



# The New York Flute Club

## NEWSLETTER

February 2010

### The Awesome Marianne Gedigian

Interview by Wendy Stern

**T**hrough mutual friends and colleagues, Marianne Gedigian was described to me as awesome, energetic, dynamic, creative, and fearless. After interviewing her, I would add to that list: artistic, articulate, and inspiring. Our exchange took place via email in early January 2010.

*WENDY STERN: I suspect a few people might have been surprised at your decision to accept a faculty position in Texas after serving as former acting principal flute of the Boston Symphony Orchestra, Boston Pops Orchestra, and Pittsburgh Symphony. Specifically, in a time when so many aspiring flutists are vying for so few positions in major orchestras, I would love to hear your views on music careers beyond that of the orchestra. Thinking about music as an art form versus music as a job, how have these had an impact on your artistic and career-based decisions?*

*MARIANNE GEDIGIAN: Certainly music has been my career or job, but mostly it has been a way of life. I have always taken opportunities as they come, and done my best to make the most of them. Regretting yesterday or pining for something tomorrow doesn't make today better for me. When students are struggling to figure out how they will have a career in such a competitive field, I urge them to find the ways that music will fulfill them individually. For each person, this will be a different path. While there are those students who have a vision of orchestral playing, there are others that would be equally satisfied to have a private studio, a chamber music group, be involved in the area flute club, and play with a regional wind ensemble or orchestra. Many students are not trained to question what will make them happy but to follow the path the school or*

*(Cont'd on page 4)*



*In Concert*

### Marianne Gedigian, flute

Anne Epperson, Piano

Sunday, **February 28, 2010**, 5:30 pm

*Yamaha Piano Salon, 689 Fifth Avenue*

*(entrance on 54th Street between Fifth and Madison Avenues)*

Andante in C Major, K. 315	Wolfgang Amadeus Mozart (1756-1791)
Rondo in D Major, K. 184	Wolfgang Amadeus Mozart
Four Lyric Pieces for unaccompanied flute	John Heiss (b. 1938)
Four Short Pieces	Frank Bridge (1879-1941) transcr. Gedigian
Fantaisie	Georges Hüe (1858-1948)
Sonata	César Franck (1822-1890) arr. Rampal/Gedigian

*Program subject to change*

### IN THIS ISSUE

The Awesome Marianne Gedigian <i>Interview by Wendy Stern</i> .....	1
From the President: For Flute or Not for Flute? That is the Question <i>by Nancy Toff</i> .....	2
Member Profile: Mary-Ann Tu.....	3
Rachel Brown Materclass Report <i>by Don Hulbert</i> .....	6
<b>Announcements</b>	
Flute Happenings.....	4
Flute Fair Update.....	7
Correction.....	7



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## For Flute or Not for Flute? That is the Question

by Nancy Toff



It is an ongoing question: is it acceptable to transcribe for flute works written for other instruments? At one point, it was a matter of principle: original-instruments fundamentalists considered transcription a crime against nature, and performers fought back with an anguished plaint about the lack of repertoire. In the mid-20th century, there was some justification for that complaint: although in 1966 Frans Vester had published his *Flute Repertoire Catalogue* with the subtitle *10,000 Titles*, many of those pieces remained in manuscript or were out of print. All that changed after the flute renaissance led by Jean-Pierre Rampal, as publishers worked industriously to supply increasing numbers of flutists with performing editions.

Today, complaints about lack of repertoire fall entirely flat: not only have a multitude of works of past eras been rediscovered and published, but several generations of twentieth century composers have provided a wealth of repertoire choices. Still, there is a notable gap: few of the great romantic composers produced solo masterworks. Brahms, for instance, who wrote so magnificently for the orchestral flute, gave us nothing in the way of solo or even chamber vehicles. Beethoven gave us only salon music and the pedestrian Serenade in D; the authenticity of the Sonata in B $\flat$  is uncertain. Ditto Dvorak—we have the magnificent symphonies, but nary a sonata or chamber work. Tchaikovsky—again, nothing, though Falls House Press recently published what is alleged to be a flute concerto. Nothing from Mendelssohn or Schumann, little from Schubert. Even in France, where the flute had its first renaissance, the leading composers of the romantic era and even some of the impressionists—Chopin, Gounod, Massenet, Saint-Saëns, Ravel—gave it little or nothing.

Into the breach have stepped numerous soloists: Taffanel and then others transcribed many of Chopin's piano works; Rampal transcribed Schumann's Romances for oboe. Dvorak's Violin Sonatina, op. 100 and Romance, op. 11 exist in multiple arrangements for flute. Jeffrey Khaner has transcribed the Brahms clarinet sonatas. Denis Bouriakov has taken on the Sibelius and Tchaikovsky violin concertos, the latter heard at our October concert. When Boston Symphony principal flutist Jacques Zoon appeared at the flute club in 1998, he played an entire program of transcriptions (Beethoven, Fauré, Haydn, and Strauss), much to the dismay of some listeners.

Do these transcriptions work? In my view, each piece must be judged on its merits. To what extent is the piece dependent on timbre? Is its volume/sustaining power up to the task? If the listener leaves the performance thinking too much about the original scoring, if she is left to question whether the flute "sounds like a violin," then I'd argue that the transcription is not successful. But if she hears it as a piece of music on its own terms, then I'd say it does indeed "work." Obviously, the flute cannot really imitate a switch from pizzicato to arco; nor can it play double and triple stops in the traditional manner. But it can take on lyrical and melodic passages with aplomb, as well as the motivically constructed violin and oboe works of the baroque. The more lyrical the work, the better its chances of succeeding on the flute; the more percussive it is, the lower the odds.

I once heard a flute choir transcription of the Griffes *Poem*—and I thought it was an utter disaster, conveying nothing of the orchestral texture and color that is an integral component of the piece. But some transcriptions work marvelously well; for example, Louis Fleury's transcriptions of Ravel's *Pièce en forme de habanera* (played by Mathieu Dufour at last year's flute fair) and several by Gaubert (see Fenwick Smith's recording of Gaubert's complete works, volume 3). In 2006, I heard Marianne Gedigian play her transcription of the Khachaturian violin concerto—a work that had never particularly spoken to me even in the original. My reaction: If anyone could make me like the piece, Marianne could; in that case, the interpretation transcended the instrumentation.

This month's concert by Marianne Gedigian includes her own arrangement of Frank Bridge's Four Pieces for violin and piano and her adaptation of Rampal's transcription of the Franck sonata. You be the judge; I think you'll be impressed.

## Member Profile

### Mary-Ann Tu

NYFC member  
since 2008



**Employment:** After a 20-year career detour into corporate finance and banking, Mary-Ann now has a flute studio, presents masterclasses and designs/manages websites for her favorite flutists, and does financial consulting on the side.

**A recent recital/performance:** In December, Mary-Ann presented masterclasses in NYC for Gary Schocker and Keith Underwood, played a “MACband & Me” concert at an Upper West Side senior center, and played flute in Handel’s *Mes-siah* (yes, there are editions with flute parts!) on Christmas Eve in Chinatown.

**Career highlight(s):** As a child in Ipswich, MA (her chemist/singer father and opera singer mother were the models for the Mandarin family in John Updike’s 1968 *Couples*): performing in Boston summer stock musicals and as an extra in Sarah Caldwell’s *Boris Godunov* and Preminger’s *The Cardinal*. During her Eastman years: playing as a sub with the Rochester Philharmonic and, on a visit to China with her father and flutist sister as a guest of the Chinese government, performing at the Chengdu Conservatory and helping the school’s main flute teacher “get” *Syrinx* by playing it for him. More recently, as a comeback flutist: visiting Osaka and Kyoto in 2006 with Keith Underwood, Anne Waxman, and Sanae Nakayama.

**Current flute:** A C-foot silver David Williams (bought in 2008 after a chance meeting with Gary Schocker at the NY Flute Center when she was there to buy a flute for her son, who ended up with a Pearl), two C-foot silver Hayneses (c.1923 and 1950), and a weatherproof Guo New Voice (c. 2009). She is also enjoying a Mason and Hamlin grand piano.

**Influential flute teachers:** Ben Carpenter (junior high), June Warhoftig (high school), Jim Scott (college), Bonita Boyd (master’s), Keith Underwood and Gary Schocker (post-corporate), and occasional lessons or masterclasses with

Jean-Pierre Rampal, Maxence Larrieu, Tom Nyfenger, and Sam Baron.

**High school:** South Charleston High School in South Charleston, WV and East Brunswick High School in East Brunswick, NJ.

**Degree:** BA in liberal arts (Douglass College of Rutgers University, 1977), MM in flute performance and literature (Eastman, 1980).

**Most notable and/or personally satisfying accomplishment(s):** First, her career transitions from flute to finance, and then (after a long break) back from finance to the flute. Mary-Ann says, “After a few years of freelancing in New Orleans and hanging out with my first husband (a saxophonist with Woody Herman and the Thundering Herd), I decided that I wanted a career with a more stable lifestyle—I wanted to *support* the arts, not be *in* the arts.” Courses in computers led to a career at Citicorp until 2007, when her VP of strategy and planning job moved to Buffalo and she didn’t. More recently, utilizing (i) computer technology to invent a solo performance venue (MACband & Me, a virtual/live music group) and enhance her teaching (helping high school students integrate audio clips into their college applications) and (ii) her corporate skills (marketing, managerial, organizational, and technical) to add value to other musicians’ lives.

**Favorite practice routines:** Mary-Ann is not a fan of practicing—she prefers relying on her improvisatory skills to see her through in new situations, both musical and not. But she is loving Moyses’s *How I Stayed In Shape* (“the first exercise book I can tolerate”) and will “buzz” à la Keith Underwood on the way to gigs (to supplement those at-home diminished scales, van Eyck variations, and ipod Brazilian tune warm-ups).

**Other interests:** Family (husband Keith Gardner, an audio engineer at NBC, and their electric-guitar-playing high-school-aged son Reed), ballet, piano (if she ever gets around to resuming lessons), swimming, knitting, cardmaking, and wine tasting.

**Advice for NYFC members:** “Musical training is valuable even if you don’t make a career out of it: my time in music gave me essential life skills—perseverance, creativity, flexibility, and, most importantly, a strong sense of self. Her motto: “Feel the fear and do it anyway.”

## FLUTE HAPPENINGS

### FEBRUARY '10

Feb 20 Friday 7:00 pm

The Carnegie Room Concerts presents **ZARA LAWLER**, flute, and Margaret Kampmeier, piano, performing works by Georges Enesco, and Albert Roussel, and new interdisciplinary pieces with music by Edie Hill and Linda Holland.

• Nyack Library, 59 South Broadway, Nyack, NY. • Admission: \$17 general, \$12 seniors, \$7 students. • Info, visit [www.carnegieroom.org](http://www.carnegieroom.org).

Feb 21 Sunday 2:00 pm - 5:00 pm

“Reduce Tension through Awareness,” a masterclass with Gary Schocker.

• Shetler Studios, 12th floor, 244 West 54th Street, NYC. • Admission: \$80 performers, \$50 to audit. • Info, visit [www.garyschocker.com](http://www.garyschocker.com) or email [maryann.tu@gmail.com](mailto:maryann.tu@gmail.com).

Feb 22 Monday 7:30 pm

The Les Amies trio with **CAROL WINCENC**, flute; Nancy Allen, harp; and Cynthia Phelps, viola; will present the second concert of the Carol Wincenc Ruby Anniversary Series, performing music by Bach, Bax, Ravel, Debienne, and Debussy, as well as the world premieres of works by Thea Musgrave and Andrea Clearfield.

• The Morgan Library and Museum, 225 Madison Avenue at 36th Street, NYC. • Admission: \$35 general, \$25 for Morgan members. • Info, call 212-685-0008 or visit [www.themorgan.org](http://www.themorgan.org).

Feb 25 Thursday 1:25 pm

**DAVID WECHSLER** and the OMNI Ensemble will perform electronic improvisations and trios by Peter Schickele, Jean Françaix, and David Keberle.

• Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info and ticket reservations, call 718 859-8649, email [TheOMNIEnsemble@me.com](mailto:TheOMNIEnsemble@me.com), or visit [www.omniensemble.org](http://www.omniensemble.org).

Feb 26 Friday 8:00 pm

**DAVID WECHSLER** and the OMNI Ensemble in the program of Feb. 25, above.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors. • Info and ticket reservations, call 718 859-8649.

Feb 28 Sunday 3:00 pm

**PAMELA SKLAR**, flute and bass flute, with Christopher Dean Sullivan, bass; Bob Meyer, drums; Earl Brown, piano; performing a program of jazz-influenced music, featuring Sklar’s jazz-Native American trio, *A Tune For America*.

• New Rochelle Public Library’s Little Theater, 1 Library Plaza (walking distance from Metro North station), New Rochelle, NY. • Admission is free, donations accepted. • Info, call 914-632-7878.

# FLUTE HAPPENINGS

(Cont'd from page 3)

## MARCH '10

Mar 3 Wednesday 8:00 pm

**MARGARET LANCASTER**, flute, will perform *Wired Women!*, a program in the Women's Work series featuring electro-acoustic works by Eve Beglarian, Elizabeth Hoffman, Paula Matthusen, Milica Paranosic, Kaija Saariaho, Kamala Sankaram, Margaret Schedel, and Molly Thompson, including 5 world premieres.

• Ingalls Recital Hall at New Jersey City University, 2039 Kennedy Boulevard, Jersey City, NJ. • Admission is free. • Info, visit [www.NJCU.edu/mdt](http://www.NJCU.edu/mdt).

Mar 5 Friday 7:30 pm

**LINDA WETHERILL**, flutes, with Bill Zito, guitar, and Susan Jolles, harp, in a program of Persian fusion, Tibetan meditations, and Venezuelan premieres.

• Adelphi University Performing Arts Center, Garden City, NY. • Admission : \$15 general. • Info and tickets, visit [www.Adelphi.edu/PAC](http://www.Adelphi.edu/PAC).

Mar 7 Sunday 2:00 pm

Flutists **SUZANNE GILCHREST** and **JAN VINCI** perform "Les Femmes de la Flûte," a program including the music of Jennifer Higdon, Katherine Hoover, and Yuko Uebayashi, with pianist Barbara Lee.

• Mahwah Public Library, 100 Ridge Road, Mahwah, NJ. • Admission is free. • Info, call 201-529-7323 or visit <http://mahwah.bccls.org>.

Mar 21 Sunday 3:00 pm - 4:00 pm

The Chappaqua Orchestra Chamber Music Series presents the Bas Duo with **ELYSE KNOBLOCH**, flute, and Peter Press, guitar, in a program of music by Beaser, Ourkouzounov, and Piazzolla.

• Chappaqua Public Library, 195 South Greeley Avenue, Chappaqua, NY. • Admission: \$15 suggested donation. • Info, visit [www.chappaquaorchestra.org/concerts.asp](http://www.chappaquaorchestra.org/concerts.asp).

Mar 25 Thursday 1:00 pm - 2:00 pm

Concerts at One presents the Bas Duo with **ELYSE KNOBLOCH**, flute, and Peter Press, guitar, in a concert and live webcast. Music of Beaser, Ourkouzounov, and others.

• Trinity Church at Wall Street, 74 Trinity Place, NYC. • Admission: \$5 suggested donation. • Info, visit [www.trinitywallstreet.org/music/concerts/schedule](http://www.trinitywallstreet.org/music/concerts/schedule).

(Cont'd from page 1)

teacher sets forth for them. I know of no one who is happy in music doing what someone else told him or her they ought to do.

I never would have imagined I would be teaching at a university at this stage in my life, but it is greatly rewarding. It seems this is exactly where I ought to be. I manage to play chamber music and solo recitals with valued artists and colleagues, perform in the summers with the Brevard Music Center Orchestra (where I joined the faculty last summer), and teach the talented students at the Butler School of Music at the University of Texas at Austin. Mostly, though, my family time (with husband Charles Villarrubia and six-year-old daughter, Ani) is what fuels my energy and creativity. A full personal joy speaks in music, and without that my music would be empty.

*WS: In preparation for this interview, I visited the University of Texas Center for Music Learning website and viewed your educational videos. [More about this on p. 6 sidebar.—Ed.] In addition to admiring your many specific ideas and general concepts, I was also struck by the ease with which you communicated these ideas on camera. Could you talk a little about your thoughts on the importance of communication and stage presence?*

MG: Ah, stage presence. Ask ten people and you will receive twenty answers! I was participating in a stage presence forum a few years ago with a dear friend and colleague. When she gave advice (that sounded just brilliant), I started to realize I was doing mostly the exact opposite. Her stage presence is superior and many people have complimented me on mine. The only thing I know for sure is that being genuine and sincere on stage is what counts. One does not have to look at an audience in the eye to communicate with them. It is a heart to heart matter.

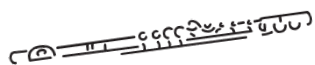
*WS: How do you approach teaching?*

MG: I am often asked to share my teaching philosophy. While I imagine I will sit down and write something out one day, the truth is that I focus on teaching the individual. While I have an overview of a two- or four-year program,

learning is messy and dynamic. A student might walk through the door with an unexpected breakthrough or challenge and I must be open to working with them in the moment. Lessons are like practice sessions, living organisms that morph throughout.

*WS: Speaking of practice sessions, do you have any specific requirements or favorite routines that you enjoy for your own practice and/or recommend for your students?*

MG: Practicing has to be a multidimensional task. I consider listening, concert going, and teaching all forms of practice. You can learn a lot yourself from being a teacher. I won't answer your question by saying first tone, then technique. I won't go at it that way, because I want to look at the bigger picture. But having said that, I believe that practicing comes in many forms that students might not necessarily appreciate. I require my students to do a large amount of listening and I think they find that peculiar, but I find that when I don't



require it, they often don't do it. To me, that is not an option, because listening teaches you a tremendous amount. You can have realizations, and no one can give that to you but yourself. Past that, I would say that you have to see how much time you have in the day, what your tasks are, and then kind of have a plan. You can't just say that every day, I am going to spend forty-five minutes on this. Life doesn't work that way. You don't punch in on a time card for practice. You have to stay active in the situation. If you are not actively practicing, I don't care if it is five minutes or five hours, you won't get much out of it. On days that you are not feeling motivated, you should do things that are motivating to you. That doesn't mean that you don't do any of the other work, but you know you don't want to get to a place in your practicing where there are more negatives than positives. It can be really hard to dig yourself out of that hole. The sky is the limit when you listen to recordings—[given] how much is accessible to us to listen to. Listen to other instruments, listen to singers, watch live theater performances, or visit an art gallery. Tie all of the arts together. It is all reflective of life anyhow.

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If you are not actively practicing, I don't care if it is five minutes or five hours, you won't get much out of it.

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WS: *I so much enjoyed listening to your two CDs [Voice of the Flute and Revolution], and was especially intrigued by the transcriptions. How did they come about? And are any of the pieces on the CDs planned for your New York Flute Club recital?*

MG: My good friend Rick Rowley [a pianist] and I have recorded together twice. The first endeavor, a million years ago, was all dedicated flute repertoire. This time we thought it might be fun to try something a little different. I am a self-confessed "violinophile"! I cannot get enough of the violin (and voice, for

Marianne Gedigian's CD *Revolution* was released in January 2010.



that matter). I am particularly inspired by the great violinists of the 20th century. The violin repertoire is gorgeous and to hear a work on violin challenges me to expand what I believe is possible on the flute. I believe the instrument is the vehicle to communicating the essence of the music.

For the New York Flute Club, consummate collaborative pianist Anne Epperson, who joined our faculty at UT last year, will join me. We will perform the Hüe *Fantaisie* (recorded on *Voice of the Flute*), Four Lyric Pieces for solo flute by John Heiss, the Mozart Andante and Rondo, Four Short Pieces by Frank Bridge (recorded on *Revolution*), and the Franck sonata. As I look at this list, I'm laughing, realizing that the Hüe, Heiss, and the Mozart Andante are the only original works for flute. The rest are all string pieces. The Bridge is ideal for the younger student. The pieces are harmonically lush and accessible for a flutist of moderate skill. I've recently published them for flute and piano [for details, visit [www.azadmusico.com](http://www.azadmusico.com)—Ed.]. They are gorgeous, simple melodies that audiences love (and so do I). John Heiss's work was the first piece for solo flute by a living composer that I ever studied, and I was fortunate to have the opportunity to learn it with him as a coach. I've always loved his sincerity of writing and thought it would be great to revisit these pieces. These, too, are great pieces for young flutists to learn a new harmonic language and still make beautiful sounds on the instrument. As John is a flutist, too, his command of writing for our instrument is superb.

WS: *I assume you first met John Heiss when you were a student at the New England Conservatory. Where did you study before you entered college?*

MG: I grew up outside of Detroit, MI, where I briefly began my flute studies with Darlene Drew. I studied with Donna Rofe-Olkowski for much of my elementary and early high school years. She was a wonderful teacher who taught fundamentals and musicianship. We are still in touch and I value the opportunities I have to see her and play for her. She is a special teacher and person! In early high school Mrs. Olkowski sent me to work with the great Clement Barone, former solo piccolo with the Detroit Symphony Orchestra. Mr. Barone was like a god to me. His mantra was to sing! His joy of music and genuine love for his students shaped me an incredible amount and I hope that I can reflect some of his teachings.

I studied with Doriot Anthony Dwyer in college at NEC. As former principal flute of the Boston Symphony Orchestra, her knowledge of the orchestral repertoire was amazing. She inspired me to take chances and find my way musically. My most recent teacher was Leone Buyse. Leone's vast orchestral, chamber, and solo playing is a marvel for all of us. She has guided me throughout the years musically and professionally. Her input is invaluable to me and I cherish our close relationship. To have such a mentor in life is a gift, indeed.

WS: *It has been my pleasure to talk with you. I have been really inspired by our*

*(Cont'd on page 6)*

(Cont'd from page 5)

conversations and I can't wait to attend your recital on February 28th.

MG: I'm really excited to perform for the NY Flute Club. Many of my favorite flutists have lived and live in New York. It is my pleasure and honor to be invited to be a member of your rich community for the day!

**Wendy Stern** is a freelance flutist and teacher in the New York area. She earned a master's degree from the Juilliard School, where she studied with Samuel Baron and Julius Baker, and has been a member of Flute Force since 1988.

**More about  
the University of Texas  
Center for Music Learning  
LIPs videos**

LIPs (Live Illustrations by Professionals) videos are designed to afford young musicians a close-up view of artists' embouchures in action. The UT site has pages for flute (Marianne Gedigian), oboe, clarinet, bassoon, horn, trumpet, and saxophone. Each LIPs video page includes a discussion with the player about the essential fundamentals of the instrument.

The flute LIPs video clips ([cml.music.utexas.edu/LIPS/LIPSflute.htm](http://cml.music.utexas.edu/LIPS/LIPSflute.htm)) include:

- The Fundamentals
- Registers Front View
- Registers Side View
- Ascending Scale
- Descending Scale
- Melody
- Melody Closeup
- Releases

Wendy Stern recommends "The Fundamentals" as the best place to start for casual viewing. The 20-minute video is filled with many thought-provoking ideas and images about the mechanics of flute playing, covering topics such as embouchure, breathing, tongue placement, and playing position. Wendy especially enjoyed the segment about the quest to defy gravity while playing the flute. Check it out!

*NOTE: Quicktime player (available as a free download from [www.apple.com/quicktime/](http://www.apple.com/quicktime/) for readers with Windows operating systems) is needed for viewing.*

Rachel Brown (center) with Sandra Miller and Don Hulbert at the Yamaha Piano Studio after her January 24 performance of Telemann's Twelve Fantasias.  
Photo: Ardith Bondi



## Rachel Brown Masterclass Report

by Don Hulbert

Rachel Brown's masterclass on January 23 was every bit as informative and interesting as her book [*The Early Flute: A Practical Guide*, Cambridge University Press (2003)], but the attendees had the added benefit of hearing her practical and technical advice for baroque flutists in person. Four players were scheduled to perform. **Melissa Healy**, a student of Sandra Miller, unfortunately became ill the day of the class and had to cancel; **Emi Ferguson**, currently a student at Juilliard in the historical performance program, brought the third and fourth movements of J.S. Bach's Sonata in E Minor, BWV 1034; **Joseph Trent**, a busy freelance flutist who studies also with Sandra Miller, performed two movements of Jacques Hotteterre's Suite in E Minor (No. 4, première livre); and **Barbara Hopkins**, an active chamber musician and freelance flutist who teaches at the University of Connecticut, offered the Fantasia No. 3 in B Minor by Georg Phillip Telemann. Kenneth Hamrick was the able harpsichord accompanist for the class.

Ms. Brown brings to her teaching a vast range of experience with both modern and baroque flutes. She credited New York's own Robert Dick (who was in attendance) with inspiring her to push as hard as she could to truly perfect her technique as a baroque flutist. His seamless legato when performing a chain of multiphonics made her resolve not to dismiss as impossible the quest for better in-tune trills and really solid intonation on chromatic tones that are naturally "veiled" on historic instruments. Joe Trent commented that she addressed all aspects of performance, from the technical demands of the instrument to performance nerves and how to cope with them. Emi Ferguson said, "Ms. Brown really took her time to work in depth with the participants and show how to create the appropriate sound, technical skill, and atmosphere for all three different styles of music."

From my point of view, she challenged the players to go as far (or slightly further, even) as they could, and gave concrete practice suggestions to work on intonation, trills, and (yes) performance anxiety. I've begun incorporating some of the exercises (as best I remember them) that she suggested, and have already begun to notice a difference in my baroque flute playing.

Her presentation the following day was a pure delight—a fascinating comprehensive lecture on the Telemann Fantasias was followed by a performance of all 12 in sequence. The audience was rapt, and Ms. Brown won a standing ovation.

Rachel Brown's Telemann Fantasias CDs sold out at the concert. Additional copies may be ordered from her website ([www.rachelbrownflute.com](http://www.rachelbrownflute.com)), or from Flute World ([www.fluteworld.com](http://www.fluteworld.com)) or [www.cdbaby.com](http://www.cdbaby.com).

SAVE THE DATE

# THE 2010 NEW YORK FLUTE FAIR: BODY and SOUL

Sunday, March 28, 2010



LaGuardia High School of Music & Art and Performing Arts  
Amsterdam Avenue & 65th Street

with guest artist **Jean Ferrandis**  
Professor of Flute, **École Normale de Musique, Paris**

**Jean Ferrandis**, one of France's most acclaimed flutists and teachers, will give a masterclass and recital. There will be a full day of concerts, workshops, flute choirs, and exhibits and the annual New York Flute Club Competition. For details, please visit our website, [http://www.nyfluteclub.org/html/flute\\_fair.html](http://www.nyfluteclub.org/html/flute_fair.html). Updates will be posted as they become available. Additional questions, please contact co-chairs John McMurtery ([mcmurter@gmail.com](mailto:mcmurter@gmail.com)) or Jeanne Wilson ([jawflute@aol.com](mailto:jawflute@aol.com)).

masterclass  
with  
Jean Ferrandis

Those interested in participating in **the masterclass with Jean Ferrandis** should send a one-page biography (including contact information) and recording (tape or CD) of two contrasting works. All ages are welcome to apply. Please send materials by **March 1** to Lisa Johnson, 210 West 101st Street, PH8, New York, NY 10025.

NYFC  
COMPETITION  
2010

**The New York Flute Club Competition** (both preliminary and final auditions) will be held at the Flute Fair, on March 28, 2010. Application deadline is February 20, 2010. See the competition page of the NYFC website ([www.nyfluteclub.org](http://www.nyfluteclub.org)) for details on eligibility, contest requirements, contest fee (\$25, includes Flute Fair admission), and registration form. For more information, please contact Competition Coordinator Patricia Zuber at [zuber.flute@verizon.net](mailto:zuber.flute@verizon.net).

Young  
Musicians  
Contest  
2010

**A Young Musicians Contest** will be held on Sunday, February 28, 2010 from 12:00 noon-6:00 pm. See the contest page of the NYFC website ([www.nyfluteclub.org](http://www.nyfluteclub.org)) for details on entrance requirements, age categories, contest locations, fee (\$25), and registration form. For more information, please contact Contest Coordinator Susan Friedlander at [sjkoz@yahoo.com](mailto:sjkoz@yahoo.com).

For more information on **THE 2010 NEW YORK FLUTE FAIR**, visit [http://www.nyfluteclub.org/html/flute\\_fair.html](http://www.nyfluteclub.org/html/flute_fair.html), or contact:

- **Brochures & general information:** Elizabeth Lewis, [elizabethlewis@gmail.com](mailto:elizabethlewis@gmail.com)
- **Ensemble Program Session:** Annette Baron, [EnsemblesNYFC@aol.com](mailto:EnsemblesNYFC@aol.com)
- **Exhibits:** John Romeri, [jromeri2@yahoo.com](mailto:jromeri2@yahoo.com) or (646) 382-0062
- **Registration information:** Susan Lurie, [slurny@aol.com](mailto:slurny@aol.com)
- **Young Ensembles:** Stefani Starin, [starin@newband.org](mailto:starin@newband.org)

### Guidelines for listings

**Flute Happenings (free):** upcoming performances by members.

**Member Announcements (free):** flute-related contests, auditions, and masterclasses organized and/or sponsored by members.

**New Releases (free):** brief descriptions of members' new recordings, sheet music, and books, listed periodically.

**Classifieds** (\$10 advance payment required; make check out to the New York Flute Club and mail to the Newsletter Editor): member advertisements (up to 320 characters/spaces).

*Submissions (email or hard copy) should be sent to the Newsletter Editor.*

*Deadlines are listed in the box on the right.*

### Flute Happenings Deadlines

Issue	Deadline	Mail date
March 2010	02/11/2010	03/11/2010
April 2010	03/11/2010	04/08/2010
May 2010	04/08/2010	05/06/2010

### Correction

In the Albert Weatherly obituary last month, Mara Goosman's affiliation with the Butterfly Headjoint Co. ([www.butterflyheadjoints.com](http://www.butterflyheadjoints.com)) was incorrectly reported. She is the president and owner of the company.





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



## February 28, 2010 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)  
Marianne Gedigian, flute

### 90<sup>th</sup> Season 2009 - 2010 Concerts

**October 25, 2009** • Sunday, 5:30 pm  
DENIS BOURIAKOV, STEFÁN RAGNAR  
HÖSKULDSSON, Metropolitan Opera flutists

**November 22, 2009** • Sunday, 5:30 pm  
BONITA BOYD, professor of flute, Eastman  
School of Music

**December 13, 2009** • Sunday, 5:30 pm  
MINDY KAUFMAN, flute, NY Philharmonic

**January 24, 2010** • Sunday, 5:30 pm  
RACHEL BROWN, baroque flute

**February 28, 2010** • Sunday, 5:30 pm  
MARIANNE GEDIGIAN, Butler Professor of  
Music, University of Texas at Austin; former  
acting principal flute, Boston Symphony  
Orchestra

**March 28, 2010** • Sunday, all day  
NEW YORK FLUTE FAIR, with guest artist  
JEAN FERRANDIS, Professor of Flute, École  
Normale de Musique, Paris  
LaGuardia High School, NYC

**April 25, 2010** • Sunday, 5:30 pm  
2009 NYFC COMPETITION WINNERS

**May 23, 2010** • Sunday, 5:30 pm  
ANNUAL MEETING & ENSEMBLE CONCERT

*All concerts and events (except as noted) at Yamaha Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at [www.nyfluteclub.org](http://www.nyfluteclub.org) or call 732-257-9082.*



### From the Editor

**Greetings!** February brings us a concert by flutist Marianne Gedigian, now Butler Professor of Music at the University of Texas, Austin. Wendy Stern's interview touches on Marianne's thoughts on stage presence, teaching philosophy, and the flute transcriptions she has recorded and published. But the part of the interview I had the most fun with was retracing Wendy's mouse-clicks to the Butler School's website, where we got to see educational video clips of Marianne's embouchure in action. (Doubtless take note: there are "LIPS" videos from fellow faculty members for clarinet, oboe, and saxophone as well.)

Those of us who missed Rachel Brown's masterclass on January 23 can read Don Hulbert's report on p. 6. News to me:

Rachel's sense of what could be done with the baroque flute was influenced by Robert Dick's facility with multiphonics on the modern flute (and Robert was there, so he got to hear the compliment in person).

In her "From the President," Nancy Toff discusses some of the issues that should be considered when performing transcriptions of music written for other instruments. Her bottom line (in my translation): good transcriptions that work are okay to use in moderation.

This month's profile subject is Mary-Ann Tu, a flutist with a very eclectic career path. Professional child singer, then conservatory flutist and banker, she is now a freelance performer, publicist, and teacher with an interest in using computer software for musical purposes. Mary-Ann could rest on her laurels as a champion of "been there, done that," except that she is too busy planning her next adventures and living up to her own advice for members: "Feel the fear and do it anyway!"

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))