



The New York Flute Club

NEWSLETTER

December 2022

Ebonee Thomas: Dallas Opera Flutist

Interview by Patricia Zuber



Ebonee Thomas plays second flute and piccolo with the Dallas Opera, is an assistant professor of flute at the University of Missouri-Kansas City, and serves as board member of two youth symphony organizations. I got to know her during the summer of 2019 when I was playing with the Sante Fe Opera and she filled in as principal flute. This interview was conducted by phone, email, and text while Ebonee sat on the tarmac at the Kansas City International Airport waiting for her plane to take off.

PATRICIA ZUBER: Wow, Ebonee, it's so nice to reconnect! You played so beautifully at Sante Fe that summer and had such a wonderful energy. EBONEE THOMAS: I had so much fun playing with you there! It was one of my favorite summers. And I want everyone to know that you are a great cook....

PZ: Ha-ha! Thank you! I think it was my passion for cooking that got my husband and me through the COVID shutdown. Little did we all know during our summer in Santa Fe that COVID would be right around the corner! How was COVID for you? For many of us musicians it was a hard time...

ET: I definitely struggled in the beginning, as we all did. I have very loyal students, and I taught them virtually. I even gained quite a few newcomers. I learned how to record and edit both audio and video, which is quite a skill. As a hobby, I taught myself how to code and ended up really enjoying it. And I really dove deep into flute-playing fundamentals while we were in lockdown. I wanted to make sure that I stayed in tip-top shape in order to be ready when life resumed!

(Cont'd on page 4)

In Concert

Ebonee Thomas, flute

Linda Mark, piano

Sunday, **December 4, 2022, 5:30 pm**

Pre-concert masterclass 3:30 - 4:30 pm

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

(See p. 2 for COVID protocols)

Program

| | |
|--|---------------------------------|
| Move It (2020) for solo flute | Carlos Simon (b. 1984) |
| Suite, Op. 37 (1877) | Charles-Marie Widor (1844–1937) |
| Hall of Ghosts (2020) for solo piccolo | Amanda Harberg (b. 1973) |
| Fanmi Imèn (2018) | Valerie Coleman (b. 1970) |

Program subject to change



Ebonee Thomas's appearance is made possible in part by Burkart Flutes



Flutes Out Front
December 11, 2022
Sunday • 2:00 pm

David Bertrand, jazz flutist
See p. 6 for details.

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2022–2023

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Newsletter

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The Joy of Commissioning

by Jenny Cline



From the President

This past October I had the privilege of attending a music department event at Rutgers University’s Mason Gross School of the Arts, featuring live music performances and discussion with Rutgers composition faculty member Amanda Harberg. The program included four of her most recent works, and performers included bassoonist Adrian Morejon (member of the Dorian Wind Quintet), piccoloist Erica Peel and clarinetist Paul Demers (members of the Philadelphia Orchestra), and clarinetist Maureen Hurd (Rutgers associate professor of clarinet, and head of woodwinds), with the composer on the piano. The discussion,



L to R: Paul Demers, Erica Peel, Maureen Hurd, Adrian Morejon, and composer Amanda Harberg at a Q&A following a concert of Harberg’s music.

which elicited interesting questions from the students in attendance, involved the topics of musical collaboration and commissioning music by forming a consortium.

The bassoon sonata, in particular, was commissioned by a consortium that was organized by Mr. Morejon. Each co-commissioner paid a small amount, but since there were dozens participating in the commission, the total fee that the composer received was equal to the total fee she would normally receive for a commission. As the principal commissioner, Mr. Morejon had the exclusive right to perform the premiere, and, after the premiere, the co-commissioners shared in an exclusivity period before the work was made available to the general public.

Whether you are the sole commissioner of a new work, or a member of a consortium, there is something exciting about being the first, or among the first, to perform a new work. As a member of several chamber groups, including a woodwind quintet, woodwind trio, and flute and guitar duo, it has been my honor and pleasure to commission and perform several new works over the last decade. I have also participated in several consortia. In each case, once a commission is agreed upon with the composer, there is a period of expectant curiosity while waiting for the composer to complete the work. Sometimes the composers will share details about their progress or ask questions about the ease of playing a particular passage, but often when the completed work is delivered, it is a complete surprise. A period of discovery ensues as the performers become familiar with their parts and endeavor to breathe life into the music and realize the composer’s intentions. Unlike the experience of playing music from earlier eras, by non-living composers, the opportunity to work with living composers and obtain their feedback adds a new dimension to the performance. The collaboration between composer and performer is a rich and rewarding experience for all concerned, and seeing a work you have commissioned receive further performances by others and become part of the repertoire can be a substantial source of pride.

The NYFC has commissioned two works: Elizabeth Brown’s *Alabama Panorama* (1996), co-commissioned with the Long Island Flute Club for the NFA convention in NYC; and Gabriela Lena Frank’s *Five Andean Improvisations* (2019), commissioned in honor of the club’s centennial. Many other works, not commissioned by the club, have received their premieres at concerts sponsored by the club. We have all had the privilege of sharing in the excitement that surrounds the first hearing of a new work. Here’s to the continuation of that tradition!

As we move into the final month of the year, many are busy with numerous holiday performances and celebrations. We hope that amidst all of the busyness of this time, you will be able to attend some of the NYFC events mentioned in this newsletter (including Ebonee Thomas’s concert, which happens to have an Amanda Harberg piece for piccolo on the program). Wishing you all a very happy holiday season!

COVID protocols for December concert (Good Shepherd-Faith Presbyterian Church)

- 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.



Member Profile

Thomas
Donio



NYFC member since
2013

Employment: Roman Catholic priest of the Diocese of Camden, NJ, currently serving as a hospital chaplain in the geriatric unit of Ancora Psychiatric Hospital.

A recent recital/performance: A December 2019 program of holiday favorites, for schoolchildren at St. Joseph Elementary School in Hammonton, NJ, with a Flutes for Peace quartet (while dressed in a modified Santa outfit).

Career highlight(s): Playing flute in his town's Bicentennial Band for a few years around 1976, flute recitals with his parish music director (an expert organist), and Handel sonata performances at the ordinations of colleagues in Scranton, Syracuse, and Buffalo. However, his most edifying music moments have often been playing for his hospital patients ("I sense that the flute, and my playing, helps them feel some peace as they struggle to attain health. Many of the patients like old Methodist hymns, but recently I did an improvised duet with an Indian gentleman who prayed/sang in his native language while I matched the key and rhythm on my flute. It was thrilling to be praying together in the one language that was common to both of us—music.").

Current flute: Tom owns several flutes, Haynes and Powells among them; his "go-to" flute for his hospital work is a c. 1968 commercial Haynes played with a Di Zhao headjoint purchased on eBay.

Influential flute teachers: Tom started on clarinet in elementary school and decided to take up the flute while still playing first chair clarinet in his high school band, where flutist Dianne Press Spitalny was one of his school music teachers. Through high school and college, he studied flute with Loren Lind of the Philadelphia Orchestra ("He was not very positive about my chances—he used to have me practice the same piece repeatedly, but left me with some

very fine suggestions which I continue to use to this day.") and, in college and beyond, Adeline Tomasone, then of the Philadelphia Opera ("She got me through much of the repertoire.").

High school: Hammonton High School in Hammonton, NJ.

Degrees: BA in fine arts (Glassboro State College/Rowan University, 1977), MLS (Rutgers University, 1984), MDiv (Christ the King Seminary, 1994), MS in pastoral care, counseling, and spiritual direction (Neumann University, 2003), and DMin (United Lutheran Seminaries, Philadelphia campus, 2013).

Most notable and/or personally satisfying accomplishment(s): Finding a calling that uses all his skills, helps people in times of personal difficulty, and allows him to see the power of music on a daily basis ("I came from a family of hairdressers and barbers and would have been happy to be one, but was inspired to think about the priesthood in elementary school after becoming acquainted with the work of the Religious Teachers Filippini, an all-female international religious teaching community headquartered at Villa Walsh in Morristown, NJ. After several years as a slide librarian at the Philadelphia Museum of Art, I found my way to seminary school and was ordained as a priest in 1995.").

Favorite practice routines: "My practice regimen varies. I try to practice the flute a few times a week as I also play the clarinet in a community group. I am partial (no pun intended!) to scales, major and minor, and their chords; an occasional etude; exercises (Maquarre for scales and Moyses for tone); short pieces (e.g., the Faure *Sicilienne* and *Berceuse*); and hymns (e.g., *Amazing Grace*, used for praying)."

Other interests: Clarinet and alto sax ("I play clarinet in the Atlantic Pops, a community band in Egg Harbor Township, NJ, and I have played in a couple of flute choirs, Flutes for Peace and Cumberland Flutes.") and getting to know the music of Jacques Berthier (1923–1994), a French composer and organist best known for his liturgical music and chants written for the Taizé community.

Advice for NYFC members: As you improve on the flute, remember that it is more important to be a loving flutist than a great flutist. Don't be afraid to let your playing express your passion and joy.

FLUTE HAPPENINGS

NOVEMBER '22

Nov. 29 Tuesday 7:30 pm

Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, celebrates 20 years of commissioning new American trios for flute, clarinet, and piano. Featured in this program are newly commissioned works by Adrienne Albert, Rita Blacker, and Patrick D. Finley. Other PV-commissioned composers include James Cohn, Eric Ewazen, Carlos Franzetti, John Lampkin, and Steve Perillo.

- Weill Recital Hall, 154 West 57th Street, NYC.
- Admission: \$30 and up, general; student/senior discounts at the box office.
- Info, visit palisadesvirtuosi.org.

DECEMBER '22

Dec. 11 Sunday 2:00 pm

Jazz flutist **DAVID BERTRAND** will present the NYFC's December "Flutes Out Front" event (interactive and in-person). Details, newsletter p. 6.

- Benzaquen Hall, DiMenna Center, 450 West 37th Street, NYC
- Admission is free to members, \$15 non-members.
- Supplementary materials at nyfluteclub.org/calendar.



2023 FLUTE FAIR: Call for Proposals *The Joy of Flute Playing*

Flute Fair 2023 will be held on **Saturday, March 18**. Venezuelan flutist **Marco Granados**, virtuoso, passionate teacher, and expert on Latin American music, will be the guest artist.



The Flute Fair program chairs are seeking proposals for immersive performances, interactive workshops, and sessions designed to involve NYC's culturally diverse musical community members of all ages.

Additional details and a link to the online proposal form (deadline **January 15, 2023**) may be found on our website's Flute Fair page at nyfluteclub.org/concerts-events-and-more/flute-fair. **Questions?** Contact Deirdre McArdle at deirdremcardle49@gmail.com.

Flute Happenings Deadlines

| Issue | Deadline | Mail Date |
|---------------|------------|-----------|
| January 2023 | 12/17/2022 | 1/9/2023 |
| February 2023 | 1/14/2023 | 2/6/2023 |
| March 2023 | 2/11/2023 | 3/6/2023 |
| April 2023 | 3/19/2023 | 4/11/2023 |
| May 2023 | 4/8/2023 | 5/1/2023 |

(Ebonee Thomas, cont'd from p. 1)

PZ: Was it during COVID that you got your teaching job in Kansas City?

ET: It was. In fact, I went through the process just thinking I would learn a lot and grow as a person. What do ya know, they hired me!

PZ: Ha-ha! Tell us a little about your background. How did you get interested in the flute?

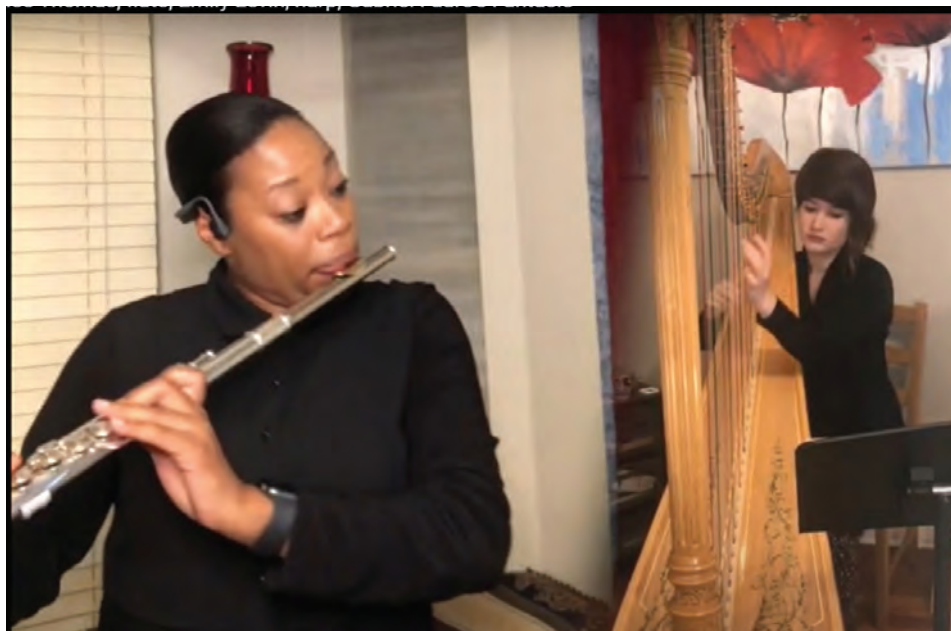
ET: I actually started on piano and violin. I did not have the best time in orchestra, so my mother told me that if I played a wind instrument I could do band and orchestra, jazz and classical. So I said, "Great! I want to play the trumpet," and she shut that down immediately: "Too loud." I have a cousin who had already gone off to college and she played flute when she was in high school. So before the first day of band we drove by my aunt's house and picked up an old Armstrong flute. For the entire first semester I would ask the band director every day when I could switch to trumpet. But I started practicing the flute, using the fingering chart to figure out how to play the notes, and the rest is history. I always say the flute chose me!

PZ: Who were your influential teachers?

ET: I have had amazing teachers [from high school and beyond]. Each of them has influenced me in a different way. Claire Johnson [of Froot Fire fame] opened my entire world to flute playing and music making. Helen Blackburn [now principal flute at the Dallas Opera] taught me to be the pedagogue that I am today and really challenged me in every possible way. I would go listen to her perform regularly and she was my musical hero and still is. Jean Larson Garver [longtime principal at the Dallas Symphony Orchestra] taught me to be an independent thinker and introduced me to orchestral excerpts. Pierre Yves Artaud really showed me the French approach to music and contemporary flute playing. And lastly, the great Fenwick Smith exposed me to stellar second flute playing, expanded my color palette and really solidified my orchestral playing. I was studying with Mr. Smith when I won my first professional orchestral audition with a one-year position as second flute of the Houston Symphony.

PZ: When did you play with Houston, and where did you go from there?

ET: I played with the Houston Symphony immediately after graduating from New England Conservatory. I was basically a child, and I loved every minute of my time there! From there I



Ebonee Thomas and harpist Emily Levin performing in a program of duets played by members of the Dallas-based Fine Arts Chamber Players at a Hallam family concert in October 2019.

went on to become a fellow with the New World Symphony. That was a major turning point in my early career. I really learned how to think outside of the box, and I have so many wonderful memories from my time there. My next position was principal with the Knoxville Symphony, and I spent three seasons there. I ended up leaving that job; it was not the right fit. This is something that we don't talk about enough. I was always taught to stay put until you win the next "big thing." This was taking a toll on my mental health, and I do not regret the decision I made for one minute. A couple of seasons later I won my current position with the Dallas Opera. I love my colleagues and it never feels like work!

PZ: I really enjoyed your website. I noticed you are a Burkart artist, and there is a video of a class you gave on piccolo warm-ups. Are you primarily the piccolo player at Dallas Opera? How long is the season?

ET: Technically my position is second flute and piccolo as is my summer position with the Central City Opera. It's a very fun position to have because I get to play flute and piccolo equally. Our season is spread over about eight months of the year and is about 20 weeks.

PZ: Any favorite opera to play on piccolo or flute?

ET: Any Verdi or Rossini operas! They have the BEST piccolo parts!! Italians do it best. Ha!

PZ: Agreed! I just played Falstaff last summer at Santa Fe, and it felt like a piccolo concerto!

ET: Yes! It's so nice to not have to play pianissimo for three straight hours, right? Ha-ha.

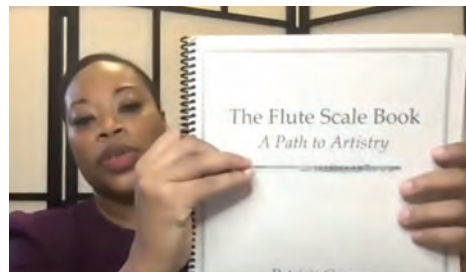
PZ: I see that you perform and teach in many different places. How do you manage that? Do you have places to live in both Kansas City and Dallas and yet another for the summer?

ET: My life is never boring! I am constantly traveling, and I feel very fortunate. In order to keep up, I really do not look at my calendar more than two weeks ahead. It keeps me from getting overwhelmed. I have lots of alarms and notifications set up on my phone, ha-ha. I do live in both Kansas City, MO and Dallas, but primarily Kansas City. My summers are typically traveling everywhere. This past summer I was in Minnesota, Arkansas, California, Colorado and all over Europe.

PZ: Amazing! What were you doing in all those places?

ET: I was performing with professional orchestras; I also performed chamber and orchestral music at a handful of festivals including Lakes Area Music Festival (Brainerd, MN), Artosphere (Fayetteville, AR), and Music in the Mountains (Durango, CO). They were all in the most beautiful (and not so hot) parts of the country. It felt like a paid vacation. Two other projects I was involved with were the Recollective Orchestra performing at the Hollywood Bowl for Juneteenth. We made history by being the first all-black orchestra to perform at this venue. It was a sold-out crowd. It was live on CNN; we performed with many legends in mainstream music. but we were also showcased playing a few classi-

(Cont'd next page)



Screen shots from Ebonee Thomas's October 2020 Zoom class on warm-ups for piccolo, hosted by Burkart Flutes. Favorites discussed came from *The Flute Scale Book: A Path to Artistry* (Patricia George and Phyllis Avidan Louke), *The Flutist's Vade Mecum* (Walfrid Kujala), and *The Mazzanti Method: Daily Exercises for Piccolo* (Nicola Mazzanti). A link to a video of the event can be found at eboneethomas.com/media2.

cal pieces. My summer ended with a European tour with Chineke! Orchestra. It was my first time performing at BBC Proms and with Beethoven's Ninth at that! Other highlights were performing at the Elbphilharmonie in Hamburg, Germany, KKL in Lucerne, Switzerland, and Musikkitalo in Helsinki, Finland. It was a life-changing experience that I will never forget.

PZ: I like the blog on your website. Could you expound a bit about pomodoro technique? What is it? How did you learn about it?

ET: The pomodoro technique is a time management method. It was invented by Francesco Cirillo, and it is something that I use almost every time I practice. It was given the name "pomodoro," which means tomato because of the tomato-shaped kitchen timer. I decided to write a blog post about it because many of my students struggle with efficient practice and motivation. We all have our days. The pomodoro technique has been a great tool for practicing, especially since I am so busy. I find that practicing in shorter increments keeps me focused and energized. Giving yourself permission to stop as soon as the timer goes off is a game changer. Oftentimes I end up working past the allotted time. Taking a break away from the music keeps me from getting frustrated and also prevents injury too.

PZ: I agree that it is important to take breaks. I tend to get obsessed and work myself down to the bone, often making things worse! I attribute one of my most successful auditions to the fact that I had a golden retriever puppy who sat at my feet while I practiced (even for piccolo!) but after about 45 minutes he nudged me until we played and wrestled for about 15 minutes. Then "we'd" go back to practicing. Rinse, repeat... Anyway, getting back on topic, is there anything you would like to tell us about your December program?

ET: I like programming music by underrepresented composers and am

excited to be helping to make this repertoire become more mainstream.

PZ: I see you are playing Valerie Coleman's Fanmi Imèn. Have you met her?

ET: We have corresponded quite a bit for many years, though we have yet to be in the same place at the same time. I feel I can really connect with her music.

PZ: I am unfamiliar with the piece by Carlos Simon...

ET: I recently heard an orchestral work by him that I liked, so I did a little research and found his flute piece, *Move it*. I haven't met him either but hope to one day. And I wanted to charge things up a little with a solo piccolo piece, so I'm playing Amanda Harberg's *Hall of Ghosts*. I would love to hear more concerts of flutists performing on our wonderful auxiliary instruments....

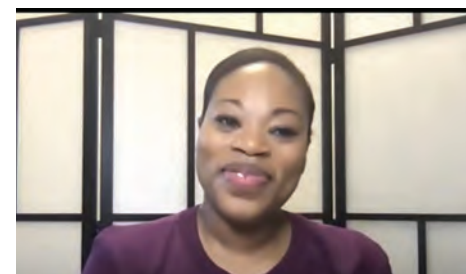
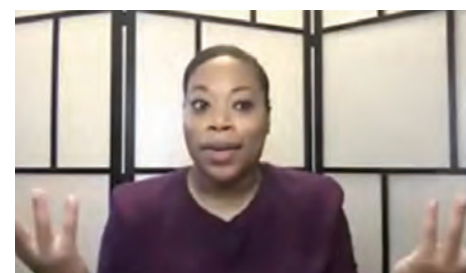
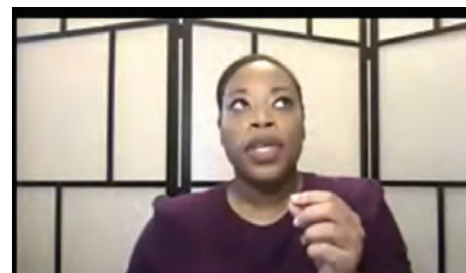
PZ: I agree about the solo piccolo pieces. I just played Persichetti's Parable for Solo Piccolo last summer and was struck by what a beautiful piece it is.

ET: Yes! The Persichetti was one of the first pieces I performed for solo piccolo. I have a student working on it right now. It's a fun piece!

PZ: Anything else you'd like to say about programming?

ET: I really enjoy putting my programs together and like introducing an audience to something new and exciting. I am a foodie and programming is similar to the way we eat. Sometimes you feel like having comfort food. It's familiar, no surprises, and you know it'll satisfy you (and your audience) musically. And other times you want the wagyu steak tartare on a deconstructed arugula salad. You can't say you don't like it until you try it!

Freelance flutist Patricia Zuber was NYFC president from 2015 to 2018.



Ebonee Thomas Pre-Concert Masterclass Sunday, December 4, 2022 • 3:30-4:30 pm

The NYFC is pleased to be presenting **Ebonee Thomas** in a pre-concert masterclass before her 5:30 pm NYFC concert at Good Shepherd-Faith Presbyterian Church, 152 West 66th Street, NYC. Three performers were selected by masterclass coordinator **Jessica Taskov**:

- **Dahye (Annie) Jung** is a first-year graduate student at New York University, studying for an MM in instrumental performance under Soo-Kyung Park. She earned BM degrees in secondary education and flute performance at the University of British Columbia and a Royal Conservatory of Music ARCT diploma in piano performance.

- **Emily Leng** is an eighth-grader from Princeton, NJ and has been playing the flute for six years. She currently studies with Tanya Witek and is first chair in her school’s jazz band and symphonic band.
- **Courtney Conkling**, a longtime Long Islander, will complete a BA in music from Hofstra University in December 2022 after studies at the Crane School of Music (at SUNY Potsdam) and the Blair School of Music (at Vanderbilt University). She currently studies with Jessica Aura Taskov.

We hope to see you there!



The NYFC’s December “Flutes Out Front” series: David Bertrand

Sunday, December 11, 2022 • 2:00 - 4:00 pm

Benzaquen Hall, DiMenna Center, 450 West 37th Street, NYC

Event & connection details at nyfluteclub.org/calendar.

Last season’s new *I Just Wanna Play!* series (all virtual, monthly third Thursdays at 7:00 pm) featuring amazing Black and Brown, Asian, and Indigenous flutists in interactive events not to be missed will now be alternating with a new, in-person component titled *Flutes Out Front*. Both components are curated by Chip Shelton and team members Gene Coleman, Jinni Rock-Bailey, and Dotti Anita Taylor. Questions, comments? Email chip@chipsbelton.com.



For the December “Flutes Out Front,” David Bertrand and friends will play a set of originals and standards, followed by a Q&A with the audience moderated by Jinni Rock-Bailey.

Meet David Bertrand:

Growing up in Trinidad, inspired by the artistry of Joe Farrell, Kent Jordan, and others, David Bertrand was determined to join the musicians who championed the flute as a credible feature-instrument on the improvised music scene.

Since moving to the United States to obtain his MA in jazz performance from the Aaron Copland School of Music, David Bertrand has become prominent in the New York jazz scene. He plays multiple flutes and woodwinds with a constantly expanding community of artists, having performed at venues and festivals in the US, Caribbean, and Latin America. David has also crafted a singular voice as a composer/bandleader. The quartet he leads is driven by an interest to find organic, personal intersections between modern jazz and the folkloric rhythms and song forms of his homeland, Trinidad and Tobago. davidbertrandmusic.com

Flutist attendees: Have your flute ready for the “Play-along” segment. Lead sheets are downloadable from the event’s online calendar listing.

Admission: Free for members, \$15 for non-members.



More from David Bertrand in the NYFC Newsletter archives (May 2022)

“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. Visit nyfluteclub.org/about/history-and-archives/newsletter-archives.

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

“LIVING JUST ENOUGH FOR THE CITY”* A JAM SESSION SURVIVAL GUIDE FOR JAZZ FLUTISTS

For readers who may have missed it at the Flute Fair, here are the notes from David Bertrand’s presentation at the 2022 Flute Fair.

INTRODUCTION CONSIDERATIONS

Body language is important

Be aware of your posture and how you hold your flute. It’s important to have a good posture and to hold your flute in a way that allows you to breathe easily. If you’re slumped over, it will be difficult to play. Also, make sure you’re holding your flute in a way that allows you to breathe easily. If you’re slumped over, it will be difficult to play.

BEHAVIOR

• Don’t drink too much alcohol. It will affect your performance.

• Don’t get too tired. It will affect your performance.

• Don’t get too nervous. It will affect your performance.

LOGICAL CONSIDERATIONS

• Know your instrument. It will affect your performance.

• Know your audience. It will affect your performance.

• Know your venue. It will affect your performance.

CONCLUSION

• Live and let live. It will affect your performance.

• Don’t be afraid. It will affect your performance.

• Be yourself. It will affect your performance.

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

Announcing the 2023 Young Musicians Contest

The Young Musicians Contest, first held in 2008, was designed to foster the development of young local flutists by exposing them to a healthy competitive environment and allowing them to receive constructive comments from professional flutists.

The contest is divided into four age groups for students playing the Western concert flute (Boehm flute in C): ages 8 and under, 9 to 11, 12 to 14, and 15 to 18 (in the last category, students must currently be in high school or the home schooling equivalent). Students who play non-Western flutes (e.g., pan flute, African harmonic flute, Chinese bamboo flute, shakuhachi) will be judged separately by judges who have experience with the student's instrument.

This year, regular applications for the Young Musicians Contest are due **Sunday, January 29, 2023** and early bird applications are due **Sunday, January 15, 2023**.

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

The contest will take place on **Sunday, February 12, 2023** at the Bloomingdale School of Music, 323 West 108th Street, NYC.

Winners will be announced on or before **Sunday, February 19, 2023**. Winners will perform at the New York Flute Club's annual Flute Fair, scheduled for **Saturday, March 18, 2023**.

We enjoy seeing the successes our YMC winners go on to achieve in adulthood. Jonah Murphy comes to mind as a 2016 YMC winner (in the 15-18 age category) who went on to win the 2020 NYFC Competition (for ages 18-28). But this is the first time a former YMC winner is actually the YMC coordinator! Meet Stephanie Pizza, a YMC winner in 2010 (ages 9-11) and 2013 (ages 12-14). Potential contestants should feel comforted knowing that she knows what it's like to be in their shoes.



Stephanie Pizza,
YMC coordinator

NYFC ENSEMBLES PROGRAM

UPDATE

Twenty-three NYFC flutists (19 returning and four new) met at Studios 353 on Sunday, October 16. Mark Vickers led the group in readings of the repertoire introduced at the previous meeting; Denise Koncelik let the participants know that she and Mark welcomed suggestions for additional repertoire (including favorites from past years).

The icebreaker question was "What is your favorite drink?" About half the participants cited various types of coffee for the morning, and many favored red wine or a seltzer drink for the evening. Most unusual? Amy Appleton's mix of carrot, ginger and turmeric juices with tequila and lemon (something she ordered at a bar and is working to recreate at home). At the urging of Denise and Mark, Kathy Saenger also said a few words about her unusual Tee-shaped ergonomic headjoint.

The monthly rehearsals are at Studios 353 at 353 West 48th Street, from 2:00 to 4:00 pm; the next rehearsal is on



Denise
Koncelik



Mark
Vickers

Sunday, December 18, 2022.

To join the ensemble:

- You must be a current member of the NY Flute Club.
- You must have proof of Covid-19 vaccination.
- No audition is required. We accept all levels of players.

If you'd like to participate, email Ensembles co-directors Denise Koncelik and Mark Vickers at ensembles@nyfluteclub.org.



At the October 16 rehearsal: L to R (standing): Roger Brooks, Denise Koncelik, Lester Yu, Martha Rabin, Fran Lenci, Eric Thomas, Judith Thoyer, Cora Riechert, Elizabeth Doyle, Yiqun Zhao, Lauren Kurtz, Mark Vickers, Elizabeth LaBarbera, Doug Ramsdell, Ted Davis, James Marcus, and Katie Soricelli; (seated): Kathy Saenger, Hannah Goldstein, Gail Green, Ambika Bansal, Amy Appleton, and Maribel Arce. Photo: Brian Klasewitz.



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



December 4, 2022 Concert

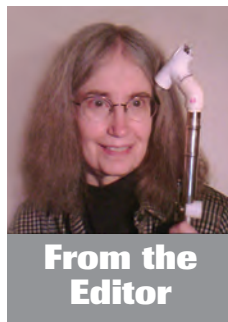
Good Shepherd-Faith Presbyterian Church, 152 West 66th Street, NYC
Ebonee Thomas, flute

103rd Season

2022- 2023 Events

September 18, 2022 (C) • Sunday, 5:30 pm
Paolo Taballione, Bavarian State Opera flutist
October 15, 2022 (FOF) • Saturday, 2:00 pm
Sherry Winston, flute
November 13, 2022 (C) • Sunday, 5:30 pm
Alison Fierst, flutist of the NY Philharmonic
November 17, 2022 (WP) • Thursday, 7:00 pm
Derek A. Johnson, Kennedy Center executive
December 4, 2022 (C) • Sunday, 5:30 pm
Ebonee Thomas, flutist of the Dallas Opera
December 11, 2022 (FOF) • Sunday, 2:00 pm
David Bertrand, jazz flute
January 19, 2023 (WP) • Thursday, 7:00 pm
Joidy Blanco, flute
January 22, 2023 (C) • Sunday, 5:30 pm
Borealis Wind Quintet, with Keith Bonner, flute
February 19, 2023 (C) • Sunday, 5:30 pm
Flutists of the American Ballet Theatre
February 2023 (FOF) • Venue, date TBD
Karen Joseph of Latin Flute Explosion
March 16, 2023 (WP) • Thursday, 7:00 pm
Irwin Hall, flute
March 18, 2023 (FF) • Saturday all day
Marco Granados, guest artist
April 23, 2023 (C) • Sunday, 5:30 pm
2023 NYFC Competition winners concert
April 2023 (FOF) • Venue, date TBD
Camille Thurman, flute
May 14, 2023 • Venue, time TBD
Annual meeting & ensembles program concert

Unless otherwise noted, concerts (C), "Flutes Out Front" (FOF), and Flute Fair (FF) events will be in-person; "I Just Wanna Play!" (WP) events will be virtual. Details, visit nyfluteclub.org.



From the Editor

Greetings! December brings us Dallas Opera flutist/piccoloist Ebonee Thomas and a program that promises to be a tasty mix of repertoire old (and familiar) and new (and deserving to be more familiar). Patricia Zuber, a fellow opera piccoloist who crossed paths with Ebonee on a Santa Fe Opera gig, did the interview. Readers will learn that Ebonee loves to play the piccolo parts in Verdi and Rossini operas and that she came to the flute somewhat accidentally (trumpet was her first choice instrument, as was the case last month with Alison Fierst). If you can make her pre-concert masterclass (also at Good Shepherd-Faith Presbyterian Church), please join us.

In her *From the President*, Jenny Cline shares tips for commissioning a new piece from a composer and tells us about a recent event she attended featuring Amanda Harberg, the composer of the solo piccolo piece (*Hall of Ghosts*) on Ebonee's December 4 program.

The NYFC's *Flutes Out Front* event on Sunday, December 11 will feature jazz flutist David Bertrand and friends, at the DiMenna Center, a venue you may be familiar with from past flute fairs. Come with your friends and your flutes! I missed hearing David at Flute Fair 2022 and look forward to taking advantage of my second chance to hear him.

Applications are now being accepted for the 2023 Young Musicians Contest (ages 8 under up to 18). Check out p. 7 for the upcoming deadlines and learn about our new YMC coordinator's unusual connection with the contest she is now running.

This month's member profile subject is Thomas Donio, a NJ-based Roman Catholic priest and hospital chaplain who regularly witnesses the power of music to comfort people facing serious health challenges. I found it very inspiring to learn about his journey to his current profession (and appreciated his tips on the type of music that seems to work the best for his patients).

Anyway, all for now. Hope you have a good holiday season (and to see you at one of our upcoming December events)!

Best, Katherine Saenger (klsaenger@yahoo.com)