



The New York Flute Club

NEWSLETTER

April 2023

2023 NYFC Competition: Meet the Winners

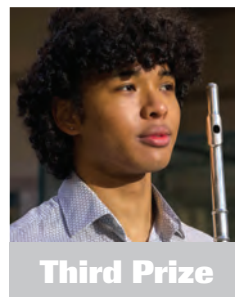


First Prize

JAE HYUN MOON (first prize), age 24, received a BFA from Carnegie Mellon University, where she studied with Alberto Almarza, and an MM from the University of Illinois Urbana-Champaign, where she is currently in her first year as doctoral student under the tutelage of Jonathan Keeble. Other influential teachers include Bart Feller, Soo-Kyung Park, Jeanne Baxtresser, Marianne Gedigian, and Jung Soo Nam. She is looking forward to being at the Brevard Music Center

this summer, which she will be attending as a recipient of a full-tuition teaching assistantship.

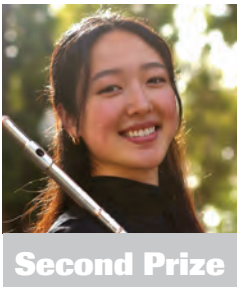
Symphonies and the Culver City Chamber Orchestra, participated in festivals including the National Repertory Orchestra, Chautauqua Music Festival, and Music Academy of the West, and is currently a substitute for the New World Symphony. Education outreach activities have included participation in USC Thornton's Community Engagement Program and work as a Juilliard Morse Fellow.



Third Prize

BLUE SHELTON (third prize), age 19, was born and raised in Philadelphia, where his involvement with the Temple Music Prep, Settlement Music School, Philadelphia Youth Orchestra, Philadelphia Orchestra Fellowship, and Philadelphia Music Alliance for Youth made it possible for him to study privately with members and teaching artists of the Philadelphia Orchestra

free of charge. In 2020, he was also chosen to appear on NPR's "From the Top." In 2021, Shelton was chosen as the first recipient of the Project 440 full tuition scholarship in collaboration with the Manhattan School of Music where he is currently pursuing a BM with Marya Martin. While in New York, he was also appointed as principal flute of the Grammy Award winning New York Youth Symphony, a position he has held since 2021. Second flute in Symphony in C, he has also played with Camerata New Jersey, Harlem Chamber Players, Greenwich Village Symphony Orchestra, and multiple MSM Ensembles.



Second Prize

JAMIE KIM (second prize), age 23, is a Los Angeles native currently pursuing a master of music degree at the Juilliard School with Carol Wincenc. She is a summa cum laude Trustee Scholar graduate of the University of Southern California, where she studied with Jim Walker and Catherine Karoly. Kim was a winner of the National YoungArts and Classics Alive Young Artist Competitions, a finalist in the

NFA High School competition, and a semifinalist in the NFA Young Artist competition. She has soloed with the Santa Monica College, Brentwood Westwood, and Beach Cities



Flutes Out Front

April 30, 2023

Sunday • 2:00 pm

Performance, play-along, coaching on Broadway excerpts, and interview/Q&A by Dennis Rendleman. **Coreisa Lee, Broadway flutist** See p. 6 for details.

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In Concert

Winners of the 2023 NYFC Competition

Sunday, April 23, 2022, 5:30 pm

Lang Recital Hall (424 Hunter North), 695 Park Avenue (at 68th Street), NYC

Program

Blue Shelton (3rd prize), flute; Ching Chia Lin, piano

Three American Pieces (1944)

Lukas Foss (1922-2009)

II. Dedication

Le Rire de Sarai

Guillaume Connesson (b. 1970)

I. La Plainte d'Agar II. Bénédiction de l'Alliance

Jamie Kim (2nd prize), flute; Tengku Irfan, piano

Fantaisie Pastorale Hongroise, Op. 26

Albert Franz Doppler (1821-1883)

Jae Hyun Moon (1st prize), flute; Allison Franzetti, piano

Chaconne (arr. from violin by Charlier)

Tomaso Vitali (1663-1745)

Nocturne

Lili Boulanger (1893-1918)

Sinfonische Kanzone, Op. 114

Sigfrid Karg-Elert (1877-1933)

Ballade (1939)

Frank Martin (1890-1974)

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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Newsletter

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www.nyfluteclub.org

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Fresh Eyes at the Flute Fair

by Jenny Cline



From the President

Our 2023 flute fair is now in the books. For four of my middle school private students, it was their very first flute fair. They performed a short program of quartets in the loft, and spent the rest of the day attending Marco Granados's warmup session, masterclass, and evening gala concert, and many other events in between. They unloaded boxes from my car (and reloaded them at the end of the day); helped to set up the tag sale, putting up signs and organizing and pricing the merchandise; and happily ran errands for people who were working at various locations throughout the fair. It is quite possible that between the four of them, they tried every single instrument on display in the exhibit hall.

Seeing the events of the day through the excited eyes of my young students reminded me of how perfectly the flute fair fits the objectives of the New York Flute Club, as stated in our bylaws:

to promote the art of flute playing; ...to encourage the composition and dissemination of music for the flute; to provide entertainment for its members by means of concerts, recitals and social meetings; to foster the association of professional and amateur flutists and all music lovers; and to spread news of interest to persons playing the flute.

The excited conversation in the car on the way home from the fair was evidence of what an impression the many offerings of the day had on these star-struck middle school students. They were so taken with the final piece on Marco's concert, Piazzolla's *Libertango*, that they are now avidly rehearsing a flute quartet arrangement of the same piece.

Even though for most of us it was not the first flute fair we've attended, I hope that we each experienced a similar sense of excitement and wonder during the day. Coming together to share everything that we love about the flute is the best way to fulfill the mission of our club.

I hope you will come to hear the winners of the 2023 NYFC Competition on April 23 at Lang Recital Hall at Hunter College. They will be presenting some interesting repertoire and will bring the same engaging stage presence and impressive technique and musicianship with which they won the competition. It promises to be an exciting concert and you won't want to miss it.



Above, L to R: Hannah Lee, Mahie Panjwani, Vivien Xu, and Serena Shih at their first flute fair, March 18, 2023. Below, performing in the Loft, under the watchful eye of their teacher.



Photo: Jenny Cline

Photo: Nancy Toff

The NYFC needs YOU!

Volunteers are needed in multiple areas:

Education • Outreach • Publicity • Social media • and more
For details, visit nyfluteclub.org/membership-and-support/volunteer

Member Profile

Gwen
Mandell

NYFC member since
2022



Employment: Director of national outreach at IndependentVoting.org (a national organization of independent voters) and, three nights a week, being a word processor at a large law firm.

A recent recital/performance: Since resuming flute playing about five years ago, Gwen has yet to perform in public. She is making progress, however—during the pandemic, she advanced to playing for friends on Zoom, and a public performance with her 92nd Street Y flute quartet is on the horizon as a maybe.

Career highlight(s): As a flutist: Gwen says, “I don’t really have a career highlight as a flutist, but do fondly remember getting to play a solo in a concerto in Salzburg, Austria on a high school trip. (Unfortunately, I think I messed up because I was so nervous.)” At her job with IndependentVoting: (i) helping get Lenora Fulani on the ballot for US president in 1988, a first for both women and African Americans (“It was a campaign that set the trend for Perot’s 1992 run, and a recognition of the independent voter in the fabric of American life.”) and (ii) developing a spokesperson training program that has now trained hundreds of independent voters to share why they and so many other Americans have decided to be independent voters these days.

Current flute: A silver-plated Miyazawa 102 with open holes and a B foot (bought in 2018, when she started playing again), though she is seriously thinking about an upgrade.

Influential flute teacher(s): Keith Bonner, in chamber music coaching sessions at the 92nd Street Y and the occasional private lesson (“He’s taught me basic things about posture and position, how to practice at a pace that makes sense for learning a piece, and how to get a more relaxed sound, especially on the

high notes. But most of all, he’s helped me feel comfortable about being at the level I’m at when I start feeling frustrated about not being at the level I’d like to be.”).

High school: Syosset High School in Syosset, NY.

Degree(s): BA in women’s studies and sociology (Barnard College of Columbia University, 1983).

Most notable and/or personally satisfying accomplishment(s): (i) Having a job that has taken her to most of the states in the country on mostly enjoyable journeys to meet with and influence thousands of independent voters and (ii) taking up the flute again in her mid-50s, 40 years since putting it down after her freshman year of college (“It’s meaningful to me to be playing the flute for fun, without the pressure of having to be great or professional.”).

Favorite practice routines: Gwen says, “Though I am not the most disciplined of practicers (particularly around warm-ups), I make sure to practice at least a few times a week. I am a fan of repetition and like to focus on a single section and play it over and over again at various speeds. Lately, I have been working at home, so I enjoy practicing while waiting for my latest word processing jobs to come in. I’m a member of the Solo of the Month Facebook club where everyone practices a particular piece each month and posts their videos. The leader of the group, Matthew Allison, holds monthly practice sessions on Zoom. I’ve been to a few of those, and also like improvising and playing with the radio.”

Other interests: Traveling (she’s been to Australia, Paris, Florence, Croatia, Costa Rica, and is planning a trip to Vietnam/Cambodia in November), following sports (basketball, football, and, especially, tennis—she’s been to all the majors except Wimbledon), and outdoor exercise (“I love walking long distances and got into jogging—very, very slowly—after I lost a lot of weight in 2015, and hope to do more after I have my hip replacement surgery in May.”).

Advice for NYFC members: Play for your own enjoyment and enjoy playing with others. Listen to what others have to contribute and don’t take yourself too seriously.

FLUTE HAPPENINGS

APRIL '23

Apr.
15

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in a program of wind quintet and piano music comprising Milhaud’s *La Cheminée du Roi René*, an arrangement of Strauss’ *Till Eulenspiegel’s Merry Pranks*, Poulenc’s Sextet, and Wechsler’s Divertimento.

- Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY.
- Admission: \$25 general, \$15 students/seniors (masks/vaccination encouraged, but not required); live-streaming (\$10) • Info and advance ticketing, visit theomniensemble.org or call 718-859-8649.

Apr.
18

Tuesday 3:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of April 15.

- Recital Hall (1-P 203) at the College of Staten Island, Center for the Performing Arts, 2800 Victory Boulevard, Staten Island, NY.
- Admission is free (masks/vaccination encouraged, but not required).
- Info, visit theomniensemble.org or call 718-859-8649.

Apr.
30

Sunday 2:00–4:00 pm

Broadway flutist **COREISA LEE** will present the NYFC’s April Flutes Out Front event (in-person). Details and interview, see pp. 4–5.

- Pekarna, 594 Amsterdam Avenue (at West 89th), NYC.
- Admission is free; suggested contribution \$25 general, \$15 students/seniors.
- Info, visit nyfluteclub.org/calendar.



CLASSIFIED

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The Wedding Flutist

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For details, visit
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Coming in May! 2023 NY Flute Fair Photo Album



Photo: Scott Cameron

Flute Happenings Deadlines

Issue	Deadline	Mail Date
May 2023	4/24/2023	5/8/2023

Coreisa Lee: Broadway Flutist

Interview by Dennis Rendleman

When the NYFC's DEI (Diversity, Equity & Inclusion) Committee voiced their need for a flutist to feature in the final Flutes Out Front program of the 2022-23 season, only one person came to mind for me—Coreisa Lee. For the past few years, I have followed Ms. Lee's wonderful career journey via social media on Instagram. Just before the March DEI Committee meeting, a post outlining Ms. Lee's return to NYC as the flutist for Andrew Lloyd Webber's new musical, *Bad Cinderella*, came across my feed. After putting forth a recommendation to the committee, I reached out to Ms. Lee on social media and hoped for a response.

A few days later, Ms. Lee responded and was enthusiastic about accepting this opportunity as a way of giving back to the community and inspiring the next generation of young artists. Coreisa Lee's connection to the NYFC goes back to 2014, when she participated in the NYFC Competition. In May 2021 she performed in the Club's virtual Gary Schocker masterclass, and in 2022 she was a judge for the Young Musicians Contest. Through educational offerings, concerts/recitals, masterclasses, festivals and competitions, the NYFC continually works to inspire young musicians to be the best that they can be. With this event, Ms. Lee returns to the NYFC embodying the growth and success that the organization strives to instill amongst its younger members.

I am excited to serve as the emcee for this upcoming program and have enjoyed the opportunity to collaborate with Ms. Lee. As someone who also works in the musical theater industry and aspires to support BIPOC presence in such spaces, it felt natural to emcee, interview, and represent Ms. Lee for this upcoming event. The following interview with Ms. Lee was conducted via a mixture of phone calls, in-person meetings, and e-messages.



DENNIS RENDLEMAN: What made you want to pursue a career as a professional musician?

COREISA LEE: I grew up surrounded by music; since birth it seemed like the only choice. My dad (a pastor) and my mom (a very active First Lady) provided music classes and performance opportunities for me and my three older brothers since the beginning of our youth. We played together in church every service. I played the piano, I sang in the choir, and I danced as an escape when it all got too overwhelming. As we all got older, we had our fair share of having the music minister job, which enhanced our music leadership skills. I'm grateful for the experiences, although it was definitely a very strict time in my life. But I owe a lot of who I am to where I came from. The whole family used to travel around to churches as if we were the Jackson 5. I'm grateful that things are easier now—but those experiences helped me as I learned how to survive as a musician on a larger scale.

DR: Where did you grow up and what schools did you attend?

CL: For high school, I went to the Alabama School of Fine Arts—an audition-based fine arts school in Birmingham. The school has six majors: music, dance, theater, creative writing, visual art, and math & science. The majority of our school day was dedicated to one of these specialties. I received my bachelor's from Manhattan School of Music, studying under Linda Chesis, and my master's from Bowling Green State University, where I studied under Conor Nelson. I am currently working on my doctorate at West Virginia University, studying under Nina Assimakopoulos.

DR: Who do you consider to be your most influential flute teacher(s)?

CL: All of my wonderful teachers have influenced my musical upbringing in a major way. But if I were to pick three, they would be my very first teacher, Frank E. Adams Sr., and the beloved flute legends Sir James Galway and his wife Lady Jeanne!

DR: Please tell me about them.

CL: Frank E. Adams Sr. was a jazz legend who made his legacy in Birmingham, Alabama. His main instrument was the clarinet, but he equally doubled and taught on all types

of saxophones and flutes. He played with Duke Ellington, Sun Ra, and many other jazz legends. I was grateful to pick up the flute under his teaching—learning the instrument in a jazz and ear-based learning community. He taught me how to listen. He taught me the beauty of knowing music away from the paper (sheet music). He taught me special lessons that I still use today throughout every genre I play. May he rest in peace—so many of his students are taking over the music world right now, and it's so special to be one of them.

Sir James Galway is someone who everyone knows, so I don't need to say much about his background. He and his wife, Lady Jeanne, are treasures for me, as they follow my career and want me to be successful. It's very motivating. I'm so blessed to call them flute teachers and life coaches, and I'm forever grateful for them, and love them dearly!

DR: What kinds of flutes do you play?

CL: My flute is a custom-made 9k Aurumite Powell (a surprise gift from the Meredith Vieira show, during a live appearance in September 2014) played with a Youngchan Song silver headjoint with a 24k gold riser and a crown with a center ruby surrounded by diamonds (gifted for winning the 2018 Eugene Magalif International Concerto Competition). My alto flute is a copper alloy Trevor James (gifted as a TJ artist), and I'm still raising money to buy my dream piccolo, a Powell 14k Kingwood. For now, I'm playing on a rented Jupiter piccolo—I'm using it for *Bad Cinderella*, and it does the job completely!

DR: How do you warm up for playing a Broadway show?

CL: Every day it's a bit different. Some days I have an hour to warm up, and others I only have 15 minutes. Sometimes I have my headphones on and play my favorite African music to just play along and get myself warmed up. Other times, I reference different topics from *The Virtuoso Flutist*, a book written by my teacher, Nina Assimakopoulos. There are sections on vibrato, grounding, breathing, articulation, and much, much more. I'll choose one topic and focus on that for my warm up.

DR: What do you enjoy most about being a Broadway musician?

CL: I enjoy the fact that I get to play music every day. Before this appointment, playing my instrument every day was a bit

(Cont'd next page)

The NYFC's Flutes Out Front Season Finale: Coreisa Lee

Sunday, April 30, 2023, 2:00–4 :00 pm
Pekarna NYC (594 Amsterdam Avenue at 89th Street)

Additional event details at nyfluteclub.org/calendar.



Coreisa Lee



Dennis Rendleman

*The NYFC's DEI (Diversity, Equity & Inclusion) Committee is excited to present the final installment of the 2022-23 Flutes Out Front series, featuring flutist Coreisa Lee of Broadway's *Bad Cinderella*. This event will include a performance by the featured flutist, a group play-along, a masterclass/coaching session focused on Broadway excerpts, and an interview/Q&A. Attendees should be prepared for an afternoon filled with fun, action, information, and inspiration. **Potential masterclass participants should RSVP via eventbrite (see below) and contact emcee Dennis Rendleman via Instagram message at @dtrain_exclusive.***

RSVP Now! Go to: www.eventbrite.com - Enter Coreisa Lee into the search bar.

Admission: Free; suggested contribution: \$25 general, \$15 students/seniors. Visit pekarnanyc.com for venue details and menu.

About Coreisa Lee

Coreisa Janelle Lee is currently principal flute of Andrew Lloyd Webber's *Bad Cinderella* on Broadway. After studies with Frank Adams in her native Alabama, she went on to graduate from the Manhattan School of Music (BM, as a student of Linda Chesis) and Bowling Green State University (MM, as a student of Conor Nelson). She is currently completing her DMA at West Virginia University as a provost fellow and student of Nina Assimakopoulos.

During an appearance on the Meredith Vieira show, she was awarded a new Powell flute by Meredith Vieira herself. Lee has worked with artists including Misty Copeland, Jimmy Kimmel, Ian Clarke, Greg Patillo, Robert Dick, Lang Lang, Anthony McGill, Sting, Raffaele Trevisani, Alberto Almarza, Lorna McGhee, and Reggie Parker.

Recently, Ms. Lee was a featured soloist of the 2020 National Flute Association Summer series, where she also worked alongside the board of directors and artistic team to interview other successful professionals in her field. Lee is a familiar face in the Broadway arena. She has performed multiple private shows with casts from Broadway's *Hamilton* and *The Great Comet*, and has given a solo performance at the iconic Richard Rodgers Amphitheater. These days, Lee is a member of Broadway Sinfonietta, an all female-identifying, majority women-of-color orchestral collective. Their mission is to support the existence, excellence, and equity of female BIPOC musicians, orchestrators, and contractors in the Broadway industry. Instagram: @reisalee



Coreisa Lee in April 2019, performing Eugene Magalif's Flute Concerto with the Russian Folk Philharmonic Orchestra in Smolenski, Russia, as the Grand Prix winner of the Eugene Magalif International Concerto Competition.

difficult because I had other responsibilities. Now my responsibilities are all rooted in playing my instrument, which is AMAZING! Young, vibrant Coreisa is rejoicing at every show!

DR: What other hobbies do you enjoy outside of music?

CL: It may be a cliché, but it's true: all of my hobbies are centered in music. Music has been my life since birth. I love getting out and finding live music venues, dancing, and connecting with friends for backstage experiences. But I enjoy all art forms and visit museums and creative spaces as well.



Coreisa Lee in October 2019, after her performance of the Magalif Flute Concerto with the Perryburg (Ohio) Symphony Orchestra.



Coreisa Lee with her parents after the Broadway premiere of Andrew Lloyd Webber's *Bad Cinderella* on March 23, 2023.

DR: What can participants look forward to at your upcoming Flutes Out Front event?

CL: I'll be performing, teaching/coaching people on some Broadway excerpts, and leading a group play-along. I'll also be sharing some tips and experiences from my life that have helped me on my path to being a successful professional musician.

DR: Thanks so much, Coreisa. I'm looking forward to seeing and hearing you in person.

Dennis Rendleman (BM, BME, BSO, MM) is a conductor, flutist, and dancer. His recent credits include Broadway International's global tour of *The Sound of Music* and extensive work with the Walt Disney Company.

Winners of the 2023 Young Musicians Contest

The 2023 Young Musicians Contest (YMC) was held on Sunday, February 12, 2023 at the Bloomingdale School of Music. First held in 2008, the contest is intended to foster the development of pre-collegiate flutists by exposing them to a healthy competitive environment and constructive comments from the area's professional flutists. This year's 41 contestants comprised a mix of new and returning players.

Congratulations to the six winners, five of whom performed at the Flute Fair YMC concert on March 18. Many thanks to YMC coordinator **Stephanie Pizza** and judges **Katie Althen**, **Sarah Abrams**, and **Melissa Cheng** (for ages 8 and under, 9-11, and 12-14) and **Denis Savelyev**, **Carla Auld**, and **Kristin Bacchiocchi-Stewart** (for ages 15-18).



Stephanie Pizza,
YMC Coordinator

Lucy Kessler (8 and under)

Lucy Kessler, age 8, is in second grade at the Potomac School in northern Virginia. She started playing flute when she was four years old, studying with Kathleen Jacobi at the Levine School. She also loves reading, writing, board games, swimming, and skiing. At the Flute Fair concert, Lucy played Johannes Donjon's *Pan* with Jeff Kessler at the piano.



Umi Shirai da Costa (9-11)

Umi Shirai da Costa, age 10, is a fifth grader at Tobin Montessori School in Cambridge, MA. Umi plays flute and piccolo in the Boston Youth Symphony Orchestra's Preparatory Winds ensemble, and attended Kinhaven Music School's Junior Session last summer. She was a NYFC Young Musicians Contest winner (ages 8 and under) in 2021. Umi currently studies flute with Judy Grant of the Boston Flute Academy. At the Flute Fair concert, Umi played Katherine Hoover's *Winter Spirits*.



Emily Leng (12-14)

Emily Leng, age 14, is currently an eighth grade student at Princeton Middle School in NJ and studies flute with Tanya Witek. Emily started her flute journey in second grade, winning her first medal in the American Protégé when she was nine. Since 2017, Emily has played in an annual charity concert in support of the Eden School of Autism. She loves playing in her school's jazz and symphonic bands and is her school's first chair flutist. At the Flute Fair concert, Emily played Georges Enesco's *Cantabile et Presto* with Yang Gao at the piano.



Angela Zhang (12-14)

Angela Zhang, age 14, attends Syosset High School in Long Island. She started to show her great interest in music at very young age. At age nine she started the flute and quickly fell in love with it. Angela is currently a precollege student at Manhattan School of Music studying with Susan Rotholz. In addition to flute, Angela plays the viola, saxophone, and piano. She has won several international piano



competitions and has been a participant in her all-county orchestra and all-county band since 2019. She also loves chamber music. At the Flute Fair concert, Angela played Gabriel Fauré's *Fantaisie* with Yang Gao at the piano.

Melody Shen (15-18)

Melody Shen, age 16, attends Scarsdale High School in Westchester and is a Juilliard pre-college student studying with Carol Wincenc. She has performed in major concert venues such as Carnegie Hall and Lincoln Center. Melody was awarded with 1st prize in the Suzanne Culley Competition in 2019, Little Mozarts International Competition in 2020, and the NYFC's Young Musicians Contest (ages 12-14) in 2021. She placed second at the Alexander and Buono International Flute Competition 2021, which is held every three years. She also received second prize and "Best Semifinal Performance" special prize at the 10th International Severino Gazzelloni Flute Competition 2022, held in Italy. Melody was awarded first place in the 2021 Luzerne Music Center Concerto Competition and the 19th Annual Jerome Sala Concerto Competition, and was one of six finalists in the 2023 Juilliard Pre-College Concerto Competition. Her former teachers include Dominique Soucy, Alice Jones, Bart Feller, and Linda Toote. At the Flute Fair concert, Melody played Niccolò Paganini's *Caprice No. 24*.



Michael Stoica (15-18)

Michael Stoica, age 15, attends the Masters School in Westchester. He began his flute studies at the Hoff Barthelson Music School with Donna Elaine in 2014. He continued his studies with Soo-Kyung Park at the Manhattan School of Music Pre-College, and, since 2022, has studied with Bart Feller at Juilliard Pre-College. He has performed as a soloist and as a chamber musician in many locations in the USA. In 2020, he was a winner of the NYFC's Young Musicians Contest (ages 12-14). In 2021 he was the first winner of Froot Fire's Virtual Soloist Competition, first place winner of the Claire Johnson Flute Soloist Competition, and, with his sister Caterina Stoica, third place winner of the Piano Teacher's Congress of New York (PTC) Chamber Music Competition. In 2022, he was a finalist at the National Flute Association's High School Soloist Competition and won second place at the Eighth Camerata Artists International Competition.



Microaggressions in Plain Sight

On March 27, 2023 at 7:00 pm, the NYFC's DEI (Diversity, Equity & Inclusion) Committee hosted a virtual presentation by Peace in Action (peaceinactionprofessors.com) on the topic of "Microaggressions in Plain Sight." Here's a recap from DEI Committee co-chair Jinni Rock-Bailey.

The hour-long lecture/discussion explored the phenomenon of microaggressions and their connection and expression in the classical music tradition. Microaggressions are everyday interactions and slights which, though not intended as insults, act as subtle reinforcement of racism and sexism. Participants were invited to reflect on microaggressions they might have seen or witnessed, and those who had never experienced them were invited to reflect as well. Some of the hidden and overt elitism of the classical music tradition was shaped with advertising in the 1920s, with the accompanying illustration shown as an example. The session finished with a brief discussion of the democratization of the symphony through its employ in movie music and video game scores, and a look at the visual impact of the arrangement of the orchestra on stage and the visual cues that audiences can pick up about which performers are the most important.

RIGHT: Marketing radios with casual racism: a Philco ad in the February 6, 1932 issue of Collier's. Image from www.wqxr.org/story/when-did-we-start-calling-it-classical-music (retrieved by Gerri Budd). Credit: Hagley Digital Archives (digital.hagley.org/AVDJOPN2014_philco-2).

Collier's for February 6, 1932



From Primitive Tom-Tom to Stately Symphony Orchestra



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NYFC ENSEMBLES PROGRAM

UPDATE



Seventeen NYFC flutists (all returning and none new) met in the basement room at Studios 353 on Sunday, February 26. Co-directors Denise Koncelik and Mark Vickers led the group in readings of this year's repertoire, and ensemble member William Giannone conducted his transcription of J.S. Bach's *Sinfonia #1*. Time was found to address issues with tempo (unintentional slowing from slow to slower) and intonation (mismatched octave G's in *The Sound of Music*).

The icebreaker question, "Tell us about a dish you like to make," revealed that some people rely on their spouses to do the cooking, and left us with pleasant thoughts about desserts (apple pie and chocolate chip cookies), grilled cheese

sandwiches, bean burritos and chili, a kale/potato dish, saag paneer with halloumi cheese, and vegan pizza.

The monthly rehearsals are at Studios 353 at 353 West 48th Street, from 2:00 to 4:00 pm; the last rehearsal before the May concert is on **Sunday, April 23, 2023**.

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.



Denise
Koncelik



Mark
Vickers

At the February 26 rehearsal: (standing, l to r) Judith Thoyer, Doug Ramsdell, Frances Lenci, Xiao (Lester) Yu, Marge Hone, Iona Aibel, William Giannone, Cora Riechert, Yiqun Zhao, Kathy Saenger, Melissa (Mac) MacPherson, Martha Rabin, Elizabeth LaBarbera, Mark Vickers, Lauren Kurtz, and Denise Koncelik; (seated in front) Eric Thomas (pleased to have reached the age of 77 just a few days before the rehearsal). Photo: Brian Klasewitz.



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



April 23, 2023 Concert

Sunday, 5:30 pm • Lang Recital Hall (424 Hunter North), 695 Park Avenue (at 68th Street), NYC.

2023 NYFC Competition Winners

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

Palisades Virtuosi, with Margaret Swinchoski, flute

February 11, 2023 (FOF) • Saturday, 2:00 pm

Lawrence Liggins, flutist/educator

February 19, 2023 (C) • Sunday, 6:30 pm

Anthony Trionfo, flute

March 18, 2023 (FF) • Saturday all day

Marco Granados, guest artist

March 23, 2023 (WP) • Thursday, 7:00 pm

Irwin Hall, flute

April 23, 2023 (C) • Sunday, 5:30 pm

2023 NYFC Competition winners concert

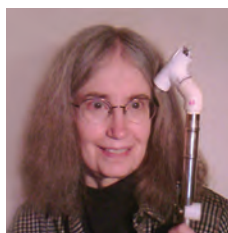
April 30, 2023 (FOF) • Sunday, 2:00 pm

Coreisa Lee, flute

May 21, 2023 • Sunday, 2:30 pm

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! April brings us a concert by the three winners of the 2023 NYFC Competition: Jae Hyun Moon (1st prize), Jamie Kim (2nd prize), and Blue Shelton (3rd prize). Here's your chance to hear them if you missed the finals at the March 18 Flute Fair. The concert venue is a new one for the Club (Hunter College's Lang Recital Hall, at Park Avenue and 68th Street); the time is the usual 5:30 pm on Sunday, April 23.

In her From the President, Jenny Cline tells us about the Flute Fair as seen by the four middle school flute students she brought with her. Their exciting day included a performance as a flute quartet, a lot of instrument trials, and some much appreciated gofering.

The final Flutes Out Front event of the 2022-23 season will feature Broadway flutist Coreisa Lee. The venue is Pekarna (an Upper West Side restaurant venue at Amsterdam and 89th Street); the time is 2:00–4:00 pm on Sunday, April 30. Event emcee Dennis Rendleman will preside over a live performance by the featured flutist, a group play-along, a coaching session focused on Broadway excerpts, and a Q&A. See pp. 4-5 for a print interview of Coreisa and a fuller event description. Most interesting to me: Coreisa's childhood experiences as a musician in her family's church and, later, as a young adult, receiving her dream flute as a surprise gift on live TV.

This month's member profile subject is Gwen Mandell, a new member who is active in the NYFC's ensemble program. I enjoyed reading about her career as an advocate for the independent voter and her path back to the flute as an adult (where she tries to feel comfortable being at the level she's at, instead of feeling frustrated about not being at the level where she'd like to be).

One more item of interest in this issue is a report from Jinni Rock-Bailey on the March 27 NYFC virtual event organized by the Club's DEI Committee: a workshop on microaggressions and their connection and expression in the classical music tradition. Take a look at the recap on p. 7; if you want to learn more, it is also worth checking out the cited article on the WQXR website.

Anyway, all for now.

Best, Katherine Saenger (klsaenger@yahoo.com)