



The New York Flute Club

NEWSLETTER

November 2022

Alison Fierst: the New York Philharmonic's newest flutist

Interview by Jae Hyun Moon

Alison Fierst has been associate principal flute of the New York Philharmonic since September 2019, a position she came to shortly after completing a BFA in flute performance at Carnegie Mellon University and a partial season as second flute with the Rochester Philharmonic. Alison and I first crossed paths in 2016, when I was an incoming freshman at Carnegie Mellon and she was a junior. I remember knocking on the door to her practice room, asking for help on the Dutilleux Sonatine that I was preparing for a joint recital with fellow freshmen flutists. Ever since, we've been close friends, keeping in contact even after graduation. The following conversation took place early September, on the phone and continued via email.

JAE HYUN MOON: Tell me about how it all started: how did you start playing the flute? And what drew you to the instrument?

ALISON FIERST: This is an ice breaker question for all of us, isn't it! (laughter) When we were starting band in the fifth grade at my New Jersey elementary school, I first wanted to play the trumpet. However, my parents are non-musicians, and my mother said no (I'm sure she didn't want to hear me practicing the trumpet poorly throughout the house). We had an old flute that my aunt used to play in high school and it kind of stuck with me since then. It was a very non-intentional start, though I had a natural inclination to it.

JHM: What made you stick with the flute?

AF: I caught onto the flute more easily than others and it gave me confidence when I visibly saw the improvements. Band was always a fun experience, and it made going to school such an enjoyable experience for me. At the time, I didn't know anything about after-school programs, pre-college, etc., so this was my sole exposure to music programs; being a part of this fun group was exciting. I made a lot of

(Cont'd on page 4)



I Just Wanna Play!
November 17, 2022
Thursday • 7:00 pm

Derek Johnson, flutist and Kennedy Center executive
See p. 7 for details.

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In Concert

Alison Fierst, flute
Min Young Kang, piano

Sunday, November 13, 2022, 5:30 pm

Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue
(entrance on East 25th Street between Lexington and Third Avenues)

(See p. 2 for COVID protocols)

Program

Trois Chansons de Bilitis	Claude Debussy (1862–1918)
Le Merle Noir (1952)	Olivier Messiaen (1908-1992)
Sonatine (1946)	Pierre Sancan (1916-2008)
Sonata for Flute (Violin) (1917)	Claude Debussy (1862-1918)
Grande Fantaisie sur Mignon (1874)	Paul Taffanel (1844-1908)

Program subject to change



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2022–2023

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Newsletter

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The Joy of Flute Playing

by Jenny Cline



From the President

What a grand afternoon we had at the first “Flutes Out Front” event, on Saturday, October 15, at The Cutting Room on East 32nd Street in midtown Manhattan. Flutist Sherry Winston is an engaging performer who knows how to draw in her audience. She presented an eclectic mix of music, some from her earliest albums and some from more recent releases, including music resulting from exciting collaborations with other artists. Those in attendance had the opportunity to bring their flutes and play along, and even improvise, if they wished to, on a couple of songs. PDFs of the music were made available in advance so even those who are not confident sight readers could prepare. I enjoyed the afternoon immensely, and I think it is safe to say everyone else who attended did also.

This represents the intersection of several goals that members of the New York Flute Club have identified and are working towards: featuring more artists who specialize in genres of music outside the traditional “classical” flute repertoire; hosting more events that allow for participation by our members; and offering programming that appeals to a wide variety of tastes.

As we continue to plan for the future, we are looking ahead to our annual Flute Fair, scheduled for March 18, 2023. We are pleased to welcome Marco Granados as our guest artist, and the theme of the event will be “The Joy of Flute Playing.” We hope to present programming which celebrates the joy that we all share, in all the ways in which we interact with the flute. See below for our call for proposals. We are encouraging interested presenters to submit their ideas for programs which honor the joy we find in chamber music, composing, flute-making, orchestral playing, improvising, collaborating, historical research, teaching, and any other flute-related activities. We have so much to learn from each other, and there are so many ways we can broaden our horizons by sharing our own experiences and learning more about the experiences of others. Start dreaming up your ideas and consider submitting them as proposals for the 2023 Flute Fair!

Next on our calendar is our November 13 concert presented by Alison Fierst, associate principal of the New York Philharmonic. She has planned an exciting program, and we are looking forward to returning to Engelmann Recital Hall at Baruch College for that performance. Mark your calendars and invite your friends. It will be an enjoyable evening, sharing wonderful music with good friends.

I hope you all can experience some moments of joy as you pursue your own flute-related activities this month.

COVID protocols for November concert

- Baruch College requires Engelmann Recital Hall visitors to
- provide proof that they are fully vaccinated (a CDC card, Excelsior Pass, or NYC Pass, along with photo ID).
 - stay masked.

There are no social distancing requirements.



2023 FLUTE FAIR:

فرحة العزف على الفلوت

Le plaisir de jouer de la flûte

השמחה שבנגינת חליל

gleði flautuleiks

フルート演奏の楽しさ

Call for Proposals

The Joy of Flute Playing

Радість гри на сопічці

El Placer de Tocar la Flauta

Die Freude am Flötenspiel

長笛演奏の樂趣

لذت نواختن فلوت

Flute Fair 2023 will be held on Saturday, **March 18** at the W83 Ministry Center at 150 West 83rd Street, NYC. 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. We want to encourage people of all stages to bring their flutes and play, try out new techniques, and reignite their love of the instrument.

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.



Marco Granados

Member Profile

Michael
Tabak

*NYFC member on
and off since 1998*



Employment: Federal prosecutor (retired in 2016).

A recent recital/performance: Programs of Reicha, Liadov, Higdon and del Aguila with the Weston Wind Quintet (details at wwqbboston.org) in May 2022, and Jolivet (*Pastorales de Noël*) and Florent Schmitt (*Sonatine en Trio*, Op. 85) with the Aujourd'hui Ensemble in July 2022, both in Plymouth, MA; a program of octets/nonets/dectets by Rossini, Gounod, Brahms, and Ponchielli (June 2022, in North Easton, MA) with the winds of the Apollo Ensemble of Boston, and, with the full group, Brahms' *Tragic Overture* and Tchaikovsky's Fifth Symphony (July 2022, in Carlisle, MA; details at apolloensembleofboston.com).

Career highlight(s): As a flutist: Principal flute of the Juilliard Preparatory Division Orchestra, National High School Symphony Orchestra (Interlochen), Harvard-Radcliffe Orchestra, Philharmonic Symphony of Westchester, Fine Arts Symphony, Boston Chamber Symphony, and Apollo Ensemble of Boston orchestra. As a music group impresario: founder/flutist of the Long Island Wind Quintet, Weston Wind Quintet, Atrium Winds, Aujourd'hui Ensemble, and organizer/recruiter for the Boston Chamber Symphony (2012-17) and Apollo orchestra (since 2018). As an attorney: being a federal prosecutor (24 years in the Southern District of New York, followed by 12 years in the District of Massachusetts), where he did investigations, trials, and appeals in cases involving racketeering, official corruption, complex frauds, and terrorist murders and bombings.

Current flute: An open-hole, silver Haynes with very thin tubing (0.012"), bought for him, new, in 1957 by his parents when he was 10 years old. He also owns a second Haynes flute that was built in 1957, bought in 2012 after trying a variety of flutes of different vintages.

Influential flute teachers: Ruth Freeman, at the Juilliard preparatory division,

from 1954 to 1964 ("My acceptance was probationary, since I had no prior experience on the flute and was about to get braces. I am forever grateful to Miss Freeman for taking a chance on me."). While there, he also received valuable training in ensemble playing and sightreading from Melvin Kaplan (an oboist and chamber music teacher).

High school: Lynbrook High School in Lynbrook, NY (on Long Island).

Degrees: AB in economics (Harvard College, 1968) and JD (Yale Law School, 1975).

Most notable and/or personally satisfying accomplishment(s): Making wonderful friends and getting to know great works by composers familiar and unfamiliar (including several neglected Holocaust-era pieces) through organizing and playing in multiple chamber groups and orchestras. Pre-COVID, this averaged about 10 different programs per year; since the pandemic began, there have been about five performances per year, mainly outdoors in Massachusetts state parks. He is also pleased that free recordings (live and unedited) of many of these performances are available on the groups' websites and at soundcloud.com/wwq/sets.

Favorite practice routines: "Though my time-intensive job as a prosecutor often made it impossible to play every day, I have managed to prepare for concerts by being very focused and analytical. I quickly identify the challenging passages and note patterns I need to work on; I also concentrate on what the other instruments are doing and how my part should fit in."

Other interests: Family (which now includes three grandchildren); judging moot courts (for Harvard Law School and the American Bar Association); and taking a wide range of courses (and sometimes teaching) at the Harvard Institute for Learning in Retirement.

Advice for NYFC members: You can make your own musical performance opportunities. When my family moved from New York to Boston in 2004, I knew only six musicians in the state, but managed, through a lot of networking, to form several all-volunteer chamber ensembles and two orchestras from scratch. I feel much younger than my 76 years because I am constantly stimulated and excited to learn new (to me) music with wonderful colleagues, many of whom are much younger than I am.

FLUTE HAPPENINGS

OCTOBER '22

Oct. 29 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing works by Bach (*Brandenburg No. 2*), Telemann (*Suite in A minor*), Cowell (*Quartet*), Jose de Nebra (*Sinfonia*), and David Wechsler (*Carmela's Blue Fit*).

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY. • Admission: \$15 general, \$10 students/seniors, \$10 live stream. • Info, visit theomniensemble.org or call 718-859-8649.

NOVEMBER '22

Nov. 6 Sunday • 3:00 pm

The Caritas Benefit Concert Series presents "Dynamic Duos" in an Open Arms for Refugees event. **ELYSE KNOBLOCH**, flute, and Bas Duo guitar partner Peter Press will perform a Bulgarian-inspired work by Boris Gaquere and excerpts from Miroslav Tadic's *Four Macedonian Pieces* featuring the alto flute. Also on the program: works for cello/piano and voice/piano.

• Pleasantville Presbyterian Church, 400 Bedford Rd., Pleasantville, NY. • Admission: free-will offering. • Info, call 914-769-0458.

Nov. 17 Thursday 7:00 pm

DEREK JOHNSON, Kennedy Center executive, will present the first of the NYFC's 2022-23 season of "I Just Wanna Play!" events. Details, see p. 7.

• Virtual event • Admission/access is free. • Supplementary materials and connection info, visit nyfluteclub.org/calendar.



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.

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

(Fierst, cont'd from p. 1)

friends through the band program, and I think that helped as well (laughter). The early exponential improvements that come with learning an instrument were also a big motivator.

JHM: How did this journey turn into a career? What made you keep going?

AF: When I first started, it was just a fun interest. I had no idea of the realm I was entering. I didn't know that you could go to school and study music in-depth, so the pressure didn't exist for me to turn this into a career. When I was in high school, my private teacher started suggesting that this option existed (that you could major in flute performance in college), and so I took the leap. It was a scary leap, to say the least. I felt like I didn't know much about the professional world at all. I was new to all the masterclasses, the competitions, and all these flutists and other musicians I was meeting.

In college, the motivation was external. It came from the pressure of signing up for a competition, lessons, auditions, and recitals. It kept me going because I would create a checklist and check things off it as I went, and the routine of it kept me going. Seeing the improvements and the achievements amplified how I felt and validated my thought process at the time: I practice, I'll improve. It felt black and white in some ways, but it felt within my parameters: I had a goal and made plans to work towards it.

Once I got into the New York Philharmonic, and when the pandemic started, I had a personal realization. The external factors that were motivating me came to a halt and I had to sit with myself and really ask, "Why do I play the flute? Why did I and am I pursuing music?" The slow-down began a new chapter in my life. The main motivation now comes from [wanting to be] an artist, and I am now trying to let this lead my life and my playing. And this epiphany had an earnest impact on my choices for this upcoming recital program!

JHM: Please tell us about your program and why you chose it.

AF: Instead of thinking about what I should do at this point in my career, I focused more on what I love to do and what gave me the most joy. I pulled out my wishlist of pieces that I've been wanting to play (it is coincidental that it is all French). So, I am playing the *Trois Chansons de Bilitis* by Debussy,

Le Merle Noir by Messiaen, the Sarcan Sonatine, the Debussy violin sonata, and Taffanel's *Mignon*. I am hoping that this will be a fun, mini-vacation for the audience for an hour.

JHM: What is your teaching schedule like? Do you have a private studio in NYC?

AF: I have been teaching online and in person; I started teaching virtually during the pandemic. The accessibility portion of online lessons is incredible, and I was able to be in contact with students from different countries across the world.

I've been trying to balance teaching and growing as a musician, because I believe that when you teach, you are also learning from the students. I am always trying to balance my energy between improving my own musicianship and sharing my discoveries with others. Being a lifelong student is very important to me.

JHM: Speaking of becoming a better musician, who inspires you?

AF: A whole list of flutists, first of all! Alberto Almarza, Lorna McGhee, Robert Langevin, and Jeanne Baxtresser.

I was really lucky to be able to learn from Jeanne for a short amount of time in a few lessons and lectures before her retirement halfway through my undergraduate degree. After winning my position in the Philharmonic, I was able to reflect on how she has influenced not only me but our flute community as a whole. She and Alberto have fostered a completely supportive flute studio at Carnegie Mellon. It's the place that taught me that another person's success does not take away from your opportunities, that you can learn something from everyone, and how to support and lift yourself along with other musicians around you.

I realized that every moment leading up to becoming associate principal flute of the NYP, I had the support of a pupil of Jeanne's—whether it was Amal Gochenour (solo piccolo of the Baltimore Symphony Orchestra) for her tips for taking auditions while I was an



Alison Fierst with William Bennett ("WIBB") during a January 2018 masterclass at Carnegie Mellon's Alumni Recital Hall.

undergraduate student and then later asking her for advice for navigating tenure review, or playing a mock audition for Rebecca Gilbert (principal flute of the Rochester Philharmonic Orchestra) when I was the second flute there, preparing for the NYP audition, or Alberto Almarza for guiding me through my undergraduate degree and being a constant support to me now. Jeanne's influence inspired not only a high level of flute playing, but also higher levels of kindness and generosity, and I hope to be a part of perpetuating that sentiment.

JHM: What's on your current playlist?

AF: I love listening to the Frankfurt Radio Symphony Orchestra—the principal flute Clara Andrada has been absolutely inspiring. I also love listening to [principal flute, Rotterdam Philharmonic] Josephine Olech's new album. I find the direction that she is taking with these pieces inspiring. I am also inspired by a lot of the soloists that we play with at the NYP: Emanuel Ax [the pianist] is an inspiration—such a generous person—and I also love listening to Janine Jansen [the violin soloist].

JHM: Outside of classical music, who do you enjoy listening to?

AF: I am constantly surrounded by music, so sometimes I take time away from listening in general, and try to give my ears a break. But recently I've been listening to Chinese pop music because I am currently learning Chinese as a hobby.

(Cont'd next page)

JHM: You talked about learning Chinese! That's really cool! Are there any other hobbies that you enjoy?

AF: Another hobby that I enjoy is tennis! This hobby also started during the pandemic, and I went to the US open a couple days ago. I was sad to see some of my favorite players not advance to the next round, but it was an absolute treat and an inspiration to see these athletes. I have a wall at a park next to my apartment that I go practice at. Other than that, I have been interested in other forms of art such as ceramics and pottery. I think having hobbies outside of music helps make us well rounded musicians—I know it gives me more inspiration while playing! And, of course—I know this is not a hobby—I have to entertain my two lovely cats, Charlie and Mochi (laughs).

JHM: You mentioned NYP performances with Emanuel Ax and Janine Jansen. Can you tell us a bit more about your favorite memories while playing with the NYP?

AF: There have been plenty of moments with the orchestra that I will cherish, but there are two that come to mind. The first is when I had the opportunity to play principal on Dvorak No. 9 [From the New World] with Maestro Dudamel. It was my first time playing this symphony, as it is for much of the repertoire at this stage in my career. He has such a kind and heartwarming energy, completely devoted to sharing the music in such an emotive way to create an unforgettable experience for the audience and orchestra alike. Coincidentally, in the same program in the first half, we played Ives's *The Unanswered Question* with an offstage flute section behind some of the seat boxes on the first tier, and I saw Fran Lebowitz, who was attending the concert that night. It was a memorable week, indeed.

The second memory that comes to mind is with Emanuel Ax, whom I mentioned earlier. This was towards the beginning of my time in the orchestra, so I was still gaining my bearings on playing with the ensemble. We were playing a Beethoven piano concerto. Generally, I was grappling with learning when to be more soloistic and when to blend more in the repertoire as a whole, trying to push my dynamic limits to not sound weak or timid. I was trying to do this while having all the nerves you could imagine during the first few months of this new job. All is to say, I may have played an entrance in the piano concerto a little too strongly, which was met with

stern looks from the conductor and a confused look from the soloist, leaving me completely mortified. During our rehearsal break though, Manny came up to me and congratulated me on my new job. This simple gesture had a profound impact on me. The many stressors of achieving a career as an orchestral musician led me to feel like I was walking on eggshells, afraid of playing too little or playing too much, too soft or too loud, too timid or too aggressive. Manny's calm, cheery and almost inquisitive demeanor, always finding ways to invite the orchestra to join him in his artistry musically or through his gestures was the perfect, living proof of my epiphany. It was the perfect timing for me—music is so much more than an achievement.

JHM: As the application and audition season is starting, do you have any tips for anyone preparing for an audition (whether it be for school or for a job)?

AF: Biggest lesson that I learned while auditioning was that an audition is the panel's opportunity to see your value as a musician. Nothing could be wrong when you don't advance. Some things are just out of your control and we need to focus on the things that are in our control. You need to develop your own colors as a musician—you will advance where your musicianship fits in. You don't want to be molding how you sound based on what you think they want.

Another big thing that we often forget is learning from your colleagues. You can draw inspiration and learn from anyone and everyone at any point in their careers, whichever walks of life. Having a learning mindset is crucial. The receptiveness makes you a better communicator as well when you are performing. Always be celebratory and supportive of your colleagues. Having this generous and open mindset really shines through in your playing and I think this generosity in spirit is something that we all search for in a musician.

JHM: Thank you so much, Alison! We are looking forward to hearing your love and inspiration for music at your recital in November!

● ————— ●

Jae Hyun Moon is currently a first-year flute performance DMA student at the University of Illinois Urbana-Champaign, studying with Jonathan Keeble. She is originally from New Jersey, and has studied with Alberto Almarza, Bart Feller, and Soo Kyung Park.



Alison Fierst at Carnegie Mellon's Alumni Recital Hall with Jeanne Baxtresser in October 2018 (above) and, after her March 2018 senior recital, with Alberto Almarza (below) and NYFC Newsletter interviewer Jae Hyun Moon (bottom).



More about Alison Fierst in the NYFC Newsletter archives

Alison Fierst first performed at the NYFC in December 2019, in a centennial-season concert with her three New York Philharmonic flutist colleagues (principal Robert Langevin, second flute Yoobin Son, and piccolo Mindy Kaufman) in a program of four-flute quartets and pieces for flute and piano. The December 2019 *NYFC Newsletter* (online at nyfluteclub.org) included a joint interview of the four flutists by Renée Siebert (second flute with the Philharmonic from 1974 to 2010) and a “study guide” by Alison, detailing the group’s preparation of the Kuhlau *Grand Quartet*.

Of the anecdotes related in the interview, the most interesting (to me) was Robert Langevin’s account of Alison’s audition experience:

...Mindy and Alison had similar audition circumstances 40 years apart. When they came to audition, they were both 22, holding the position of second flute with the Rochester Philharmonic, and they had to travel overnight from Rochester to NY. In Mindy’s case, flights were canceled due

to a snowstorm, and she had to take an overnight bus. Alison had a concert on Saturday night, and her mother drove from NJ to Rochester to attend the concert and then drove back overnight while Alison slept in the car and had to play the semifinal the next day and the final the following day. It is an amazing coincidence to say the least....

Readers also learned that (at least at the time of the interview) Alison plays a 9k Muramatsu flute, a Haynes Amadeus alto, and a Burkart piccolo with a Mancke headjoint. —Ed.



Flutes Out Front RECAP: Sherry Winston (October 15, 2022)

by Jinni Rock-Bailey

Sherry Winston (sherrywinston.com) was the featured artist in the NYFC’s first “Flutes Out Front” event of the 2022-23 season, organized by DEI (Diversity, Equity, Inclusion) committee members Chip Shelton, Jinni Rock-Bailey, Gene Coleman, and Dotti Anita Taylor. Attendees enjoyed a Saturday afternoon of flute-led jazz and pop at the Cutting Room in midtown Manhattan.

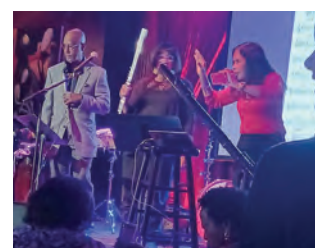
It was a festive afternoon in an impressive restaurant/theater. The atmosphere was inviting for jazz and pop lovers, music aficionados in-general, and friends thereof. Several flutists in the audience (Iona Aibel, Terry Hannigan, and Fran Lenci) brought their flutes and played along with Sherry on “Sugar” (by Stanley Turrentine) and “Mr. D’s” (by Sherry herself). Lead sheets were read from large projection screens provided by the venue.

Under Chip Shelton’s leadership, the afternoon was filled with flute history, lively music, enjoyable food and drink, and lots of warm vibes. The enthusiastic crowd consisted of NYFC members, Sherry Winston fans, and responders to our collective, multi-pronged promotions. It was the place to be on a Saturday afternoon.

The event concluded with a brief Q&A session with Sherry led by Chip and Jinni. Those in attendance first learned how the three met: Chip and Sherry overlapped at Howard University (while at its Colleges of Dentistry and Fine Arts); Jinni and Sherry met at a national market developers association where Sherry was performing. Asked about her networking process, Sherry said that she never forgets to follow up with people she meets at her concerts and realizes that it may take several attempts before she gets a response. And to a question from the audience about how to get the next generation of young people interested in jazz, she suggested mentoring: Take a young person under your wing, and then take them to all types of concerts, starting with music that has something in common with what they already like.

Readers who missed the event (or were there and want to see it again) can find more photos on the event’s online calendar page (nyfluteclub.org/calendar) and/or view the video on the Club’s YouTube channel (youtube.com/channel/UC3TJJd6cnp41JipTN2xWdEQ).

NYFC board member Jinni Rock-Bailey is the owner of Rock-Bailey Enterprises.



The NYFC's November "I Just Wanna Play!" series: Derek A. Johnson

Thursday, November 17, 2022 at 7:00 pm

Event & connection details at nyfluteclub.org/calendar.

The virtual component of the NYFC's 2022-23 I Just Wanna Play! series (7:00 pm on third Thursdays of alternate months) features amazing Black and Brown, Asian, and Indigenous flutists in interactive events not to be missed. Curated by Chip Shelton with team members Gene Coleman, Jinni Rock Bailey, and Dotti Anita Taylor, November's event features Derek A. Johnson, Kennedy Center executive and flutist. Mr. Johnson will speak about the shifts he has seen in the demographics of American symphony orchestra programming, answer audience questions, and conclude with a flutist play-along.



Meet Derek A. Johnson:

A performing arts enthusiast, Derek A. Johnson serves as vice president of marketing at the John F. Kennedy Center for the Performing Arts where he provides marketing strategy oversight for the Center's 2,000-plus annual programs and performances, which include the National Symphony Orchestra, Washington National Opera, Hip Hop, Jazz, Contemporary Music, Fortas Chamber Music, theater, comedy, dance and education. In this role, Derek has the great fortune of building and exposing new audiences to the performing arts through the Center's wide breadth of programming. Prior to joining the Kennedy Center in 2015, Derek was employed with the Baltimore Symphony Orchestra in progressive roles ranging from marketing and public relations Intern to senior marketing manager.

In addition to his work in arts administration, Derek is also a flutist. He currently performs with Category 5 Wind Ensemble and Anita's Flutes. In addition to performing, Derek is a former teaching artist with the DC Youth Orchestra Program.

A lifelong resident of Maryland and a graduate of the University of Maryland, College Park, Derek serves on the board of trustees for One More Plate, Inc (OMP). OMP seeks to provide food security to those experiencing homelessness throughout the greater Washington, D.C. area. Derek is also on the board of Phoenix International School of the Arts in Charles County, an arts and international-focused charter school.

Flutist attendees: Have your flute ready for the "Play-along" segment. Lead sheets to MacDowell's "To A Wild Rose" and annotated chords for Koffman's "Swinging Shepherd Blues" (arr. Chip Shelton) are downloadable from the event's online calendar listing.

Admission: Free; for event & connection details, visit nyfluteclub.org/calendar a few days before the event.

Encore: Paolo Taballione (September 18, 2022)

The Italian flutist Paolo Taballione opened the NYFC's 2022-23 season with a concert at Good Shepherd-Faith Presbyterian Church on West 66th Street. A most impressive flute player! Attendees hoping for an identification of the piece played as an encore will be happy to know that it was the *Sicilienne* by Maria Theresia von Paradis (guessed by NYFC president Jenny Cline and confirmed by Powell's Daniel Sharp). A video of the concert can be found on the Club's YouTube channel. —Ed.



Flutist Paolo Taballione and pianist Soyeon Kim during their September 18, 2022 NYFC concert.

NYFC ENSEMBLES PROGRAM

UPDATE

Eighteen flutists (15 returning and three new) attended our opening Ensemble "reboot" rehearsal on Saturday, September 17th at Studios 353 in Manhattan. The group included four bass flutes, five alto flutes, and three piccolos. Mark Vickers conducted and we read through *Ave verum*



At the September 17 rehearsal: Katie Soricelli, Elizabeth LaBarbera, Elizabeth Doyle, Marge Hone, Christian Dorbandt, Samantha Ostrowski, Lester Yu, Yiqun Zhao, Cora Riechert, Martha Rabin, Frances Lenci, Judith Thoyer, Iona Aibel, Ted Davis, Doug Ramsdell, David Russell, Mark Vickers. Not shown: photographer Denise Koncelik

corpus (Mozart), *Simple Gifts* (arr. Lombardo), *On a Hymnsong of Philip Bliss* (Holsinger), *Rhumba* (Coolen), *Traffic Jam* (Lombardo), *The Girl from Ipanema* (Jobin), and *Washington Post* (Sousa).



Denise Koncelik



Mark Vickers

The icebreaker question was "Where do you consider home?" Many claimed Manhattan, with Brooklyn (with four) a close second; New Jersey, Connecticut, and those with international roots accounted for the rest.

The monthly rehearsals are at Studios 353 at 353 W 48th Street, from 2:00 to 4:00 pm; the next two dates are listed below (the report for October 16 will appear next month):

Saturday, November 19, 2022 • 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.



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



November 13, 2022 Concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street), NYC

Alison Fierst, 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 2022 (FOF) • Venue, date TBD

David Bertrand, 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

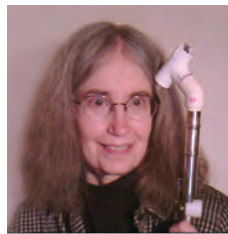
April 2023 (FOF) • Venue, date TBD

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! November brings us a Sunday concert of French flute music by Alison Fierst, associate principal of the New York Philharmonic since 2019, and a virtual *I Just Wanna Play!* event featuring Derek A. Johnson, an arts executive at the Kennedy Center and flutist. Ms. Fierst was interviewed by Jae Hyun Moon, a college classmate from her days at Carnegie Mellon. Readers will learn that the flute was actually her second-choice instrument (selected after her mom ruled out the trumpet) and get to hear some memorable anecdotes from her first season at the Philharmonic. There is also a short excerpt (p. 6) from a *Newsletter* interview associated with her December 2019 appearance at the NYFC.

In her *From the President*, Jenny Cline shares her impressions of the October 15 "Flutes Out Front" event (more on this below) and describes the types of proposals the 2023 Flute Fair program chairs are looking (submit yours today!).

Derek Johnson's *I Just Wanna Play!* will focus on demographic shifts in American symphony orchestra programming, a topic that should be of great interest to all of us. Find out about his interesting background (p. 7) and be prepared to participate in the scheduled play-along....

Jinni Rock-Bailey provides a recap (p. 6) of the NYFC's first "Flutes Out Front" event, featuring flutist Sherry Winston at the Cutting Room on October 15. I attended (and can confirm that Jenny was there!); it was really a treat to hear jazz flute in a Club setting with food and drink. In the Q&A session after the music (moderated by Jinni and Chip Shelton), I was struck by a question that came up: "How can we get the next generation of young people interested in jazz?" It was like déjà vu all over again, given the number of times I have heard the same lament about waning interest in classical music. I thought Sherry's answer was good advice for both genres; read it for yourself (also on p. 6).

This month's member profile subject is Michael Tabak, a retired federal prosecutor who has an amazing talent for forming musical groups and generating his own playing opportunities. Almost enough inspiration for me to reconsider the difficulties in finding some compatible players for all the woodwind quintet music I have....

Anyway, all for now. Hope to see you at one of our upcoming events!
Best, Katherine Saenger (klsaenger@yahoo.com)