

Member Profile

Carol
Sudhalter

NYFC member since
2015



Employment: Freelance musician, music teacher (with 30 private students on flute, alto/tenor/baritone sax, clarinet, and piano whom she teaches in their own homes) and director of a monthly jam session at the Flushing Town Hall.

A recent recital/performance: A program of "Women Composers of Popular Music" at Hamilton College on March 10, 2019, with works by Jutta Hipp, Lil Hardin Armstrong, and Kay Swift, played by Carol on baritone sax and flute with colleagues on keyboard, bass, and drums. "A thrill to visit and perform at this wonderful campus after my first time, which was 1962!"

Career highlight(s): As a performer: her Madison Square Garden Salsa Festival performance in 1978 with Latin Fever, the first-ever all-women Latin band ("It was the only time I ever played for an audience of 10,000—a great feeling to share a stage with such a wonderful band and to have the blessing of Tito Puente, who performed on the same bill!") and a January 2005 jazz performance at the Campidoglio in Rome ("essentially Rome's city hall, a very prestigious venue! Ours was only the second jazz group to have performed there—Woody Allen's was the first. A marvel to see my quarter-page photo, together with the minister of culture, in every newspaper in Rome!"). As a role model: being profiled in the chapters of two books, Leslie Gourse's *Madame Jazz* (1995) and W. Royal Stokes's *Growing Up With Jazz* (2005, excerpts at sudhalter.com/profile-in-w-royal-stokes-growing-up-with-jazz/).

Current flute: A c. 1952 closed-hole silver Haynes played with a Burkhardt head joint ("I bought the flute after my teacher Aram Bedrossian let me know that its owner, a former student of his, had decided to stop playing.") and an open-hole Giardinelli by Haynes (which "I prefer for jazz

work"), purchased around four years ago at the NY Flute Fair.

Influential flute teachers: For two years in the mid-1960s, in Springfield, MA: Aram Bedrossian ("A student of Marcel Moyse, he sensitized me to the poetry and colors of flute, and of sound in general. Once I sat there for 20 minutes while he tried to find a 'good G,' though they were all gorgeous..."); post-college, in 1968 Milano, Bruno Martinotti ("His Bach and Vivaldi were inspirational.") and, in 1970, again in Milano, Adalberto Borioli ("He rescued my embouchure when it had somehow gone astray—he had me come to lessons every day for a month and play on nothing but the headjoint, and never charged me a penny."); in Boston: in 1972, Blane Corey ("He got me to think about an operatic approach to sound production.") and, in 1973, John Heiss ("He got me to look at composition and structure."); and, last but not least, Robert Noonan, though himself a pianist, her flute teacher in 1967 ("Despite my youthful resistance, he made huge contributions to my musicality by insisting on rhythmic precision in my etudes!").

High school: Newton High School in Newton, MA.

Degree(s): BA in botany (Smith College, 1964).

Most notable and/or personally satisfying accomplishment(s): The decision to take up and pursue flute in my senior year of college (and, much later, saxophone), when I was already intent on becoming a science writer.

Favorite practice routines: Andersen etudes and Jamey Aebersold jazz play-alongs.

Other interests: "Movies! Especially the slow, sensitive, poetic, usually foreign movies that don't go over so well in a culture that loves 'fast and violent.'" She also enjoys picking up foreign languages and is fluent in Italian, French, and Spanish.

Advice for NYFC members: Re flute: "Don't just practice by rote. Intelligent practice saves a lot of time!" Re life in general: "It's none of your business what anyone thinks of you (though it has taken me a lifetime of work to stop the over-thinking and just go about the business of living and performing...)."

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