



The New York Flute Club

NEWSLETTER

May 2022

2022 NYFC Competition: Meet the Winners



First Prize

J I YOUNG KIM, age 24, received her Bachelor of Music degree with first class honors from the Royal Academy of Music in London, where she studied with William Bennett and Kate Hill. She has won prizes in the Royal Academy of Music Flute Competition, the British Flute Society Competition, and the Korea Flute Association Competition. Ms. Kim is currently working for an MM in flute performance at the Juilliard School, studying flute with Carol Wincenc and Robert Langevin and baroque flute with Sandra Miller. She has performed throughout Europe, South Korea, Canada, and the United States.

A N N E C H A O (bottom left), age 21, was born in the United States and grew up in Taiwan, where her teachers were Shu-Chun Chiang, Tzu Kao, and Hui-Hsueh Sun. Her numerous awards include first place finishes at the New Taipei City Music Competition and the Taiwan National Student Competition of Music. Ms. Chao enjoys sharing her music with the community, and she has played recitals in venues including concert halls, hospitals, nursing homes, and restaurants. She is currently studying for a bachelor's degree in flute performance at the New England Conservatory with Renée Krimsier.



Second Prize



Second Prize

J UNHYUNG PARK (bottom right), age 22, is a Korean-born flutist. He started playing flute at age 11 and began professional studies at the Seoul Arts High School. Park has won top prizes in the Ewha & Kyunghyang Competition, Korea Flute Association Competition, and Chunchu Competition. He performs as principal flute of the Boston Philharmonic Youth Orchestra and also performs with the Boston Philharmonic Orchestra. He has participated in masterclasses with Maxence Larrieu, Julien Beaudiment, Loïc Schneider, Daniel Castellon, Michel Moragues, Sandrine Tilly, Shengqi He, Yuki Koyama, and Hyeri Yoon. He is currently studying at the New England Conservatory of Music, where he is a student of Paula Robison and a recipient of the Tan Family Education Grant.

In Concert

Winners of the 2022 NYFC Competition

Sunday, May 15, 2022, 5:30 pm

Good Shepherd-Faith Presbyterian Church, 152 West 66th Street, NYC

(Preceded at 5:00 pm by the annual meeting; see p. 2 for details and COVID protocols)

- Anne Chao (2nd prize)**, flute; Yu-Shin Liou, piano
Introduction and Variations ("Trockne Blumen") Franz Schubert (1797-1828)
- Junhyung Park (2nd prize)**, flute; Kelly Lin, piano
Ballade (1927) Philippe Gaubert (1879-1941)
Sinfonische Kanzone, Op.114 Sigfrid Karg-Elert (1877-1933)
- Ji Young Kim (1st prize)**, flute; TBA, piano
Sonata in G Minor "La Lumague," Op. 2, No. 4 Michel Blavet (1700-1768)
Mountain Songs for flute and guitar Robert Beaser (b. 1954)
Miles Johnston, guitar
Trois Pensées, Op. 23 Roland Revell (1867-1938)

Program subject to change



The New York Flute Club thanks Phil Unger of the Flute Center of New York for funding the first prize of the 2022 NYFC Competition.

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THE NEW YORK FLUTE CLUB INC.
2021–2022

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Maurice S. Rosen	1964–1967
Harry H. Moskovitz	1967–1970
Paige Brook	1970–1973
Eleanor Lawrence	1973–1976
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Eleanor Lawrence	1979–1982
Paige Brook	1982–1983
John Solum	1983–1986
Eleanor Lawrence	1986–1989
Sue Ann Kahn	1989–1992
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Rie Schmidt	1995–1998
Patricia Spencer	1998–2001
Jan Vinci.....	2001–2002
Jayn Rosenfeld	2002–2005
David Wechsler.....	2005–2008
Nancy Toff.....	2008–2011
John McMurtery.....	2011–2012
Wendy Stern.....	2012–2015
Patricia Zuber.....	2015–2018
Nancy Toff.....	2018–2021

Newsletter

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My Swan Song

by Jayn Rosenfeld



From the President

This is my Swan Song “From the President” column. The term alludes to an old belief that swans are normally mute but burst into beautiful song moments before they die. Alas, or not, it’s a myth, totally untrue, a metaphor used to refer to a final gesture before departure, retirement, stepping down. The image originated in ancient Greek culture, and its first reference is found in Aeschylus’ *Agamemnon*, written in 458 BCE. (Thank you, Wikipedia.) It is not even true for the so-called European mute swan that supposedly sings only one glorious and beautiful song just before its end. The mute swan doesn’t sing when it dies, and it hasn’t been mute earlier on. (Nor have I!)

I think the reason this myth exists is that we don’t want to go out silently. Something beautiful or significant should be left behind, a memory of what has been, a promise of what is to come.

So my song, if that’s what it is, has two parts. The first is a reminder and reaffirmation that the Flute Club is an extraordinary institution, vibrant, committed, principled, healthy. The pandemic, onerous as it was, brought out the best in us, twice the number of presentations, terrific communication between members and directors, new directions in terms of reaching out to a more varied audience, new sensitivity to our limitations and our potential. We have not accomplished enough in this direction, and in the coming year we hope to have stronger educational programs, deeper contact with students in more schools, more international performers, and repertory from previously untapped communities. But I am sure we will continue to grow, mature, connect, matter.

The second part of my song expresses my gratitude to all the people who volunteer, care, give their time and their intelligence to our causes. The amount of initiative that surges up is truly impressive; just look at the energy that went into planning and executing the Flute Fair. And, personally, I want to thank all the people who helped me get through the presidential jungle. I was truly supported and guided; I couldn’t have done it without you.

So this is my Swan Song. I learned a lot this year. Thank you for the opportunity, and now it’s time for others to carry on. Departing with me are four inestimable board members: Amy Appleton, Judith Mendenhall, Nicole Schroeder Raimato, and Malcolm Spector. They have been invaluable in terms of energy, imagination, and commitment. Please come to our Annual Meeting and our final concert, where we will vote in a new slate of officers and directors, and when we will hear the winners of the NYFC Competition. The date is May 15, Good Shepherd-Faith Presbyterian Church 152 West 66th Street, the meeting at 5:00 o’clock, and the concert at 5:30.

Hail and farewell....

COVID protocols for May 15 annual meeting and concert

- Proof of vaccination is required and must be shown at entry.
- All members of the audience must wear masks.
- Performers and speakers are not required to wear masks.



NOTICE OF ANNUAL MEETING

Sunday, May 15, 2022 at 5:00 pm

Good Shepherd-Faith Presbyterian Church
152 West 66th Street, NYC

The annual meeting of the New York Flute Club, Inc. will be held on **Sunday, May 15, 2022 at 5:00 pm**. At that time we will elect officers and members of the board of directors. All current members are eligible and encouraged to attend and vote.

The 2022 NYFC Competition winners concert, at 5:30 pm in the same venue, will follow the meeting.

See above for COVID protocols.



Member Profile

Dennis
Rendleman

NYFC member
since 2021



Employment: Graduate student and assistant resident director at Mannes School of Music at the New School; and 2022-23 NYFC student liaison.

A recent recital/performance: An eclectic program of music for flute (alone, with keyboard, with flute choir, and/or with drum accompanying fife) presented in May 2022 (see Flute Happenings listing on this page).

Career highlight(s): As a flutist, performing at the Midwest International Band and Orchestra Clinic (in 2015), on NPR's *From the Top* (in 2016), in the Macy's 2015 Thanksgiving Day Parade, and most recently, pre-pandemic, studying abroad and performing in Vienna, Austria (2018). In 2021, he was runner-up for the United States Army Fife and Drum Corps' fife opening in Washington, D.C. and has been asked to return in 2022. He will make his Weill Recital Hall at Carnegie Hall debut on May 9, at the annual Mannes Sounds Festival.

Current flute: A c. 2017 soldered-tone-hole Brannen Brögger flute with rose gold body, silver keywork, B foot, C# trill, and split E, tuned to A442 played with a rose gold Lafin headjoint.

Influential flute teachers: His first flute teacher, Joy Zalkind (during his student years in El Paso, TX); Donald Gottlieb (in high school), Thomas Robertello (in college), and Judith Mendenhall (at Mannes).

High school: North Hardin High School in Radcliff, KY (though his K-12 education took place all over the US—in venues ranging from West Point, NY to Pearl Harbor, HI—thanks to growing up in a family with two military parents).

Degrees: Three bachelor's degrees from Indiana University Jacobs School of

Music, Bloomington (July 2020), in music education, flute performance, and music with an outside field of musical theater with a minor in instrumental conducting; MM in flute performance with a minor in impact entrepreneurship (Mannes School of Music, New School, expected May 2022).

Most notable and/or personally satisfying accomplishment(s): As a writer: In October 2020, seeing his first flute article published by *Flute View* (see advice below). In the arts outside the flute: performing on-stage roles in Indiana University's opera/ballet company (Chino in their 2018 production of *West Side Story* and Street Singer in its 2019 production of Bernstein's *Mass*); and finding some success as a conductor (he got a taste of high school band conducting during his undergraduate student teaching stints at Indiana's Carmel High School and will be attending the National Orchestral Institute's Conducting Academy this summer in Washington, DC).

Favorite practice routines: "I find shorter, directed practice sessions to be more effective in the long run than longer, single sessions that typically result in fatigue or burnout. I start in the morning with a 60-to-90-minute session to hone my personal sound concept and fine tune fundamental skills (technique, intonation, flexibility, breathing, etc.); this typically includes exercises by Trevor Wye, Taffanel and Gaubert scales, and a daily etude. Later in the day, I will do another one to two hours focusing on specific repertoire. The days beginning with early warm-ups usually yield a greater sense of efficiency, flexibility, and accuracy during rehearsals, lessons, and performances."

Other interests: Nature (even if it's just spending a day at the park), running ("I participated in two Junior Olympic Games while in high school."), dancing ("I was contracted with Walt Disney World prior to the pandemic and am auditioning for Disney Cruise Lines."), and teaching ("I really enjoy being a resource for others.").

Advice for NYFC members: Take a look at my October 2020 *Flute View* article (thefluteview.com/2020/10/practicing-during-a-pandemic/) for some great pandemic tips, starting with "Make a habit of finding at least one positive thing each day."

FLUTE HAPPENINGS

MAY '22

May
10

Tuesday 8:00 pm

The Da Capo Chamber Players, with **PATRICIA SPENCER**, flute, presents "Bridging Styles: Ultimate Contrasts" a program of works by David Sanford, Jason Eckardt, Judith Shatin, Elliott Carter, and Steve Reich. Live-streaming available.

- Merkin Hall, 129 West 67th Street, NYC
- Admission: \$20 general, \$10 students/seniors (check kaufmanmusiccenter.org/covid/ for vaccination requirements) • Info, visit dacapochamberplayers.org.

May
11

Wednesday 8:00 pm

A graduate recital by **DENNIS RENDLEMAN**, flute, in a program of music by J.S. Bach, Alexa Letourneau, Uebayashi, Andersen, and Hansen, plus a *Disney Medley* for flute choir and some selections from the fife and drum repertoire.

- Mary Flagler Cary Hall at the DiMenna Center, 450 West 37th Street, NYC. • Admission is free.
- Info, email rendd094@newschool.edu or call 270-300-8940.

JUNE '22

June
1

Wednesday 7:00 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, and Argentine guest artists Leandro Ragusa (bandoneon) and Federico Diaz (guitar), present "Tango Nuevo," a program of works by Cueto, Mores, Piazzolla, Ragusa, and Rodrigo.

- Hispanic Society Museum and Library, Broadway between 155th and 156th Streets, NYC. • Admission: Free (after required email reservation request to events@hispanicsociety.org).
- Info, visit sylvanwinds.com or email sylvanwinds@att.net.

June
9

Thursday 8:00 pm

The Da Capo Chamber Players, with **PATRICIA SPENCER**, flute, celebrates its 50th anniversary season with "Bridging Eras: Then and Now," a program of past commissions by the group and a new work by Bruce Adolphe written for the occasion. Rescheduled from February 9; livestreaming available.

- Merkin Hall, 129 West 67th Street, NYC
- Admission: \$20 general, \$10 students/seniors (check kaufmanmusiccenter.org/covid/ for vaccination requirements) • Info, visit dacapochamberplayers.org.

SAVE THE DATE!
Sunday, September 18, 2022

OPENING CONCERT
NYFC's 103rd Season (2022-23)

Paolo Taballione

Principal flute,
Bavarian State Opera, Munich

Patricia Spencer Remembers Rolf Meyersohn (1926-2022)

NYFC member Rolf Meyersohn died on January 1, 2022 at the age of 95. His teacher, Pat Spencer, spoke at his February memorial service and her Da Capo Chamber Players group provided the musical interlude. What follows is a condensed version of her remarks about what it was like to have Rolf as a student and a friend.

As an undergraduate at Harvard (1945-49), Rolf Meyersohn studied flute with James Pappoutsakis. He continued lessons his whole life, eventually studying with me until our sessions were cut short by the pandemic. Music and the flute were hugely important to him in spite of his major role as a highly respected and widely published sociologist. He was a professor of sociology at the City University of New York Graduate Center for more than three decades, and continued to serve as ombudsman there after his retirement. He organized a wind quintet that met regularly for years; he participated and performed in chamber music programs at the 92nd Street Y and at Mannes College. He often played very beautifully, and was the quintessential example of what I wish for from every student with a major other than music.

Teaching is always an interaction, and it was a special joy to interact with Rolf. With this tribute I hope to give some examples of his generosity and show how much I have appreciated and treasured his friendship and helpful guidance.

The crescendo exercise: To guard against going sharp on the fortés and flat on the pianos, I use a well-known exercise: stand in front of a tuner, play a single note for 12 or 16 seconds, with a crescendo from ppp to fff and then a diminuendo back down, keeping the pitch centered and checking it on the tuner. Rolf is the “teacher” who years ago told me about that exercise! He had read of it in a news article (perhaps an interview with Julius Baker?) that I had not seen. I was delighted to expand my collection of methods for pitch control.

Teaching advice: Once years ago I happened to tell Rolf about a tough teaching scene I had experienced at one



of my colleges a few days prior to his lesson. I had left my teaching room for a brief errand and when I returned, I found my student sight-reading one of the Bach sonatas that I had left on the music stand. Fine. But, she then said, disparagingly “It’s just scales.” I saw a thousand shades of red. I took my Bach sonatas off the stand, slam-whacked the score loudly onto the piano, and said at the top of my voice “You may NOT borrow my music and denigrate Bach!” For days I had thought this was an acceptable and reasonable response. (I was young...) After a few minutes of gentle questioning from Rolf (as to whether I had skipped lunch, reply yes, etc.), somehow I came to realize my response was not a very helpful teaching procedure. Thank you to Rolf, the ombudsman!

My first computer: Many performers were already proficient with computers when I purchased my first. Rolf observed mine still in its box after a week, instruction manual open to Section #1, and realized that my careful, detailed approach to musical nuances was counterproductive for setting up the computer. After his lesson he volunteered to visit the following day and help set it up. I accepted gratefully. He arrived and took it out of its box without even glancing at the instructions. I was terrified. Shortly thereafter, it was all set up, humming contentedly and working perfectly. Thank you Rolf!

Proofreading: A devoted concert attendee, Rolf was (justifiably) appalled at typos in some program notes provided by my group, the Da Capo Chamber Players. So he volunteered to proofread for us—but wouldn’t every famous sociologist do that? It was wonderful. I could email him six pages of detailed notes, go practice for an hour, and then check my email and find the corrected proof from him.

How did Rolf find time to do all these things for others? Even after his years of study with me, I couldn’t learn that. Those of us he helped can only be grateful, and hope that everyone has such a wonderful friend, advisor, helper, and student.

Former NYFC president Patricia Spencer teaches flute and chamber music at Bard College/Conservatory and Hofstra University.

“LIVING JUST ENOUGH FOR THE CITY”★

A JAM SESSION SURVIVAL GUIDE FOR JAZZ FLUTISTS

David Bertrand (davidbertrandmusic.com) summarizes tips from his 2022 Flute Fair presentation for readers who may have missed it and attendees who wish they had taken better notes....



Jam sessions are a time-honored space for jazz musicians to present themselves and form connections with direct bearing on their musical development and professional mobility. The aspiring jazz flutist faces some unique challenges upon entering this space that require thoughtful consideration: its quiet volume coupled with how the instrument has been historically misrepresented.

While there are abundant articles highlighting the protocols of the jazz session tradition (jazz musicians don't say “jam session” unless they're being overtly facetious), I've collected a few flute-specific thoughts based on experiences of my early days on the session scene here in NYC.

INTERPERSONAL CONSIDERATIONS

Body language & eye contact

In a basic way, moving forward or nodding clearly signals that you're about to start “blowing” (soloing over the song form), but you can also use movement to indicate “ebb & flow”—your musical choices and petitions you should be sharing with the other players in real time.

Ebb & Flow Possibilities (as I've come to recognize them in myself)

- Stepping Forward = propulsive, faster, harmonically dense at a louder dynamic
- Stepping Back = slower, spacious ideas at a quieter dynamic
- Nodding, to indicate whether you're perceiving the pulse off the half or quarter note and what “velocity” your ideas may be generated at.

Also, decide which member(s) of the rhythm section you're intentionally allying/communicating with using eye contact. This can generate some deep, simpatico moments.

A sense of confidence needs to be present in your efforts to communicate with the rhythm section to ensure you're acknowledged as an equal contributor

LOGISTICAL CONSIDERATIONS

No amplification available

- Stay away from the ride cymbal! In the frequency spectrum, its range (300–600 Hz) easily envelops first 1½ octaves of the flute's range (starting at 262 Hz) due to overlap.
- Consider either facing the rhythm section projecting at the bass player OR facing the audience (moving 1-2 feet forward) while somewhat parallel to the section.
- Avoid standing directly in front of rhythm section's amps.

Amplification available with a caveat...

- The microphone (most commonly a dynamic like the ubiquitous Shure SM 57 or 58) isn't a complete asset if it hasn't been EQed properly. A louder but distorted sound is seriously disconcerting for your process and won't represent you or the instrument well. Know how to do this beforehand—you'd be surprised how many well-meaning fellow musicians won't know how to mix a flute sound.
- If the microphone is plugged into a keyboard or acoustic instrument amp (avoid guitar amps), boosting the bass & mids while trimming the highs can be useful.

- Avoid using reverb: it muddies articulation and will make it more difficult for ears to follow your 8th and 16th note ideas.
- Consider acquiring a headset microphone with a clip-on preamp and XLR to ¼ inch adapters for sessions. There are several quality and affordable options on the market presently—I personally use a Shure SM 35 partnered with a PSC 48 Phantom microphone power supply.

Your own hearing

- You should always have a set of musician earplugs to protect your hearing from the sound generated from the rhythm section, other horns, and the flute itself, truthfully.
- To not be totally disengaged from the other instruments, an “old school” workaround would be to have your right ear partially plugged so that you have a less filtered sense of the rhythm section.
- One way to “practice assurance” in a loud session where hearing yourself might be a challenge is to practice along with a record, YouTube video, or metronome while wearing non electronic isolation headphones—it attunes your tactile connection to the instrument and does wonders for your projection too.

TECHNIQUE

Projection & Sound

- Be intentional about projection. Assess the room's acoustic and its impact on your sound: is it live but washy (bare concrete walls, low ceiling), dead (heavily carpeted and curtained), or welcoming (wood floors, vintage brick, high ceiling)?
- Coupled with the challenge of volume from the rhythm section, projecting your sound 5–6 feet should be the default.
- Sound (a combination of tone, articulation, rhythmic sensibility, and vocabulary) is a deeply personal and coveted aspect of being a jazz musician—it IS who you are.
- The sound of the great masters, past and present, is what moves and compels us. Do not change or compromise your sound for the sake of just playing at a session or as T.S. Eliot put it, “borrow from every changing shape to find expression.”

Facility

- Be able to execute 8th and 16th note lines and ideas in the third and fourth registers. If your lower range is inaudible due to acoustic challenges, you still want to be able to express the vocabulary (jazz lingua franca) in a range that can be heard with the standard fluency that is expected. It is hard work, but it will establish your own musical worth and contribute to reshaping opinions of the instrument itself.

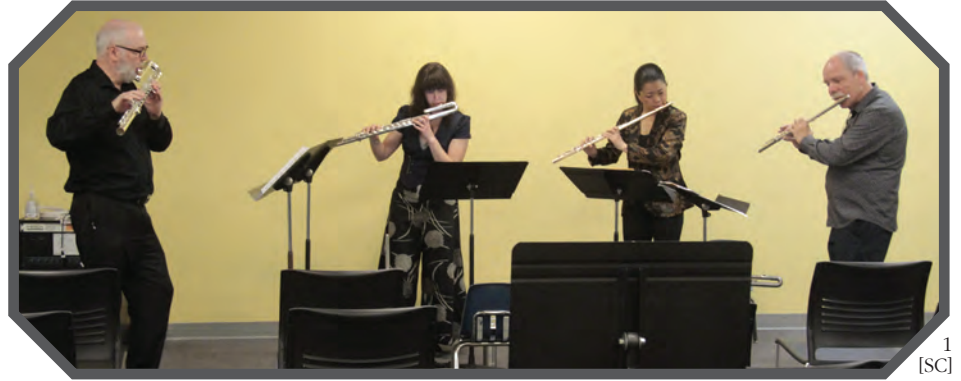
I hope that some of this proves useful on your own journey through sessions. Some might argue against the need for more jazz flute players in the world, but if you can share your story when you play, in a way that connects people who are listening to their own stories, then we need you desperately.

★ From “Living for the City,” Stevie Wonder (1973)

FLUTE FAIR 2022: PHOTO ALBUM

Jazz/Improv All Day 10:00 am

The NYC Jazz Flutes Quartet presented a concert of new music specially composed for this jazz flute quartet, a combination of written and improvised music by Amina Figarova, Sam Blais, Pieter de Mast, and an arrangement by Jamie Baum.



1 [SC]

11:00 am

The NY Jazz Flutet shared insights into how the ensemble has evolved since the 1990s and offered some how-to's for forming (and getting bookings) for your own group. Check out their video (youtu.be/y1pcFYIS34g) on the NYFC's YouTube channel to learn how each artist started out and what they contribute to the group's success. [My favorite tip for how to practice late at night without disturbing the neighbors: play the bass flute with the TV on in the background.—Ed.]

- 2. L to R: Haruna Fukazawa, Dotti Anita Taylor, Chip Shelton, Art Lillard, and Gene Coleman
- 3. L to R: Chip Shelton (contrabass), Art Lillard (percussion), and Gene Coleman (bass); the player in the first row of the audience remains unidentified.
- 4. Haruna Fukazawa (L) and Dotti Anita Taylor



2 [SC]



3 [SC]



4 [SW]

1:00 pm

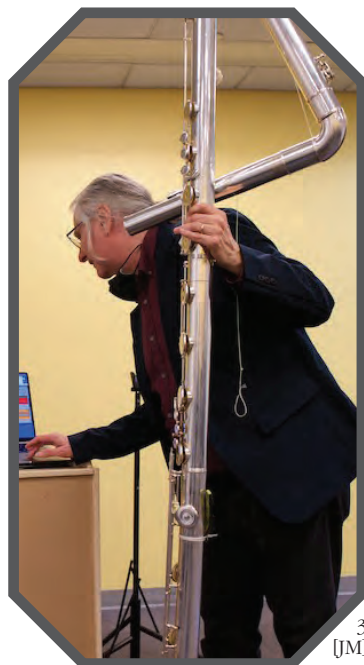
David Bertrand and colleagues Chris Bacas (tenor sax), Richard Mikel (bass), and Carter Bales (drums) presented "Living Just Enough for the City": A Jam Session Survival Guide for Jazz Flutists." Take a look at p. 5 for a version of David Bertrand's tips in print.



5 [SC]

FLUTE FAIR 2022: PHOTO ALBUM

Concerts and lecture-recitals



3
[JM]

CLOCKWISE FROM RIGHT:
1. Carla Auld presenting the NY premiere of James Cohn's Concertino for flute and strings in "I Just Wanna Play: All Kinds of Music" concert as Eileen Cohn, the composer's widow, records the performance from her front row seat.
2, 3: Dave Weiss, shown here with his contrabass, performed *Roots: Three Original Pieces* for flutes, membrane flute, contrabass flute, and laptop.

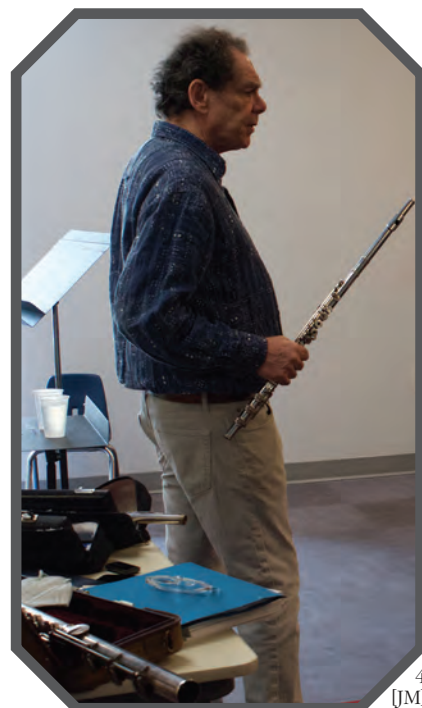


1
[SC]



2
[SC]

Workshops and presentations



4
[JM]

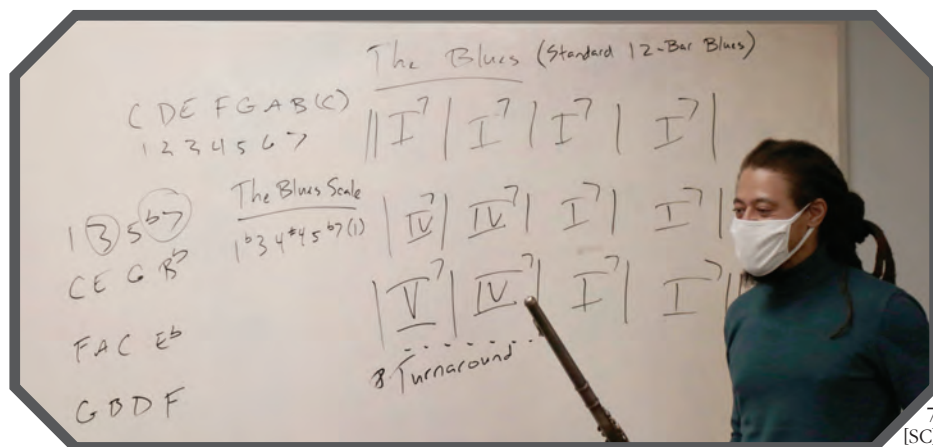


5
[SC]



6
[JM]

CLOCKWISE FROM ABOVE:
4. Robert Dick on "Circular Breathing..."
5. Kristen Gygi on "Lessons from the Pandemic"
6. Briana Lewis on "Positive Performance"
7. Irwin Hall on "Improvisation"
NOT SHOWN: Lorin Green and Jimmy Walter on "Avoiding Bias in Repertoire Selection"



7
[SC]

FLUTE FAIR 2022: PHOTO ALBUM

The Loft: Exhibits

TOP ROW

1. David Samperi chats with a customer
2. Flute Fair program chair Deirdre McArdle (L) poses with the Flute Center of NY's Emily Andenmatten.
3. Lucy Goeres chats with Simon Polak.

BOTTOM ROW

4. Kristen Gygi completes a purchase at a Flute Center of NY table
5. Kathy Saenger chats with Dennis Rendleman
6. Powell's Daniel Sharp (L) and NYFC corporate liaison Fred Marcusa chat with Deirdre McArdle.



The Loft: NYFC Table



LEFT (7): Jenny Cline (L) and Rie Schmidt chat during a quiet moment at the NYFC Table.
 CENTER (8): Nancy Toff (L) and Rie Schmidt answer questions from some prospective customers.
 RIGHT (9): Rie Schmidt presides over some NYFC recordings and publications available for purchase.

BELOW (10): The mystery recorder-like instrument on display at the NYFC table, gifted to the Club by an unknown donor. It was awarded to Dennis Rendleman, who figured out how to play it while fielding advice from his fellow table volunteers and interested passers-by. Jenny Cline later identified the instrument as a "txistu" ("I used Google Lens on my phone. It opens your phone's camera app; you take a photo and put the cursors around the object you want to identify. It took us straight to a website about Basque traditional instruments."). Since then, Dennis has discovered several txistu concertos (see, for example, youtu.be/jApvFUsldMk?t=91) and learned that the instrument is usually played with just one hand.



FLUTE FAIR 2022: PHOTO ALBUM

Lobby/Registration



1 [SC]



2 [JM]



4 [JM]



3 [JM]

CLOCKWISE FROM ABOVE:

1. Dotti Anita Taylor (R) checks in at the registration desk, staffed by (L to R) Jessica Ringston, NYFC treasurer Mayo Whu, Kathy Saenger (obscured), Janet Axelrod, Yiqun Zhao, Jenny Cline (obscured), and Nancy Toff.
2. Flute Fair volunteers coordinator Nicole Schroeder Raimato (seated) and Mayo Whu answer questions from the registrants during the first step of the registration process: the "Proof of Vaccination" check.
3. Kathy Saenger (center) chats with Jinni Rock-Bailey and Gene Coleman during an afternoon lull.
4. Mayo Whu checks a payment on her cell phone.

Ensemble Readings

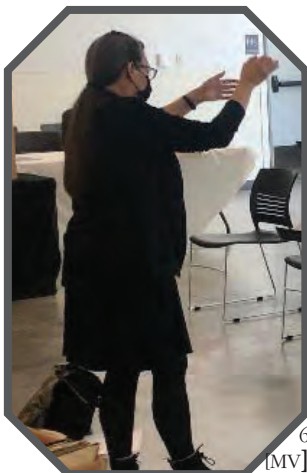
TOP (5): NYFC president Jayn Rosenfeld conducts a 10:00 am reading session of classic flute quartets.

BOTTOM LEFT (6): NYFC Ensemble co-director Denise Koncelik conducting the noontime ensembles get-together, the first in-person meeting since the start of the pandemic. Sixteen players attended, half new and half returning.

BOTTOM RIGHT (7): NYFC Ensemble co-director Mark Vickers (far right) led the group for the second half of the session, which included a quick ice-breaker question ("What do you do when not playing the flute?").



5 [SC]



6 [MV]



7 [DK]

FLUTE FAIR 2022: PHOTO ALBUM

Valerie Coleman masterclass

I think Valerie Coleman’s 2022 Flute Fair masterclass was one of the best I have ever attended. While other masterclasses focused on skills—breath control, embouchure, phrasing, etc., Valerie’s emphasis was on sharing with the audience and telling a story. Also, while teachers often demonstrate, she never took out her flute. She wanted the music to be personal to the player.

I loved that she had each student introduce themselves and tell a little bit about the music and/or composer and what the piece meant to them. In one case, she moved the music stand (which he obviously didn’t need) so the player would connect more with the audience. In another case, she had the student introduce herself more than once to project better. It was all about personalizing the music and connecting with the audience, a new way for me to think about preparing a piece.

Throughout, Valerie had a lovely manner and was very complimentary to each student while still offering suggestions for improvement. —Martha Rabin



1 [JM]



2 [SC]



3 [SC]

1. **Dennis Rendleman:** “The focus on performance etiquette and audience engagement made me realize that these are important skills to cultivate. I look forward to developing performances that are more connective/communicative. And it was a real treat to hear the other players.”

2. **Kenya Fluker:** “The masterclass with Valerie Coleman was absolutely enlightening, and I am forever grateful for her simple, yet effective advice on how to be a better performer. Ms. Coleman talked with me about how to properly introduce a piece and how debilitating a poorly-placed stand can be when performing. Small things, but it definitely changed how I will perform in the future!”

3. **Michael Stoica:** “I found Ms. Coleman’s masterclass to be unique and rather special, as she taught us about putting a great emphasis on telling a story through the music, and expressing emotions to the audience.”

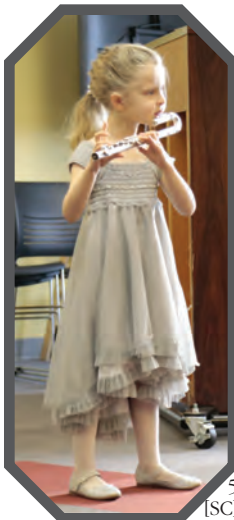
4. **Sarah Jung:** “Ms. Coleman’s masterclass gave me a new perspective on performing music. Her advice to the players helped me understand that a performance is not only about technique and execution, but also about the performer’s personal interpretation of the piece and how they share it with the audience.”

(NOT SHOWN) **Josean Delgado:** “I had been planning on playing *Fanmi Imén* for my upcoming recital, and realized that this masterclass would be the perfect opportunity to play the piece for the composer herself. She gave me more ideas and knowledge about the creation of the piece and the meaning of the Maya Angelou poem on which it is based.” [This also gave Josean a good story to share with the audience at his recital.... —Ed.]



4 [SC]

Concert: Young Musicians Contest Winners



5 [SC]



6 [SC]



8 [SC]



9 [SC]



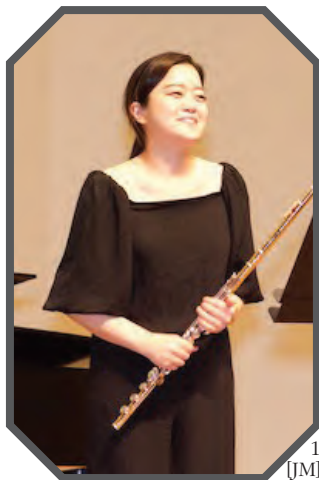
7 [SC]

The winners of the 2022 Young Musicians Contest at their noontime concert: 5: Rose Revekka Nordvig (8 and under); 6: Rebecca Dorneich (9-11) with pianist Eric Sedgwick; 7 (L to R): Meredith Daly and Emily DeNucci (15-18), Queenie Dai (12-14), Avery Misbach (8 and under), Rebecca Dorneich, and Rose Nordvig; 8: Avery Misbach; and 9: Queenie Dai.

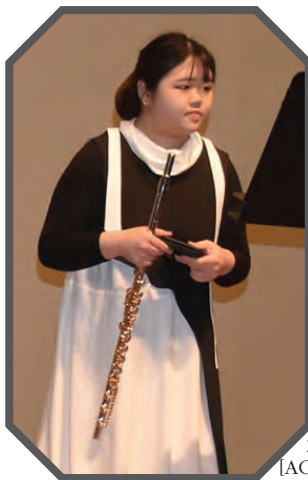
Photographers: SC = Scott Cameron, JM = Joe Melhado.

FLUTE FAIR 2022: PHOTO ALBUM

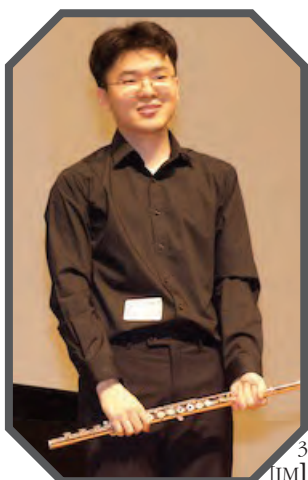
NYFC Competition Finals & Winners



1
[JM]



2
[AC]



3
[JM]



4
[JM]



5
[JM]



6
[JM]



7
[JM]

ABOVE FROM LEFT:

The three winners of the NYFC Competition take a bow after their performance in the finals:

1. Ji Young Kim (1st prize winner); 2. Anne Chao (tied for 2nd prize); 3. Junhyung Park (tied for 2nd prize).

4. NYFC Competition coordinator Kaoru Hinata announces the prize winners before the start of the gala concert.

FAR RIGHT:

5, 6, 7: Finals judges Sue Ann Kahn, Jan Vinci, and Jessica Taskov (Sooyun Kim not shown). Judges for the preliminary rounds earlier in the day were Karen Demsey, Sooyun Kim, Marisela Seger, and Jan Vinci.

Gala Concert & Raffle

BELOW: 8. NYFC president Jayn Rosenfeld (L) with Valerie Coleman's husband and daughter (Jonathan and Lisa Page). Lisa supplied the attendees with QR code cards linked to concert-related Matisse artworks and picked the winner of the Carol Wincenc lesson raffle (Meredith Daly, shown on p. 10 with the 2022 YMC winners).



8
[JM]



9
[JM]

ABOVE: 9. The assembled crowd awaits the gala concert.
RIGHT: 10. Valerie Coleman performing (not shown: pianist Lydia Brown).

BELOW: 11. Valerie Coleman cheers the Mannes flutists of the Mannes Flute Ensemble who performed the world premiere of her flute sextet arrangement of *Umoja* (1977, rev. 2022): L to R: Stephanie Pizza, Anahita Pestonjamas, Yeji Park, Carina Geist, Alexa Letourneau, and Dennis Rendleman.



10
[SC]



11
[SC]



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



May 15, 2022 Concert

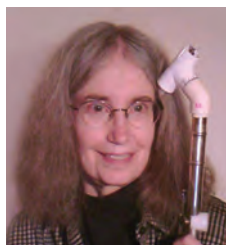
Good Shepherd-Faith Presbyterian Church, 152 West 66th Street, NYC
Winners of the 2022 NYFC Competition

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 (in-person)
March 12, 2022 (C) • Saturday, 5:30 pm
Works for Massed Flutes (in-person)
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 • Sunday, 5:00 pm
Annual meeting (in-person)
May 15, 2022 (C) • Sunday, 5:30 pm
2022 NYFC Competition Winners (in-person)

Concerts (C) and "I Just Wanna Play!" Third Thursdays (T) will be virtual unless otherwise noted. Additional details at nyfluteclub.org.



From the Editor

Greetings! May brings us a May 15 concert by the winners of the 2022 NYFC Competition—Ji Young Kim (1st prize) and, tied for 2nd prize, in alphabetical order, Anne Chao and Junhyung Park. Their concert will be preceded by the Club's annual meeting at 5:00 pm, at the same venue (Good Shepherd-Faith Presbyterian Church, 152 West 66th Street, NYC).

In her "From the President," Jayn Rosenfeld describes the origins of the term "swan song" and informs us how it applies (and doesn't apply) to the final newsletter column of her now-concluding term as NYFC president. She thanks the departing board members for their service, and invites us to help elect some new ones at the annual meeting.

The bulk of this issue (a 12-pager!) consists of a mostly photographic recap of the Flute Fair, assembled in record time due to the close spacing between the Fair and the May concert. As the photos indicate, attendance was good despite COVID concerns and the lack of opportunities for testing instruments in the exhibit hall.

Also in this issue is a remembrance of longtime NYFC member Rolf Meyer-sohn (1926-2022) by his teacher, Pat Spencer. I found it to be a lovely portrait of both Rolf and the multiple joys of teaching older-adult students who, on occasion, can teach you more than you teach them.

Dennis Rendleman, a MM candidate at Mannes and the NYFC's newest student liaison, is this month's member profile subject. I first met him when checking in for Sooyun Kim's February NYFC concert (where he verified my vaccination status and confirmed my NYFC membership). I enjoyed learning about his acting, dancing, and conducting talents, and his first *Flute View* publication.

As this is the last of the newsletters for the 2021-22 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This group includes Ardith Bondi, Elizabeth Brown, Andrew Callimahos, Scott Cameron, Amir Farsi, Katherine Hoffman, Robert Langevin, Zara Lawler, Briana Lewis, Flor Lizbeth Cruz Longoria, Fred Marcusa, Deirdre McArdle, Joe Melhado, Nicole Schroeder Raimato, Jayn Rosenfeld, Malcolm Spector, Patricia Spencer, Nancy Toff, Barbara Williams, Carol Wincenc, and Lily Wu.

Best wishes to all for a happy and healthy summer in case I do not see you on May 15. Best, Katherine Saenger (klsaenger@yahoo.com)