeff Khaner?

SS: He's a wonderful person and teacher. He was a great mentor and I still talk to him. He passed down what he learned from Julius Baker; that is, he taught me how to teach myself and how to get my students to work on themselves. Jeff is not the type of teacher who made his students sound all the same; they had many different

voices. But in his lessons, you had to copy him exactly. He wanted to make sure you could do exactly what was asked of you by anyone. Curtis is very regimented. We had to learn a different piece every week, so we basically covered the entire flute repertoire.

JR: When did you become a professional in your head?

SS: Sophomore year in high school I decided I wanted to be a professional. I thought I could probably do it! Then, when I made the decision, I went full force; I didn't do anything but practice. I would go to school, practice at lunch, and practice early morning. I closed down Juilliard every night. I always wanted to be over-prepared. I wanted my flute playing to be as normal as breathing. After Curtis, I went to Manhattan School of Music, in orchestral performance, with Robert Langevin. I won Milwaukee after one year at Manhattan; it was about my sixth orchestra audition that I took during my first year at MSM. I was able to start my season in Milwaukee and go back and forth to NY to complete my master's degree. I

(Cont'd next page)

did independent study, and the school was very flexible with my travel.

JR: What are you working on, outside of your orchestral job?

SS: I work on my solo career. I'm issuing a second CD soon, the Mozart Flute Quartets with the Dover and Escher Quartets. The quartets were recorded in January 2020. I was going to fast track the CD, but got thwarted by the pandemic. Curtis has just given me a grant through a new program called the Young Alumni Fund. I just made it still being a "young" alumna. My first CD [in 2019] was *Return*, which is a reference to the return of the planet Saturn, every 28-30 years, to the position it was in at the time of one's birth. I felt it was an important moment for me. I also issued one LP, with Bach's Orchestral Suite in B minor.

I am biracial by skin color, and also musically—my father was jazz, my mother was classical.

JR: So what are you playing on our concert?

SS: I'm playing with a harpist, not a pianist—the new harpist of the MSO, Julia Coronelli. She is the first call sub in the Chicago Symphony as well. We're doing a variety of composers—it'll be a diverse program. And it looks like we will be adding the Debussy Trio with viola.

JR: Any living composers or composers you know on your concert?

SS: No, the most recent piece will be by Nina Rota, a well known Italian composer [who wrote music for *The Godfather*, and Federico Fellini's movies—JR]. Ibert, Fauré, Debussy, Ravel, Persichetti, and Villa-Lobos.

Do people want to know about my instruments?

JR: What is your instrument?

SS: I have a bunch of flutes—I'm down to a 19.5K rose gold Brannen (a new model) and a silver Emanuel for more soloistic pieces. I haven't decided if I am going to use more than one flute for the Flute Club concert. I use many headjoints, I like my Lafin headjoint very much, and I have two wood headjoints. I like to have a little variety; for my job, you can't use the same flute for everything.

JR: Do you play the wood headjoints in the orchestra?

SS: Yes, for C.P.E. Bach, J.S. Bach, and Vivaldi. I even played Beethoven's Ninth on wood; clarinetists love it, much easier to blend. The newer wood headjoint by Mancke is excellent; all their models are fantastic, consistent, play in tune, use a variety of types of wood—pink ivory, etc. I've tried several but finally settled on grenadilla—I wanted a headjoint that projected.

And I want to say more about MAP. I remember having diverse teachers there, never had that before. I think Valerie Coleman was my theory teacher. It's great for young people to be exposed to teachers who look like them.

JR: Nathalie Joachim said that she never played a Black composer until she was in her 30s.

SS: It's amazing the way the world has changed; I couldn't have anticipated it. In my orchestra there is a female composer on every program, and we've had some Black conductors. Times are changing. Biracialism is accepted and understood. I am biracial by skin color, and also musically—my father was jazz, my mother was classical.

JR: Where did you get all that discipline?

SS: A lot of it is in my nature. When I decide to do something or have a goal in mind, I don't stop until I've achieved it. That's how I am.

JR: You are lucky—it sounds like you are going to do exactly what you want in life.

SS: I do a lot of work to remind myself that I can accomplish what I set my mind on, and that I've done it in the past. So doubts don't take over. I'm always trying to make moves to move myself forward.

JR: Can you teach that to your students?

SS: Good question. Yes, I have two students that I'm very excited about, NFA finalists in the high school competition. They are very organized, on top of their practice regimens. I wouldn't encourage anyone to go into music who didn't have that discipline and vision. I also want to say that I am so excited to be part of the NYFC. I'm going to join! And I'm really looking forward to what's coming next.

JR: When are you coming to NY?

SS: Maybe over the holidays—my schedule here is very full. My mother plays [bass] in *Phantom of the Opera*; she just started again. I wasn't relaxed until she started working. The pandemic was hard on everyone!

JR: Sonora, I am just so impressed. I can't wait to hear you.



Jayn Rosenfeld is the current president of the NYFC. During a long career as a flutist and advocate for new music, she has been dedicated to commissioning and performing contemporary chamber works.

Some favorite adults remember Sonora Slocum as a child

From Bart Feller, Sonora's Juilliard pre-college flute teacher:

After I had been working with Sonora for over a year, I told her, "Sonora, when I offer you a phrasing, a color, a musical gesture, you come back to me the next week, and that suggestion is so fully integrated, absorbed, sounds so passionately committed, it sounds completely and totally like your own." Her response, "Isn't that what I'm supposed to do?"

Teaching Sonora was one of the joys of my time at Juilliard pre-college, and watching her musical and artistic development since then has been a thrill.

From Jayn Rosenfeld (as told to her by Sonora's mother):

One of the pleasures of teaching is meeting the parents, to see in part where the child came from. I knew Melissa Slocum, Sonora's mom, when Sonora was at Juilliard MAP. Melissa is a bassist and active New York classical, jazz, and Broadway player (22 years in *Phantom of the Opera* to date). She was happy to raise Sonora here ("All of her New York experiences were formative"); she especially appreciated the public school programs which, Melissa laments, have now gone by the board.

Melissa tried to discourage Sonora from playing the flute, even then "too competitive, but maybe that was the challenge she needed." It appeared that Sonora was a bit of a prodigy—she could play anything, and did, until she centered down. Hartwick Music Camp in Oneonta, NY during high school years decided it. Several music counselors were from Curtis, where Sonora later went, and they encouraged her in that direction. Sonora came home from camp and said "I'm going to be a first flutist."

Do you JUST WANNA PLAY? Announcing the NYFC's "Small Ensembles" Program

In recent years, the Club's ensemble program, ably led by co-directors Denise Koncelik and Mark Vickers, has consisted of approximately monthly meetings of 20-30 flutists in a rented Times Square-area rehearsal space. The musical focus was on the flute choir literature and participants got to know each other through an icebreaker question during the stand-up-and-stretch break ("Tell us about your first flute" or "What is your favorite holiday?").

However, in this "Time of COVID," the Club has decided to enable ensembles in a smaller setting as well. This idea harkens back to the 1970s and '80s, when the Club's ensemble program operated as a matchmaking service, helping to facilitate groups of two to four or five players of similar musical proficiency, geography, and level of interest, who could

independently meet in their own homes. The Club also helped arrange coaching for groups interested in improving and/or performing at the Club's May Annual Meeting (and elsewhere during the year). These options will now be available, open only to Flute Club members, free of charge.

If this idea intrigues you, please contact Tereasa Payne (teresapayne@hotmail.com), who has generously offered to coordinate initial requests. Jenny Cline will be a consultant on repertory. Questions on levels of playing, repertoire, details of when and where, will be dealt with in an ad hoc way at first. If the response is great, we may fashion a questionnaire to smooth things out.



For further questions, please contact Jayn Rosenfeld at jaynrosenfeld@gmail.com.

Lloyd McNeill Jr. (1935–2021)

Lloyd McNeill Jr., a multifaceted artist and a musician perhaps best known for his commanding facility as a jazz flutist, died on November 5, 2021 at the age of 86. He studied flute with Eric Dolphy and Harold Jones and was a member of the New York Flute Club during the 1970s, '80s, and '90s. He was also an accomplished visual artist (oil, drawings, mosaics, mural painting, and photography) and poet. He had been living in an assisted living residence in Brooklyn and had suffered from Alzheimer's disease for the past five years.

Born in Washington, D.C., McNeill attended Morehouse College, studied at L'Ecole Nationale des Beaux Arts in Paris, and was the first recipient of an MFA from Howard University. He traveled the globe, always armed with his pen, flute, palette, and camera. Lloyd McNeill worked with Nina Simone, spent time with Pablo Picasso and his wife while in France, and performed at various jazz clubs in Washington, DC and New York City. In 2001, he retired from Rutgers University where he was professor emeritus at the Mason Gross School of Arts and had been instrumental in launching the school's jazz studies program.

Longtime NYFC member Gene Coleman told me in an email, "I knew Lloyd, but not very well. What we had in common was that we both had Eric Dolphy and Harold Jones as flute teachers. At one point we would see each other at Harold Jones' as my lessons would follow Lloyd's. I would attend some of his performances and occasionally we would see each at social gatherings. At such times we might share our experiences studying with Dolphy. I think the last I may have seen Lloyd was at Harold Jones' memorial service [in January 2015]...."

McNeill published two volumes of poetry, including *Blackline: A Collection of Poems, Drawings, and Photographs* and *After the Rain: A Collection of New Poems*. In 2007, he was chosen by the USPS to design a postage stamp for the celebration of Kwanzaa 2009. He leaves behind his wife, Svetlana Davidovich-McNeill; his sisters, Glenda McNeill and Melba McNeill; his brother, Albert McNeill; and their families.

Based on material in the New York Times ([legacy.com/us/obituaries/nytimes/name/lloyd-mcneill-obituary?pid=200585259](https://www.nytimes.com/2021/11/11/obituaries/lloyd-mcneill-obituary.html)) and the Amsterdam News ([amsterdamnews.com/news/2021/11/11/artist-and-flutist-extraordinaire-lloyd-mcneill-jr-passes-at-86/](https://www.amsterdamnews.com/news/2021/11/11/artist-and-flutist-extraordinaire-lloyd-mcneill-jr-passes-at-86/)).



Lloyd McNeill in Washington Square Park, NYC (October 1970)

Nick DeWolf

—Katherine Saenger

About the upcoming December *I Just Wanna Play!* Jin Ta: Andersen Etudes with a Christmas Twist Thursday December 16, 2021 at 7:00 pm

For event & connection details, visit nyfluteclub.org/calendar.

Jin Ta, principal flute of the Singapore Symphony Orchestra (SSO), will present a class on Andersen's Op. 15 etudes, Nos. 1, 3, 4, 9, and 12. This class will be useful to flutists at every level and will focus on breathing, finger control, and more. You just want to play with Jin Ta!

Flutist, educator, and composer Jin Ta has been principal flute in the SSO since 1998. After completing his studies at the Central Music Conservatory (Beijing) with Zhu Tong De, he entered the University of Michigan on a full scholarship in 1991. In 1995, he studied with Fenwick Smith at the New England Conservatory of Music and was selected as an Artist Diploma candidate in 1997. During the eight years he spent in the US, Jin Ta won numerous flute competitions including the NFA Young Artist Competition in 1995 and the James Pappoutsakis Memorial Flute Competition in 1996.

Jin Ta has taught at the Nanyang Academy of Fine Arts (NAFA) and LaSalle College of the Arts and frequently gives talks and masterclasses in China, Taiwan, Thailand, and South Korea. He is also a founding faculty member of the Yong Siew Toh Conservatory of Music (National University of Singapore). His students are now working in many professional orchestras in China, Taiwan, and Korea. Jin Ta is also a self-taught composer and has published a number of works such as his First Flute Sonata, and Second Sonata, *Mongol*.

During the COVID-19 "circuit breaker" period, he and his wife Yu Jing (SSO associate principal cello) created a flute education WeChat channel, "Lumino's Art of Flute," with free online flute lessons (for both college level students and young flutists) and musical stories for children.



Recap of October's *I Just Wanna Play!* (Dotti Anita Taylor and Chip Shelton)

Dotti Anita Taylor and Chip Shelton inaugurated the NYFC's *I Just Wanna Play!* series on Thursday, October 21, with the theme "You Can Improvise Too!" Dotti and Chip shared their favorite resources for getting into jazz improv (for Dotti, Jamey Aebersold's *Play-A-Long* series of instructional books and CDs; for Chip, the iReal Pro app).

After opening with a jazz flute version of "On a Clear Day," Dotti ran the group through increasingly complex variations of major scales played up to the dominant seventh (manuscript versions of which can be found on the event's calendar page, accessible from nyfluteclub.org/calendar).

Of the 19 attendees, five were brave enough to play on camera. Dotti left the group with the thought that all the notes and scales out there provide endless possibilities for making music, and the words of her teacher, Frank Wess, who loved to say that any wrong note you play is only a half step up or down from the right one. —Katherine Saenger



NYFC ENSEMBLES PROGRAM

UPDATE

NYFC Ensemble Program directors Denise Koncelik and Mark Vickers will host a Zoom meeting for ensemble program members on **Saturday, December 18, 2021**. Catch up on what your fellow ensemble members have been doing and consider the options for the future. No in-person meetings are anticipated before 2022.



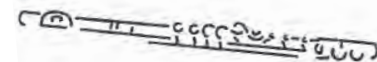
Denise Koncelik



Mark Vickers

Participants should be NYFC members with valid memberships for 2021-22. Denise and Mark will email connection details to their list a few days before the event. Not sure you are on their list? Other questions? Contact them directly at ensembles@nyfluteclub.org.

Diversity, Equity, and Inclusion



The NYFC is still looking for individuals to participate in a newly formed Diversity, Equity, and Inclusion committee. The committee will meet periodically throughout the year and discuss ways to promote DEI within the Club.

If you are interested in joining (NYFC member or not), please contact Nicole Schroeder Raimato at nicole.schro@gmail.com.



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



December 19, 2021 Concert

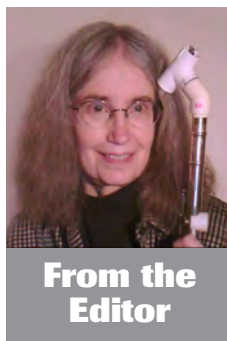
Virtual event; connection details at www.nyfluteclub.org
Sonora Slocum, flute

102nd Season

2021-2022 Events

October 17, 2021 (C) • Sunday, 5:30 pm
Maxence Larrieu, flute
October 21, 2021 (T) • Thursday, 7:00 pm
Dotti Anita Taylor and Chip Shelton
November 18, 2021 (T) • Thursday, 7:00 pm
Miguel Villanueva, flute
November 21, 2021 (C) • Sunday, 5:30 pm
Alhelí Pimienta: Mexican/Latin American music
December 16, 2021 (T) • Thursday, 7:00 pm
Études with Jin Ta
December 19, 2021 (C) • Sunday, 5:30 pm
Sonora Slocum, flute
January 20, 2022 (T) • Thursday, 7:00 pm
Irwin Hall, alto flute
January 23, 2022 (C) • Sunday, 5:30 pm
Julietta Curenton, flute
February 2022 (C) • TBA
February 17, 2022 (T) • Thursday, 7:00 pm
Tango! with Marcelo Alvarez
March 12, 2022 (C) • Saturday, 5:30 pm
Julia Wolfe's *Oxygen* for massed flutes
March 17, 2022 (T) • Thursday, 7:00 pm
Hawk Henries, Eastern Woodlands flutes
April 23, 2022 • Flute Fair • All day Saturday
"I Just Wanna Play!" with Valerie Coleman
May 2022 (C) • Sunday, 5:30 pm
Winners of the 2022 NYFC Competition
May 2022 • Annual meeting

All events will be virtual unless otherwise noted; C = concert, T = "I Just Wanna Play!" Third Thursdays.
Visit the NYFC website at www.nyfluteclub.org for additional information and connection details.



From the Editor

Greetings! December brings us a (virtual) concert of mostly French music by Sonora Slocum, a born-and-bred New Yorker now principal flute of the Milwaukee Symphony. NYFC president Jayn Rosenfeld, who had the pleasure of being the 11-year-old Sonora's flute teacher at the Juilliard Musical Advancement Program, did the interview. Revelation most interesting to me? In the orchestra, Sonora likes different flutes for different works, and she plays a wood headjoint for Beethoven symphonies ("The clarinetists love it!").

This month's *I Just Wanna Play!* Thursday features Jin Ta, principal flute of the Singapore Symphony Orchestra. His class, "Andersen Etudes with a Christmas Twist," is intended for flutists

of all levels and will focus on Op. 15, Nos. 1, 3, 4, 9, and 12 (presenter details on p. 7).

In her "From the President," Jayn Rosenfeld discusses the excitement and rewards of opening our ears to music south of the US border, so wonderfully demonstrated in our November events with Miguel Villanueva and Alhelí Pimienta. And she includes a pointer to the theatrical *Pied Piper* piece for children mentioned by Miguel, but not presented.

Also in this issue is a recap of October's *I Just Wanna Play!* event, for those of you who may have missed it (p. 7); an obituary of a former member, jazz flutist Lloyd McNeill, who died in November at age 86 (p. 6); and the announcement of an addition to the Club's ensemble program, essentially the revival of a matchmaking service for members interested in forming small ensembles of two-to-four players (p. 6). I still have fond memories of the NYFC-arranged flute quartet I played in during my college days in the early 1970s....

George Woodrow III, a NJ-based retired biomedical researcher and software designer, is this month's member profile subject. He started playing the flute as a young adult (between earning a college degree in math and finishing a master's in music composition), and has had numerous adventures since.

Anyway, all for now. Hope to see you virtually at one of our upcoming December events.... Best,

Katherine Saenger (klsaenger@yahoo.com)