



The New York Flute Club

NEWSLETTER

January 2023

Borealis Flutist Keith Bonner Reflects on Mentors, Colleagues, and Lessons Learned

Interview by John Romeri

Borealis Wind Quintet flutist Keith Bonner has an active career as a freelancer (including performances in more than a dozen Broadway shows and with the NYC Ballet Orchestra and the Orchestra of St. Luke's) and is currently principal flutist of both the Greater Bridgeport and Riverside Symphonies. He also teaches flute and chamber music at the 92Y School of Music, Special Music School, and the NY Youth Symphony.

I first met Keith about 20 years ago while playing second flute with him on Beethoven's Sixth with the Westchester Chamber Orchestra. I was fresh out of school, and I can remember being struck by the simple beauty and the ease with which he could spin a phrase. However, as a complete newbie on the scene, it was his kindness and support that resonates with me still to this day. He was engaged, social, supportive, and hilarious. Without knowing me, he treated me as a valued colleague, which helped make me more relaxed and better able to support him the best I could. That experience is echoed each time we are together—whether we've been on stage, in a recording session, or even together on a roller-coaster at Six Flags.

This interview was conducted over Zoom, as we hoped that that medium would keep us on task. Although three hours later it was clear that it had not, readers will, at the least, come away with an understanding of how Keith acquired the qualities that impressed me so much at our first meeting.



(Cont'd on page 4)

In Concert

Borealis Wind Quintet

Keith Bonner, flute • Tamar Beach Wells, oboe

Jo-Ann Sternberg, clarinet • Eric C. Davis, horn • Wayne Hileman, bassoon

Sunday, January 22, 2023, 5:30 pm

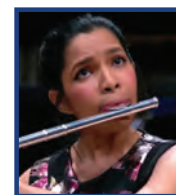
Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street), NYC

(See p. 2 for COVID protocols)

Program

| | |
|--|---|
| Concerto No. 2, BWV 593 after Vivaldi (1974) | J.S. Bach (1685-1750) arr. M. Rechtman |
| Haitian Folk Tale | Lina Mathon Blanchet (1903-1994) ed. G. Dejean |
| Indialantic Impromptu (2008) | Paul Moravec (b. 1957) |
| Juego De Ladrones (Game of Thieves) Suite (2016) | Oscar Navarro (b. 1981) |

Program subject to change



I Just Wanna Play!
January 19, 2023
Thursday • 7:00 pm

Joidy Blanco, flutist
See p. 6 for details.

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Newsletter

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Expanding Comfort Zones

by Jenny Cline



From the President

In November, we were lucky to have Derek A. Johnson, vice president of marketing at the John F. Kennedy Center for the Performing Arts, give a virtual presentation titled “Changing Faces: A Shift in American Symphony Orchestra Programming.” If you were unable to see it live, you can find it on the Club’s YouTube channel (@newyorkfluteclub9657).

Derek’s well-researched presentation provided empirical evidence of a phenomenon which I have observed through my own musical experiences over the past several years, both as a performer and as an audience member.

We are probably all aware of the standard “recipe” for an orchestra program: an overture, a concerto, and a symphony. The repertoire is typically drawn almost entirely from a fairly short list of works by mostly European composers from the classical and romantic periods (with a smattering of 20th century composers), and almost all male, referred to in common shorthand, as “Dead White European Men.”

The most obvious reason for this is that people prefer to listen to music that is familiar to them. In the opening paragraphs of the *Lexicon of Musical Invective*, an anthology of scathing reviews written by music critics after their first hearing of music by well-known composers from Beethoven to Schoenberg, author Nicolas Slonimsky refers to the “Phenomenon of Non-Acceptance of the Unfamiliar” to explain why many of the most beloved works were not universally accepted by audiences (and critics) until they had received many performances. Thus, orchestras have traditionally stuck to the tried-and-true, offering their audiences programs which are the musical equivalent of comfort food.

Other reasons to repeatedly program the standard orchestral repertoire include reduced music rental costs for works that are in the public domain, and shorter rehearsal time for musicians to play music with which they are already familiar.

Several years ago, I started noticing an increase in the frequency of music by living composers, including women and people of color. Mr. Johnson’s list of some of the historically excluded composers whose music has begun receiving more frequent performances in recent years included quite a few living composers—Valerie Coleman, Jessie Montgomery, Reena Esmail, Gabriela Lena Frank, Carlos Simon, Arturo Marquez, and Adolphus Hailstork—whose works I have personally played or heard, as well as Florence Price and William Grant Still, neither of whom are living, but who are enjoying renewed interest.

In November I had the privilege of playing a concert with the Staten Island Philharmonic which featured works by Valerie Coleman (our 2022 Flute Fair guest artist), Jeff Scott (who, along with Ms. Coleman, is a former member of the Imani Winds), Mexican composer Arturo Márquez, and Florence Price, who in 1932 became the first Black woman composer whose music was performed by the Chicago Symphony. Not only was it exciting for the audience to hear a program comprised entirely of music with which they were mostly unfamiliar, but it was rewarding for the orchestra to play it.

As Mr. Johnson pointed out, the spring and summer of 2020 was a watershed moment in the U.S., when many organizations (including arts organizations) made public statements of support for the Black Lives Matter movement and increased their commitment to helping to further the causes of social justice. Since then, we have seen an acceleration of these efforts to provide more diverse programming. I have been seeing evidence of this, not only in works programmed for concerts, but in the repertoire lists for competitions, masterclasses, and music school syllabi.

As orchestras and other organizations continue to offer more diverse programming, they may find that the demographics of the audiences they are able to attract will begin to become more diverse as well. And the more audiences are exposed to works by composers with whom they are unfamiliar, the more comfortable and familiar they will become with music that is outside of the old, standard repertoire list.

As we step into a new year, the prospect of continued new musical experiences is exciting. Wishing everyone a healthy, happy, music-filled 2023!

COVID protocols for January concert

- Baruch College requires Engelman 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.



Member Profile

Stephanie Pizza

NYFC member on
and off since 2013



Employment: Manager of operations and communications at Mannes Prep at Mannes School of Music at the New School.

A recent concert/performance: Playing Borne's *Carmen Fantasie* at Carnegie Hall as a winner of the American Protégé International Woodwinds and Brass Competition on November 27, 2022.

Career highlights: Given her relatively young age, Stephanie expects that most of her career highlights are yet to come. Two so far include (i) having an article published in the February 2020 issue of *Flute View* ("Feeding the Good Wolf," on overcoming the impostor syndrome, self-doubt, and negative self-talk) and (ii) getting to coordinate the NYFC's 2023 Young Musicians Contest after having been a previous winner in 2011 and 2013 ("I first competed in the YMC when I was nine years old and now, 15 years later, find myself being the one coordinating the competition. It is both exciting and nostalgic. I can't wait to be there on the day of the competition [Sunday, February 12, 2023] on the other side of things! The YMC was the first competition I ever competed in and set the stage for the many competitions I went on to participate in, even to this day.").

Current flute: A Powell Conservatory flute played with a 14k gold headjoint.

Influential flute teachers: Wendy Stern (in grades four through eight), Renée Krimsier and Linda Toote (during her undergraduate years), and Judith Mendenhall (in high school and again during her master's degree). Stephanie says, "These teachers have shaped me as not only a musician but also as a person; much of my success is due to them."

High school: Ridgewood High School in Ridgewood, NJ.

Degrees: BM in flute performance and music education (Boston University, May 2020) and MM in flute performance (Mannes School of Music, May 2022).

Most notable and/or personally satisfying accomplishment(s): Her master's degree graduation recital: "This recital was my last performance at Mannes, a school that had been a part of my life since I was a student at Mannes Prep from 2011-16. It was where I learned what it meant to be a musician and where I fell in love with music, so this performance meant the world to me. Performing Schubert's Introduction and Variations on *Trockne Blumen* (in my opinion, the most beautiful piece ever written for flute) while seeing the faces of my family, friends, and teacher Judith Mendenhall left me with a great sense of completeness—both professional and personal."

Favorite practice routines: Stephanie's favorite, go-to resource is Paula Robison's *Flute Warmups Book* ("Great fun—full of drawings, quotes, and creativity—and it puts me in a great mindset for a productive practice session."). On occasion, she also likes to practice by playing along with recordings of her favorite performers, but her favorite technique is to get a group of musician friends together to play for each other ("There is truly nothing better than playing for your friends and getting good honest feedback. I can say without a doubt that the moment I started learning from my friends I not only became a better musician, but also a more confident performer, knowing I had a group of people constantly rooting for me.").

Other interests: When she is not playing flute or working at Mannes Prep, Stephanie can be found with her adorable labradoodle, Maizie, watching late night comedy shows, or baking cookies.

Advice for NYFC members: Never lose sight of why you do what you do!

FLUTE HAPPENINGS

JANUARY '23

Jan.
19

Thursday 7:00 pm

Flutist **JOIDY BLANCO** will present the NYFC's January "I Just Wanna Play!" event (interactive and virtual). Details, newsletter p. 6.

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



FEBRUARY '23

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 FLUTE FAIR: Call for Proposals The Joy of Flute Playing

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



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

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

Flute Happenings Deadlines

| Issue | Deadline | Mail Date |
|---------------|-----------|-----------|
| 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 |

(Keith Bonner, cont'd from p. 1)

JOHN ROMERI: Hi Keith, thanks for taking the time for some questions—let's see if you can get them all correct, ha-ha! What led up to your getting a flute into your hands for the first time? And why the flute?

KEITH BONNER: I was born in Brooklyn, NY, and grew up on Long Island in Freeport, NY. From a very early age I was drawn to music. My mother had a very eclectic collection of LPs, so there was always music in the house, ranging from classical to pop to opera to jazz. I always wanted to listen to them. One of my mother's favorite musical artists was Barbra Streisand. I think it was her vocal quality that drew me to the flute, believe it or not! I couldn't wait to play it.

Neither of my parents played musical instruments. So the instrumental program in my elementary school let me explore my natural musical curiosity and provided a path to the flute. In fourth grade we were brought down to the auditorium, sat in a circle, and asked what instrument we wanted to play. I very eagerly answered "FLUTE!" when the teacher asked me. He responded, "Okay, but are you sure you want to play the flute? You know the girls play the flute?" I was sure; in my mind there was no other option and I was determined to play it.

JR: Your mother was a nurse and your father a firefighter—I'm sure a career in music wasn't necessarily on their radar for you, so what helped you decide to make a life in music?

KB: I always wanted to be the best flutist and musician I could. Playing music was what I wanted to do. I was fortunate that by the time I got to high school I had a very good group of friends who were involved in either music or theater. My friend Missy [Melissa Fogarty] was actually in the Met's children's chorus. She was performing solo roles, and my friends and I would come into the city to see her perform. This helped inspire me to figure out a way to become a performing musician.

In 10th grade I started studying flute with Florence Nelson. She played piccolo in the NYC Opera Orchestra. Florence helped me gain the confidence I needed to decide to pursue music in college. But she encouraged me to go somewhere where I could study something else as well. John Wion was principal flutist in the NYC Opera Orchestra and was teaching at Hartt School of Music in Hartford, where they offered

a music business degree. I started as a double major in music performance and music business. I went off to Hartford knowing somewhere inside me that I really didn't want to pursue music business. It was just sort of a "Well I guess this is what my mentors suggested, so I'll give it a whirl." I never took any business classes, ha-ha.

After my freshman year at Hartt, I went to Chautauqua Music Festival, where I studied with Sandra Church. She really inspired me to see more clearly what I needed to do to really be a professional musician. She strongly suggested I come study in New York. It was there I was going to have the opportunity to meet and hear a huge array of musicians. I had always wanted to live there, so I decided to leave Hartt. At Chautauqua, I also met flutist Reva Youngstein, who was at the Manhattan School of Music studying with Michael Parloff. I remember being so inspired by her then (and still am today!). So, I took a semester off and practiced a lot and took lessons with potential teachers.

It's about more than
just sounding good
and being prepared.
It's about being a
good colleague.

I loved my lessons with Michael Parloff. I really liked his practical style of teaching. I took the audition to study with him at MSM and was accepted. Early on, he gave me ways to practice tone, technique, scales, arpeggios, and a keen sense of what I needed to focus on to become a better flutist and musician. We did a lot of work on the Marcel Moyse and the Trevor Wye studies—the first semester, that's all we did. I was immediately eager to learn and felt so grateful having someone teach me the basics, the fundamentals of flute playing. After the first semester, we worked through a lot of repertoire, etudes, and orchestral excerpts. We



L to R: Interviewer John Romeri (on duduk), Keith Bonner (on bass flute), and Liz Mann (on alto) with Orchestra Moderne in NYC c. 2019.

didn't really spend lots of time on one piece—he wanted to hear a new piece and new excerpts every week.

JR: Why do you think that was?

KB: I think it's because he wanted us in the practice room. It was a good way to accomplish that goal. He also understood that as a professional you must learn a lot of music very quickly. He was training us for this inevitability.

We also had a studio class every month. We performed a piece with piano in front of the entire studio. This was both terrifying and inspiring. Thinking back on it, I got the sense that he trusted us to figure out things musically on our own. He wasn't telling us exactly how to play everything. He was giving us guidelines to work within, but he allowed us to find our own voices. I value the strong foundation he gave me. He often stressed the importance of working on tone and technique. I remember arriving at lessons and I'd hear him through the door practicing his scales and long tones. I appreciated that he was someone who was "walking the walk," as well as his very quiet way of helping me find confidence in my musical voice.

JR: So, you finished your undergrad at MSM?

KB: Yes, and Sandra Church was right—I loved being in New York. I would go with friends to the NY Philharmonic pretty much every week. We would sneak in at intermission! I was hearing Jeanne Baxtresser play at the NY Phil and Michael Parloff play at the Met. I also loved making friends with other flutists at the school who were studying with different teachers. It was great to hear what they were working on with Jeanne Baxtresser, Linda Chesis, or Ransom Wilson.

(Cont'd next page)

JR: That was the same for me while studying in NY. Every time I attended the Met, for example, it felt like a masterclass. I always I left the opera house knowing I was already a better flute player.

KB: One of the really incredible experiences I had while studying with Parloff was attending the Waterloo Music Festival, where he played and taught in the summers. It consisted of an orchestra where he was the principal player and we, the students, made up the section. I was playing second flute to Michael Parloff! It was a dream. Elaine Douvas and John Ferrillo were the principal oboes, and I think Charlie Russo and David Singer were the clarinets. Having the opportunity to play with them was amazing. I also played in a quintet both summers.

JR: Wow, that must have been so inspiring to have such a great experience as an undergraduate!

KB: Yeah, it helped me become more confident as a player. Parloff wasn't micromanaging or overly nitpicky with us. He was very, very knowledgeable, patient, and serious about what needed to be done. He gave me room to figure out so many aspects of flute playing and music making. He is also a very funny guy!

JR: So why did you leave NYC for the Cleveland Institute of Music?

KB: I had decided I wanted to attend graduate school and was accepted at CIM to study with both Jeffrey Khaner and Joshua Smith. To have the opportunity to study with the principal flutes of both the Philadelphia and Cleveland orchestras was an opportunity I did not want to let pass. Joshua Smith is only a month older than I am. I did not know how that would work, but, in the end, I learned a lot in my lessons with him. He was one of the first teachers I worked with who would spend an entire lesson working on one phrase. I loved it.

JR: Ah, so in your undergrad, you had a kind of macro studies—get the fundamentals down, find your confidence, find your voice—and now, suddenly, you got the micro studies—all the details within the excerpts, etc.

KB: Exactly. In Cleveland there's the Cleveland Orchestra. Very different from NYC, where there were many orchestras, chamber groups, and styles of playing. There's a very particular style to how Cleveland plays. That's what they taught us students. I took a deep detailed dive in how they phrase, use tone color etc., and it took a bit

of adjustment. Hearing the Cleveland Orchestra perform at Severance Hall every week was incredible. Cleveland focused my mind to develop a clearer musical viewpoint.

JR: How long did it take you to start working after returning to NY two years later [in 1994]?

KB: I came back to NY because I knew I had a support system of family and friends. I called Michael Parloff soon after coming back and asked him for advice. He was generous enough to facilitate a few introductions to flutists. I then continued meeting people and taking their advice: be a good colleague when you're at rehearsals, be someone who can work with people, and always show up prepared. I learned a lot of our business is word of mouth, and slowly but surely through connections and recommendations I started to get more work.

I remember Jeanne Baxtresser gave a class at MSM on how to be a good colleague. She talked a lot about not only playing well but being a good person. Be respectful of others. That made a real impression on me. It wasn't always going to be about just sounding good. You also had to get along well with others. You had to consider other people. How was my playing affecting them? How is my personality affecting them? She also took a moment in the class and talked about how grateful she was making a living as a musician. I was experiencing this all now in real time.

As performing musicians, we are able to shift audience members' moods and/or their mindsets and feelings. We can change the trajectory of their lives in ways both subtle and profound. This happened to me as a young audience member going to concerts. It's what I love about music and why I wanted to become a musician.

JR: That wonderful sentiment of respect and acknowledgment towards your colleagues segues beautifully into your work in chamber music. How did you first start playing with the Borealis Wind Quintet?

*KB: Borealis formed in 1977 at the Juilliard School. Soon after, they won the Artist International Competition, had their NY debut, and began working with Joanne Rile Management. She was very supportive of them, and they began to get bookings around the country. Their reputation grew because they commissioned and recorded many works, some of which—Ewazen's *Roaring Fork* and Steinmetz's *Wind**



Current members of the Borealis Wind Quintet, top to bottom: Keith Bonner, flute; Tamar Beach Wells, oboe; Jo-Ann Sternberg, clarinet; Eric C. Davis, horn; Wayne Hileman, bassoon.

(Cont'd p. 6)

(Keith Bonner, cont'd from p. 5)

Quintet, for example—have become standard repertoire.

JR: Is that what helped set Borealis apart from other quintets?

KB: Yes, I think so. Borealis has done a lot of touring and has always had great camaraderie. Audiences respond well to that connection amongst musicians. I started playing with Borealis in 2009, originally as substitute for Kathy Fink, and then as a member in 2012. I love playing with them! I love that there's always a great flow of ideas within the group and a lot of respect for everyone's playing. Also, we have a lot of fun together! The concerts are always exciting, vibrant experiences where I feel like we're all doing the best we can to bring life to the music.

JR: Can you tell us a bit about the January program?

KB: We wanted to highlight a range of composers and genres, with each composition creating different textures and moods. We open with the Bach/Rechtman Concerto No. 2 after Vivaldi. It is a double transcription of a Vivaldi Concerto for two violins. Transcribed first by Bach for organ, then by Recht-

man for wind quintet. Rechtman was the principal bassoonist in the Israel Philharmonic for many years. Then we'll be performing Lina Mathon-Blanchet's *Haitian Folk Tale*, which was arranged for wind quintet by the bassoonist Gil Dejean. It's a fun piece, and we're excited to add it to our repertoire. *Indialantic Impromptu* was commissioned by Borealis back in 2008 from Pulitzer Prize winner Paul Moravec. If you know his music, you will be surprised by this work. It's a short piece, but it says a lot in six minutes! *Juego De Ladrones Suite* is a programmatic piece by composer Oscar Navarro. Navarro was inspired by the Cervantes short story, "Game of Thieves." It's about two boys that leave their small town in Spain and make lives for themselves in Seville. They get caught up with a gang of thieves and learn how to become successful scoundrels. It's filled with character, lots of different moods, and colorful instrumental textures. I love this piece!



Interviewer John Romeri (on piccolo) and Keith Bonner (on flute) at a 2019 Stamford Symphony pops concert.

JR: Awesome, sounds like a fantastic program—I can't wait to hear it.

KB: Yeah, it's going to be a fun concert.

JR: Well, Keith, this Zoom has been a blast. It's been great learning more about you, and I have to say you aced all the questions! Bravo!

Freelance flutist **John Romeri** has played in 15 Broadway musicals and with orchestras including the ABT, Orchestra of St. Luke's, and the Stamford and Harrisburg Symphonies. He is also the co-founder of Broadway Chamber Players.

NYFC's November "I Just Wanna Play!" series: Joidy Blanco

Thursday, January 19, 2023 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, January's event features Joidy Blanco, who will join us on Zoom from Madrid, Spain for a live interview, followed by a performance of Max Meyer-Olbersleben's *Fantasie-Sonate Op. 17*.

About Joidy Blanco:

Joidy Blanco grew up in Venezuela, where she attended the Simon Bolivar Conservatory of Music and the National Academy of Flute in Venezuela. From there she went to Lyon, France, where she attended the Conservatoire National Supérieur de Musique et Danse, obtaining her bachelor's degree. Ms. Blanco went on to study with Jacques Zoon at the Haute Ecole de Musique de Geneva, Switzerland, earning a master's degree. She began competing in international competitions at the age of 15, most recently taking the silver medal at the 16th International Tchaikovsky Competition in Moscow in 2019, and earlier this year winning sixth prize in the Kobe International Flute Competition. Ms. Blanco is currently living in Madrid, Spain, where she performs in several ensembles.

About Max Meyer-Olbersleben and his *Fantasie-Sonate*

Max Meyer-Olbersleben (1850–1927) is primarily known for his songs and choral works. His three-movement *Fantasie-Sonate* for flute and piano is a powerful, moving work that has long been popular with flutists in Europe and Japan, but is relatively unknown in the U.S. The composer studied with Carl Müllerhartung and Franz Liszt at the Weimar Orchestra School, and with Josef Rheinberger, Franz Wüllner, and Peter Cornelius at the Munich Conservatory.

Flutist attendees: Come with your questions about her experiences competing at the international level.

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



2023 Competition Deadlines

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**. Applications for entry are due by **Saturday, February 18, 2023**. The preliminary round will be held at Opera America (330 Seventh Avenue, at 29th Street, NYC) and the final round held at the NY Flute Fair later the same day (at the W83 Ministry Center, 150 West 83rd Street, NYC). The winners receive a certificate from the NYFC, a cash honorarium, and perform a Competition Winners Recital on **Sunday, April 23, 2023**.

Young Musicians Contest: *Stephanie Pizza, Coordinator*

The Young Musicians Contest is open to students ages 8 and under to 18 playing Western or non-Western flutes. Regular applications are due Sunday, **January 29, 2023** and early bird applications are due Sunday, **January 15, 2023**. The contest will take place on Sunday, **February 13, 2022** at the Bloomingdale School of Music, 323 West 108th Street, NYC. Winners will perform at the NY Flute Fair to be held on **March 18, 2023** at the West83 Ministry Center.

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



December at the NYFC: Eboney Thomas



Photo: Ethan Lin-Schwartz

Flutist **Eboney Thomas** presented a recital and pre-concert masterclass at the NYFC on December 4, 2023. Shown above at the Good Shepherd-Faith Presbyterian Church venue are (L to R) pianist **Linda Mark**, **Eboney Thomas**, and masterclass participants **Dahye Annie Jung**, **Courtney Conkling**, and **Emily Leng**. Not shown: masterclass coordinator **Jessica Taskov**.

NYFC ENSEMBLES PROGRAM

UPDATE

Twenty-five NYFC flutists (24 returning and one new) met at Studios 353 on Saturday, November 19. Mark Vickers (now recovered) was ill; fellow co-director Denise Koncelik, assisted by Lauren Kurtz, led the group in readings of past repertoire and a “back-by-popular demand” arrangement of *The Sound of Music*.

The icebreaker question was “Tell us about your all-time favorite vacation in 100 words or less.” We learned that we are quite a traveled group: three people cited fond memories of Morocco (and its camels), two Costa Rica, with other venues of note including Peru, New Zealand, Kenya, Taiwan, Aruba, as well as a few domestic locations in the USA. Not surprisingly, the company mattered as much as the place.

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

Saturday, January 21, 2023
Sunday, February 26, 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 (standing): Ted Davis, Doug Ramsdell, Fran Lenci, Yiqun Zhao, Iona Aibel, Lester Yu, Martha Rabin, Cora Riechert, Marge Hone, Roger Brooks, Kathy Saenger, Hannah Goldstein, Laura Pologe, Katie Soricelli, William Giannone, Samantha Ostrowski, Eric Thomas, Elizabeth LaBarbera, and Ambika Bansal; (seated) Eddie Crawford, Lee Koss, Maribel Arce, Amy Mak, Lauren Kurtz, and Denise Koncelik. Photo: Brian Klasewitz.



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



January 22, 2023 Concert

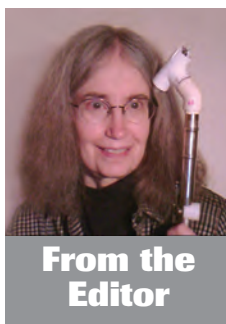
Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street), NYC
Borealis Wind Quintet, with Keith Bonner, flute

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
Ebony Thomas, flutist of the Dallas Opera
December 11, 2022 (FOF) • Sunday, 2:00 pm
David Bertrand, jazz flute
January 19, 2023 (WP) • Thursday, 7:00 pm
Joidy Blanco, flute
January 22, 2023 (C) • Sunday, 5:30 pm
Borealis Wind Quintet, with Keith Bonner, flute
February 19, 2023 (C) • Sunday, 5:30 pm
Flutists of the American Ballet Theatre
February 2023 (FOF) • Venue, date TBD
Karen Joseph of Latin Flute Explosion
March 16, 2023 (WP) • Thursday, 7:00 pm
Irwin Hall, flute
March 18, 2023 (FF) • Saturday all day
Marco Granados, guest artist
April 23, 2023 (C) • Sunday, 5:30 pm
2023 NYFC Competition winners concert
April 2023 (FOF) • Venue, date TBD
Camille Thurman, flute
May 14, 2023 • Venue, time TBD
Annual meeting & ensembles program concert

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



From the Editor

Greetings! January brings us the Borealis Wind Quintet with Keith Bonner, flute, in what should be an intriguing contrast to the Club's usual flute and piano programs. Keith's longtime friend and fellow freelancer, John Romeri, did the interview. Keith spoke about his mentors and colleagues, and the lessons learned from them. Most interesting to me: the approach Keith took in figuring out what conservatories to apply to (take sample lessons with the teachers and see who's a good fit) and the advice Keith received—and took to heart—on how to be a successful freelancer (be prepared, show up on time, and be a good colleague).

In her *From the President*, Jenny Cline expands upon Derek A. Johnson's November "I Just Wanna Play!" topic: the challenges faced and progress made by musicians who want to bring new composers to the attention of audiences who just want the "comfort food" of the familiar. She reminds us, courtesy of Nicolas Slonimsky, that many of the great works now considered classics received very poor receptions at their premieres. It takes time and effort (and sometimes a lot of both) to build and educate audiences to the point that they can appreciate new works in styles that may not be familiar.

The January "I Just Wanna Play!" (virtual) event features Venezuelan flutist Joidy Blanco, who will join us on Zoom from Madrid, Spain for a live interview, followed by a recital program (see p. 6 for details).

This month's member profile subject is Stephanie Pizza, the coordinator of the NYFC's 2023 Young Musician's Contest. I knew (and mentioned last month) that she was a two-time YMC winner herself, about 15 years ago. But I did not know that she was also a *Flute View* author and that she enjoys getting together with flutist friends for playing sessions complete with camaraderie and gentle critiques. A great idea, and Stephanie seems to have been able to make it work....

Anyway, all for now. Looking forward to seeing you at Engelman Recital Hall for the Borealis Wind Quintet concert...

Best, Katherine Saenger (klsaenger@yahoo.com)