



May 1999

The New York Flute Club

NEWSLETTER

Nostalgia

As our 1998-99 season comes to a graceful end, all of us on the Board wish you a happy, healthy, and rejuvenating summer with this final edition of the Newsletter. Our club continues to grow in numbers as well as in spirit, and we look back in this issue with a sense of pride as we acknowledge our shared successes. We flutists are fortunate to have this "place" where we can mingle, commiserate, and enjoy the ancient instrument that bonds us. Our remaining concert by the Ensemble Program on May 23rd reaffirms our ongoing effort to involve all of us in the activities of the Club. 'Til next season, peace...Editor



Looking Back

by Patricia Spencer

It has been an eventful year - **Aurèle Nicolet's** visit, and **Elliott Carter's** 90th Birthday concert, a Baroque program honoring **Robert A. Lehman** - each concert in the New York Flute Club's series has made a stimulating musical statement.

More about the series in a moment; first, a few words about a concurrent development, the exciting expansion of this newsletter. Editor **Don Bailey's** interviewing skill, combined with his mastery of computer graphics, almost make one forget that he is really a flutist (and he *really is*—you should check out his new CD). We all owe him a very special thank you, as he steps down as editor, for his generosity on this project. The new newsletter has put a fresh face on the Club's activities and has brought renewed vitality to our mission.

That mission, "the advancement of flute-playing and the appreciation of flute music," has been richly served by the concerts we have heard this year. **Marco Granados** and the Amerigo Ensemble kicked off the season with exhilarating Latin American dances and quintets. **Renée Siebert** treated us to (among other gems) a definitive rendition of the Beethoven Op. 25 -a work frequently programmed but seldom given such insightful artistry. **Michael Parloff's** witty commentary matched his superb and satisfying performances of landmark works by the "toast of the town," Elliott Carter in his 90th year. Aurèle Nicolet, the featured guest artist for the Flute Fair, was more than generous with his performing and teaching, also joining with guest composers for an intriguing panel discussion. **Nadine Asin** and **Carol Wincenc** brought a special dimension, a glorious program of works for

two flutes, presented with high individuality and consummate ensemble. A Baroque evening, honoring the late Robert A. Lehman (and featuring the New York premiere of a Telemann trio sonata!) was performed with vitality and stylistic charm by **John Solum** and **Richard Wyton**. The competition winners, **Yvegeny Faniuk**, **Jung-Wan Kang**, and **Alice K. Dade**, played with vigor and virtuosity, enchanting us all. We now eagerly anticipate the NYFC Ensembles program.

A resounding chorus of thank-you's goes out to all these artists and their collaborators, who have given us such a memorable year!

None of this would happen without dedicated organizational work by the unsinkable board members of the Club - a warm and doubly resounding chorus to each and all of them. In addition, **Susan Glaser** and **Rochelle Itzen** should receive special kudos for their wonderful work on the Competition and the Ensemble Program, respectively.

Looking back once more at the Flute Fair, the memorable recital by Mr. Nicolet, the exciting repertoire discussions that ensued, we are grateful for a bustling well-organized event created by **Bärli Nugent** and **Rie Schmidt**. Their work goes well beyond the present season—between them they have been responsible for the Club's Flute Fairs from 1994 onward, giving us a legacy of stimulating interaction that is a joy and inspiration.

A final burst of gratitude goes to **Diana Basso**, who is retiring after two years as membership secretary. Her service in this vitally important position has been both helpful and cheerful (no small feat in view of the detail requirements of the position!) and is very much appreciated.

The Ensemble Program
Sunday, May 23rd, 1999, 5:30 pm

Advent Lutheran Church, 93rd @ Broadway



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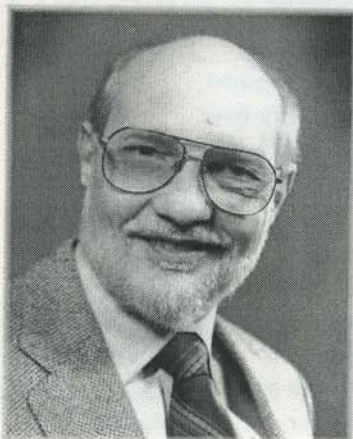
Nostalgia

Just look at us! Any moss growing under these feet?

Photos 1, 3, 5, 6, 8, 10, 12, 16, 18, 19, 20 by Mark P. Brown



Andrew J. Lolya



Andrew J. Lolya

Andrew J. Lolya, Principal Flutist of the New York City Ballet Orchestra for nearly thirty years and a longtime member of the New York Flute Club died of cancer on April 17, 1999 at St. Agnes Hospital in White Plains.

Born on June 6, 1930, in Ossining, NY, Mr. Lolya started on the saxophone in high school. He attended the Juilliard School of Music on the GI Bill where he studied the flute with Arthur Lora. He quickly became active in New York free-lance circles playing with the Symphony of the Air, the Little Orchestra Society, the Columbia Symphony, and

the New Art Wind Quintet, as well as numerous film and commercial scores.

Well known in orchestral circles, Mr. Lolya played Principal Flute for the Joffrey, Royal, Royal Danish, Bolshoi, and Kirov Ballets. A complete player, he recorded piccolo solos with the Burke-Phillips Concert Band and played alto flute with Igor Stravinsky for *The Rite of Spring*. He served on the faculty of the Manhattan School of Music and on the Executive Board of Local 802, American Federation of Musicians.

Mr. Lolya is survived by his son, Matthew, of Chester, NY, his daughter, Mrs. Renee Werner, of Little Silver, NJ, a sister, Jeanne of Mount Kisco, NY, a nephew, Michael, of White Plains, NY, and four grandchildren.

The Ensemble Program

Sunday, May 23rd, 1999, 5:30 pm

Advent Lutheran Church, 93rd @ Broadway

Rochelle Itzen, coordinator

This year many ensembles have been formed in Brooklyn, Queens, New Jersey, and Manhattan. The participants range in age from 14 to 70. We are pleased to announce the following program.

Fantasy - G. Faure

Ann Bordley, Ed Wolf, flutes; Liza Wu, piano

Trio No. 1 - L. van Beethoven

Rebecca Hale, flute; David Spielberg, bassoon

Flute Quartet TBA

Krystyna Berman, Richard Paratley

Shira Fishkin, Arlene Keiser

Grand Trio for 3 Flutes - L. van Beethoven

Leah Maragliano, Eda Henderson, Ronit Azoulay

Quartet - Fredrick the Great; arr. by Frank Michael

Black is the Color of My True Love's Hair - trad.; arr. Ricky Lombardo

Flight of the Bumblebee - Rimsky-Korsakov; arr. Jean-Jean

Firebird Quarter. Cynthia Knapp, Amy Kriegler

Karen Newman, Jennifer Tower

FLUTE HAPPENINGS

May 1, 1999

Saturday, 8:00 pm

Nancy Horowitz, soloist with The Waldwick Band. Premiere of *Air Apparent* by local composer Richard Lane, written for Nancy. Crescent Avenue School, Waldwick, NJ. Info, call (201) 444-2355.

May 6, 1999

Thursday (call for time)

Paul Taub, flutist, Professor, Cornish College of the Arts, Seattle, WA. Commissions by Roger Briggs, Stuart Dempster, Bern Herbolzheimer, 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 ghart@artswire.org.

May 15, 1999

Saturday, 8:00 pm

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

May 23, 1999

Sunday, 2:00 pm

Don Hulbert, flauto traverso & flute "Teachers & Pupils", Music by J.S. Bach, C.P.E. Bach, Abel, Roussel, Varese & Martinu. Assisted by: Carolyn Guzski, piano, Kenneth Hamrick, harpsichord, Roland Hutchinson, viola da gamba, Heidi Skok, soprano. Saint Peters Church at Citicorp, 53rd Street & Lexington Ave., New York. Admission: \$20, \$15 (students/seniors). Info, call (212) 316-3321.

May 27, 1999

Thursday, 8:00 pm

Janet Axelrod with Alan Moverman, piano and guest flutists Jeanne Wilson and **Patti Monson**. Goodbye 20th Century! Compositions of the 20th Century: Henze, Liebermann, Dick, Piazzolla, Daniel T. Denver (World Premiere), Poulenc, and Gubaidulina. Christ & St. Stephens Church 120 West 69th St. \$10 donation. Info, call 212) 877-7788.

June 9, 1999

Wednesday, 8:00 pm

Patricia Spencer with Linda Hall, piano, Melissa Sweet, flute. A FLUTE IS NOT A BIRD. Works by Bach, Babbitt, Poulenc, Hoover, Chasalow, and Martinu. Opening recital of the Flute Seminar at Bard College (June 9-13). Bard Hall, Bard College, Annandale-on-Hudson, NY. Info, call (914) 246-6195.

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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 **Patricia Spencer at (212) 873-1065**.



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 email 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.

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.

New York Flutists Participate at the NFA Convention in Atlanta



August 19 - 22, 1999



Thursday

1:00 pm - **Don Bailey** performs with members of the Atlanta Symphony Orchestra. Excerpts from his CD, **VOYAGE**. Grand Salon.

2:00 pm - Transcriptions Workshop, **Flute Force** (**Gretchen Pusch, Sheryl Henze, Rie Schmidt** and **Wendy Stern**) with **Paul Gray** and Deborah Baron, guest flutist.

Gala Concert - **Jessica Warren** performs *Cuban Sketches* by Jose Lezcano two flutes, guitar, percussion, and double bass (guest flutist, William Bennett).

Friday

8:00 pm - Flute and Percussion Concert - **Flute Force** will play a new piece by Bob Becker with the percussion ensemble, Nexus. The piece, *Atenteben*, is based on folk music of Ghana.

Friday, (Times to be announced)

Jeanne Baxtresser

- 1) Guest speaker, *Flute Lovers Luncheon*.
- 2) Panel: *Music for the Joy of It!*

Saturday

Jeanne Baxtresser: *Freedom in Performance - Realizing Your Full Potential in the Orchestral Audition*.

1:30 pm - **Gary Schocker** performs Bach's *Sonata in A* with his 1st movement realization-completion.

Sunday

Gary Schocker

- 9:30 am - *Partita Ghost*
- 4:00 pm - *Shirt Stories*

Eric Hoover and **Michael Parloff** will be participating in their roles as NFA President and Board of Directors member, respectively.

The Life-Altering Experience of Producing a CD *(Our mini-series continues...)*

by Marco Granados



Marco Granados

As I write this article, I realize that the previous two very informative articles written by Don and Rie have pretty much laid down the guidelines for making and producing a music CD. Without repeating what they've already said, I will talk about some of the positive experiences I have had on the way to producing several CDs, some of which have enjoyed a good degree of personal success.

Why record a CD? That is the first question I asked myself. As I tried to answer it, I was forced to be very clear as to the goals and motivations I had in creating the project that was going to involve a great deal of money, sacrifice and time. This clarity gave me faith and perseverance, and faith and perseverance definitely were to become the shield and armor in the battle of bringing my product to successful completion.

In the music world, and especially in the flute world, we live in the reality that only a select few have the good fortune to have an orchestral job or a full-time teaching position. Without the outlet of being heard weekly at the orchestra concert, how is one to let people know how you play, except through a CD? Yes, I realize there are competitions and auditions for this or that concert series, but none of these forces you to develop an artistic concept of who you are musically.

Making a CD puts one on a musical Voyage (sorry Don) of discovery that leads to happy self-realization. This self-realization doesn't have to be only the self-indulgent gratification of seeing yourself on the cover of a CD, but rather, an inner satisfaction of having made a musical statement to the world. When this happens, the world most often responds positively, acknowledging the growth and flowering of a musical child, (and it is true that I often felt like my CD was a child trying to find his way in the world).

I can't emphasize enough the importance of forging a musical statement through the making of a CD. Once this statement is created the results will more than pay for all the sacrifice, effort and money spent. I was once involved in the production of a chamber music CD, and although it was difficult and costly to put together, it led a booking by Carnegie Hall, a residency at a major university, several high profile concerts, and a few prominent Summer festivals - all because the CD was well played and well produced.

As Don Bailey so aptly put it, a concept that is "fresh and new" is a very important step in creating your musical statement.

This is hard to do at first, because we have all been fed on the same staple of Bach, Mozart, Dutilleux, etc., and the list goes on. We must break away from the cocoon and sail freely into uncharted territory to discover the musical vessels we really are. My dear and beloved teacher, Thomas Nyfenger, gave me one of the best pieces of advice of my college days. He said, "Marco, if you're planning a recital where you're not getting paid, make sure you only play the music you love; if they pay you, then you play whatever they want you to play." This quote really stayed with me, especially after I graduated from college, when for the first time, I began to seriously explore the music of my heritage, South America. As a child, I often went serenading with my father, playing the folk tunes of my country, only to give them up later to become a "classical" artist. Now, whenever I play Latin or folk based music, I feel truly at home and happy with the outcome. This doesn't mean that you should go out and start playing folk music, but it is important to really tune in to what you love most, and go for it!

Once you settle on a "concept" and feel emotionally enthused about making the recording, don't be afraid to shoot for the best possible scenario. If possible, always try to record with the best musicians, engineers, producers that your budget will allow. If you start doing things cheaply, it will show, and it could become a self-defeating endeavor. When I went to Venezuela to record *Sunflute* (released April 20th, 1999), I was in a quandary as to

whom I would use as backup musicians. As I had not lived there for many years, I had lost contact with the best musicians. A good friend said to me, "Why don't you call so and so; he's the best cuatro player in Venezuela." I said, "Well, he's too famous and too busy. He's not going to have time for me since he doesn't know me." Her reply was, "Why don't you call? The worst that can happen is that

he says no, but at least you will have tried." I followed my friend's advice, and when I called this cuatro player, he told me he had heard of me through a fellow flutist and, luckily, he happened to be free due to a cancellation in his schedule. I ended up recording with the "Itzhak Pearlman" of the cuatro, and the sessions were very spontaneous. Again, I would follow this advice through every step of the production process, because you never know who might be out there, willing to help you. BUT, we have to ask!

Once you have completed your recording and are happy with the edits (check carefully over and over, so that you don't go into the mastering process to find out you need to remix or reedit this or that take), make sure the sound quality of the CD is up to the standard of the CDs you love most. Top engineers advise comparing the sound of your CD with the best sounding CD of the same genre. Once you begin the mastering process, use very critical ears and the advice of a good mastering engineer to achieve a pleasing result. Many musicians only want to be involved in the playing process and leave the editing and mastering to the engi-

Photo:
Mark P. Brown

Sunflute.com

- Marco Granados' New WebSite -
Find out about Marco's latest CD "Sunflute"
Download sound clips, and more.

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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*, Tchaikowsky's *November*, Kohler's *Papillon*, Alfvén's *Herdsmaiden's Dance*, Peterson-Berger's *Frösöblomster*, Paderewski's *Minuet in G*. Listen to samples and buy online at <http://donbailey.iuma.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 Moyse'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 Moyse 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.

CD: Blessings of Beauty: Judaic Gems by Kurt Weill, Salamone Rossi, Morton Gould, Billy Joel, David Amram & more. Amy Ziegelbaum, fl., alto & bass flutes; Laura Leon-Cohen, piano. A fresh approach to beautiful, passionate, classical Jewish music. Send \$17.95/CD to: P.O. Box 231239, Great Neck, NY 11023; 516-773-3960.

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. Business card size ads are available for \$25. 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.

MISSING PERSONS

We are attempting to compile a "Where Are They Now?" report on the winners of the NYFC Competition. 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 Nancy Toff at net@oup-usa.org or (212)772-1343. She will be glad to email or snailmail you a list of the flutists we're looking for.

Life-Altering Experience

(continued on page 6)

neers. This can be a fatal mistake, because the engineer won't know how you want to sound. Unless you can afford the tried and true ears of a good mastering engineer, you should stay involved in the process to the end.

OK, now you have a good concept, a beautifully played and recorded master tape, and you dream of being picked up by a major record label. This is a very common and understandable dream, but it is a bit delusional and impractical from the economic point of view. Major record labels are only really interested in artists that already have a track record, because obviously, they want to make money. Often, how well you play, how well the CD is recorded, or how fresh the concept is has nothing to do with your success at getting signed by a major record label - sad, but true. Of course there are exceptions, and you should still send your CD and press kit to as many labels as you can. But please, **DON'T TAKE IT PERSONALLY** when they don't reply, or if they reject you outright. It does not mean your record is bad. (This is where that faith and perseverance I mentioned earlier come in handy.)

The most practical and cost effective thing to do is to finish the CD yourself, so that it has your vision throughout; plus, manufacturing it yourself will enhance your ability to recoup your monetary investment. If you sign away your CD to a record label, you will have to buy the CDs back at \$7 or \$8 dollars a piece if you want to sell them at concerts, but if you manufacture them yourself, you will pay only \$2 or \$3 dollars a piece, depending on the complexity of the artwork. Again, don't cut corners - use a reputable manufacturer so that you get a good product back.

Once you have the beautiful finished product, you will want to give it to a lot of people who could be influential in furthering your career. In this respect I am very generous; I like to give CDs to cab drivers, street musicians, and even beggars. I figure if they like it, they will talk about it, and that's publicity I can't buy.

Even before you begin setting up a distribution situation, you could benefit by

sending the CD to presenters who might be able to book you for concerts. Concerts are great outlets for selling your CDs (some record labels won't sign artists unless they have already arranged touring schedules, management, etc.). So, if your CD helps you get concerts, you'll be well on your way to maximizing your return economically.

Also, think of the CD as a very fancy business card. Our business is **music**. What better way to let someone know what you do, than by giving them a sample of your playing and your sound? Every time someone comments on how good your CD is, you're maximizing your return because it is creating awareness of your artistry to someone else, and it grows from there. How true it is that careers are built one stone at a time. Every step you take leads to a build up of experience and an awareness of you as an artist. Persevere and be patient.

The World Wide Web

Besides using the traditional channels of distribution, I agree with Don that the Internet is a vast uncharted territory that is open for all of us to explore. Even though I recently signed with a record label for the release of *Sunflute*, I have decided to focus my attention on developing a strong Internet presence and strategy by launching my own web site called <http://Sunflute.com>.

There are many ways to start a web site. Most ISPs (Internet Service Providers) provide a small amount of server space, where you can have your own pages. Other places, like WebJump.com, offer free web hosting in exchange for displaying their ads on your site, and most search engines like Lycos and Yahoo, also offer free web pages. On my site, I have placed pertinent information about my CD, plus bios, pictures, reviews, sounds clips and news of upcoming events. There are also links to the online retailers where people can buy *Sunflute* online, or they can order it by printing a form and sending it to me along with a check. To my amazement, the web site is already serving me as a virtual press kit which people can access it in the comfort of their homes or offices. There's no longer a need to mail it. A presenter recently got all of my information from the web site without having to wait for it to be

(continued next page)

Life-Altering Experience

(continued from previous page)

delivered. In the future I plan to include repertoire lists as well as printed arrangements of the Venezuelan music I play. There's also a forum on the site for the discussion of flute-related topics, especially topics about South American music.

Now, once you've launched your web site, how do you get people to visit it? Feature the address of your site on all of your presentation information, including business cards, the CD tray card and booklet, and send emails to all of your friends announcing the site. Several Internet listings such as Yahoo, Lycos, Excite, etc. will list your site for free. Find other flute-related web pages and ask if they would put a link to your site on theirs, and vice versa.

Needless to say, make every effort to keep your web site looking as professional as possible. There are a lot of software programs that make it easy for you to set up a web page. After looking at three different

programs, I decided to use Symantec's Visual Page 2.0, which is included as a bonus on the latest Norton SystemWorks 2.0. Other user-friendly programs include Adobe's Page Mill and Microsoft's FrontPage. All of these applications offer generous 15-30 day free trial periods.

A couple of tips when designing a web site: make sure you design it at 800x600 resolution, which is the standard resolution for a 14-inch monitor and most laptops, and try to give it a consistent look throughout all the pages, so that all are based on the same design. The programs I mentioned above come with templates that make it easy for you to get started with this.

Well, enough of all this technical talk - my point is this: Try not to become jaded or disheartened while waiting for that invitation to play at Carnegie Hall. So much can be accomplished by recording a CD showcasing your talents. It's one of many available resources which allows us to enjoy what we love so much - playing the flute.

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FLUTE HAPPENINGS

(continued)

June 11, 1999

Friday, 8:00 pm

Music by **Geoffrey Kidde**: *Island* (1992, flute and electronic tape with the composer performing. South Huntington Public Library, South Huntington, NY. Presented by the Long Island Composers Alliance.

June 18, 1999

Friday, 7:30 pm

Anne Folino with James Litzelman, piano. Works by Gaubert, Rutter, Mozart, and others. Evans Hall, Connecticut College, New London, CT. Info., call (860) 447-2086.

June 20-26, 1999

Residential Summer Flute Course at Connecticut College for Adults (age 21 and over) of All Levels of Proficiency given by **Patricia Harper** with Laura Hibbard McEwan, class pianist. Info, call (860) 767-8637 or email: rpharper@connix.com for brochure and repertory list.

June 23-26, 1999

Masterclass, **Susan Glaser & Sandra Miller**, Teachers College, Columbia Univ. Info, call (212)-678-3450, email sig37@columbia.edu.

June 26, 1999

Saturday, 2:00 pm

Larema Ensemble. **Pamela Sklar**. Original arrangements of music by Gershwin, Bernstein, Mozart and others. Brooklyn Public Library, Grand Army Plaza. Free.

July 23, 1999

Friday, 8:15 pm

Music by **Geoffrey Kidde**: *Waves* (1999) premiere for Cello and computer generated tape. Gregory Hesselink, Cello. Bar Harbor Congregational Church: Bar Harbor, ME. 16th annual New Composers Concert presented by the Bar Harbor Music Festival.

August 2-8, 1999

Technique Week. Master class with **Eleanor Lawrence** on Cape Cod in Massachusetts. Focus on 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 **Technique Week** 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>.

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
Advent Lutheran Church/93@B'way

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
VIENNA

The New York Flute Club

NEWSLETTER

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

Katherine Saenger
115 Underhill Road
Ossining, NY 10562

From the Editor



Don Bailey

Hello, friends; goodbye, friends...

I bid you farewell with this final Newsletter of the 1998-99 season. After serving on the NYFC Board of Directors for five great years, first as your Membership Secretary and subsequently your Editor, I have decided to pack up my toys and go home... Just kidding about going home - I've given up trying to find Utopia. I feel joy and sadness as I write this final message to you. I am joyful because I am letting go of several "add-on" responsibilities so that I can focus on my professional and personal needs. I am sad because I have enjoyed being able to say "hello" in each issue, and I will surely lose touch with many of you. Fortunately, I am only an email away for those of you who would like to stay in touch. As of this printing, we have not chosen my replacement(s), but rest assured, you and your Newsletter will not be forgotten.

This issue is entitled *Nostalgia*. We really have had a successful year! Check out the photos inside these pages, and read Patricia Spencer's review of the season on the front page. Next up is the **Ensemble Program** concert, coordinated by Rochelle Itzen. Please support this endeavor by attending the concert on Sunday, May 23, at 5:30 pm.

Also in this issue, we continue our mini-series on *The Life-Altering Experience of Producing a CD*. **Marco Granados** tells us about his journey, focusing on the benefits of marketing your CD via the Internet. Oh, and don't forget to check out the **Flute Happenings** - there are listings for the summer months, too.

Having served on the boards of three flute clubs, I offer this commentary before I go: I would like to see serious attention paid to the outreach areas of the NYFC. It is our board's continuing responsibility to address the needs and desires of the membership. In addition to providing the highest representation of flute performance through concerts, masterclasses, etc., we must create an environment that entices participation from everyone - not just professionals. I encourage you to stay involved. Each year the Board's nominating committee deliberates over pool of candidates far too small, considering the size of our membership. I know there are many of you who have something special to give to the Club. Let your wishes be known. The Board is always looking for motivated, creative, energetic, positive-minded members to serve in official and unofficial capacities. Just tell someone!

And on that note, my fellow flute enthusiasts - farewell. I wish you all the best. The pleasure has truly been mine!

Don Bailey

