



April 1999

The New York Flute Club

NEWSLETTER

presents

YOUNG ARTISTS 1999

First Place: Yevgeny Faniuk



Twenty one year old flutist Yevgeny Faniuk was born in Chernovtsi, Ukraine. He started his musical education as a pianist at the Musical School in that city. At age 13, he immigrated to Israel with his family. In Tel Aviv, he continued his studies as a flute student of Michael Vaintraub at the Thelma Yellin High School for the Arts, and in 1996 entered the Rubin Music Academy as a scholarship student of Yossi Arnheim. In 1997, Mr. Faniuk started his studies at the Manhattan School of Music as a full-scholarship student of Linda Chesis. He has participated in master classes with Aurèle Nicolet, William Bennett, and Emily Beynon.

Mr. Faniuk was the winner of the 1998 *Flute Talk* Competition and 1997 Rubin Academy Competition. He has been a prize winner of the Young Artist competition in Jerusalem and has also received annual support from the America-Israel Cultural Foundation.

As a recitalist, Mr. Faniuk has performed numerous concerts in Israel, including solo performances with the Israel Chamber Orchestra and the Jerusalem Symphony Orchestra. As a member of the Tel Aviv Youth Philharmonic Orchestra, he toured Europe and had the opportunity to work under Zubin Mehta. This past summer, Mr. Faniuk was a member of the International Orchestra Institute in Attergau, Austria and performed under the renowned conductors Vladimir Fedoseyev and Giuseppe Sinopoli.

Second Place: Jung-Wan Kang



Flutist Jung-Wan Kang is currently a graduate student at The Juilliard School where she studies with Jeanne Baxtresser. Here, she actively performs as a soloist, a chamber musician, and as a member of The Juilliard Orchestra/Symphony. She received her Bachelor of Arts de-

gree in mathematics at Columbia University.

In the summer of 1998, Ms. Kang performed throughout Japan as a participant in the Pacific Music Festival. She was a soloist with the festival's chamber orchestra performing Mozart's Concerto for Flute and Harp. She has also participated in the Kent/Blossom Music Festival for two summers where she performed with The Cleveland Orchestra.

Ms. Kang is a recipient of numerous awards and scholarships, including the Maurice Sharp Award from Blossom Music Center, M.&E. Cohen Scholarship and J.&B. Werter Scholarship from The Juilliard School, and the Rapaport Fellowship from Columbia University. As winner of the Summit Symphony of New Jersey Young Artist Competition, she performed Mozart's Concerto in D.

Third Place: Alice K. Dade



Alice K. Dade, 18, attended the Interlochen Arts Academy for three years where she studied flute with Tyra Gilb and received the Young Artist Certificate. As winner of the

Sewanee Concerto competition, she performed Griffis' *Poem*. She won the NFA's best performance of a commissioned piece in the high school soloist competition, and she won an honorable mention in the ARTS competition. Ms. Dade was a scholarship student at the Aspen Music Festival. Presently, she studies with Carol Wincenc at the Juilliard School.

Honorable Mention: Scott Angel

A graduate of the Interlochen Arts Academy Scott Angel currently studies at Queens College with Carol Wincenc. He was invited to the Sewanee Music Festival as principal flute in 1998. Mr. Angel has participated in the master classes of Carol Wincenc and Michel Debost. Other teachers include Tara Helen O'Connor, Tyra Gilb, Patricia George, and Mary Slifirts.



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Deadline for May issue:
April 15, 1999 (FIRM)



Patricia Spencer

Note from the President: Committees and Camaraderie

by Patricia Spencer

Oddly, one of my nice memories of our recent Flute Fair is of several hours spent putting up signs the night before the event. Not a pleasure-seeker's task, the signs themselves were pretty boring. The pleasure was in the company: three of us found inventive ways to reach high spots, tried to imagine every possible route that anyone might take to get wherever, and only lost each other three times in the Union Theological labyrinth. Sharing this necessary work toward a smoother event added a special energy to it -- an example of a successful committee.

The vitality of a good committee structure can be the backbone of a volunteer organization. Working together reinforces our shared goals (among them, encouraging the music-loving public to realize that a flute recital is just as much a musical statement as a piano recital, or a lieder evening). And in a country where more than 90% of the population is more or less indifferent to such goals, we can only treasure each other's work in building more and more exciting concerts and other musical events!

An interesting insight into the history of our culture's indifference to the arts is found in *Coming To Our Senses*, a report written by David Rockefeller and others for the American Council on the Arts. When the pilgrims colonized Plymouth Rock, they founded Harvard College within 25 years, despite all the hassles of clearing land and finding food and lodging before there were motels. The College was a top priority because of the paramount necessity to have an educated clergy. Music lessons, on the other hand, could wait; indeed, they were probably sinful. Thus there were no newspaper notices about music lessons until 100 years later. (This is in contrast to a later arrival of a

population from Africa, under circumstances infinitely more traumatic, who nevertheless brought their music with them.) In a sense, we are still haunted by a drive toward the "basics", a puritan ethic which all too often wins out over our strivings toward a full, expressive, vital artistic life.

The point, of course, is that if we are to succeed in building a full, expressive, vital artistic life in this country (or even just in our own immediate neighborhood), we must help each other. We need the camaraderie, the energizing effect of working together, to strengthen our work. The New York Flute Club is in the process of developing more committees. We always need help with printing production, mailing, and phone calls; and we are now doing careful searches for a new editor for the newsletter and for the time-consuming job of membership secretary. If you have skills in these (or other) areas, please write to us or talk to board members. Phone them or speak to them at the upcoming concert. Who knows -- you might be privileged to work at the next sign-posting evening!

MISSING PERSONS

We are attempting to compile a "Where Are They Now?" report on the winners of the NYFC Competition, which officially began in 1978. (Before that date, there was an "Annual Spring Concert" featuring up-and-coming young players.) Unfortunately, there are quite a few people whom we haven't been able to track down. If you can help, either with information or with research, please contact me at net@oup-usa.org or (212)772-1343. I would be glad to e-mail or snailmail you a list of the flutists we're looking for.

The Curtis Institute of Music Honors John Krell

By Bart Feller



Bart Feller

I studied with both John Krell and Julius Baker while at Curtis. It was a fascinating combination of distinctive personalities, teaching styles and approaches to flute playing. Since hearing of Mr. Krell's passing, I have been flooded with memories and recollections of our lessons. He was an extraordinarily kind and patient man, a truly gentle soul. He had given a great deal of thought to teaching and wanted to impart his ideas to us. He clearly felt privileged to have been a part of the "Philly woodwind school" and was eager to share his ideas with us. He was an encouraging and supportive teacher, and he played a major role in my musical development. I was happy to work with Curtis to organize this tribute concert, and I hope many flutists will be able to attend.

The Curtis Institute of Music will honor John Krell in a memorial concert Sunday, April 18, 1999. The evening will begin with a reception in the Curtis Institute's Bok Room at 5:30 PM. Guests will have a chance to visit and reminiscences of Mr. Krell will be shared. At 7:00 PM, Jeffrey Khaner, principal flute of the Philadelphia Orchestra and Curtis faculty member will present a recital featuring works by Martinu, Dvorak, and Feld. On the second half of this concert Khaner will be joined by two Curtis graduates who studied with Krell - Bart Feller and David Fedele. Curtis is located at 1726 Locust Street in Center City Philadelphia. For more information, please contact Anne O'Donnell, Alumni Director at (215) 893-5272.

Bart Feller plays principal flute with the New Jersey Symphony, a position he has held previously with the Saint Paul Chamber Orchestra, Memphis Symphony, and Minnesota Orchestra. He has appeared as soloist with the Philadelphia Orchestra, Jupiter Symphony, and Saint Paul Chamber Orchestra, and at the Colorado and OK Mozart summer festivals. Mr. Feller is a member of the American Wind Quintet and has played with The Chamber Music Society of Lincoln Center and the Marlboro Music Festival. In addition, he has performed with the New York Festival of Song, Stamford Symphony, Solisti New York, and the New York Philharmonic. Mr. Feller has been featured in recital in Texas, Tennessee, Boston, Washington, and New York. He trained at the Curtis Institute of Music and is a former faculty member at Rhodes College in Memphis. He is on the flute faculty of Rutgers University.



FLUTE HAPPENINGS

April 11, 1999

Sunday, 8:00 pm

Susan Glaser, chamber ensemble concert. Asian/American music, including works by Stella Sung, Toru Takemitsu, Yoonhee Kim Hwang. Merkin Hall, 129 West 67th Street, NY. Tickets \$15, students, senior citizens \$5. Box Office (212) 501-3330

April 15, 1999

Thursday 8:00 pm

Clare Hoffman and Michael Newman, flute and guitar Greenwich House Music School perform *Canyon Echoes* by Katherine Hoover.

April 17, 1999

Saturday, 3:00 pm

Eve Friedman, flute with Nelson Padgett, pino. Program of Bach, Mozart, Faure, Burton and Piston. Forest Hills Library, 108-19 71st Ave., Forest Hills, Queens. Subway E, F, G, R to 71st. Free. Info, call (718) 897-7574.

April 24, 1999

Saturday, 11:00 am

Carol Wincenc Master Class at Connecticut College, New London, CT. Info, call Patricia Harper, (860) 767-8637, e-mail: rpharper@connix.com.

April 25, 1999

Sunday, 3:00 pm

Margaret Swinchoski, flute & Ron Levy, piano. Works by Gaubert, Rubinstein, Rutter and the World Premiere of "Night Wings" by Erik Nielsen. St. Paul's Festival of the Arts Nyack Reformed Church,,18 So. Broad - Nyack, NY. Donation \$6.00.

April 25, 1999

Sunday, 4:00 pm

Patricia Harper, "Women in Music" Concert. Harkness Chapel, Connecticut College, New London, CT. Includes music by Marion Bauer and Amy Beach. Info, call (860) 439-2720.

May 6, 1999

Thursday (call for time)

Paul Taub, flutist and Professor of Music at Cornish College of the Arts, Seattle, WA. Commissioned works by Roger Briggs, Stuart Dempster, Bern Herbolsheimer, Robin Holcomb, James Knapp, Bun-Ching Lam, David Mahler, Vincent Plush, Jarrad Powell and Julian Priester. Each five-minute solo is for bass flute, alto flute, C flute or piccolo. Greenwich House Music Settlement. Info, call Keith Borden: 212-242-4770 or email to gharths@artswire.org.

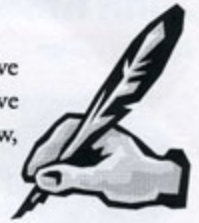
FLUTE HAPPENINGS

(continued on page 7)

Newsletter Editor Wanted



The New York Flute Club is now interviewing for the position of Newsletter Editor. This creative job can be handled by one person, or it can be divided among three people. If you think you have the skills to be the editor, or if you would be interested in handling one of the segments listed below, please call or email Don Bailey at (212) 877-6440 / baileydonr@aol.com.



JOB DESCRIPTION/REQUIREMENTS

First level: Skilled in layout/design using PageMaker 6.5 or Quark Xpress 5.0. Knowledge of saving files, fonts, TIF files, and scanning. Must have e-mail capabilities to communicate with NYFC board members and membership. Current templates are in Windows environment but could be translated for the Mac. Applicant must have a scanner, laser or inkjet printer, zip drive.

Second level: Membership in the NYFC, good writing skills, and knowledge of membership interests. Applicant should be comfortable interacting with NYFC board members for coordination and prioritization of Newsletter content.

General requirements: Ability to work under pressure of deadlines. Job entails close scrutiny and follow-up of all aspects of producing a newsletter: gathering information, laying out the format in a professional manner meeting the standard set forth in recent issues, following the production/proof process, and coordinating mailing efforts.

Salary: Negotiable, but ranges from \$0 to \$0 depending on qualifications. :-)

If deemed necessary, the job of Newsletter Editor can be divided into three (3) segments and delegated accordingly.

- 1. Organization:** Gather information. Solicit articles, screen submissions, edit submissions, and remind regular contributors of deadlines. Request input from the Editorial Board when needed.
- 2. Layout:** Layout the text and scan/insert photos into the template to the professional standard set forth in recent issues. Prepare all files for the service bureau.
- 3. Production:** Schedule ahead with printing service to ensure mailing deadlines are met (Good luck!). Prepare and deliver disk (or email) to print shop, arrange to see a proof of the newsletter before okaying the job, and arrange for delivery and payment of the job. Coordinate the folding, labeling, metering, and mailing of the finished newsletter. Collect leftover issues and distribute to archives, featured artists, NYFC Board.

1999 NYFC Competition

Susan Glaser

1999 Competition Coordinator

I am delighted to congratulate the winners of the 1999 NYFC Competition: **Yevgeny Fanuik**, first prize; **Jung Wan Kang**, second prize; **Alice K. Dade**, third prize; **Scott Angel**, honorable mention. I would like to gratefully acknowledge the work done by our distinguished judges: **Bernard Goldberg**, **Katherine Borst-Jones**, **Gerardo Levy**, and **Jan Vinci**. My appreciation also extends to our competition volunteers at the Flute Fair, with an especial thanks to Richard Paratley. Last, but definitely not least, I would like to congratulate all of the participants in the competition, who all gave extremely fine performances.



The Life-Altering Experience of Producing a CD

by Don Bailey



Don Bailey

When the thought of recording an album first occurred to me, I went to the local bookstore thinking that, surely, someone must have written a book about this by now.

I found lots of information about the music business, and there were some books about studio recording, etc. But to my surprise, I found no book that dealt specifically with the process of producing a classical music CD. I was reminded how "unpopular" classical music is.

My next recording is sure to be a Rap or an R&B album. There's lots of stuff out there about popular music, and my chances for wealth and fame would be a heck of lot easier.

My approach in this article will be in the form of a step-by-step guide based on my particular project. At the outset, friends would ask, "Don, that's great that you're doing a recording. What label will you use? Who's going to manufacture it?" While I'm sure they all meant well, I had to respond, "Hey, I can't think that far ahead. I can only think as far as the recording date. Anything else is so intimidating that to think it through will only prevent me from starting the project at all." This was the truth. I had never recorded a CD before for that very reason. I suppose it could be similar to an obese person's dilemma when thinking about losing 200 pounds. It's just too daunting a project unless you take it one step at a time.

In retrospect, here are my experiences recording VOYAGE, a CD of beautiful music from around the world for flute, string quartet, harp, and bass.

Concept: I had all the usual urges for recording a CD. I mean, why work all your life at being your flutistic best and not leave something behind to show for your efforts? But I didn't want my first public recording to be just another rendition of the Poulenc or Bach Sonatas. Who would buy such a CD? I'm not famous – the buying public would certainly choose Galway's or Rampal's versions over mine. So, instead of cloning old ideas, I decided to make my CD **fresh and new**. I also wanted make a contribution to the repertoire by creating some new orchestrations.

I knew that I loved playing chamber music with string players, so I researched available recordings and discovered that there aren't many albums of flute with string quartet, and most of the existing ones have the usual fare, which is a mixture of styles ranging from Bach to Ginastera. Don't get me wrong, this is all great stuff, but it was too diverse for my taste. I wanted a full length CD of beautiful, easy listening, yet quality classical music from around the world. I looked for orchestrations that I could reduce, and I hired a composer to arrange some piano favorites for this instrumentation. Well, while this step was HUGE, it was only the beginning...

Fundraising: Better get ready, this won't be cheap! Since this was my first CD, it was up to me to provide the funding. I suppose there are ways to get support, but I didn't know of them. I set up a budget, designed a spreadsheet, and tallied the cost of everything related to the project. I included fees for music, arrangements, recording engineer, producers, musicians, recording space, mechanical licenses, attending staff, travel, cartage, editing, mastering, production, graphic design, printing, manufacturing, mailing, and the list went on and on.

Organization: I gathered music, musicians, the recording engineer and producers, located a recording space, and followed a timeline to allow for rehearsal and preparation.

Music: I ordered music and allowed time for orchestrations/arrangements to be completed and tested. While I didn't have the opportunity to perform the music publicly, I do recommend it for obvious reasons. I held onto my concept of the CD, making sure I selected music that was "easy listening," yet quality, classical music from around the world. I also started reading about copyright laws. It's important to research the dates of the compositions to determine what's in the public domain and what's not. There are licensing fees to be paid for recording copyrighted music.

Musicians: This is so important! Initially, I hired a newly formed string quartet made up of very good freelance players. They were affordable because the CD would have enhanced their efforts as well as mine. Unfortunately, and despite their good intentions and superior playing skills, this quartet was unable to meet the rehearsal/preparation demands due to their busy freelance schedules. I had far too much at stake to take any type of risk, so I "disengaged" the freelancers and hired the **Arcata String Quartet**. The Arcata is a professional quartet with management. They rehearse on a regular basis and have keen ensemble skills. Of course they were more expensive, but the advantages were clear.

Experience told me to draft an Agreement for everyone to sign. I included any and everything that I considered important – fees, cartage, allotment of rehearsal days/hours, performance dates, musical expectations, royalty distribution, cancellation options, complimentary CDs, reorders at what price, bios, photos, etc. While it was intended to be a collaborative effort, I maintained artistic control over musical interpretation, selection of takes for edits, cover design, manufacture, distribution, etc.

Recording Engineer: This is as important as choosing great musicians. I found an engineer with experience and a reputation for recording flute and strings, and I listened to samples of her work. We both visited the recording site in advance to test the sound and to determine what "props" would be needed to correct any acoustical imperfections. Again, I put the terms of our agreement in writing: the recording fee, including cost of setup, whether additional technicians would be required and at what rate, the start and end times of the recording sessions, allowing time for her to set up in advance. The Agreement included travel arrangements to and from the site and expectations of editing, mastering, ownership, completion dates, etc.

I have learned that billing "by the hour" can really get out of hand. Whenever possible, I tried to settle on a fixed price for particular segments of the project – all in writing, of course.

(continued on page 7)

CLASSIFIEDS

NEW CD: "VOYAGE" -- DON BAILEY, flute with the **ARCATA STRING QUARTET**, plus harp and bass. From the repertoire: Corigliano, Foote, Ginastera, Hoover, Jacob. New orchestrations of Ravel's *Sonatine*, Tchaikovsky's *November*, Kohler's *Papillon*, Alfvén's *Herdsmaid's Dance*, Peterson-Berger's *Frösöblomster*, Paderewski's *Minuet in G*. Listen to samples and buy online at <http://donbailey.iama.com> or <http://theorchard.com> (search for don bailey). Or, call (212) 330-6832 for a recorded message.

Instructional Video: DISCOVERING MOYSE'S 24 STUDIES. Eleanor Lawrence teaches and demonstrates Moyses's famous studies in which he codifies a method of teaching phrasing and musicianship. A booklet is included with additional practice instructions. Students may work through the video study by study, and teachers can see how Moyses himself used these studies. This 2-hr video contains 24 lessons. Send \$75 plus \$4 postage to: Lawrence Records, 100 Riverside Drive, Suite 7-C, New York, NY 10024. To pick up by hand, call (212) 799-3245.

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad must be submitted by hard copy, email or fax - no exceptions. Name and phone number are required. Deadline is the same as for newsletter submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the newsletter editor.

Life-Altering Experience

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Unfortunately, I could not get my engineer to put the editing phase in writing, even though we had verbally agreed on the terms. Well, later I understood her reluctance to sign. I was forced to pull the job midstream, which delayed the release date and increased the cost of the recording.

Recording Site: Some people don't hesitate to record in a studio, but I hate it - too dead! Plus, I can hear those little electronic tricks they play to make it sound like a hall. However, acoustic spaces are at such a premium in Manhattan that you may have to travel, which will add considerably to the cost of the project. Don't be fooled by the beauty and ambience of a space where you've played a recital. Noise is a key issue in a recording session - outside noise, air conditioning noise, electric



Nancy Toff

cal noise from lights, rheostats, refrigerators, elevators, subways, cars, sirens, children, etc. ad infinitum. If you weren't aware before the recording that New York is a noisy city, you'll be ever so enlightened afterwards! Interference from noise adds hours to your sessions and dollars to your edits, BUT there's nothing better than playing in a really great acoustic space when conditions are right!

Producers: This is a pretty loose term used in many ways. I had two producers on hand - one string player and one flutist. These key people held the scores and made sure that all the notes were accounted for, and they listened for outside noise, bow clicks, cracked flute notes (yes, there was one...okay, maybe two). Skilled producers help pace the sessions so that valuable

From the Archives: Recent Acquisitions (and hopes)

by Nancy Toff

Our continuing goal is to assemble a complete run of NYFC programs for deposit in our archives, which are conserved at the New York Public Library for the Performing Arts. There are some large gaps in our collection, particularly for the late 1920s and early 1930s, but also, unexpectedly, for most of the

1950s. I have no doubt that these programs are lurking in someone's attic, basement, or bottom drawer. If you know of anyone who might have old programs, or even would know who performed on NYFC programs, please contact me at net@oup-usa.org or (212)772-1343.

Fortunately, quite a few programs have surfaced in recent years. The largest group turned out to be right under our noses: at the New York Public Library itself, where I uncovered about sixteen programs filed by performer in the general collection. In the near future, these should be transferred into the NYFC archives.

In addition, we have found or received the following:

- A photocopy of a 1923 program from the Leon Barzin scrapbooks in the Woodstock, N.Y., Public Library (Mr. Barzin was the assisting violist on the program)
- Several programs from the estate of Arthur Lora
- Photocopies of several programs from the Dayton C. Miller Flute Collection at the Library of Congress
- A photocopy of the program for the Meeting and Dinner-Dance held on April 3, 1927, from the papers of Daniel Gregory Mason at Columbia University
- A photocopy of a program from the Robert DiDomenico collection, recently given to the Library of Congress (courtesy of Wilda Heiss of the LC staff)
- One "missing" program and several duplicates found in a sheet music collection donated to the National Flute Association (unearthed by Gwen Powell)
- A large collection of programs and program notes contributed by Martin Silver, who was the NYFC's program annotator for many years.

I maintain a master binder of photocopied programs, and a fully updated set will be on display at our concerts beginning next fall.

time is not wasted. In addition to pointing out the negatives, they also encourage you to move ahead when you're convinced you just exposed yourself as a flute fraud. Objectivity goes a long way in getting a CD out the door.

Editing: What a lovely dream it would be to record a CD involving seven musicians over a period of three days without making a single mistake! Well, a dream it is. A non-musician friend once asked me how the CD was going, and I said it was in the editing stage. He said, "Isn't that cheating?" Well, this was one of those AHA's you run into occasionally, and it took me a minute to respond. I suppose there's a hint of truth there, but if you think about all the variables in a 3-day recording ses-

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Life-Altering Experience

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sion: noise, coughs, sneezes, water in the pads, foot taps, swollen lips (Yes, on day two my bottom lip was visibly swollen for some still unknown reason), it's just impossible to get it right in one take with so many players involved. Find an experienced editor and nail down his/her price. Most charge by the hour, but if at all possible, request a fixed fee for the entire project. Even the highest level recording artists are now asking for set fees so that there are no overages.

Important: Unless you intend to sit with the editor and listen to all the takes together, which will cost you two million dollars, you will be the person to select the takes. I suggest burning CDs of all the session takes and using software that allows you to line them all up for direct comparison. This is a painstaking process that will take days, weeks, and maybe months to complete. I'll say this about the editing process: my listening skills improved enormously! By the end of the project, I knew everything about everybody's playing, and there wasn't a note in the score that I hadn't heard and understood the importance of. **Anybody need a chamber music coach?**

Comment: As I got closer to the finished product, I contacted record companies with the hope that someone would take over the process and handle the manufacturing, marketing, and distribution. I even manufactured a supply of CDs with only 23 minutes of music to send out as demos. I suppose it was a noble effort, but looking back, I think I was probably delusional. It would be unlikely that a label would take on such a project with an unknown artist, even though the demo was really well done.

Mastering: Most editors will be able to master your CD. Mastering, in very basic terms, involves optimizing the frequencies of the recorded sound. For example, you might want to enhance the balance a bit, optimize, compress, add ambient sound (reverb), etc. I chose to go with the original sound of the concert hall, but we did play a bit to improve the balance of the ensemble. If you have a good engineer, as I did, you will have very little, if any, mastering to do. I also worked with a good

editor (Thanks, Marco) who used the latest software to add analog qualities back to the digital recording.

Manufacture: Since none of record companies responded to my demos, it was up to me to manufacture VOYAGE. To save money, I did the research for the program notes and designed the booklet, tray card, and marketing materials myself. I delivered this on a disk to the manufacturer. My editor produced a mastered, edited, ready-to-go CD-R with a printed Cue Sheet (track, timing codes). I requested a UPC bar code from the manufacturer so that I could sell VOYAGE in retail outlets. While the final product was very good, I had to monitor the manufacturing process closely. Imagine my standards after a yearlong, very costly project! My booklet had to be reprinted for a number of reasons, and the completion date was off by about three weeks.

Distribution: It's funny, it took about 15 months to get my project to the manufactured stage. I thought the hard part was over. Wrong! One thousand beautifully shrink-wrapped CDs sitting in my apartment was doing no one any good, and I certainly wasn't recovering any of my costs by letting them sit there. But how does a lonely, exhausted, financially drained, pathetically pitiful person distribute a thousand CDs all by himself?

I mailed out freebies to radio stations and anyone who I thought could help me. I contacted businesses that I knew carried CDs (Flute World, Juilliard Bookstore...), and I tried once again to make an impression with the record companies hoping to get picked up. I learned quickly that the recording industry is very complex - one company may own numerous others, and you have no idea where your demo ends up, nor do you have any control over the speed of the audition process.

Fortunately, the Internet now provides an outlet to help independent unsigned artists distribute their recordings. My manufacturer provided a free website (<http://donbailey.iuma.com>) where visitors can hear samples, send me email, post comments, and buy the recording online. I have a second site (<http://theorchard.com>, search for my name) that links to CDNow, Amazon.com, and MusicBoulevard.com where VOYAGE can be ordered. Cyber selling is working for me, and I think it

FLUTE HAPPENINGS

(continued)

May 15, 1999

Saturday, 8:00 pm

Marie Stile Schwartz, flutist, with 4 Winds and A Horn - Susan Stein, oboe and Nancy Daniels, clarinet. Music of the 1700s at Rock Hall Museum (built in 1767) in Lawrence, NY. Info, call (516) 292 - 9000 ext. 382.

June 23-26, 1999

Masterclass, **Susan Glaser & Sandra Miller**, Teachers College, Columbia Univ. Info, call (212)-678-3450, email sjg37@columbia.edu

August 2-8, 1999

Technique Week. Master class with **Eleanor Lawrence** on Cape Cod in Massachusetts. Focus on techniques that lead to dynamic and interesting performances: breathing, tone production, use of dynamics and colors. For brochure, call (212) 799-3245, or write to Eleanor Lawrence, 100 Riverside Drive, NY 10024. Application and info also online at <http://www.channel1.com/~lawrence>.

August 9-15, 1999

Performance Week. Master class with **Eleanor Lawrence** on Cape Cod in Massachusetts. Daily rehearsals with a professional pianist. Incorporates ideas from **TechniqueWeek** in performances of flute repertoire. For brochure, call (212) 799-3245, or write to Eleanor Lawrence, 100 Riverside Drive, NY 10024. Application and info also online at <http://www.channel1.com/~lawrence>.

just might alter the future of the recording industry.

Summary: Some good news to share: I released VOYAGE on my own label February 6, 1999. On March 17, 1999, I signed with Summit Records, who will repackage, rename, market and distribute my CD worldwide in July. They are allowing me to continue selling VOYAGE over the Internet, but I must avoid selling it in markets that Allegro, Summit's distributor, supplies.

This is obviously a happy ending to a long labor of love and angst. **But, here's the key:** I asked Summit what made my CD rise to the top of their list. Their answer: VOYAGE was "fresh and new." My concept paid off!

THE 1998-99 CONCERT SEASON

October 11, 1998 Sunday, 5:30 pm
Marco Granados, flute. AMERIGO
ENSEMBLE: Wind quintets plus Venezuelan
favorites for flute, guitar, cuatro, bass.

November 22, 1998 Sunday, 5:30 pm
Renée Siebert, flute. Works by Bach,
Poulenc, Deak, Fauré, and Beethoven.

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, All Day
Flute Fair with **Aurèle Nicolet**
Union Theological Seminary.

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, 5:30 pm
Ensemble Program Concert. Kaplan Space at
Carnegie Hall.

*All programs at CAMI Hall, 165 W. 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

NEWSLETTER

215 W. 83rd Street, #6H · New York, NY 10024

Dr. Katherine Saenger
115 Underhill Road
Ossining, NY 10562



Don Bailey

From The Editor

Well, spring is in the air. Before you know it, we'll be shedding our coats and gloves and heading out to play. But don't think the Flute Club is finished, yet. No sirree - we've got two more concerts left!

Help us support our 1999 Competition Winners (when ARE we going to find an appropriate name for this thing?) by coming to the next concert April 18, 1999 at 5:30 pm at CAMI Hall. Hear the flutists of tomorrow today. The winners are featured in this newsletter. They are: First Place, **Yevgeny Faniuk**; Second Place, **Jung-WanKang**; Third Place, **Alice K. Dade**; and Honorable Mention, **Scott Angel**.

Please note Patricia Spencer's comments about the volunteer aspects of the Club, as well as the announcement for my replacement as Newsletter Editor. Yes, it's time for me to move on.

Months ago, when I asked for your self-produced recording experiences, my plan was to invite you to dinner so that we could share stories. I would have prepared a series of questions/topics and had a tape recorder capture the spontaneity of the evening. These comments would have been organized a bit and presented in the Newsletter. Unfortunately, response was poor and this dinner never happened, although I suppose it still could. When Rie Schmidt submitted her story for the March issue, I thought, "Hmm, this is good. It's brief, personal, and informative." So, following Rie's lead, and in the absence of any other submissions on this important topic, I am sharing my "life-altering experience of producing a CD" in this issue. **Enjoy!**