



The New York Flute Club

NEWSLETTER

February 2023

Anthony Trionfo: A Flutist's Fairy Tale

Interview by Nancy Stagnitta

Anthony Trionfo was my student for three years at the Interlochen Arts Academy, from the time he was a high school sophomore until his graduation in 2013. I remember him as an extraordinary flutist, a remarkably mature and imaginative musician, and a stellar student possessing relentless motivation, profound dedication, and pure passion. During his time at Interlochen, other students would sometimes arrive at a lesson with a burst of new enthusiasm and confidence. I eventually learned to expect the reason to be "Anthony helped me." It is no surprise to me that he has developed as a dynamic and intuitive educator as well as a stunning performer. I am deeply proud to have been his teacher. This interview, centered on Anthony's formative years as a young student, took place by email in mid-January.

NANCY STAGNITTA: What initially drew you to the flute?

ANTHONY TRIONFO: I think about this question a lot, and the answer is always developing as I learn to understand myself better. My childhood obsessions included movies such as *The Little Mermaid*, *Sleeping Beauty*, and *Titanic*...

First, "My Heart Will Go On" from *Titanic* is scored for flutes, bagpipes, and piano. The opening flute (tin whistle) solo is one of the most recognizable melodies today. I was so obsessed with this song that I even remember singing it multiple times at six years old for my parents and their friends during karaoke nights.

Next, Prince Eric from *The Little Mermaid* plays the flute (in addition to the newt, which we know from the lyrics to "Under the Sea"). The soundtrack is meticulously crafted, with various flutes playing important



Photo: Matt Dine

(Cont'd on page 4)

In Concert

Anthony Trionfo, flute

Albert Cano Smit, piano

Sunday, **February 19, 2023, 6:30 pm**

The Theatre at St. Jean, 150 East 76th Street, NYC

(See p. 2 for COVID protocols)

Program

Sonata (1956-57)	Francis Poulenc (1899-1963)
Canzone (1961)	Samuel Barber (1910-1981)
Love Divided By (1992)	Philip Glass (b. 1937)
Homeland for solo flute (2018)	Allison Loggins-Hull (b. 1982)
drip/spin (2017)	Katherine Balch (b. 1991)
Duo (1971)	Aaron Copland (1900-1990)

Program subject to change



Flutes Out Front
February 11, 2023
Saturday • 2:00 pm

Lawrence Liggins,
flutist/educator
See p. 6 for details.

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Newsletter

Katherine Saenger, Editor
115 Underhill Road, Ossining, NY 10562
914-762-8582 • klsaenger@yahoo.com

www.nyfluteclub.org

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The Joy of Chamber Music

by Jenny Cline



From the President

Although our planned January concert featuring the Borealis Wind Quintet did not take place due to illness, we were fortunate to have the Palisades Virtuosi fill the unexpected gap in our schedule. Hearing a wonderful concert by a flute, clarinet, and piano trio led me to think about the intimate experience of listening to, or playing, chamber music.

Ever since I played in a flute quartet at summer band camp in high school, I have enjoyed playing chamber music. It is exhilarating being part of a large ensemble like an orchestra or band, but there's something about playing music with a small group of players that is immensely satisfying. Chamber ensembles are highly portable. They do not require a large hall in which to rehearse. And chamber music is accessible to

all—just find a few friends and gather at someone's home to play through music together. Meeting a friend for duets is a fun way to spend an hour or two, and playing duets with students is a great way to encourage them to be better sight-readers. Many of our members participate in the Ensemble Program, gathering monthly to make music with other like-minded flutists, deriving great enjoyment from the experience. Indeed, the earliest activities of the New York Flute Club involved members gathering at our founder Georges Barrère's apartment to play the Grand Quartet, Op. 103, by Friedrich Kuhlau.

Playing chamber music requires the performers to listen to each other, matching tempo, rhythm, dynamics, articulation, intonation, and interpretation, usually without a conductor. There is a certain amount of give-and-take between the players, who share their ideas and, of necessity, must come to a consensus in order to present a unified vision of the music. A successful collaboration produces a performance that is gratifying for both players and audience.

Some of my most treasured musical experiences have been performing with my woodwind quintet (previously, the Monmouth Winds, and, since 2019, Quinception) and with my guitarist colleague Carlos Cuestas. Sharing the profound emotions evoked by the music we play together has forged deep bonds that make these colleagues feel like family to me. In the same way, attending a concert in a small hall, sitting close enough to see the faces of the performers, observing the cues they give each other, and hearing the results of their musical cooperation, is one of my favorite experiences as an audience member. I love the intimacy and the immediacy of a chamber music concert.

Speaking of ensembles, I had the great pleasure of attending the January rehearsal of the NYFC's ensemble program, conducted by co-director Denise Koncelik. I enjoyed meeting the flutists who gathered that day to play a wide variety of music, coming from many different backgrounds, from all over the greater metropolitan area. It was a pleasant way to spend a gray winter afternoon. If you are interested in making music with other flutists, I highly recommend it.



Jenny Cline (front left) at the January 21, 2023 rehearsal of the NYFC's ensemble program (full photo will appear in the next newsletter issue).

Photo: Brian Klasewitz

Wishing fulfilling musical experiences to you all.

COVID protocols for February's events

The wearing of protective face masks is now regarded as voluntary.

While it is preferred that individuals be fully vaccinated, we will no longer be requiring proof of vaccination as a condition for entry into the building.

Individuals exhibiting COVID-like symptoms (cough, shortness of breath, fever, chills, muscle pain, sore throat, new loss of taste or smell, etc.) or recently exposed to someone with the virus should not attend.



Member Profile

Judy Sherman

NYFC member since 2022



Employment: Retired human resources/communications professional.

Recent recital/performance: None to speak of, but she enjoyed a mid-December American Repertory Ballet *Nutcracker* at the State Theater in New Brunswick, NJ (carefully absorbing the flute and piccolo parts while watching the dancing).

Career highlights: As a flutist: playing in the Rochester (NY) Philharmonic Youth Orchestra (an opportunity that came her way after moving from NJ to Rochester at age 12), a senior year solo with her high school orchestra, and hearing Jean-Pierre Rampal at a recital in Rochester. As a human resources/communications professional: supporting her most-recent employer's diversity, equity, and inclusion initiatives, and developing a variety of multimedia communications campaigns including web, print, video, and social media.

Current flute: A c. 1960s silver Haynes with a B foot received in 1975 as a high school graduation present.

Influential flute teachers: Judy became intrigued with the flute in middle school (following a year of piano lessons and solfège) and was fortunate to have wonderful teachers from the very beginning, including Bonnie Boyd and Glendna Dove-Pellito when still a high school student. [Note: Glendna interviewed Bonnie for the March 2000 *NYFC Newsletter*—Ed.] And she's excited to be starting lessons again with Jenny Cline as her new teacher after

not playing for so many years ("I continued playing during college in small ensembles, but gradually life became busier; after my 20s I hardly played at all. This was distressing to me on many levels, but I felt that I didn't really have time to devote to the flute in the way I wanted to. My husband encouraged me to start playing again. As a recent birthday gift, he treated me to three lessons at the NJ Workshop for the Arts. Within a lesson or two of meeting Jenny in November 2022, I knew I wanted to continue playing and try to find my musical self again.").

High school: Brighton High School in Rochester, NY.

Degree(s): BA in history (Cornell University, 1979).

Most notable/personally satisfying accomplishments: Raising a wonderful daughter who has chosen social work as a career and having a close-knit extended family.

Favorite practice routines: Judy is still reestablishing a practice routine, but she enjoys practicing a combination of scales and etudes ("Jenny has encouraged me to practice playing scales with slow, full tones and to play every day, if possible, even if it's not a full practice session."). She also likes to play new pieces to keep up her sight-reading skills and to work on the occasional orchestral excerpt or flute piece.

Other interests: Knitting, reading, swimming, starting to play chamber music again ("I was recently invited to join a local trio with a clarinetist and pianist. Its been great fun so far! We've been working our way through Fauré's *Pavane* and the *Dolly Suite*."), and connecting with friends and family.

Advice for NYFC members: Judy says, "I think I'm the one who needs musical advice at this point! But in general, I try to encourage myself to persevere through tough times and believe in myself."

FLUTE HAPPENINGS

FEBRUARY '23

Feb. 11 Saturday 2:00 pm

Jazz flutist/educator **LAWRENCE LIGGINS** will present the NYFC's February in-person "Flutes Out Front!" event. Details, newsletter p. 6. Benzaquen Hall, DiMenna Center, 450 West 37th Street, NYC • Admission: Free to NYFC members; non-members \$15. • Additional info, visit nyfluteclub.org/calendar.



Feb. 16 Thursday • 5:00 pm

Mini-recital and masterclass with **MARK SPARKS**, flute, and Linda Mark, piano, featuring Sparks's own arrangements of works by Franck, Reinecke, and Amanda Maier. Private lessons available Feb. 15.

• Flute Center of New York, 307 Seventh Avenue, Suite 401, NYC. • Admission: free with reservation • Info, visit flutecenter.com/blogs/flute-center-events.

Feb. 19 Sunday • 6:00 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, present "Plugged-In," a program exploring the sounds of wind instruments enhanced by electronics. Works by Davidovsky, Ahmet, Loggins-Hull, and a world premiere by Svjetlana Bukvich.

• Marc A. Scorca Hall, National Opera Center, 330 Seventh Avenue, NYC • Admission: \$25 general, \$20 students/seniors advance; \$30 at the door • Info, visit sylvanwinds.com.

2023 NYFC Competition

Kaoru Hinata, Coordinator

Flutists ages 18 to 27 are eligible to compete in the annual NYFC Competition, to be held on **Saturday, March 18, 2023**. Application deadline is **Saturday, February 18, 2023**.



For details, requirements, etc. please visit nyfluteclub.org/concerts-events-and-more/competitions.

2023 FLUTE FAIR: The Joy of Flute Playing

Saturday, March 18, 2023

W83 Ministry Center, 150 West 83rd Street, NYC

Flute Fair 2023 guest artist is Venezuelan flutist **Marco Granados**: virtuoso, passionate teacher, and expert on Latin American music. Watch your mailbox and inbox for program and registration information.

Interested in volunteering on the day of the fair? Please email Flute Fair program co-chair Deirdre McArdle at deirdremcardle49@gmail.com.

Latest info: visit nyfluteclub.org/concerts-events-and-more/flute-fair



Flute Happenings Deadlines

Issue	Deadline	Mail Date
March 2023	2/11/2023	3/6/2023
April 2023	3/19/2023	4/11/2023
May 2023	4/8/2023	5/1/2023

(Trionfo, cont'd from p. 1)

parts in guiding the viewer through the story's progression with distinctive themes, much like the leitmotifs in Wagner's operas.

Finally, Tchaikovsky's ballet adaptation of *La Belle au bois dormant* (*Sleeping Beauty*) serves as musical backdrop for the Disney film—several flute excerpts from this score appear frequently throughout the movie. In fact, Princess Aurora elegantly sings one in duet with a bluebird while wandering through the forest! I call the flute I play now Aurora. I thought it was just because of the gold head joint at first, but it seems like there are deeper workings of the subconscious that come out upon reflection. But that's not where it ends!

I had a childhood friend who lived across the street from me. His parents were music teachers and I remember the day he showed me the flute he had just started to learn. That was my first time seeing a flute in real life; I was enamored by its shine and the intricate-looking mechanism.

My first favorite video game was DYNASTY WARRIORS 3, a fighting game that takes place during the Three Kingdoms era of ancient China. My most played character was Zhenji, whose flute playing is used as a weapon to enchant her enemies into meeting their unfortunate demise.

All of these things happened before I ever held a flute in my own hands.

NS: *How did that happen?*

AT: During the middle school open house for incoming students, the top wind ensemble—uniformed in ruby red, damask-patterned vests akin to those worn by the casino servers in my Las Vegas hometown—was performing as parents and students roamed the campus for the first time. The students could choose their own elective course from quite a few options, but I knew in my heart that my choice would be either orchestra, band, choir, or dance.

As a young child, my favorite thing to do was show my parents and their friends the movements I had been doing all day: pliés, pirouettes, attendues—oftentimes leaping into the living room from the stairs to make my grand entrance. I had no idea what movements these really were, but I was doing them.

It's no surprise that my dad, picking up on some affinity I had for movement, urged me to take up dance, even though I was too nervous to really

consider the possibility. “You'll never be alone if you know how to dance. Everybody loves a guy that knows how to dance. A guy that can dance always gets the prettiest girls.” That last statement is particularly hilarious to me!

In beginning band—which became my first choice elective after hearing the piccolo soar above the wind ensemble that day—we spent weeks learning about the instruments to choose from. I remember my eyes nearly bulging out of my head when one of my two incredible band directors played for us on his open-holed Gemeinhardt decked out with a gold lip plate. I thought it was the most beautiful thing in the world.

The flute was very much considered an instrument for girls at that time, and I was consistently being made fun of for being a “social butterfly,” as my nurturing teachers put it. I told everyone that I was going to pick the clarinet even though I was mentally preparing myself for the day each band kid had to declare their desired instrument in front of everyone—basically telling the entire beginning class I was different somehow. I wasn't exactly quite sure how to put my finger on it though.

I knew I was going to make a radiant sound. I did. First try. It was magical.

Terrified as I was, I did it! I distinctly remember a group of boys snickering in the corner across from me and a few hushed epithets thrown my way. I say this because, for me, the most challenging thing in relation to my musical journey has always been to make the conscious choice to go against societal pressures and follow my heart's greatest desires. I was making the choice to say, “I'm different from you, and I will not care if you make fun of me for it. This is me and this is what I want to do!”

My mother wasn't necessarily ecstatic about my choice when I came home from school, but my dad was stoked. My mother came around enough and ended up taking me to Music & Arts (this is not a paid advertisement) and I came home with my very own Jupiter Capital Edition concert flute—which had both a gold-plated lip plate and D# roller! I named her Mercury and I felt like the king of the world!



A middle-school Anthony Trionfo in a master-class with Jennifer Grim.

NS: *What do you remember about your very early days of learning how to play the flute? What did you love the most? What was most challenging?*

AT: Seated at the edge of our chairs with spines held in upright rigidity and grouped by instrument in a circle following the band room's perimeter, it was the day each beginning band student (myself included) was going to attempt to make a sound on their chosen instrument in front of everyone else with the aid of our band directors. Band Director #1 was responsible for the woodwinds and Band Director #2 was responsible for the brass.

“The flute is probably one of the harder instruments to make a sound on at first, but think of saying the first part of the word ‘pure’ with your lips closed and push air through the center of your lips in that shape. I will put the headjoint on your face in the right spot so you don't have to worry about that part,” Band Director #1 explained with impish delight. “Oh, and keep your head up!” He began going down the line of us newbies, each attempting to produce a sound with varying degrees of success. I had examined six or seven bandmates before it was my turn. I was not nervous. I was ready, I was excited, and I knew I was going to make a radiant sound.

I did. First try. It was magical.

Instantaneously, my life transitioned from black and white to technicolor à la *The Wizard of Oz*.

I skipped home from school, flute case swinging by my side and equipped with *Essential Elements for Band*, Volume 1. After completing my math homework (counting and rhythm is still the #1 thing that requires the most amount of attention whenever I am learning something) at the dining room table, I scurried off to my room, studied the flute fingering chart I had been given, and learned the traditional Japanese folk song “Sakura” (Cherry

(Cont'd next page)

Blossoms). I ran downstairs eager to show my mother what I had just learned since my dad was still at work. I played my best, allowing images of cherry blossoms swaying in the breeze to take over my imagination in order to influence my interpretation.

“Why does it sound so airy?” my mother inquired—and that was the last time I willingly played for her.

NS: *You had such a magical connection to the flute as a young child. When did you know that you had what it takes, as well as the passion, to pursue a life as a flutist? Was there a defining moment or performance?*

AT: Despite the lackluster review, I was not perturbed. I immediately began spending nearly every lunch period in the band room, learning tunes and trying to wrap my head around concepts including: having the same “C” fingering for different octaves, and what the heck is D^b and why is it the same fingering as $C^\#$ but different on paper?!

I performed Henry Mancini’s theme from *Pink Panther* as a solo for our winter band concert, which took place at the Thomas and Mack Arena. I received a standing ovation.

Soon after, my band directors took me out of class one day to spend time with the person who would become my first private teacher and fairy godmother, Megan Lanz. I came to my first official private lesson at her home with the music to Lowell Liebermann’s flute concerto and the Poulenc sonata. I did not know if they were difficult pieces or not; I just knew I wanted to play them. She gave me an encouraging smile and began teaching me the difference between half notes and whole notes. I was moved up to intermediate band and quickly became first chair, performing pieces like Frank Ticheli’s *Portrait of a Clown*. I still play along to recordings of these pieces for fun occasionally.

By the end of that school year I had to play a section of Rimsky-Korsakov’s *Flight of the Bumblebee* from *The Tale of Tsar Saltan* for acceptance into the wind ensemble. I remember practicing so hard for that and wanting to be in the wind ensemble so badly that I slept with my flute (in its case!) by my side for at least a month. Having a successful audition for the wind ensemble made me feel like I had just won the lottery. I was more than happy—I was ecstatic!

Following my own personal yellow brick road, I existed on developing my craft with wholehearted fervor.

In seventh grade for the Solo and Ensemble Competition, I performed

Benjamin Godard’s Allegretto from *Suite de Trois Morceaux*, Op. 116. I did not have a pianist (I did not know I needed one), and the adjudicator reprimanded me for playing it much closer to prestissimo than allegretto! “Do you even know what allegretto means?!” No, I did not. Also, if the recordings of Jeanne Baxtresser, Jeffrey Khaner, Susan Milan, and James Galway I listened to were any indication of the tempo I took, I can now confidently say that the adjudicator

didn’t really know what they were talking about in regard to “performance practice.” Even so, I received a “Superior” rating.

For an early (and surprise) 13th birthday present, I was taken to Kessler & Sons Music (“Where Students Are Treated Like Pros!”) under the guise of trying a few step-up flutes to be purchased at a later date. Megan was waiting for me there as well, and we spent a fabulous time trying a variety of instruments that had open holes and B footjoints. I never needed plugs, and it was obvious which flute was my perfect match, a Sonare 705! Settled on the idea that I would save up my money to purchase this flute one day, you can imagine the absolute GLEE I felt when my dad told me we would be taking this flute home with me the very same day!

Shortly after, I performed in my first masterclass for Mimi Stillman as part of the Las Vegas Flute Fair, playing Debussy’s *Syrinx*. Her brilliant tone, dazzling stage presence, and expert musical knowledge had me seeing (and hearing) stars. My dad also took me to a presentation given by the dynamic Jennifer Grim (then the professor at University of Nevada Las Vegas) on contemporary flute techniques, which included demonstrations of George Crumb’s *Vox Balaenae* and selections from the music of Salvatore (my middle name) Sciarrino. Yet again, a whole new world of possibilities was opened up to me!

In eighth grade, I extensively studied and performed Georges Hüe’s *Fantaisie*. I had my first lesson with Dr. Grim, and I remember her exposing my habits of not lifting my first finger for middle Ds (I was flabbergasted that she could hear the difference. Oh, how the tables have turned!), showing me “French tonguing,” and challenging me to explore the entire range of colorific expression. “If you keep working hard, you’ll fly into Juilliard!”



From L to R: Detroit Symphony assistant principal flutist Sharon Sparrow; ABT principal flutist Judith Mendenhall; Nancy Stagnitta; BBC principal flutist Daniel Pailthorpe; and Anthony, following the Interlochen Summer Flute Intensive Faculty Artist recital, 2022.

I asked for and received Juilliard apparel for Christmas that year and it quickly became my go-to outfit, serving as a tangible reminder to keep following my love of music and the flute. Not too long after this, my dad died. However, I ended my middle school career on a high note, performing Stephen Bulla’s *Rhapsody* for flute and band. This was my first time performing a solo work and getting to stand at the front of an ensemble. I was free to dance, act, sing, emote and tell a real story—with the flute as my guide!

I received my very own Hogwarts letter in the form of admittance to the Interlochen Arts Academy in Michigan after performing François Borne’s *Carmen Fantasy* with the Las Vegas Philharmonic and being recognized by Harold Weller, founder of the Foundation to Assist Young Musicians. He worked tremendously hard on my behalf to cultivate supporters who allowed me to follow my dreams; I would not have been able to afford this education on my own. Neighbors who I now consider family collected clothing donations and supplies for me to stay warm through the winters that will literally freeze your nostrils together in seconds.

Interlochen became my Wonderland and you—Nancy Stagnitta, so monumental in my musical and personal growth—my Yoda.

Every day, I work to cherish and nurture the childlike wonder in my heart, letting it guide me as I continue to forge my path in this world, whether it be through music or tying my shoes.

NS: *Thank you, Anthony, it was an honor to become Yoda to such a promising and inspiring young Jedi Master! Can you tell us about your program for the NYFC concert, and how you go about crafting your recital programs?*

AT: Yes. When I have the clarity of mind, I love to curate programs designed around a core theme that can

(Trionfo, cont'd from p. 5)

delight, comfort, challenge, and inform audiences, whether they are hearing something for the first time or the trillionth time! The program is nearly identical to one we will be playing for the Cosmos Club in Washington, DC, the week before, entitled “QUIET PLEASE! The Library is Open,” where listeners are invited to take a musical journey through time and hear the stories behind the influential works for flute and piano whose manuscripts are at the Library of Congress. The NYFC program will also include Philip Glass’s *Love Divided By*, a work in the composer’s signature minimalist style that I find absolutely mesmerizing.

NS: What advice would you offer to young flutists considering the pursuit of a career like yours?

AT: Find and follow your own yellow brick road! I truly believe if we take the time to uncover and embrace our heart’s greatest desires, everything that follows will be in alignment with this path. Embrace the unknown, work hard, face your fears, challenge yourself to say yes to things that make you uncomfortable when you have the tiniest notion you might enjoy it. Firmly say NO to things or people that give you a bad gut instinct, feel your feelings, and march (or skip, jump, cartwheel, take a taxi, or whatever) onwards and upwards!

And don’t forget to practice extensively with a tuner, in addition to always articulating way stronger than you think you need to when playing the same note separated by articulation. I’m serious—just think of the opening phrase of Mozart’s G Major Flute Concerto, K. 313.



Anthony Trionfo with interviewer Nancy Stagnitta on Beaver Island (Michigan), where he performed a gala opening recital for the Beaver Island Music Festival, 2021.

Nancy Stagnitta is instructor of flute at the Interlochen Arts Academy. A Powell artist, she is the principal flutist with the Traverse Symphony and Great Lakes Chamber Orchestras, and performs regularly as both classical soloist and jazz artist.

The NYFC’s February “Flutes Out Front”: Lawrence Liggins

Saturday, February 11, 2022 • 2:00 - 4:00 pm

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

Explore the *Jazz Play-A-Long* books of Jamey Aebersold with expert flutist/educator Lawrence Liggins: Volume 1 (How to Play Jazz and Improvise) and Volume 3 (The II-V-I Progression).

Event details at nyfluteclub.org/calendar.

About Lawrence Liggins:

Lawrence Liggins is currently a band director at Arts High School in Newark, NJ, where he directs the instrumental band program and jazz ensemble. After receiving his BM in music education from Mason Gross School of the Arts, Mr. Liggins began his teaching career in Newark at the Elliot Street School, where he taught general music and worked with the Newark Early Strings program, a partnership with the NJSO and Newark Public Schools. In addition to teaching at Arts High School, Mr. Liggins is artistic director for the Band Together Program at NJPAC (a band program for students in grades 5 to 10) and co-chair for the NFA Jazz Committee. Other partnerships at Arts High School include the Herbie Hancock Institute of Jazz and Jazz House Kids.

Mr. Liggins has enjoyed performing as a soloist and with various ensembles including UpTown Flutes, Whitehouse Wind Symphony, Drew University Flute Choir, Flutacious! Flute Ensemble, the National Flute Association Jazz Flute Big Band, and Trilogy Opera Company in Newark. He has also served as an adjunct flute professor at Drew University, adult flute coach for NJ Flute Society Flute Choir Day, and flute instructor at the Eastern Conservatory of Music in Lamington, NJ.

Mr. Liggins attributes his involvement in music to having received a solid music foundation from the Newark Community School of the Arts and the Newark Boys Chorus School. Over the years, a host of flute instructors have contributed to Mr. Liggins’ development, including, Bill Phipps, Jerome Greenhouse, Svjetlana Kabalin, Tony Signa, James Scott, Bart Feller, Kathleen Nester, Horace Alexander Young III, Robert Dick, and Frank Wess.

Flutist attendees: Bring your flute(s).

Admission: Free to members, \$15 for non-members. Details and Eventbrite link, visit nyfluteclub.org/calendar.



Lawrence Liggins with Ali Ryerson (center) and Haruna Fukazawa at the 2022 NFA convention in Chicago.

Palisades Virtuosi at the NYFC in January

The Palisades Virtuosi (a NJ-based flute, clarinet, and piano trio) performed at the Club on January 22, 2023, in a last-minute substitution for the originally scheduled Borealis Wind Quintet (postponed to next season thanks to a positive COVID test). It was truly a delight to hear the sonorities of a flute playing with a clarinet.

The Palisades Virtuosi has commissioned nearly 100 works during its two decades of performing, contributing greatly to the repertoire for this combination of instruments, and is the proud recipient of the 2022 American Prize–Ernst Bacon Award for their performances of American music. Their program of commissioned works is listed below, along with information for players considering adding these pieces to their repertoire. (Not listed is their encore—a Bill Holcombe arrangement of *Simple Gifts*, available from jwpepper.com and FluteWorld.com.) Sound files for the Ewazen and Lampkin are on their website (palisadesvirtuosi.org); commercial recordings of these two works are available wherever you get your music.

The program (pieces in order of appearance)

Eric Ewazen (b. 1954):

...of beauty, from *Palisades Suite (a trio for our time)* (2007, 22' total)

A delightful work featuring four contrasting movements originally inspired by the four seasons and subsequently by the composer's reflection on four eternal themes; beauty, sadness, anger, and hope.

Recording: Albany Records (albanysrecords.com), *New American Masters*, v. 3

Score/parts available from Theodore Presser (presser.com)

Benjamin Yarmolinsky (b. 1955):

Pentagrams (2018, 18')

This work explores many various permutations of quintuple meters. The composer employs call and response melodies in the flute and clarinet parts with piano ostinato throughout. It is a meditative and very evocative work.

Recording: None yet.

Score/parts available from the composer at ben.yarmolinsky@gmail.com

Adrienne Albert (b. 1941):

Swing It, Dr. M! (2022, 6')

Transcribed from an earlier work and dedicated to the "D," "R," & "M" of Palisades Virtuosi, this fun and jazzy work received its premiere at the trio's 20th anniversary celebration in Carnegie's Weill Recital Hall in November 2022.

Recording: None yet.

Score/parts available from the composer at adrienne@adriennealbert.com

James Cohn (1928–2021):

Trio for Palisades Virtuosi (2019, 10')

The scheduled 2020 premiere of this work was delayed because of COVID. However, PV was able to record a video of it that the composer heard shortly before he passed away. Delightful and energetic, the work features a driving rhythmic beginning and end, with a charming waltz in the middle. The composer used lovely transparent writing in which the pianist is an equal voice with the flute and clarinet.

Recording: None yet.

Score/parts available from Subito Music (store.subitomusic.com)



Photo: John V. Bentz

The Palisades Virtuosi with Margaret Swinchoski, flute; Don Mokrynski, clarinet; and Ron Levy, seated at the piano

Rita Blacker (b. 1957):

Musings on the Beauty of Three (2022, 5')

This haunting and lovely interlude consists of four very short movements played without interruption; each movement features a solo instrument with the fourth movement a culmination of the beautiful lines intertwined.

Recording: None yet.

Score/parts available from the composer at ritablacker@yahoo.com

John Lampkin (b. 1946):

George Washington Slept Here! (2004, 10')

One of PV's most popular works, this set of variations on the Revolutionary War tune "Soldier's Joy" features each instrument in witty and diverse settings ranging from jazzy, honkytonk, romantic, and pure fun, to a final variation in which the tune is featured as a five-part fugue.

Albany Records (albanysrecords.com), *New American Masters*, v. 1

Score/parts available from the composer's website (johnlampkin.com).

NYFC ENSEMBLES PROGRAM

UPDATE

Sixteen NYFC flutists (15 returning and one new) met at Studios 353 on Sunday, December 18. Co-directors Mark Vickers and Denise Koncelik led the group in readings of past repertoire and a published Bach transcription by ensemble member William Giannone.

The icebreaker question was "Tell us your name and how you came to get it." Many first names came from a desire to remember a family member, and some last names were simpler or Americanized versions of longer ones. Most unusual: Xiao (Lester) Yu picked his English name out of a book as a grade-school student in China when he started studying English.

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

Sunday, February 26, 2023

Saturday, March 25, 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 November 19 rehearsal: (L to R) Eddie Crawford, James Marcus, William Giannone, Roger Brooks, Martha Rabin, Eric Thomas, Gail Green, Doug Ramsdell, Kathy Saenger, Denise Koncelik, Gylianne Tyndall, Lauren Kurtz, Katie Soricelli, Samantha Ostrowski, Mark Vickers, and Xiao (Lester) Yu. Photo: Brian Klasewitz.



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



February 19, 2023 Concert

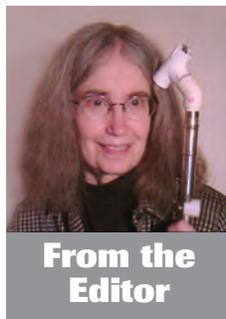
Sunday, 6:30 pm • The Theatre at St. Jean, 150 East 76th Street, NYC
Anthony Trionfo, flute

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
Eboney 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 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 2023 • Venue, date, 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! February brings us the acclaimed 2016 Young Concert Artists winner, flutist Anthony Trionfo (in a schedule rearrangement that will bring the "Flutists of the American Ballet Theatre" to the NYFC next season). Please note the 6:30 pm start time and the new venue (the Theatre at St. Jean). Nancy Stagnitta, Anthony's teacher during his high school years at the Interlochen Arts Academy, did the interview, an unusually detailed look at the formative years of a young student. It brought back memories of my own early attempts to get a sound out of the flute (not nearly as successful as his!). Readers interested in Anthony's post-high-school years (which include going to college, obtaining a master's degree, and continuing efforts to "pay it forward") should take a look at his website (trionfoflute.com).

In her *From the President*, Jenny Cline expands upon "The Joys of Chamber Music," sharing some of her own experiences as well as those of NYFC founder Georges Barrère. She also reports on her first visit to a NYFC ensembles program rehearsal (she loved it).

The February "Flutes Out Front" event, again in-person at the DiMenna Center's Benzaquen Hall, features the Newark, NJ-based jazz flutist/educator Lawrence Liggins. He will explore the legendary *Jazz Play-A-Long* books of Jamey Aebersold, up to now known to me just because they have been mentioned so many times in *NYFC Newsletter* interviews (see p. 6 for details).

This month's member profile subject is new member Judy Sherman, returning to flute lessons (with none other than Jenny Cline) as a recently-retired adult. I enjoyed learning about her childhood in Rochester and am envious of her newly formed trio with a clarinet and piano.

Speaking of flute, clarinet, and piano trios...take a look at p. 7 for a recap of the Palisades Virtuosi concert on January 22. The works they played (all commissioned by PV to increase the repertoire for that combination of instruments) are listed along with notes for people who might be interested in playing them.

Anyway, all for now—looking forward to seeing you at a February event.
Best, Katherine Saenger (klsaenger@yahoo.com)