



The New York Flute Club

N E W S L E T T E R

Hello from Patricia Spencer

Musing on the role of the New York Flute Club as a purveyor of exciting flute stuff, I am struck by the many facets of the Club's activities: a superb concert series, an active ensemble program for players of all levels, an annual competition for young artists, a newly-developing set of activities for younger players, a newsletter with articles and listings of flute happenings, and an annual Flute Fair that encompasses all of these endeavors and more including exhibits and other participation by commercial members. The camaraderie of the membership, and the shared goals that have created this wide scope of activities, make it an honor to accept the call to serve as president.

New directions as if the above were not enough! are also being explored by our generous, hard-working board: the expansion of the newsletter (beginning with this issue) and a plan for regular commissioning projects, among other plans. All members are invited to be in touch with us about your ideas for these and/or other possibilities.

Another special new direction is a plan to expand the organization's committee structure. If you have a special area of expertise that might be helpful (computer skills, marketing, etc.), and might like to serve on a committee, please be in touch with me or any of the board members.

An immense thank you is due from all of us to Rie Schmidt, who has survived her three-year term as President and has most generously agreed to continue guiding the Club's activities as First Vice president. Her presidency has seen the successful continuation of the now four-year-old Flute Fair, among other outstanding contributions.

Marco Granados — Flutist

A native of Venezuela, Marco Granados maintains an active international career as a soloist, chamber musician, and teacher. His diverse repertoire spans from the classics to folk, jazz, and Twentieth-century works, with an emphasis on Latin and Latin-American music as his specialty.

He has been a member of many critically acclaimed ensembles, among them: Quintet of the Americas, The New York City Symphony Orchestra, and The Queens Chamber Ensemble. As a founding member of the Amerigo Ensemble, The Camerata Latinoamericana with Paquito D'Rivera, and the Granados/Abend Duo, Marco's collaborations also include those with The Cuarteto Latinoamericano, and with such distinguished artists as flutist Ransom Wilson, harpist Nancy Allen, oboist Heinz Holliger, and flutist William Bennett.

In his native country, Mr. Granados premiered both the Ibert and Khachaturian flute concerti with the Maracaibo and Venezuelan Symphony Orchestras, respectively. Recently, he gave the Latin-American premiere of the Concerto for Flute and Orchestra by Mexican composer Samuel Zyman with the Philharmonic Orchestra of Lima in Peru, with an additional performance in Caracas with The Simon Bolivar Symphony Orchestra of Venezuela. Past solo engagements have included a special invitation in 1986 by the Mayor of New York City to perform for Plácido Domingo at Gracie Mansion. In recital, Marco made his New York debut at Carnegie Hall's Weill Recital Hall in 1991. Since then, he has performed recitals in the United States, Canada, South America, and the Caribbean. The first musician to have appeared



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Personal View of the Flute Convention

By Katherine Hoover

The Southwest has haunted me since my first visit some years ago, and so I was delighted to go to the convention in Phoenix. Furthermore, Trygve Peterson had asked me to write a piece for the NFA and the Tucson Flute Club had commissioned a piece as well; so I had a lot to look forward to.

Phoenix had cooled a bit when we arrived; daytime highs of only 102 degrees. The events were held in a convention center across a plaza from the hotel, and in Symphony Hall and a theater right at hand. The acoustics in the center were pretty good (except for thin walls). About 2,000 people attended, and enthusiasm was very high. The events I saw were all well attended.

Trygve had scheduled six composer concerts; Meyer Kupferman, Steven Dodgson, Robert Muczynski, Jinrich Feld, Matt Doran and myself. I got to three and found them quite successful — an interesting variety of unusual chamber works with flute emerged, much that was new to the conventions.

I particularly enjoyed hearing Carlos Nakai Thursday night, and chatting with him. Much of my time was taken up with rehearsals and meetings, so I missed several events I had hoped to see, including the Saturday Concerto Concert. But it's always that way! There is so much to see and do. I saw Pat Spencer, Jayn Rosenfeld and Paul Gray running around as well.

My Three for Eight (commissioned by the NYFC and the LIFC) was performed by the Brigham Young University Flute Futura. My new *Kyrie* for twelve flutes, was premiered by the Tucson Flute Club on Saturday, at the same time my *Sound Bytes* for two flutes was being performed in another hall. (Track shoes are always handy).

Speaking of track shoes—a major-league baseball stadium is also contiguous to the plaza, and on Saturday evening about 400 flutists traipsed over to play the National Anthem on TV before the game. I hear it was a blast!

But Sunday was the big day for me. A concert of my works, *Winter Spirits*, *Homage to Bartok* (wind quintet), *Summer Night* (flute, horn and piano), *Canyon Echoes* (flute and guitar), and *Kokopeli*, was given by groups including flutists Wendell Dobbs, Richard Soule, Laurel Zucker and Barbara Clement. All played beautifully; the concert was well received, and of course, I felt very blessed.

Later, at the final concert in Symphony Hall, my new piece, *Masks*, for flute and piano, was premiered by Jeani Muhonen Foster, first flute in the Milwaukee Symphony and former member of the NYFC. Jeani had the audience entranced and the reception was very warm. It was a wonderful moment for me, and a grand way to wrap up a most successful convention.



Opening Season Concert

(continued from first page)

AMERIGO ENSEMBLE

Marco Granados — *Flute* • Andy Adelson — *Oboe*
Jo-Ann Sternberg — *Clarinet* • Thomas Novak — *Bassoon*
Mike Ishii — *French Horn*

FUGA Y MISTERIO by Astor Piazzolla arr. M. Granados

QUINTET FOR WINDS — Samuel Zyman

TEMA DE MARIA — Astor Piazzolla

LATIN—AMERICAN DANCES

1 *El Cucarachero*

Venezuelan Merengue — Omar Acosta

2 *Morenita*

Venezuelan Merengue

Pedro Oropeza Volcan arr. by Guffufio

3 *Contradanza Cuban Dance* —

Paquito D'Rivera

INTERMISSION

Selections of Venezuelan Traditional Tunes played with

Flute, Cuatro, Guitar Bass & Percussion with

Aquiles Baez — *cuatro & guitar*

Luis Gomez — *Bass*

Pieces will be announced at the concert

Program subject to change

FLUTE CLUB CONTEMPLATES ITS I

The New York Flute Club is looking for volunteers with marketing experience to advise the M

In Memoriam: Alain Marion

(1938-1998)

French flutist Alain Marion died of a sudden heart attack on August 16, 1998 in Seoul, South Korea.

Born on Christmas Day in 1938, Marion studied at the Marseille Conservatoire under Joseph Rampal. He continued his studies with Jean-Pierre Rampal at the Paris Conservatoire, where at the age of 14 he won 1st Prize. In 1961 he was a prize winner at the Geneva Competition and three years later began an orchestral career which included positions in the French Radio Chamber Orchestra, the Orchestre de Paris, the Orchestra National de France, the English Chamber Orchestra, I Solisti Veneti, the Berlin and Leipzig Radio Orchestras.

In 1977 Marion joined L'Ensemble InterContemporain, associated with IRCAM and directed by Pierre Boulez. With this group he performed countless new works and participated in the research of numerous contemporary compositions.

Marion was professor of flute at the Paris Conservatoire, and from 1969 taught at the Centre International de Formation Musicale, the



summer school, in Nice, France. He became the director of the C.I.F.M in 1986. Last September, his recent recording of chamber works by Martinu on the Analekta label was selected as the Editor's Choice by Gramophone Magazine.

Alain Marion is survived by his wife and one daughter.

Note: This editor befriended Alain during the summer of 1984 and subsequently participated in his summer class in Nice in 1985. The class was filled with students from around the world who were preparing for the upcoming Munich Competition. Not only did I have a chance to witness/hear sounds, styles, and interpretations from many countries, but after working with and listening to this great flutist side by side for the term, I began to understand something about that legendary "French Style" of flute playing that had intimidated me for so many years. I later wrote an article in which I commented that it really isn't a French style at all in as much as it is the performers' playing the flute with "Passionate Abandon."

Marco Granados & Amerigo Ensemble

as soloist for three consecutive seasons with The New York City Symphony at Alice Tully Hall and Merkin Concert Hall in New York City, Marco Granados has also appeared as soloist with Philharmonia Virtuosi of New York, members of The Cleveland Orchestra, The Juilliard Chamber Orchestra, The Haydn Festival Orchestra of Maine, and L'Orchestra in the Berkshires, among others.

On radio broadcasts, Mr. Granados was featured nationwide in 1996 on National Public Radio's "Performance Today" with Camerata Latinoamericana, and recently presented a program of Venezuelan and Latin-American music on Around New York with host Fred Child of WNYC. Other radio appearances include live performances on WQXR in New York City. As a recording artist, he has appeared on such labels

as CRI, Chesky Records, MMC Records, and XLNT Records, Marco Granados has toured the United States on several occasions as a former member of the Quintet of the Americas, with performances at Carnegie Hall, The Bermuda International Music Festival, Chamber Music Northwest, Alice Tully Hall in New York City, and in many university concert series. As an artist-in-residence at Northwestern University in Chicago, he has given recitals and concerts with the Granados/Abend Duo as well as with the Quintet of the Americas.

CRITICAL ACCLAIM

"...Mr. Granados piped with a sweet dexterity..."

New York Times

"...beautifully played by Marco Granados..."

New Yorker Magazine

Flute Happenings

October 2, 1998,

Friday, 8:00 pm

The Schmidt/Verdery Duo:

Rie Schmidt, Benjamin Verdery, guitar, Samir Chatterjee, tablas. Music for flute and guitar. FRIENDS MEETING HOUSE 15 Rutherford Place (15th Street west of Second Avenue) \$10 suggested contribution. Proceeds to benefit the 15th Street Friends Shelter.

October 16, 17, 23, 24, 30 & 31st, 1998, Fri. & Sat.

Jamie Baum, flutist and composer performs original jazz compositions with her quintet. Jazz and World Beat Music at the Guggenheim Museum 89th & 5th 5:00 pm

October 18, 1998,

Sunday, 7:00 pm

Eugenia Zukerman (with Anthony Newman) The JCC on the Palisades. Taub Auditorium, 411 East Clinton Avenue, Tenafly, New Jersey. Info, call 201-569-7900 ext.433, email: ophrah@erols.com.

October 25, 1998,

Sunday, 8:00 pm

Patricia Spencer The Da Capo Chamber Players present "RASA," a chamber music opera by Shirish Korde (world premiere)

October 30, 1998,

Friday, 11:00 pm

Jamie Baum, in the Alterknit Room at the Knitting Factory, 74 Leonard St., NYC Info, call 212-219-3006.

December 5, 1998,

Saturday, 8:00 pm

Amy Ziegelbaum with pianist Laura Leon-Cohen at the Heckscher Museum of Art in a program of American music and art. Info, call 516-351-3250.

Coming in the November issue:

"From the Archives" by Nancy Toff, plus an interview with Jeanne Baxtresser: Past, Present, Future by Don Bailey.



AGE FOR THE NEXT MILLINEUM.

Marketing Committee of the board. If you can help, please call Darla Dixon at 212-757-8339.

THE 1998-99 CONCERT SEASON

October 11, 1998 *Sunday, 5:30 pm*

Marco Granados, flute;

AMERIGO ENSEMBLE:

Wind quintets plus some special Venezuelan favorites for flute, guitar, cuatro, and bass.

November 22, 1998 *Sunday, 5:30 pm*

Renée Siebert, flute *Program to be announced*

December 13, 1998 *Sunday, 5:30 pm*

Michael Parloff, flute with collaborating artists. In celebration of Elliott Carter's 90th birthday.

February 6, 1999 *Saturday, 9:00 am - 8:00 pm*

Fifth Annual Flute Fair

Guest Artist, **Aurèle Nicolet**

Riverside Church.

February 28, 1999 *Sunday, 5:30 pm*

Nadine Asin & Carol Wincenc

March 14, 1999 *Sunday, 5:30 pm*

Memorial Concert for Robert Lehman

John Solum, Richard Wyton,

historical flutes

April 18, 1999 *Sunday, 5:30 pm*

1999 NYFC Competition Winners

May 23, 1999 *Sunday, 3:00 pm*

Ensemble Program Concert

Kaplan Space at Carnegie Hall

All programs at CAMI Hall, 165 West 57th Street, unless otherwise noted. All programs are subject to change.

Tickets \$10, only at door.

For more information call (212) 757-8339



GEORGES BARRÈRE
FOUNDER

The New York Flute Club

N E W S L E T T E R

215 W. 83RD STREET, • NEW YORK, NY 10024



Newsletter Gets a Face Lift



Greetings everyone.

You may know me as the Membership Secretary from two years past, but as many of us on the Board of Directors enjoy switching hats, I now introduce myself as your Newsletter Editor — ably assisted by Geoff Kidd.

We want this publication to be of interest to YOU! Please give us some feedback, and by all means send us your flute-related articles and ideas, by email or regular mail. (See left inside panel for more information.)

NYFC First Overnight Retreat

by Sandra Church

On September 6th and 7th a group of board members enjoyed a retreat at Le Refuge on City Island. Le Refuge is a restored 19th century sea captain's house which is a small Victorian inn.

Our purpose in scheduling this retreat was to take time out together to have an extended board meeting in which to discuss our vision for the NYFC. Though our group was smaller than we would have liked, we did discuss many issues and thoughtfully debated tradition vs. new ways of serving the club.

Our group of six included Rie Schmidt, Barli Nugent, Don Bailey, Pat Spencer, Ardith Bondi, and Sandra Church. We arrived on Saturday afternoon and settled into our picturesque rooms overlooking the harbor. We met informally to discuss the list of brainstorming ideas which have been compiled in the past year. Some of the topics were: the concept of a commissioning program, changing venues (from CAMI Hall), an expanded newsletter, the next flute fair, revamping the annual flute competition and creating a season brochure.

Later in the evening we treated ourselves to a first-class French meal, which all of us enjoyed thoroughly. The owner of Le Refuge, Pierre Saint-Denis is a fabulous chef who also happens to be a flute player. Le Refuge also presents an impressive series of concerts called "Sundays on the Island." It is a lovely getaway spot.

In the morning we resumed our meeting over a continental breakfast. We all came away from the retreat refreshed looking forward to our new season.