



The New York Flute Club

NEWSLETTER

November 2021

Alhelí Pimienta: Mexican Flutist with a Mission

Interview by Flor Lizbeth Cruz Longoria

Alhelí Pimienta, now a flute teacher and faculty member at the Kingsway Conservatory of Music in Toronto, Canada, has been a touring performing artist since age 11. Her playing expertise spans all the instruments in the flute family and a variety of folk flutes. I first met Alhelí in 2020, during preparations for the inaugural season of the Puerto Rico Flute Symposium. Up to that point, I only knew of one other Mexican-born flutist in the States (Catherine Ramirez) and had longed to meet more flutists with backgrounds similar to mine. Meeting Alhelí was the beginning of a new adventure; seeing her teach and listening to her play was an inspiration and made me feel like I, too, could accomplish these things and be a musician myself, genuinely and completely. Gracias, Alhelí! In a panel discussion during the symposium, I found out we grew up in the same state in México! I could not believe it! We did this interview by email in October.

FLOR LIZBETH CRUZ LONGORIA: Can you tell our readers about the part of México you grew up in?

ALHELÍ PIMIENTA: I was born in Coatzacoalcos, Veracruz, México, but when I was six years old my family moved to a gorgeous (but tiny) colonial island called Isla del Carmen [located about 200 miles to the east]. One of the most fascinating things about this island is that it sits between the Gulf of México and the Laguna de Términos, a protected natural area full of dolphins, turtles, and even prehistoric fish called pejelagartos (alligator fish), that you can't find anywhere else in the world. When I was little, my parents took me to the ocean-front fish market every Sunday morning, where I saw hundreds of fish species, met fishermen and their families, and had the most delicious breakfasts of fresh fruit juices and seafood empanadas. Nowadays, the island is a very modern

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**"I Just Wanna Play!"
November 18, 2021
Thursday • 7:00 pm**

Miguel Villanueva, flute
See p. 7 for presenter info.
Connection details on p. 3.



In concert

**Alhelí Pimienta, flute
Katya Khatsko, piano**

Sunday, **November 21, 2021**, 5:30 pm

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

Program: Vecinos Americanos (American Neighbors)

Sonata Simple (1965)	Joaquín Gutierrez Heras (1927-2012, México)
La Región Más Transparente (1982)	Leo Brouwer (b. 1939, Cuba)
Vals Triste (2000)	Iclí Zitella (b. 1966, Venezuela)
Cheche (2014) for flute alone <i>World premiere</i>	Ernesto Cabrera (b. 1961, México)
Sonata (2010) <i>New York premiere</i>	Eduardo Angulo (b. 1954, México)

Program subject to change

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Newsletter

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Music, Written and Unwritten

by Jayn Rosenfeld



From the President

“The Latest Thing.”

And could Mozart ever have imagined that an organization like the New York Flute Club would conspire to produce a concert by a Mexican Latina flutist who would play works by fellow countrymen and South Americans? Try listening to that with Mozart’s ears, on Sunday, November 21, at 5:30 pm. Check the Club’s homepage or calendar page (nyfluteclub.org/calendar) for connection details.

On another note, I hope that you will take advantage of the Thursday night “I Just Wanna Play!” events (November’s is on the 18th). In case you don’t know what it’s all about, the idea was developed last summer, starting with a spontaneous discussion with one of our members, who specifically said just that: “I Just Wanna Play.” What did she mean? All kinds of things: she wants to be alive and not passive; breathing deeply; giving as well as being receptive; and challenged to learn new music. She wants to play with others and develop a conversation in music, and outside it. The most important aspect, and for that matter, appeal, might be Listening to Others, getting outside one’s self. Is the focus of your playing your own technique or your sound? If you want to have a true musical experience or give it to others, you must be listening, cooperating, conversing, enjoying, outside yourself.

The Thursday Nights are about Participation, in many genres of music—Latin, Native American, jazz. Since these events are largely unscripted, many moments will include Improvisation. This is a big world in itself. In improv, you can create a sad or pensive mood; then the responding player might pick it up, or they might reject it. One can experience and create nonverbal communications, in which the mood feels suspenseful, or teasing, or challenging. A large group improv might contain two or more players cooperating, in sound, style, articulation, and an intruder might break the pattern. I am speaking mostly of non-tonal improv, or sharing motifs, or explosions, or sighs. Have you ever had a musical conversation, only sounds, with another player? I have been moved to giggles more than once, challenging another player to repeat a note, motif or idea, pressing to the point of unbearable suspense, what will happen next!

Jazz improvisation is a world in itself, the listening, the counting, the flight from banal tonality. There are often strict rules, eight measure phrases, sharing, listening. There is a rondo aspect to jazz in the area of ensemble patterns: tutti, solo, tutti, solo, tutti. And improvisation—which is all about responsiveness, listening to the other—depends on a lot of discipline, knowing the chart, understanding harmony, modulation, and, most of all, Paying Attention.

Traditionally cadenzas in concertos used to be created on the spot, not practiced beforehand or written by someone other than the player. Likewise, although we often practice our trills, etc. in advance, they could be spontaneously added, at the moment. If one listened to the ornaments of one’s colleagues, one could copy, or go one better, and have a great game.

Another world of improvisation is Karlheinz Stockhausen. Though it’s a contradiction in terms, he “wrote” improvisations, just verbal hints or concepts. Here are two examples: “Sound turns to gold” and “Play a vibration.” This is called “controlled improv.” In a way, all improv is “controlled” by one’s intuitions, and better yet, by the Listening that is happening in each person’s head. Environmental influences, the sounds in the room, your own pleasure in sonic beauty, imagination, and a (scary) loss of inhibition. Check out Stephen Bailey’s Improvisation in Stockhausen Style (stephenbaileymusic.com/2016/08/improvisation-in-stockhausens-solo/). Here are Stockhausen’s own words: “I do not want a spiritualist seance—I want MUSIC! Not indeterminacy, but intuitive determinacy!”

All of which to say: Listen to the music of the past, and make your own music in the future.

Member Profile

Andrew
Botros

*NYFC member since
2021*



Employment: Working as a research director at Google (Chelsea Market office).

Recent recital/performance: Andrew wants to get this out in the open early: he doesn't play the flute! But he is willing to admit that that he performed Satie's *Trois Gymnopédies* (on piano) in a 2010 recital as a surprise wedding day gift to his wife Christine.

Career highlights: Creating *The Virtual Flute* (flute.fingerings.info), a complete, searchable set of alternative and multiphonic fingerings, generated via machine intelligence ("Including the variations for B foot and C foot, the flute has almost 40,000 different hole combinations. November 2021 marks 20 years since its launch, as well as marking the beginning of my engineering career. It was by chance that the problem of modeling flute acoustics with sufficient accuracy brought me to the field of machine learning, and afterwards I did similar things in cochlear implantation through my roles at Cochlear Limited. Then, in turn, it was my expertise in machine learning that brought me to Google and New York in 2019, after half a lifetime in Australia. And then, by chance again, I saw a poster for the NYFC's Centennial Gala concert while walking past Lincoln Center one night, so here we are. I was so glad to attend that celebration [in November 2019] before Covid interrupted everything.").

Current flute: For the record, *The Virtual Flute* was modeled on a Pearl PF-661 flute, both B foot and C foot (and all analysis with A=440). It was also modeled on the playing of Jane Cavanagh, principal flute of the University of New South Wales (UNSW) Orchestra at the time, who taught *The Virtual Flute's* expert system.

Influential teachers: Joe Wolfe, who started a musical acoustics group at UNSW with John Smith in the mid-

1990s ("Walking into his office was one of the best things I ever did. Joe is a professor of physics, a composer, a player of numerous woodwinds, and most of all, just a wonderful teacher.") and Mike Bain, who began teaching machine learning at UNSW in the early 2000s ("Mike was my Ph.D. supervisor on cochlear implantation and the analysis of the auditory nerve response; his own Ph.D. supervisor was Donald Michie, who worked with Alan Turing at Bletchley Park, with whom he discussed ideas for intelligent machines over games of chess.").

High school: Sydney Boys High School in Sydney, Australia.

Degrees: Bachelor's (2001) and Ph.D. (2010) degrees in computer engineering (University of New South Wales, Sydney, Australia, where *The Virtual Flute* was his undergraduate thesis) and (for something different), a master of public administration (Australian National University, Canberra, 2012).

Most notable and/or personally satisfying accomplishments: "I've been lucky enough to innovate widely in acoustics, and I try to remind myself of that whenever I'm at places like the Sydney Opera House Concert Hall or the Village Vanguard. There's great happiness in that for me. An equal happiness is the chance to spend time with my closest collaborators from the past, remembering the joys we had in creating something new."

Favorite practice routines: None to speak of (remember, Andrew is not a flutist...).

Other interests: Family, friends, and theater ("My two young boys make me a soccer dad on Saturday mornings in Central Park. Afterwards, it's often a hot drink and the museums on Fifth Avenue with the family. Looking ahead, I'm hopeful for the resurgence of New York's theaters and the first of our Australian friends to visit us after almost two years of travel bans.").

Advice for NYFC members: "In hopes that you'll take advice from a non-flutist...always look for the intersections of other disciplines with your own—it always pays to bring an artist's aesthetic and attention to detail into professional life."

FLUTE HAPPENINGS

NOVEMBER '21

Nov. 7
Sunday 4:00 pm

Bard Conservatory faculty chamber music recital featuring **PATRICIA SPENCER**, flute, in a program featuring two French composers (Joseph Bologne and Maurice Duruflé) and two American composers who studied with Nadia Boulanger (Aaron Copland and Thea Musgrave).

• Admission is free • Info and connection details, visit nyfluteclub.org/conservatory/events/.

Nov. 18
Thursday 7:00 pm

MIGUEL A. VILLANUEVA presents the November installment of the NYFC's new "I Just Wanna Play!" series.



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

Young Musicians Contest 2022

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, please visit nyfluteclub.org/concerts-events-and-more/competitions/young-musicians-contest

2022 FLUTE FAIR: *I Just Wanna Play!* with guest artist **VALERIE COLEMAN**

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 our website's Flute Fair page at www.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
December 2021	11/13/2021	12/6/2021
January 2022	12/18/2021	1/10/2022
February 2022	1/15/2022	2/8/2022
March 2022	2/4/2022	2/27/2022
April 2022	3/18/2022	4/10/2022
May 2022	TBA	TBA

(Pimienta, cont'd from p. 1)

place with many amenities for tourists with multiple theatres, artistic festivals, and culinary escapades. Maybe the New York Flute Club should have a Flute Fair there!



FLCL: How did you come to play the flute?

AP: To put everything in context, I belong to a family that is absolutely passionate about music. There are no musicians in my family, but there was plenty of music in my upbringing: from pop to metal, from rock to folk, and from Latin jazz to film and theater music; every day was a musical adventure at the Pimientas! It all began way back in 1990 when I started attending an all-girls school in Ciudad del Carmen. I was only about six years old, and I remember a very tall man coming to perform a recital and teach us about musical instruments. He brought many different flutes: ceramic flutes, wooden flutes, bamboo flutes, and more. I remember my heart pounding as he pulled out this slim black case into the light and opened it to show us a magical silver flute. He began to play Gluck's "Dance of the Blessed Spirits," and that was it. I was in love. Then he performed "La Bikina" by Rubén Fuentes Gasson, a famous Mexican folk song, and I realized that my heart belonged to music!

After that, I begged and begged my parents to get me a flute. The mysterious flutist never returned to my school, and I had no way of finding him to ask where I could get one of those magic flutes. So under my dad's advice, my only recourse was to take organ lessons from a neighbor. I studied piano and organ for a year (which I absolutely despised!) and then switched to the guitar until my parents placed me in a different school. My father must have researched where to purchase a flute because soon after my seventh birthday, I found a gorgeous Yamaha YFL-211 under the Christmas tree. I didn't waste a moment. I immediately put my magic flute together and taught myself how to play in a day (or at least, I was convinced I did!).

FLCL: Now that we know about how you came to the flute, could you talk to us about your first "big" performance?

AP: My first big performance happened when I was 11 years old. I was selected to participate in the Orquestas y Coros de México (a type of Mexican "El Sistema" project). We toured the country regularly, attended conferences

in big cities, performed once a month, and rehearsed every weekend non-stop. In 1995, we went on a very elaborate tour of southern México. We performed mostly in outdoor stages, downtown squares, and school theaters, and we would ride a bus together, eat together in traditional local eateries, and stay at modest inns and lodges.

Most of us were so young and had no idea of the itinerary or where we were going next! We spent hours per day rehearsing in the bright sun, sweating our brains off but enjoying every second of it. One day, our bus dropped us off in front of this gigantic and gorgeous, white, jaw-dropping, newly-built structure with fountains in front, trimmed gardens: it was the beautiful 1,200-seat Teatro Esperanza Iris in Villahermosa Tabasco. When my turn came to set foot on that stage, I felt completely paralyzed. Then, I looked out into the audience area, and there they were, just like in the movies: a sea of empty red velvet seats! When I sat down and got ready to tune, my friend Manuel Chavez (now a renowned classical flutist), who was a little older than me at the time, hugged me and told me not to be scared, helped me lift my flute, and instructed me to tune. Then, it happened. I played my A, and I heard my flute bouncing all over those UFO-looking walls!

FLCL: Why was this performance so memorable?

AP: [Because of an incident that] defined me as a musician for the rest of my life. I was assigned the first flute for that concert (which meant I got to play all the fancy and important flute solos on a couple of Johann Strauss marches, Pablo Moncayo's famous *Huapango*, and Arturo Marquez' popular *Danzón No. 2*). But as the performance was happening, right before the conductor was getting the *Huapango* ready, Manuel turned and asked, "Hey friend, do you think I could play the solos tonight? My family came from afar to hear me play tonight." So, I nodded in agreement, we switched parts at the last minute, and Manuel played on to sound like a rock star. I sat quietly and proudly during his solos listening to every beautiful phrase he played that night, and my reward was his victory,



Alhelí Pimienta's 1998 European tour included a performance in Bordeaux, France, with dancers from México and musicians from Brussels (she is 3rd from the left).

and consequently, my gain. That day, I gained a forever friend. We are still buddies and regularly speak, support each other in our professional endeavors, and will cherish that moment for the rest of our lives.

FLCL: You've had a wonderful career, starting at a very early age. What do you wish you had known when you started out?

AP: I couldn't have asked for better teachers when I was young. I had it all! Jesús Mora Zamarripa, a famous guitarist, music composer, and publisher, was my teacher, mentor, and guide during my childhood. The Orquestas y Coros conductor Antonio Trejo was a constant inspiration (and a virtuoso violinist), plus I was surrounded with incredibly talented musicians every day, like Emmanuel Perez Salvador (oboe) and Miguel Angel Cordero (viola), who are now well-known musicians in México. I moved to Monterrey, México, at 14 to study with renowned Mexican flute teacher Luis Alfredo Gonzalez at the Escuela Superior de Música y Danza de Monterrey (I had some little habits to break by that point, but Luis fixed them with patience and dedication).

I only wish that I had known that my skin color would make such a big difference to people's perception of my abilities as a flutist. I would have made safer decisions, educated myself in diversity and inclusion, and been even more determined and focused on pursuing equality.

FLCL: I completely echo that sentiment. I, too, was not prepared to be singled out just because of my skin color, something we have no control over. What changes would you like to see institutions do to change the dynamics of classical music for the BIPOC [Black,

(Cont'd next page)

Indigenous, (and) People of Color] community?

AP: Music institutions worldwide were founded on white European models and have been persistently slower than society at large to confront racial inequity. According to a 2016 League of American Orchestras report, classically-trained BIPOC musicians make up less than 3% of the USA orchestras (a country where there are, according to the last census, 60.5 million Hispanics...and believe me, amongst them, you will find a multitude of incredibly talented and well-trained classical musicians!). Moreover, according to a more recent study by charitable foundation DONNE that analyzed almost 5,000 performances from all over the world ["Equality & Diversity in Concert Halls (2021)"], the top ten represented composers were Mozart, Sibelius, Beethoven, Strauss, Brahms, Tchaikovsky, Schumann, Mahler, Ravel, and Dvořák. If you do the math, you can guess where that leaves people who look like me and who try to build a career performing BIPOC composers....

I have always said that the first step to a better classical music world is working together to create a structure that benefits everyone, including BIPOC musicians. When this occurs, diversity is a natural byproduct. Institutions need to hire qualified BIPOC musicians who will bring diversity to their audiences. Adding qualified BIPOC members to your organization will also allow better access to these communities.

I would also like to see changes in how we train musicians in conservatories and universities because our perceptions of great classical music become indoctrinated at that stage. If students learn about composers like Eduardo Angulo or Leo Brouwer at this stage, they will become more versatile and open a world of diverse programming possibilities throughout their careers.

I also believe that, as artists, our job is to serve the communities that we are in. And as artists of color, we need to work extra hard to engage with our community. Together, we need to create well-rounded and comprehensive music education programs in every music school worldwide, built on an academic structure that promotes awareness of, respect for, and responsiveness to the variety and diversity of cultures. Lastly, this curriculum should be delivered by teachers whose culturally responsive pedagogy enables them to successfully implement this inclusive curricular framework. We have a lot of



The Mexican Flute Orchestra after their August 2014 performance at the National Flute Association convention in Chicago. Alhelfi Pimienta (standing), is 7th from the left (in yellow).

work to do, my friends, don't we? So, let's get to it!

FLCL: You are an action-motivated person, one of the reasons why I love you so much. You decided to create one of these well-rounded and comprehensive music education spaces you mentioned. Is this how Flute Sprint came to be?

AP: ¡Te amo también (...and look who's talking)! Yes, and thank you for asking. Flute Sprint is an innovative go-against-the-system-that-is-not-working-anymore project (ha!). Most mainstream classical music education is designed to create shameful divisive walls between us, one of them being the overlooked discrimination against BIPOC musicians and another being the support of divisive strategies, such as nepotism and corruption when it comes to job-searching efforts for us all. The biggest culprit that affects us is the shocking scarcity of collective efforts to fight for Equal Opportunity. Flute Sprint's mission is to grab a hammer, scream "Shame on you!" and break those walls!

To sprint is defined as "running at full speed over a short distance." The aspiring professional musician has multiple physical, mental, and emotional challenges to conquer throughout their training. But for aspiring professional BIPOC musicians, our entire career is a test of endurance against time, prejudice, and lack of opportunity. Therefore, I have designed this intensive program to offer partial and full scholarships to incredibly talented BIPOC young flutists, share everything I have learned with them, and consequently, make practically all my friends and colleagues share everything they know with them, too! We work intensively in 12-week terms where we have three masterclasses with an internationally renowned flutist who can choose to

get paid for their work or donate their money to a BIPOC-supportive charitable organization. Each BIPOC student receives a minimum of 1.5 hours of private lessons with me per week and 1.5 hours of group technique sessions per week (so that's three hours of full attention on their professional development). Also, during this time, the aspiring professionals must send daily recordings and videos of their exercises to make sure they don't develop any harmful habits. Students are encouraged to be open, honest, and always voice their concerns, and together, we create a comprehensive music education space for them to shine. On week 13, we sleep. Then, it all starts all over again.

My associate and former student Gaby Prisco and I, along with our assistant composer and arranger Erick Tapia, assistant administrator Mariana Aguirre, and Flute Sprint friends María Cisneros, Melissa Blanco, Samadhi Méndez, and Baltazar Díaz Dávila work tirelessly to find opportunities for our students that range from finding them a cheap apartment to live in during their summer abroad, fundraising for a professional flute, to knocking on (or kicking down) doors for them to shine through. It's super fun! Do you want to join us?

FLCL: Of course, I do! You can always count on me to join the crusade. We are passionate about the same issues that confront musicians of color. As a teacher, you want to pass your passions on to your students. What do you want your students to know about being a flute player and/or musician?

AP: I teach a studio of 25 unique and talented flutists from around the world. My youngest student is nine years old, and my oldest is 47. From a very young

(Pimienta, cont'd from p. 5)



age, I equip my students with the skills to build a mindful, supportive, and inclusive community around them and to always question everything. I inform my students that we, the teachers, are here to serve them, care for them, and make sure that we open as many doors as possible for them to walk through. Once this is established, I make sure that my students have access to the best references and resources in the world and learn how to use them efficiently. I tell all my students that being a musician or an artist is a life of community service and that they must be ready to fulfill that role for the rest of their lives.

As artists, our job is to serve the communities we are in—with awareness, respect, and responsiveness.

FLCL: That's beautiful! Speaking of service, collaborating with flutists from around the world has been such a big part of your teaching career. Is collaborative teaching part of your success?

AP: As a private flute instructor, I regularly seek new ways to better my practice and build solid foundations for my students, and I could never do this without my colleagues' and mentors' constant support.

I am a strong advocate of professional collaboration through the creation of inclusive teacher communities. To become a good flute teacher, we must follow a "lead by example" philosophy and not a "crabs-in-a bucket" one. Allow me to explain: The crabs-in-a-bucket metaphor is derived from a pattern of behavior noted when these animals are trapped inside a bucket. While any crab could easily escape by climbing out, other crabs will pull it down as soon as it gets to the top. Therefore, its efforts will be undermined by others, ensuring the group's collective demise!

Throughout my life, I suffered this type of "if I can't have it, neither can you" treatment from other colleagues, so I simply put my foot down and decided to surround myself with positive, supportive, creative, and talented professionals that share my ideals. And now, I am more successful, and by consequence, my students have better opportunities.

FLCL: I love that! I think we should all strive to create a more unified and collaborative environment in music. Speaking of collaborating, any projects for the upcoming season?

AP: I have a fantastic project on the go. It's called "Yo Quiero [I Want] Equal Opportunity," an independent virtual production that will present multidisciplinary collaborations with BIPOC artists, including the commission of new works for solo flute. I will keep you posted!

FLCL: We have spent most of our time talking about Alhelí the flutist. What are your hobbies outside the flute?

AP: I love fostering dogs from shelters. At one point in my life, I had 16 dogs in my house, and I ended up keeping three. One, Mr. Bamba, recently passed away in December, but I have two other ones that fill my life with absolute joy: Mrs. Tango and Mr. Samba. Tango is a purebred Mexican-Street-Dog that literally fell on my lap in the streets of Monterrey, and Samba is a Basenji whose parents were wild dogs captured by a puppy mill in Guatemala. My other hobby is indoor gardening. I own a collection of over 200 tropical plants!

FLCL: Can you tell us something about your recital program?

AP: Vecinos Americanos (American Neighbors) includes vibrant, diverse music and features composers that foster Latin American classical musical traditions. Katya Khatsko, my dear colleague and duo partner, and I wanted to perform a program that could inspire all performers and teachers to seek this music and program it in their next recital! The composers we are presenting have somehow codified rhythmic and melodic elements from North America and the Circum-Caribbean and made these standard compositions distinctive from their Western European predecessors. Beginning with the mid-20th century and ending with a 10-year-old work, our audience will encounter the music of Guitierrez Heras (México), Brouwer (Cuba), Zitella (Venezuela), Cabrera (México) and Angulo (México).

FLCL: And now for some rapid-fire questions: Favorite destination/where would you like to go?

AP: My favorite place in the world is a little town called Troy, Idaho. My dream is to find a teaching job nearby and live in the woods!

FLCL: If you were not a musician, what would you be?

AP: I would be a human rights activist and get in a lot of trouble.



Alhelí Pimienta (in white) being silly with friends (L to R) Katherine Kemler, Miguel Ángel Villanueva (the NYFC's November "I Just Wanna Play!" presenter), and Wendy Rolfe after the closing concert of the Festival Internacional Perla del Pacífico y Guayaquil Ecuador in October 2017.

FLCL: Dogs or cats?

AP: Dogs!

FLCL: The person you want to have coffee with or a historical figure you would like to meet?

AP: I would love to meet Dolores Huerta. She has been dedicating her entire life to pushing legislation to protect some of the most vulnerable people in our society. She is my guiding star.

FLCL: What does creativity mean to you?

AP: Envisioning what doesn't yet exist and manifesting those concepts into reality.

FLCL: Favorite method/etude/excerpt/technique books?

AP: Kujala's *Vade Mecum*, everything Moyse, and every etude written by genius flutist, teacher, and composer Gergely Ittzés. Bernold's sonority studies, María Gabriela Rodríguez' scale variations, William Bennett's *Mastering the Flute*, and all orchestral excerpts (including the ones from BIPOC composers!).

FLCL: What about warm-ups?

AP: Whistle-tones, crazy harmonic exercises, singing and playing, and note bends every single day.

FLCL: Thanks so much! I look forward to hearing your recital.

Flor Lizbeth Cruz Longoria serves as a director of *Colectiva Huéhucoyótl* (kcstudio.org) and *Fundacion Diaz-Del Moral* (diazdelmoralfoundation.org), two organizations dedicated to the advancement of BIPOC in the music industry. She is a member of Music USA's Program Council and the NFA's Diversity and Inclusion Committee, and an ambassador for *Notes for Growth Foundation* (notesforgrowth.org).

Report on the New Jersey Flute Society's Anti-Racism Workshop

by Nicole Schroeder Raimato

On Sunday, September 19, the New Jersey Flute Society, one of our neighbor flute clubs, hosted an eye-opening virtual event called "Anti-Racism within the Arts Learning Lab." The presenter for this event was Kayla Kim Votapek, an anti-racist facilitator who has worked with an impressive list of arts organizations and educational institutions.

At the start of the workshop, Kayla created a safe and comfortable atmosphere for open discussion. Each participant was asked to introduce themselves via the Zoom chat, including their gender pronouns, access needs (anything they need to fully take part in the session), and land acknowledgements (a way of recognizing the people who originally lived on the land they now live on – for example, Manhattan is on Munsee Lenape and Wappinger Munsee Lenape land). Kayla also shared a list of community agreements, rules all participants should follow to facilitate a safe space for conversation. These agreements included things like "Don't expect closure"; "Make space, take space"; and "Impact is greater than intention."

Next, Kayla gave participants five minutes to use Jamboard, a digital whiteboard, to create sticky notes showing what we "Like," "Wish," and "Wonder" about the arts community. Some examples of "likes" were: "freedom to express through music," "camradery," and "creativity, acceptance, more liberal thought." Some wishes were: "to be able to share music and art freely without judgment," "no stereotypes of different races," and "more giving to the underserved communities." Some wonders were: "if we will survive in this 'science and math age,' if students will be given opportunities to really be creative" and "I wonder about all of the music that has been written in the past that we do not yet know about."

The second section of the workshop was an abridged history of racism in the U.S. Kayla gave a range of sobering examples, including Buffalo Bill Cody, the Tulsa Race Massacre, and Japanese internment camps. She also briefly took us through Blumenfeld's five race classifications and Morton's theory that there was a hierarchy of races based on their average skull size.



Nicole Schroeder Raimato

Time for questions and discussion followed. Some helpful takeaways from this section were the suggestion to make programs "by, of, and for" the communities you want to serve and that the sense of urgency and need to "fix it right now" are actually behaviors rooted in white supremacist culture. Kayla also suggested that in the spirit of preventing harm, one should ask permission before asking a person of color to "educate" them on race.

In the final minutes of the workshop, Kayla gave a brief introduction into Nicole Brewer's work, which included the following questions: How can you prevent harm in your relationships? How can you reduce harm? What relationships do you need to repair?

For further information on Kayla, go to her website at kaylakimvotapek.com. She also recommended looking into the work of Nicole Brewer (mentioned above, nicolebrewer.com) and Adrienne Maree Brown (adriennemareebrown.net).

Thank you to the New Jersey Flute Society for providing this timely and much-needed workshop!

Nicole Schroeder Raimato is a freelance flutist and teacher in NY and NJ. She serves on the boards of the New York Flute Club and New Jersey Flute Society.

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.

NYFC ENSEMBLES PROGRAM

UPDATE

- NYFC Ensemble Program directors Denise Koncelik and Mark Vickers hosted a Zoom meeting for ensemble program members on the afternoon of **Sunday, October 17, 2021**.
- The 13 participants shared updates on their latest activities and provided feedback on their comfort level with various degrees of in-person meetings being considered for the spring. News included a marriage (Lauren Klasewitz, now Kurtz), a (virtual) job move to the West Coast (Xiao Yu), a (real) move to the Upper West Side (Shirley Pompura), some fun rehearsals in a local parking lot (Roger Brook), starting with two new flute teachers (Iona Aibel), and a gradual return to in-person work (Gail Tishcoff and Mark Vickers).
- Participants should be NYFC members with valid memberships for 2021-22.
- For other questions, contact Denise or Mark directly at ensembles@nyfluteclub.org.



Denise Koncelik



Mark Vickers

About the November 18th I Just Wanna Play!

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



Miguel Ángel Villanueva, arguably Mexico's most prominent solo flutist playing today, will speak about the Mexican flute repertoire and his collaborations with composers such as Eduardo Angulo, Eugenio Toussaint, Horacio Uribe, and Lucía Álvarez, followed by a Q&A.

Born in México City, Villanueva started his musical studies at the Escuela Nacional de Música (UNAM, the largest university in Latin America, founded in 1551), where he now teaches. In 1984 he entered the Ecole Normale de Musique de Paris and the Conservatoire National de Région de Saint-Maur, in Paris, where he was awarded a *Diplôme Supérieur d'Exécution* and *Médaille d'Or*, respectively. His teachers have included Jacques Royer, Ida Ribera, Shigenori Kudo, and Michel Moragues.



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



November 21, 2021 Concert

Virtual event; connection details at www.nyfluteclub.org

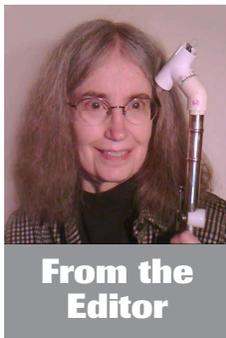
Alhelí Pimienta, flute

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 13, 2022 (C) • Sunday, 5:30 pm
Flutists of the ABT: Judith Mendenhall, Diva Goodfriend-Koven, Karen Purpura
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
"I Just Wanna Play!" with Valerie Coleman
April 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! November brings us a (virtual) concert of Mexican/Latin American music by the Mexican-born Alhelí Pimienta. She is a flutist with a mission! The interview (by Flor Lizbeth Cruz Longoria, an associate of hers recommended to us by NYFC board member Darwin Cosme-Sánchez) left me cheering for Alhelí's continued success and awed by her optimism and generosity. How many people do you know who would switch from playing first to second flute at a big youth-symphony concert just to give a friend a well-deserved break? But she won a friend for life.

In her "From the President," Jayn Rosenfeld addresses the various ways of listening and engaging with others through music, both written and unwritten. She also encourages us to attend the "I Just Wanna Play!" Thursdays (inaugurated by Dotti Anita Taylor and Chip Shelton in October) to develop our listening skills and participate in some unscripted conversations.

The November "I Just Wanna Play!" event features Mexican-born flutist Miguel Ángel Villanueva (see p. 7). He will discuss the works of several Mexican composers he has worked with and then finish with an interactive Zoom Q&A.

Rounding out the issue is a report from NYFC board member Nicole Schroeder Raimato on the NJ Flute Society's anti-racism workshop, held this past September via Zoom. A helpful summary if you attended, and possibly an eye-opener for those of you who did not....

Andrew Botros, an expert in machine learning now working at Google (and previously known to me only through his published research on the acoustics of various flute fingerings dating from his student days in Australia) is this month's member profile subject. His acquaintance with the Flute Club began when he attended the NYFC's Centennial Gala concert in 2019. More details on p. 3.

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

Katherine Saenger (klsaenger@yahoo.com)