



The New York Flute Club

NEWSLETTER

April 2022

Valerie Coleman: Breaking Down the Walls

Interview by Briana Lewis

Valerie Coleman has distinguished herself both as a chamber musician (most notably as the longtime flutist of the Imani Winds, the woodwind quintet she founded in 1997) and a composer (with a catalog of works centered on small wind ensembles, but ranging from Danza de la Mariposa for solo flute to large-scale orchestral commissions). My first encounter with Valerie was through a YouTube video of an Imani Winds performance, found during an undergraduate search for works by Piazzolla. At the time, it was really encouraging for me to see such a prominent Black flutist. When Flute Fair program chair Deirdre McArdle approached me about interviewing Valerie for the newsletter (“She is such a warm and welcoming person, I know that you will like each other!”), I could not resist. Valerie and I connected by phone in mid-March.

BRIANA LEWIS: You are widely known as both a flutist and a composer. I think the first thing our readers will want to know is how you balance your flute self with your composer self....

VALERIE COLEMAN: Wow. For me, there’s really little to no dividing line between the two disciplines. It’s more about using both disciplines in such a way that I’m energized from both in a healthy and sustainable way. I’d like to think that my composing inspires the flute playing and vice versa—I’m so energized to write music after I do a concert.

Multitasking is not my strong suit. I find that when I’m practicing my flute I’m usually focused solely on the flute, and when I’m composing I’m focused solely on that. But then there are the gray

Cont’d on page 4



Matthew Murphy

In concert

Valerie Coleman, flute

TBA, piano

Saturday, **April 23, 2022**, 8:00 pm

West 83 Ministry Center

150 West 83rd Street (between Amsterdam & Columbus), NYC

(See p. 7 for COVID protocols)

Program

Valerie Coleman will perform a program of self-composed works likely to be selected from the following:

Danza de la Mariposa

Requiem Milonga

Matisseries

Fanmi Imèn

Program subject to change

2022 FLUTE FAIR:

I Just Wanna Play!

Saturday April 23

Guest artist:

Valerie Coleman

*Details on p. 7 and at
nyfluteclub.org*

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Newsletter

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Reflections on the March Concert

by Jayn Rosenfeld



From the President

The Massed Flutes concert on March 12 was a most unusual event, even for a flute club. Twenty-nine flutists participated, and one, Jessica Taskov, stood out as a three-time performer, in the Schocker, the Abrahamsen, and the Wolfe pieces. The audience numbered nearly 100 people, and the Loft at W83 Ministry Center was large and light. I suspect not everyone liked all the music, but everyone certainly had a most favorite and a least favorite—the way it is at most concerts, when people listen willingly and open-eared.

The concert featured only living composers, which was entirely my intention. The choices were multiple and variegated; difficult and challenging, it was certainly a case of having an embarrassment of riches. Each composer chosen expressed in a personal way the importance of our endeavor: why were

we there, why did they write, why did we perform and listen respectfully, and respectfully. The music, specifically these composers I would say, gave us three important ways to communicate.

First, they give us outlets for our creative and expressive needs—we need to open out the feelings within us and to receive them through music. Non-verbal means are sometimes more important, let's say, more immediate, than verbal. Allison Loggins-Hull's words became embodied in her terrific *Hide and Seek* premiere, an intensely inventive piece of music.

Secondly, music gives us physical satisfaction. Using all our muscles, our posture, our fingers, our brains, and most importantly, our breath, makes us more real to ourselves, more used to and in touch with all our faculties. Julia Wolfe's *Oxygen* eloquently embodied the physical variety, the necessity of breathing, and made a group of twelve flutists almost symbolize humanity as a whole. Eduardo Leandro's direction brought depth and insight to the layers of sound, shifting waves of high-low, loud-soft, and gentle-percussive music-making, meaning-making.

Lastly, in a more public way, and therefore so significant in this nearly post-pandemic period, the concert provided life and interaction among our huge community of flutists. The music, the ensembles, the concert, the gathering, gave us life together, contact among all levels of music lovers and flute lovers. We created and shared the society that we have been craving. I believe it was enlightening to the non-flutists in the crowd too. Who knew flutes together could create so many sound auras, so much visual excitement, so many worlds of musical and social relevance? Thanks to all who came, for writing, learning, playing, listening, being there!

All to say, we experienced a great day. And there is another one coming. For all intrepid flutists, competition participants, parents and friends, and industry showmen, the Flute Fair, on Saturday, April 23, will be a worthy successor to our three in-person concerts since January. There will be remote events for those still inclined to quarantine, and there will be a full day of concerts, talks, ensemble playing and more, for those who join us in person. Check for details on our website and we'll see you there one way or another.



Images from the March 12, 2022 Massed Flutes concert

Credits: Nancy Toff (top left) and Ardith Bondi

Member Profile

Deborah
Karparkin

NYFC member on
and off since 2004



Employment: Employment rights lawyer in private practice in NYC.

A recent recital/performance: Playing Arthur Foote's *A Night Piece* for flute and string quartet at Rider University (in NJ) as part of Play Week East (an annual summer chamber music program for adults, playweek.net) in June 2021.

Career highlights: Musical: In high school, performing in Bach's *Brandenburg Concerto No. 4*, and in February 2020, playing for her former constitutional law professor, Supreme Court Justice Ruth Bader Ginsburg, in the pit band for the NYC Bar Association's *Quando ce ne sono nove (When There Are Nine): A Night at the Opera with Ruth Bader Ginsburg*. Legal: leadership roles with the NYCLU/ACLU of New York, where she is now co-general counsel, and with the National Employment Lawyers Association, where she is now board treasurer; teaching employment discrimination law to the next generation of workers' rights lawyers at Touro Law School.

Current flute: A silver C-foot Haynes (a graduation-from-law-school present from her mother).

Influential flute teacher(s): As a young flutist, Deborah was influenced by her teachers at the School of Musical Education on West 94th Street; by her junior high school orchestra leader, conductor/violinist Thruston Johnson; and by playing early music with her high school classmate, lutenist David Tayler. In college, she studied with

John Thomas (on the faculty of Eastman School of Music). She has taken lessons with Jayn Rosenfeld for the last ten-plus years.

High School: Stuyvesant High School in New York, NY.

Degrees: BA in English (University of Rochester) and JD (Columbia Law School).

Most notable and/or satisfying accomplishments: As an attorney: the success of the solo law practice (karparkinlaw.com) she started in 1990, providing counsel and advocacy for workers facing discrimination, harassment, and other workplace issues, and representing military service members seeking recognition as conscientious objectors and veterans seeking discharge upgrades. As a musician: the lifelong pleasure of playing music with others, in orchestra and in chamber music ("I loved being a member of NYC Bar Association Lawyers Orchestra from its inception [in 1996] and, with Jayn's support and encouragement, I'm loving being a part of the summer chamber music community at Play Week.").

Favorite practice routines: Deborah says, "I wish it were a routine. When I can, I focus on whatever Jayn recommends. Most recently: meditative overtones, a return to Taffanel & Gaubert intervals, and—when I'm not working on a particular piece—browsing through my collection to play whatever brings joy—especially Bach."

Other interests: Reading for fun—history, biography, and detective fiction; walking/hiking on long distance footpaths, including, recently, the West Highland Way (Scotland) and along Hadrian's Wall (northern England); and spending time with adult children and grandchildren in Philadelphia.

Advice for NYFC members: Play music for the joy of it!

FLUTE HAPPENINGS

APRIL '22

Apr.
7

Thursday 7:30 pm

The Musicians of Lenox Hill, with SOO-KYUNG PARK, flute, in a program of music by Reger, Chopin, Bloch, and Schumann.

- Temple Israel of the City of New York, 112 East 75th Street, NYC. • Admission is free (donations welcome). • Info, visit tinyurl.com/molh or email molhny@gmail.com.

Apr.
8

Friday 6:30 pm

TEREASA PAYNE, flute, and Alexandrina Boyanova, violin, perform "Rare Combo," a Bulgarian Concert Evenings program of duos for flute and violin/viola

- Bulgarian Consulate, 121 East 62nd Street, NYC. • Admission: \$30 (premium seating) or free; advance ticketing required. • Info, visit bceny.org/tickets-and-reservations/rare-combo-duos-for-flute-and-violinviola.

Apr.
9

Saturday 8:00 pm

The OMNI Ensemble with DAVID WECHSLER, flute, in a program built around George Crumb's *Vox Balaenae* and *Eleven Echoes of Autumn*.

- Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY. • \$15 general, \$10 students/seniors (or livestream). • Info, visit theomniensemble.org or omniapril9.eventbrite.com, or call 718-859-8649.

Apr.
21

Thursday 7:00 pm

The final concert of CAROL WINCENC's long-postponed 50th Golden Anniversary Celebration series.

- Staller Center for the Arts, 2032 Staller Center, Stony Brook, NY. • Admission: \$44-48. • Info, visit stallercenter.showare.com/eventperformances.asp?evt=267.

Apr.
28

Thursday 7:30 pm

The Sylvan Winds with SVJETLANA KABALIN, flute, present "L'Chaim—A Virtual Concert." Music of Mozart, Jan Radzynski, Pavel Haas, Tzvi Avni, and Gene Kavadlo.

- Stephen Wise Free Synagogue, 30 West 68th Street, NYC. • Admission: \$25 general, \$15 students/seniors, \$10 children (6-17). • Info, visit sylvanwinds.com or email sylvanwinds@att.net.

2022 FLUTE FAIR: *I Just Wanna Play!* Guest Artist: Valerie Coleman

Message from Flute Fair program chair Deirdre McArdle:

Spring is finally here! It is time for the 2022 New York Flute Fair, titled "I Just Wanna Play!" in response to our pandemic-related two-year in-person hiatus. Once again we will experience the joy of meeting friends and colleagues and hearing our featured guest artist perform in recital and teach a masterclass.

We have brought together a fantastic group of flutists representing different types of music. There are sessions and workshops on different aspects of traditional repertoire, positive performance and life skills, and how-to's for musicians opening new career pathways in a variety of styles. Back by popular demand, Jayn Rosenfeld will conduct a reading session of classical flute quartets and the NYFC Ensemble will meet as a group for the first time in more than two years.

More details on p. 7 and at nyfluteclub.org/concerts-events-and-more/flute-fair



(Coleman cont'd from p. 1)

areas where I write music with my instrument, which does not happen a lot, but sometimes oh, depending on any number of factors, what room I'm in, what day it is...



BL: How do you deal with work/life balance?

VC: I work at it and do the best I can. It's not easy, because on top of it, I am a mother and a wife. Anybody out there who is interested in finding that balance knows it's something that you just have to keep working at. There's no real solution.

But at the same time, you know, there are different sweet spots for making it work. For example, just a few days ago I was in Connecticut doing a concert. My family came up for that and my daughter got to see me perform on stage. The eight-year-old version of her, this incarnation, because every time I see her after being on the road, she grows, and I have to reacquaint myself with her. But at eight years old, I don't think she's seen me perform in a recital before, you know, at that stage of learning and awareness. And so she was able to sit through the full recital to see my group perform, and see me do some solo works and things like that. So I think that that was a learning experience for her. And, to me, that's part of the balance—what it means for her to learn.

Whenever one is in a position to serve, you rise above what you currently are.

In terms of just balance, what I find is that things flow more smoothly when I'm really organized and have things scheduled in advance, but that does not happen all the time <laughs>. So I really think that the biggest thing is just trying to be as organized as possible, but at the same time, really learning how to be good to yourself. And to just allow yourself to make mistakes and be okay with that. I think that's a part of the whole process. I don't think that there's any immediate solution for anyone. No one's organizational life is perfect—we just have to have the understanding that we do the best we can with what we've got.

BL: Oh, that's great! Do you miss playing with the Imani Winds?

VC: We've had over two decades of [involvement], so we're kind of hardwired to be connected musically and spiritually—that's never, ever, going to change. We're kind of our chosen family, so I miss the group and playing on stage with them. But at the same time, every artist—think of Wayne Shorter, of course he misses playing with Miles Davis—or, I suppose, the Emerson Quartet in its original configuration—of course the members probably miss playing with each other—but the beauty about all of this is that it allows you to be really present in the moment with the collaborations that you have. It's a musical snapshot in a moment of time. No collaboration is forever, and new collaborations come. And that to me is so exciting. So yeah, I miss them, but I'm okay with that.

BL: I like that way of looking at it.... You're getting a lot of well deserved recognition these days. Has this affected your willingness to try new things with composing?

VC: Oh, wow, what a great question! If anything, I think it's putting me in a position to try new things and to do new collaborations that really stretch and raise a bar within my own skill set of writing and playing. One good example of that is a recent commission with the Philadelphia Orchestra, to create a song cycle for Metropolitan Opera soprano Angel Blue. To do this for a singer of her caliber and an orchestra like the Philadelphia was kind of intimidating, even daunting. But sometimes the compositional process is all about working past your own insecurities and fears about whether or not a particular melody works or how the piece will be impacted by a particular beginning or ending.

Concerns like that kind of held me up for a while compositionally, but I started to think about the poems of Sonia Sanchez and her [reflections on the fact] that children of color are children who deserve to manifest the genius and blueprint that is within them. And Sonia's message allowed me to really look past that. At the end of the day, whenever one is in a position to serve, you rise above what you currently are.



The Imani Winds, c. 2008: Monica Ellis, bassoon; Toyin Spellman-Diaz, oboe; Jeff Scott, French horn; Valerie Coleman, flute; and Mariam Adam, clarinet.

And so I like to look for where the service is within my flute playing and within the creative aspect of what I do. And that really is where it's at.

BL: I like that a lot. How has being a composition teacher affected you as a composer?

VC: That's a very good question. I think it has. In general, I find that everything that is internal and personal to you as an artist teaching—be it in performance or composition, both of which I do at Mannes—is about bringing the internal outward for the sake of service. Then it becomes the craft of verbalizing your process.

Teaching helps me do that—and it's good not only for future teaching, but also for collaborations, when you have a particular musical concept you want to convey. You want to be able to verbalize it clearly, in a way that inspires and [gets them beyond] the boundaries and the security safeguards of being in their own practice room or in their own creative space where they feel safe. I think it helps to break down those walls.

BL: You've been on the faculty of many institutions and now, as you've mentioned, teach both performance and composition at Mannes. Do you have any advice for teachers or their students?

VC: I don't really have advice for teachers because we each find our own way and have our own process. But our process is always based on patience and the learning curve of each student and the time it takes to process musical ideas, gestures, phrases, and things like that. And if anything, I would just say that it is an honor and privilege.

And I think that all teachers feel that way about watching a student grow

(Cont'd next page)

and seeing that process happen. As teachers, we're not only in the business of teaching technique, but also of building people up and just helping their mindsets. There are so many teachers out there who break down the confidence of a student, and that does more damage than anything. So yeah, I don't think that's really any advice for teachers, but rather an acknowledgment that teachers who really care about those things show that they see you, acknowledge you, and honor you as well.

BL: I appreciate that a lot. What is something you'd like to see in the classical and jazz world in the next five years?

VC: You know I would just love to see more connection, and it's happening. This new Gen Z generation is making it happen and it's awe-inspiring to see. I would love to see more jazz composers compose symphonic works, and I would like to see more classical musicians and composers have the door open for them within jazz settings, to dip their toes in the water of creating and expressing their art form within that. Sometimes, it can be intimidating. It's much like going to a different country and trying to speak the language. Are people receptive to you trying to speak the language? It depends on what country you go to. Or do they feel like you're not speaking the language well enough? And therefore, you're shunned a little bit. I think that classical musicians have this impression that jazz musicians will respond in that capacity and maybe even vice versa, so I would like to see that wall of language just broken down a bit more.

BL: I could not agree with you more. If you could score a genre of film, what genre would you like to do?

VC: That's a great question, Briana! Well, whatever the genre, the instrumentation, first off, would have to have a lot of flute. Yes, maybe a whole movie with just flute. My gosh, I'm open to anything. I probably would be less open to horror films because the energy that some horror films have out there is really kind of the dark and I always [prefer my work] to be inspirational or healing.

BL: Any comments on professional management versus self management?

VC: There's not enough time in the world to talk about that! It's really all about how strong your artistic vision is and how far along you are in your career. There are sacrifices that early-career or newer, emerging artists have

to make in terms of getting their art out into the world, but no one should ever have to play for free.

Ideally, we are always in control of how we play and under what conditions. But emerging artists are sometimes put in those awkward positions of taking gigs that pay less but give them a little more exposure. Honestly, it's about paying your dues. As you get out into the world more and more, and your price point, the fee that you command as an artist, goes up, the type of gigs that you do go up too. That's when it's time to seek management.

Management can help an artist navigate through those things. It is incredibly crucial for an artist to have a business skill set at the ready. Most artists don't have a support system behind them, and they have to do everything themselves. But if you're lucky enough to get management, then management takes over that aspect of your career. And they can do things with connections and things that allow emerging artists to really focus in on their art and really start thinking about what projects [might] really inspire them. And this is across the board—composing, performing, and everything in between. There are so many different career paths that are out there, and it is really about that balance between personal life and work life, and about personal management and professional management. But, at the end of the day, there is no set blueprint for everyone. I love seeing each person around me with their own business model and their own family life model. Each person has to really figure out what is exactly right for them. And along the way, of course, you see how other people do things—how they work with their management, how they work with presenters. You pick up things here and there and then you make them your own.

BL: One last question...what projects are in the pipeline?

VC: I'm just now finishing up a *Morceau de Concours* flute solo for the Texas Flute Society. They're going to be premiering it for their Myrna Brown Competition. So I'm looking forward to visiting the folks in Texas and being on the adjudication panel to hear this piece being played over and over again for the first time. I'm also working on a string orchestra symphonic work for the Sphinx Foundation and doing the new woodwind quintet workshops for the Boston University Tanglewood Institute. I'm very excited about that, working with students ages 14 to 20, on the art of performing in a

More on flutist/composer Valerie Coleman

The Imani Winds, with Valerie Coleman, flute, first appeared at the NY Flute Club in December 2008. That issue of the *NYFC Newsletter* featured a reprint of Peter Westbrook's *Flutist Quarterly* article [XXXIII, No. 3, Spring 2008, p. 46] and a mini-interview of Valerie Coleman by Dorian Wind Quintet flutist Gretchen Pusch.



Gretchen's mini-interview touched on how the Imani Winds organize their rehearsals, select their repertoire, and (shockingly to some!) were not invited to play at Barack Obama's then upcoming first inauguration. Peter Westbrook's article, "Valerie Coleman: Revitalizing the Woodwind Quintet" touched on Coleman's Kentucky roots, education (primarily at Boston University and Mannes College of Music), and the early history of Imani Winds.

Attendees at the 2013 NY Flute Fair had the pleasure of hearing Coleman's *Portraits of Langston* (for flute, clarinet, and piano) and *Rubispheres No. 2* (for flute, clarinet, and bassoon), with the composer on the flute.

A works list and biography can be found at vcolemanmusic.com.

wind quintet. And then, after that, I'm premiering Jennifer Higdon's new flute concerto at the NFA's gala concert. So it's going to be a really exciting rest of the season. I'm looking forward to it!

BL: That sounds really awesome—congratulations! I really appreciate your taking the time to talk to me, since I know how busy you are. I can't believe how much I've learned from this conversation, so thank you so so much!

VC: Oh my gosh, my pleasure. Thank you for taking the time to interview me. That's really really cool and I hope to see you next month at the Flute Fair!

● —————
Brooklyn-based Briana Lewis is a flutist, singer-songwriter, and educator. She is a flute performance graduate of Adams State University (BA, 2012) and Berklee College of Music (MM, 2015).

Winners of the 2022 Young Musicians Contest

The 2022 Young Musicians Contest (YMC) was based on video entries submitted by Sunday, February 13, 2022. First held in 2008, the contest is intended to foster the development of pre-collegiate flutists by exposing them to a healthy competitive environment and constructive comments from the area's professional flutists. This year's 65 contestants comprised a mix of new and returning players. We were thrilled to see how much our returning contestants grew as musicians in the past year, and delighted to see so many new faces.

Congratulations to the seven winners, who will perform in-person at the Flute Fair YMC concert on April 23. And many thanks to YMC coordinator **Caroline Sonett-Assor** and our wonderful judges, **Beomjae Kim**, **Colleen Fernandez**, **Coreisa Lee**, **Gina Izzo**, **Katherine Lewis**, **Norman Menzales**, and **Tyler Menzales**.



Caroline Sonett-Assor,
YMC Coordinator

Avery Misbach (8 and under)

Avery Misbach is an 8-year-old flutist from Atlanta, Georgia studying under Nicole Frankel. She became captivated by the flute after seeing a live performance of *Peter and the Wolf* as a preschooler. Avery began flute lessons at age six, at the beginning of the COVID-19 pandemic. Since then, she has developed a passion for the instrument and the power of music that continues to grow each day. In 2020, Avery participated in the National Federation of Music Clubs Festival, earning a rating of excellent. In 2021, she won second place in the American Protégé International Woodwinds and Brass Competition. At the Flute Fair concert she will play Maria Theresia von Paradis's *Sicilienne* in G Major with pianist Maria Misbach.



Amos Lageschulte (9-11)

No information available.

Queenie Dai (12-14)

Queenie Dai, age 13, began studying flute in fourth grade in Jericho, NY. Queenie has attended the Manhattan School of Music Pre-College since age 11, and has participated in the all-county band since 2019. In addition to flute, Queenie enjoys playing many other instruments, such as pipa and piano. At the Flute Fair concert she will play Paul Taffanel's *Fantasy on Weber's Der Freischütz* with Eric Sedgewick at the piano.



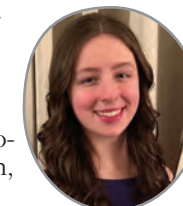
Rose Revekka Nordvig (8 and under)

Rose Revekka Nordvig, age 7, is a second grader at Grafflin Elementary School in Chappaqua, NY. She was inspired to learn the flute by Umi Da Costa (the 2021 YMC age 8-and-under winner). Rose first studied with Susan Friedlander in the Suzuki flute program at the Lucy Moses School, and now studies with Ti Chung. She is thankful to her teachers for making flute a joyful experience, and for the many stickers she has received. Rose loves to draw animals, sing opera when she is excited, whistle, and play in the forest. She will play J.S. Bach's *Minuet* in G Major with pianist Eric Sedgewick at the Flute Fair concert.



Meredith Daly (15-18)

Meredith Daly, age 16, is a member of the Long Island Youth Orchestra and the Metropolitan Youth Orchestra of New York. She recently won second place in the 2020 Queensboro Symphony Orchestra International Competition, and has participated in the NYSSSA School for Orchestral Studies, Kinhaven Music School, LIU Post Chamber Music Festival, and Oyster Bay Music Festival. Meredith currently studies flute with Helen Campo. At the Flute Fair concert she will play Franz Doppler's *Fantaisie Pastorale Hongroise* with Melody Fader at the piano.



Rebecca Dorneich (9-11)

Rebecca Dorneich, age 11, has been playing flute for three years. She resides in Pittsburgh, PA, and currently studies with Kathy Blocki. Rebecca has also studied the piano for six years and the Chinese lute (pipa) for four years. She will play Michio Miyagi's *Haru No Umi* with pianist Eric Sedgewick at the Flute Fair concert.



Emily DeNucci (15-18)

Emily DeNucci, age 15, currently studies flute with Greig Shearer (since 2014) and Sonora Slocum (since 2020). Through the Hartt Community Division, she also studies composition and music theory, plays in a flute/classical guitar duo, and takes piano lessons. This is her third year as a member of the top orchestra in the Boston Youth Symphony Orchestras. At the Flute Fair concert she will play André Jolivet's *Chant de Linos* with pianist Eric Sedgewick.



NYFC ENSEMBLES PROGRAM

UPDATE

NYFC Ensemble Program directors **Denise Koncelik** and **Mark Vickers** will be conducting an open reading at the April 23 Flute Fair. Here's the chance for the regular participants to catch up with their fellow ensemble players and for potential newbies to sample the fun. Auditors welcome too. Questions? Contact Denise or Mark at ensembles@nyfluteclub.org.



Denise Koncelik



Mark Vickers

The New York Flute Fair 2022: I Just Wanna Play!

Saturday, April 23 • *in-person*

W83 Ministry Center • 150 West 83rd Street, NYC

COVID Protocols: Proof of vaccination is required and must be shown at entry; all attendees must wear masks unless playing.

Pre-registration is online only (nyfluteclub.org). Same day registration available at the venue.
The single fee covers the entire day's events.

- NYFC member: \$40 (\$50 at the door)
- Non-member: \$60 (\$70 at the door)
- Full-time student: \$25 (\$30 at the door)
- Non-flutist family member attending with a full-time student: \$5
- Non-flutist guest: \$40 (\$50 at the door)
- Senior citizen, age 65+: \$25 (\$30 at the door)
- Special teacher rate (requires pre-registration of 3 students): \$30



Guest artist Valerie Coleman

Concerts • Masterclasses • Workshops • Lectures • Exhibits



NYFC TABLE and TAG SALE (Loft, 1:00 – 5:00 pm)

Visit the **NYFC table** for CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table. We'll also have a **tag sale** of used music and flute-related items (several large donations of vintage sheet music, LPs, and flute-playing figurines are already in stock). Bring your items or donations beginning at **noon** and pick up unsold items by **5:30 pm**. The NYFC's own merchandise, including CDs and NYFC flute polishing cloths, will also be for sale.

Questions? Contact Nancy Toff at nancy.toff@oup.com.

VOLUNTEERS NEEDED

If you would like to help out at the Fair for an hour or two, please contact Flute Fair volunteer coordinator Nicole Schroeder Raimato at volunteers@nyfluteclub.org.



Check out the latest *I Just Wanna Play!* videos on the Club's YouTube channel

Hawk Henries (*Eastern Woodlands Flutes* presentation of March 17, 2022) is a member of the Chaubunagungamaug band of Nipmuck, a people indigenous to what is now southern New England. He has been composing original music and making Eastern Woodlands flutes (using hand tools) for more than 30 years. A video followed by a Q&A covering the woods he uses for his flutes, the matching process he uses to get his customers to the right flute, the way to get multiphonics (with a specially constructed, double-barreled flute), and how he manages his seamless breathing (it's the nose, not the mouth).



Argentine flutist **Marcelo Alvarez** (*Tango!* presentation of February 17, 2022) was born in northern Patagonia and began his musical studies under the guidance of Jorge Fontenla (in theory) and Jorge de la Vega (on flute). He later studied with Lars Nilsson at the National University of Cuyo, and in masterclasses with the Swiss flutist Félix Renggli. He has written two methods for the flute (*The Conscious Flutist* and *Flute Technique for the Music of Villa-Lobos*), worked with the publisher Dasí-Flautas Ediciones in Spain, and presented his Conscious Flutist methodology at Yale and Rice universities and the Longy School of Music on a tour organized by the Pan American Cultural Exchange. Attendees enjoyed demonstrations and tutorials on how to get the accents right for an authentic tango feel...



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



April 23, 2022 Flute Fair

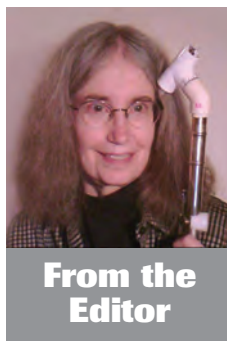
West 83 Ministry Center, 150 West 83rd Street (between Amsterdam and Columbus), NYC
Guest Artist: Valerie Coleman

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 (in-person)
February 17, 2022 (T) • Thursday, 7:00 pm
Tango! with Marcelo Alvarez
February 20, 2022 (C) • Sunday, 5:30 pm
Sooyun Kim, flute
March 12, 2022 (C) • Saturday, 5:30 pm
Works for Massed Flutes by Julia Wolfe et al.
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 15, 2022 (C) • Sunday, Time TBA
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! April brings us NY Flute Fair 2022, a one-day in-person cornucopia of flute-related events centered around the theme *I Just Wanna Play!* and featuring a concert and masterclass by Flute Fair guest artist Valerie Coleman. The venue will be a familiar one to those of you who attended the last flute fair or the March Massed Flutes concert: the West 83 Ministry Center (COVID protocols on p. 7). Briana Lewis, herself a Flute Fair presenter, interviewed Valerie and touched on topics including Valerie's work/life balance ("There's no real solution..."), her connection with the Imani Winds ("They will always be my family..."), and the challenges one has to navigate as a composer, performer, and teacher (in essence, "Think of the service aspect of what you are doing; it will help you rise above your current difficulties.").

In her "From the President," Jayn Rosenfeld shares her thoughts about March's Massed Flutes concert (yours truly was there, and I have to say it was wonderful!) and provides encouragement to attend the upcoming Flute Fair. Further encouragement is provided by Flute Fair program chair Deirdre McArdle (p. 3).

In keeping with tradition, the Flute Fair will include an opportunity to hear this year's winners of the NYFC's Young Musicians Contest. The names, bios, and photos of the winners are on p. 6. Congratulations to all of the participants and a big thank you to the YMC coordinator (Carolyn Sonett-Assor) and the judges.

Deborah Karpatkin, an employment rights lawyer and amateur flutist, is this month's member profile subject. I was impressed to learn about Deborah's advocacy work and writings in her field of expertise, but was mostly left with the feeling of wishing that I could have been "a fly on the wall" at the NYC Bar Association's February 2020 "Night at the Opera" event honoring Ruth Bader Ginsburg (Deborah's view was from the pit band).

Anyway, all for now. Hope to see you at the Flute Fair—hopefully pre-registered (online only), though same-day, on-site registration will be possible...

Best, Katherine Saenger (klsaenger@yahoo.com)