



The New York Flute Club

NEWSLETTER

December 2001

NOW HEAR THIS!

Great New Music

Bob James

Bob James (b. 1939) earned an M.A. in composition from the University of Michigan in 1962, and his long and varied career continues to evolve at every turn. Currently at work on his 24th solo album, he has collaborated over the years with many of the finest musicians in the jazz field. His albums with David Sanborn and Earl Klugh each won Grammy awards and he is the founding member of the fusion group Fourplay. While at CBS, James recorded three classical albums for its Masterworks label, including, with Guher and Suher Pekinel, *J.S. Bach Concertos for Two & Three Keyboards*. He has written musical scores
(Cont'd on page 7)



Odyssey

for flute and piano

What aspect of this piece was most important to you, as the composer?

Because I usually work in the jazz idiom, the challenge for me was to create a piece that had the feel of spontaneous improvisation, but was completely notated. And, being a pianist, most of the time I'm directly involved in performing the music that I compose, which gives me a chance to influence the outcome by illustrating the phrasing and other nuances from the piano. For this reason I get great satisfaction from learning that something I've composed takes on a life of its own, and survives based on what I've put on paper.

How did this piece start in your head?

This piece was prepared as a part of a celebration honoring the Canadian musician Kenneth Mills, and it was premiered at his testimonial in Toronto. I knew him to be

a very energetic, prolific, eclectic and positive-thinking person, and these qualities inspired me to create something appropriate to the occasion. Like many creative artists, I often suffer from "writer's block," but because of a short impending

(Cont'd on page 7)

NOW HEAR THIS!

Great New Music

Sunday, **December 9, 2001**, 5:30 pm
CAMI Hall, 165 West 57th Street

- Bob James *Odyssey*
David Latulippe, *flute*; Jim Lahti, *piano*
- Arthur Kreiger *Intimate Exchanges* for flute and synthesized sound
Diva Goodfriend-Koven, *flute*
- Dean Drummond *Precious Metals*
Stephani Starin, *flute*
- Joan Tower *Snow Dreams*
Tara Helen O'Connor, *flute*; Oren Fader, *guitar*
- Karl Korte *Distant Pentachords* for flute, windchimes and tape
Karla Moe, *flute*
- Paul Schoenfield *Slovakian Children's Songs* (selections)
Carol Wincenc, *flute*; Stephen Gosling, *piano*
- Jim Lahti *Sonata*
David Wechsler, *flute*; Jim Lahti, *piano*

Program subject to change.

Holiday Pre-Concert Ensemble Gathering

Sunday, December 9, 3-5 pm; Kaplan Space at Carnegie Hall

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2001-2002**

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Music of OUR Time!

by Jan Vinci



From the President

Dear NYFC Members:
I can remember the first time that I was introduced to playing contemporary music. My first teacher, Judith Bentley, said that I must think more like a composer. She asked me to improvise a “piece” on one note using tone colors beyond my normal spectrum, developing rhythmic motives, and utilizing silence as a powerful means of expression. This not only spurred on creative ideas as I improvised, but forever changed how I perceived notes on a page, no matter what the style of music. I began trying my best to hear and understand the music as the composer did, the moment he or she wrote it—respecting that instant of

creation which has given birth to so much incredible music through the years.

Last year’s “Into the Millennium” concert was a huge success, and we are pleased to present a second go-around. Kathy Fink, with the generous help of Patricia Spencer and Svjetlana Kabalin, has put together an sensational program which will tap into our souls through fresh ideas, expressions, and tonal palettes. The Club would like to express their gratitude to the professional flutists who will contribute their exciting interpretations during this special evening.

December’s concert was to feature the NYFC-commissioned work by Colin Homiski, and NYFC member Carol Wincenc had graciously agreed to perform its premiere. Due to a turn of events, Mr. Homiski was unable to finish the work for the concert; therefore, Ms. Wincenc will perform selections from Paul Schoenfield’s *Slovakian Children’s Songs*. Our sincerest appreciation to her!

The December 9th concert is sure to be inspirational. Maybe it will even spur on private commissions by our members. Some of my fondest musical experiences have been when I commissioned pieces, collaborated with composers, and performed the new works for a variety of audiences. And what was refreshing to see was that audiences were so intrigued and drawn to the new works. Trust the hearts and minds of your audiences—commission new works!

Join us in a holiday pre-concert get together prior to the December concert, celebrating only as flutists can do—playing our flutes, and as so many others do—with much fun and good food!

Please come experience this electric evening of NYC flutists, performing works which you, too, may adopt into your repertoire! □

Holiday Pre-Concert Ensemble Gathering

Sunday, **December 9**, 3:00-5:00 pm
Kaplan Space at Carnegie Hall

YOU ARE INVITED to a holiday pre-concert ensemble gathering prior to the 5:30pm recital of new music at CAMI Hall.

Holiday selections will be conducted by
Ardith Bondi, Rochelle Itzen, Patricia Spencer, and Jan Vinci.
We will play music and enjoy refreshments.

Please contact Rochelle Itzen if you plan to attend, and let her know what you would like to bring for refreshments:
(212) 982-2703 or itzenflute@aol.com.

The next Pre-Concert Ensemble Gathering will be on Sunday, January 20, 2002.

Member Profile

John Wion

NYFC Member since
the 1960s



Employment: Principal flutist with the New York City Opera, professor of flute and chamber music at the Hartt School (University of Hartford, Hartford, CT).

Most recent recital/performance:

A Bronx Arts Ensemble concert on October 14, 2001 at the New York Botanical Garden, in a program including the Ewazen wind quintet and sextets of Poulenc and Thuille; performances with La Scala Ballet at Lincoln Center Festival, July 18–22, 2001.

Career highlight(s):

His first New York concert, playing Mahler's 9th with the NY Philharmonic and Dimitri Mitropoulos at Carnegie Hall in 1960. Performing with the newly formed American Symphony under Leopold Stokowski in the early '60s. Playing for Monserrat Caballé's US debut at Carnegie Hall in *Lucrezia Borgia* with Jonel Perlea conducting (1964), and in the first "Live From Lincoln Center" with Joan Sutherland and Luciano Pavarotti (1979). Numerous memorable opera performances including *Lucia* with Beverly Sills at the NYC Opera (1970) and at the Met (1976), and *Die Walküre* with Erich Leinsdorf at the Met. As a chamber player and soloist: numerous recitals with pianist Gilbert Kalish, recordings of the Moliq and Bernhard Romberg concertos (1976), and performances of the Mozart and Ibert concertos at the Sydney Opera House (1974 and 1980).

Current flute:

An early Brannen (#55, made in 1980): 14k gold with closed hole silver keys, C foot, A442.

Influential flute teachers:

Leslie Barklamb, Julius Baker, Claude Monteux, William Kincaid, Marcel Moyse

High School:

Melbourne Grammar School, Melbourne, Australia.

Degrees:

None; instead of finishing his senior year at Trinity College [University of Melbourne], he left school in 1958 and came to New York.

Most notable and/or personally satisfying accomplishment(s):

Creating the program for the 1986 NFA convention in New York. Self-publishing editions of flute music, including his nine-volume series of opera excerpts, the Romberg Concerto, and his aria arrangements *Sing! Watching two sons* grow into special adults.

Favorite practice routines:

Nothing favorite, and nothing routine—5 minutes to an hour of long tones and Taffanel and Gaubert.

Interests/hobbies:

Genealogy, theater, and his website (www.johnwion.com). (Editor's note to balletomanes: John is the husband of Victoria Simon, former soloist with the NYCB, and currently Ballet Mistress to the George Balanchine Trust, staging Balanchine's works around the world.)

Advice for NYFC members:

Play as much as you like, but don't confuse playing with practicing. Make your goal how *little* practice you can do to achieve your goals, not how much. Have a goal for every second of practice, and evaluate its success or failure. This means you have to totally focus and listen. Otherwise you are wasting time if you are accurate, and reinforcing imperfection if you aren't. □

FLUTE HAPPENINGS

DECEMBER 2001

DEC
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Sunday 5:30 pm

ESSENCE, with **Helen Richman**, flute, and Jenny Mitchell, piano, in a debut recital presented by Artists International. Program to include the duo's own arrangement of Gershwin's *Piano Preludes*, Roussel's *Joueurs de Flute*, Muczynski's *Sonata*, Franck's *Sonata in A*, and the NY premiere of Matthew Whittall's *Asb Wednesday*. A champagne reception will follow the concert.

• Weill Recital Hall at Carnegie Hall, 154 West 57th Street • Tickets, \$19 at the door.

ANNOUNCEMENTS

THE NEW MUSIC ADVISORY COMMITTEE of the National Flute Association invites the NFA membership to nominate composers to be considered for writing a commissioned work (6–7 minutes long, scored for flute alone or flute and piano) to be performed at the NFA's Young Artist Competition. Nominators, who must be current NFA members, should submit a letter of nomination, a biography of the composer, and a recorded example of the composer's work. Cassettes and CDs are welcome, particularly those of a solo or chamber work (rather than an orchestral piece). Please send your nominations by March 1, 2002 to: **Patti Monson**, Chair, New Music Advisory Committee; 31 Tiemann Place #64; New York, NY 10027. If you want materials to be returned, please include postage.

Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2002	12/20/01	01/09/02
February 2002	01/17/02	02/06/02
March 2002	02/21/02	03/13/02
April 2002	03/28/02	04/18/02
May 2002	04/18/02	05/08/02

CLASSIFIED

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad should be submitted by hard copy or e-mail. Name and phone number are required. Deadline is the same as for Happenings submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.



Jim Hosmer in the 1960s.

Remembering James Hosmer (1911–2001)

by Nancy Toff

James Hosmer, a fixture of the New York musical scene and the New York Flute Club for many years, died at his home in Gladwyne, Pennsylvania, on September 21, at the age of 90.

Born in Johnstown, Pennsylvania, Hosmer began his musical career on the violin; his sister recalls that “he sawed away on it for about a year” but didn’t find it very interesting. She inherited the violin. His uncle bought him a piccolo, but the family discovered that that was not the way to begin, so he took up the flute and made rapid progress. He was perhaps most proud of being selected principal flutist of the National High School orchestra in 1927, his first big thrill as a musician.

As a boy he studied with a Mr. Frazee, a master of violin and flute, but the time came when he said, “Jimmy, you’re going to have to go somewhere else. I can’t teach you anymore.” Somewhere else turned out to be the studio of William Kincaid. A graduate of the Wharton School, University of Pennsylvania, Jim later studied flute with Georges Barrère at the Juilliard Graduate School from 1934 to 1937 and earned his M.A. in music education from Columbia University. He also studied with Marcel Moyse.

James Hosmer served as first flute of the Indianapolis Symphony (1937–42), where he appeared annually as soloist, and the Worcester (Mass.) Festival Orchestra (1939–41) and was a member of the Chautauqua Symphony Orchestra. He played in the New York Philharmonic for its Lewisohn Stadium summer concerts. He was a member of the Metropolitan Opera Orchestra from 1946 to 1976. Also well respected as a teacher, he was on the faculties of the Jordan Conservatory of Music at Butler University and the Chautauqua Summer School.

James Hosmer was the founder and conductor of the Music League Little Symphony and associate conductor of the Municipal Symphony Orchestra in Johnstown. He was associate conductor of the YMHA Symphony Orchestra in Washington Heights in New York City, and conductor and commanding officer of the 344th ASF Band (U.S. Army) at Fort Sheridan, Illinois.

A published composer as well, he wrote a number of pieces for flute, including a

A Remembrance by Phil Lashinsky

I would like to take this opportunity to honor and remember James B. Hosmer, an individual who in his own quiet way made a positive contribution to the enrichment of the community at large, to our local flute world, and to the New York Flute Club.

At one time I had the privilege of being his student, and I benefited from his tutelage in many ways. One reason, of the many, that I chose to study with him: in the '60s I was playing with the Westchester Orchestra, led by Simon Asen. Jim had been invited to perform as a soloist in his own composition, *Rhapsody for Flute and Strings* (McGinnis & Marx, 1957). He played it so beautifully, I knew then I would like to work with him.

In terms of teaching styles, Jim Hosmer was like Arthur Lora of Juilliard. For whatever reason, neither ever played for (or with) their students! As a teacher, JBH was capable of analyzing specific problems and making constructive suggestions on how to deal with—and solve—them. I recall our orchestra was playing *Symphonic Metamorphosis* by Hindemith. I was

Fugue in C for woodwind quintet, a *Rhapsody for Flute and Strings*, and *Four Flute Duos*. He also arranged several Andersen etudes for two and four flutes. He and several of his colleagues from the Metropolitan Opera and the flute club performed his compositions and arrangements at a concert in his honor given by the New York Flute Club at the Kosciuszko Foundation in December 1988.

James Hosmer’s wife Doris and their daughter Evaline were killed in a fire in their New Rochelle home in 1981. Ten years ago, Jim moved to a retirement community in the Philadelphia suburbs,

Sunday, December 18, 1988
5:30 P.M.

Kosciuszko Foundation
15 East 65th Street
New York City

JAMES HOSMER
Flutist, Composer and Arranger
assisted by colleagues of the Metropolitan Opera
Orchestra and members of the flute community

PROGRAM

Etude, Opus 30, #4 in E minor
Etude, Opus 33, #6 in B minor
Etude, Opus 107, #16 in G minor
Trudy Kane and Harvey Estrin, flutes

Joachim Andersen
Joachim Andersen
Sigfrid Karg-Elert

Piano Sonata in Eb, Opus 122
(D. 368): Menuetto

Franz Schubert

Piano Sonata in D, Opus 53
(D850): Rondo

arr. by James Hosmer

James Hosmer, flute and Richard Weitach, piano

Fugue in C major for Woodwind Quintet
Sextet for Woodwind Quintet and
Piano in two movements

James Hosmer
James Hosmer

James Hosmer, flute; Hans Keitel, oboe in Fugue. William Arrowsmith, oboe in Sextet;
Roger Hiller, clarinet; Stephen Maxym, bassoon; Howard T. Howard, french horn
with Richard Weitach, piano

***** INTERMISSION *****

***Four Flute Duets**
Duets 1 & 2
Kathryn Wood and Ardith Bondi
Duets 3 & 4
Gerardo Levy and Lisa Johnson

James Hosmer

Etude, Opus 15, #24

Joachim Andersen
arr. as flute quartet by
James Hosmer

Flute Force: Peter Bacchus, Gretchen Pusch, Rie Schmidt, Wendy Stern

***Rhapsody for flute and string quartet**
Eleanor Lawrence, flute; Herbert Baumel, Patricia Hixon, violins;
Marilyn Stroh, viola; Eugene Moya, cello

having some difficulty getting started on the extended solo flute passage. Jim coached me, and made me aware that it was a question of how you breathed during the initial rests—and lo, that was it!

There is one incident I would like to relate: Jim endured the tragic loss of his family, who were killed in a blaze in their New Rochelle home. Despite this catastrophe, he held on and continued with an exceptionally productive life. Subsequently, Paul Kantrowitz, who was a student of mine, and whose parents were dear friends of mine, joined the NYFC. Paul lived in NYC. Sometime after joining the flute club, Paul was killed due to a fire in his own apartment. JBH somehow learned of the circumstances of Paul's death. He contacted Paul's parents and asked them if they would like to have, as mementos, his correspondence with Paul regarding Paul's desire to join the NYFC. The point being that Jim's gentleness and sensitivity allowed him to empathize with Paul's parents, and led him to reach out and comfort those who suffered a loss similar to his own.

Phil Lashinsky once studied with James Hosmer and has been a member of the New York Flute Club for nearly 50 years.

where he and John Krell ran the music committee with great aplomb. He happily entertained visiting flutists—most recently, on the eve of his ninetieth birthday, when, memory perfectly intact, he regaled his visitors for four hours with stories about the musical world he had known. A serious reader, he still had his collection of historical atlases and Baedeker guides and remained extremely knowledgeable about literature.

Jim was one of the longest-standing members of the New York Flute Club. He served as the club's financial secretary and on the board of directors for many years, and was much beloved for his inimitably charming annual membership letters, his impeccable record-keeping, and his dry sense of humor.

Jim's letters were a mixture of a judicious, somewhat self-deprecating old-fashionedness of language, great affection for the club and its traditions, and genuine appreciation for the work of his fellow volunteers. In September 1984, for instance, he wrote, "The time has come for announcing the opening of the new season, it being No. 65 in the Annals of our durable organization. The Program Committee, headed by John Solum, President of the Club, has lined up an impressive array of soloists for the monthly concerts. At the same time, we make known herewith the plan for arranging something brand-new in our history—A Flute-Club Get-together... The pink flyer enclosed here...speaks for itself. Please read it, and if the idea interests you, do not hesitate to contact



In 1994, Jim came to New York for the opening of the club's exhibition "Georges Barrère and the Flute in America" at the New York Public Library at Lincoln Center.

either Ms. Bondi or Ms. Kahn. We very much hope that this socio-musical happening will lead to entry of many of our members into the Ensemble Program, which has been carried on for several years by the much-appreciated efforts of Mr. Robert Avery."

In September 1990, he wrote, "One glance at the logo of our Club shows that we have fulfilled 7 decades of existence without missing a season. And, thanks to the swelling popularity of the flute in recent years, our membership has continued to grow. As we outline herewith the plans for the 1990–91 season, we temper this remark with an announcement

that our membership dues must likewise take a slight increase."

Keeping the membership up to date was his passion—and he did it with style. Former president Pat Spencer recalls, "He would call to remind people about their dues, but you wouldn't ever guess that. He'd say, 'How are you? What are you up to?' You would have this friendly, catch-up, touching-base kind of conversation, and somewhere during the course of that conversation you would discover that you hadn't paid your dues yet. It was just amazing. I don't know he managed to do that with such charm."

Frequently, when we encounter some glitch in our computerized membership records, we joke fondly about the flawless books Jim kept with his "quill pen." And the membership rosters from his watch include capsule comments as well as the bare data: "door-man and page turner often" (Helene Arnold), "a founder of Flute Force" (Peter Bacchus), "Eminent member since 1982" (Julius Baker); "virtuoso and innovator" (Robert Dick), "composeuse distinguée" (Katherine Hoover), "Chief of Volunteers" (Renate Jaerschky), "Founder of Dorian WW Quintet" (Karl Kraber), "Former 1st flute, St. Louis Symphony" (Carl Lutes), "Impresaria of Annual Competition since 'way back'" (Peggy Schecter). And there are the more personal comments: "wife: —, husband: —, friend of —, Steady Big-Giver, former school music teacher, faithful attender, active repairman, frequently helps at concerts, She urged — to join." Occasionally, he even inserted clippings and concert programs in the loose-leaf binders. Jim Hosmer's comments—now preserved in the club's archives—go a long way toward documenting our history, of which Jim himself was an important part.

Jim is survived by two sisters, Mrs. Harriet Wild of Chagrin Falls, Ohio, and Mrs. Deanie Miller of Devon, Pennsylvania, his brother-in-law, Carl L. Miller Jr., and a number of nieces, nephews, grandnieces and -nephews. The family has requested that memorial donations be made to the American Red Cross Disaster Fund, 1062 Lancaster Avenue, Rosemont, PA 19010. □

Nancy Toff is archivist of the New York Flute Club and webmaster of www.nyfluteclub.org.

The New York Flute Club ANNUAL COMPETITION

Sunday, MARCH 24, 2002

Kaplan Space at Carnegie Hall
57th St. at 7th Ave, NY, NY

General Information—The NYFC Annual Competition will take place on Sunday, March 24, 2001 at Kaplan Space at Carnegie Hall in New York City. The winners will receive monetary awards and a performance in the Competition Winners Recital at CAMI Hall, 165 W. 57th St. on Sunday, April 28, 2002.

Applications must be postmarked by:
FEBRUARY 19, 2002.

No late applications will be accepted.

Requirements—

- 1) All entrants must be current members or must join the NYFC. If you are not currently a member, a check or money order for \$50 (\$35 for full-time students) payable to The New York Flute Club must accompany the application.
- 2) The competition fee is \$15.
- 3) You must provide and pay for your own accompanist.
- 4) Eligible age is 18–27, and you must not have reached your 28th birthday before April 30, 2002.
- 5) Winners must be available to perform at CAMI Hall, 165 W. 57th Street, Sunday, April 28, 2002, at 5:30pm.
- 6) Required repertoire: *Cantabile et Presto* by Georges Enesco, “Cantabile” section only, beginning through measure 47—to be played from memory—plus all movements of another piece of your choice.

At the Audition—There will be a morning preliminary round from 9:00am–3:00pm and a final afternoon round from 3:45–5:00pm on Sunday, March 24. Please be prepared to play with your pianist as needed for 8-10 minutes in both rounds.

- 1) Be prepared to perform the required piece from memory.
- 2) Be prepared to play any or all movements of a work of your choice.
- 3) Plan to announce your name and selected piece.
- 4) Be present and prepared to play with your accompanist at least 10 minutes before your scheduled audition time.
- 5) Dress appropriately for an afternoon concert, as all rounds are open to the public.

Prizes: 1st Prize—\$500 2nd Prize—\$300
3rd Prize—\$200

To Obtain an Application Form—

- Visit the NYFC website (www.nyfluteclub.org), click on the competition tab, and download the appropriate Adobe Acrobat *.PDF file (preferred), OR
- Contact Competition Coordinator Patricia Zuber at (201) 750-7989 or zuberflute@earthlink.net. Note that application forms will be mailed only upon receipt of a specific request (a change from previous years).

Mail completed application form and competition fee to: Patricia Zuber, Competition Coordinator, The New York Flute Club, Park West Finance Station, P.O. Box 20613, New York, NY 10025-1515

A Resource for Finding the “Hard-to-Find”

by Patti Monson

Last spring I was asked to compile a resource list for finding some of the newer pieces performed at New York Flute Club, since many of these pieces may be difficult to find on the shelves of local music stores. In general, the best advice for finding a new piece which you’ve recently heard in a concert and loved and would like to purchase...is to make attempts to contact the composer directly. Most composers have websites these days with email addresses and phone numbers available on the site. Most composers would appreciate hearing from you, and would be pleased that you are interested in their piece! Also, many composers’ works are not being published by major publishing companies, but under their own name, singular to their works...an act which is sometimes more profitable for the composer, but makes it more difficult for the performer to find the music.

If contacting the composer directly is not possible, contacting the flutist who you’ve just heard perform it is the next best step, especially in the case of very new works, or up-and-coming, emerging, and/or younger composers.

Here is a listing of all the works performed during the 2000-2001 NYFC season that are new, or slightly new. In all cases but one (Vivian Fine), the composer is still alive. And, even though you now have this publishing information, making that performer-composer contact is highly recommended.

Milton Babbitt	<u>None But The Lonely Flute / solo flute</u> Published by C.F. Peters — 718-416-7800 or sales@cfpeters-ny.com
Peter Bacchus	<u>Quartet for Diverse Flutes / flute quartet</u> Contact the composer at pbacchus@jazzfree.com
Elizabeth Brown	<u>Travelogue / flute quartet</u> Contact the composer at elibrooklyn@yahoo.com
Michael Daugherty	<u>The High and The Mighty / piccolo and piano</u> Music available from Faber Music Co. — www.fabermusic.co.uk
Robert Dick	<u>Afterlight / solo flute</u> <u>Eyewitness / flute quartet</u> Music and texts (<i>The Other Flute</i> — highly recommended!) available from MMB Music, Inc. — 800-543-3771 or www.robertdick.net
Jindrich Feld	<u>Sonate / flute and piano</u> Published by Alphonse Leduc
Vivian Fine	<u>Emily’s Images / flute and piano</u> Published in <i>The NFA Anthology of American Flute Music</i> , edited by John Solum. Oxford University Press (available from the National Flute Association — www.nfaonline.org)
Stephen Jaffe	<u>Introduction and the Ground / flute and piano</u> Music available from Merion Music Co., BMI affiliate for Theodore Presser Co. — 610-525-3636 or www.presser.com
Thea Musgrave	<u>Piccolo Play / piccolo and piano</u> Music available from G. Schirmer — 212-254-2100 or schirmer@schirmer.com
Shulamit Ran	<u>East Wind / solo flute</u> Music available from Theodore Presser Co. — 610-525-3636 or www.presser.com
Gary Schocker	<u>Nymphs / flute quartet</u> Music available from Theodore Presser Co. — 610-525-3636 or www.presser.com
Harvey Sollberger	<u>Aurelian Echoes / alto flute and flute duet</u> Published in <i>The NFA Anthology of American Flute Music</i> , edited by John Solum. Oxford University Press (available from the National Flute Association — www.nfaonline.org)
Carl Vine	<u>Flute Sonata / flute and piano</u> Music available from Faber Music Co. — www.fabermusic.co.uk

Bob James



(Cont'd from page 1)

for Broadway and for films. His most recent CD, *Dancing On the Water*, features nine of his own compositions, four solo piano performances and duet recordings with Joe Sample, Keiko Matsui, Dave Holland and Chuck Loeb.

deadline, I was forced to just dig in and trust my first instincts. At the time, I remember having the feeling that the piece was composing itself, and that I was only the conduit. Looking back on it, I wish that the process of composing was always that natural and free-flowing.

Was the piece originally conceived for flute?

Yes, it was written specifically for the above-mentioned program in which I was performing with my friend, the Canadian flutist Alexander Zonjic. □

Karl Korte



Karl Korte (b. 1928) is a graduate of the Juilliard School. Having taught composition at the University of Texas at Austin for over twenty-five years, he retired in 1997 and is now emeritus professor of composition at that institution. From 1997 to 2000 he was visiting professor of music at Williams College. His early training was in the areas of jazz and popular music. The scope and variety of his music makes classification difficult; orchestral works range from symphonies to pieces for beginning string orchestra, choral works from oratorios to a number of short works intended for school and church use. He makes his home in Cambridge, N.Y.

Distant Pentachords

for flute, windchimes and tape

How did this piece get started in your head?

This composition was inspired by the beautiful sound of the Woodstock chimes' ancient pentatonic Pythagorean tuning. I have had a set in my studio window for many years and, perhaps, on an unconscious level, was influenced by their intervals and tuning. All of the digitally recorded and manipulated sounds in the composition originated with these "Chimes of Olympus."

Was the piece first composed for flute?

Yes, it was written in memory of flutist Samuel Baron who through the years encouraged, often performed, and recorded my works for flute and tape. (Some NYFC members may remember Baron's 1971 Nonesuch recording of my piece *Remembrances*.) *Distant Pentachords* was completed in 2000. □

(More on next page)

Selecting the "Great New Music" by Katherine Fink

EDITOR'S NOTE: I asked Kathy Fink to tell us something about the thinking behind this month's contemporary music program—how and why the pieces were picked, and what she had in mind for the listener to get out of the concert.

As we entered the "millennium madness" of a few years ago, I noticed that people everywhere were connecting a new significance to everything in our lives. The advertising industry capitalized on the millennium theme *ad nauseam*, both feeding and exploiting a climate in which it was impossible not to think about the changes in our lifetime. As I was planning a "millennium" program for my wind quintet, it occurred to me that this century of music encompassed more wildly varied styles than any other in the history of music-making man. It had brought the flute into a new golden age of performance opportunity, with vast quantities of gorgeous literature. I also realized that I had developed an unfair prejudice against "contemporary" music based on the extremely difficult and obtuse music I encountered in my college years in the early 70's. With refreshed sensibilities, I suggested the "Into the Millennium" program of last season. Patricia Spencer, Svyetlana Kabalin and I polled many of our colleagues to compile a list of favorite pieces and were astounded by the number of significant works. In fact, there were enough works for several full programs.

This year's program came together easily since we had been on the lookout throughout last season. When I had the good fortune to meet Karl Korte this summer, I men-

tioned our Flute Club program and he graciously sent me *Distant Pentachords*—a wonderful piece! Since it uses taped sounds, the Kreiger came to mind as an intriguing complement because the use of taped sound is so different in each work. The Lahti Sonata came to my attention through David Wechsler and represents an exciting addition to the grand sonata slot on the program. To add textural variety, we wanted a solo piece, and there was Dean Drummond's *Precious Metals* on our list! More texture appeared in *Snow Dreams*, eight minutes of flash and fun by Joan Tower for flute and guitar. The Bob James *Odyssey* was found on a recording called "REEL LIFE," featuring chamber music by film score composers. The Flute Club had commissioned a work by Colin Homiski, and timing seemed perfect to premiere the work on this concert. Our goal was to introduce new works that could be included in our favorite repertoire list, as well as to present works that are already on some lists of favorites, but not so well known to the rest of us. This concert is so exciting, not only because of the literature, but also because of the variety of fabulous NY-area artists who come to the stage. We are truly lucky to be flutists in this golden era and to be in NYC surrounded by inspiring colleagues. □

Arthur Kreiger

Arthur Kreiger (b. 1945) holds degrees from the University of Connecticut and Columbia University. Kreiger uses a palette of primarily analog tape sounds, often inspired directly by the timbres of the instruments for which he is writing, and indirectly by the sensuous textures of French impressionism. His honors include the Rome Prize, a Guggenheim Fellowship and the Brandeis University Creative Arts Award. Kreiger's music appears on *Odyssey*, *Spectrum*, *Finnadar*, *CRI* and *Neuma*. A solo CD of Kreiger's music featuring performances by the New York New Music Ensemble is currently in production. This semester Kreiger is teaching at NYU and Connecticut College in New London. The composer and his wife live on Moosup Pond in Connecticut.



Intimate Exchanges

for flute and tape

How did this piece get started in your head?

[Laughing] I had wanted to do something for flute and electronics for the longest time. And it seemed like a very good opportunity when the possibility for a grant came from Baruch College. The piece was written especially for Pat Spencer,

who was delighted, because she was putting together a concert for flute and electronics. I started with an electronic sound, a sound that interested me in the studio. And starting with one sound, from there you improvise, you see how you can make it grow. Sometimes, I start with instrumental sounds, but this time I started with the electronic. Then I thought of interesting ways to combine the flute and electronic sounds. I had loved the combination for a long time; Mario Davidovsky's *Synchronisms No. 1* was a great model. I had heard it a long time before and I didn't try to copy it, but having heard it was inspiring.

What is the most important element to you, the composer?

The most important elements of *Intimate Exchanges* are those components which are generally critical in most music, that is: clarity of phrase, crispness of articulation, compelling dynamic contour, lively rhythmic activity, cohesive formal scheme, an attractive array of timbres, and elegant ensemble blending and balance. In performance, it is hoped that all these factors come together. As well as requiring a fine flutist, professional caliber playback equipment is essential in performance. □

Dean Drummond

Dean Drummond (b. 1948) received degrees in music composition from the University of Southern California and the California Institute of the Arts. He is an assistant professor of music at Montclair State University in New Jersey, and the director/curator of the Harry Partch Instrumentarium (www.newband.org). As co-director of Newband, Drummond has produced and conducted Harry Partch's *Oedipus* at Metropolitan Museum of Art and *The Wayward* at the Circle in the Square; as a director of the New York Consortium for New Music, he helps produce the annual Sonic Boom Festival in NYC. Drummond's compositions feature synthesizers, new acoustic instruments and techniques, and large ensembles of exotic percussion. His music explores microtones (musical scales with smaller than normal increments) and just intonation (the tuning of musical scales to the intervals of the overtone series). Drummond's recent works range from *Mars Face*, for violin and microtonal synthesizer, to *The Last Laugh*, a live film score for the silent film by F.W. Murnau. Currently he is working on an opera, *Café Buffé*, with a libretto by Charles Bernstein.



Precious Metals

for solo flute

How did this piece start in your head?

You mean musically? I haven't the slightest idea...Undoubtedly with something buried one third the way through the piece.

Was the piece originally conceived for flute?

Yes. *Precious Metals* was commissioned by the National Flute Association, as the new piece for finalists to perform in the NFA's Young Artist Competition, and it was mostly composed during the fall of 1997. Because I love the flute and because I am married to a flutist, Stefani Starin, I have composed numerous works featuring the flute, but *Precious Metals* is only my second solo. All of the flute parts that I have composed during the last two decades have been composed especially for Stefani to perform with Newband, the new music ensemble that we have co-directed together since 1977. All are also rigorously microtonal and have demanded a great deal of practice.

What is the most important element of your piece to you, the composer?

Integrating the different elements of the piece—jagged and lyrical elements, quartertones and overtone series pitches—into longer phrases, while keeping the rhythmic flow and intensity going. A great deal of the challenge in composing *Precious Metals* was to utilize the microtones in such a way that other flutists could perform the piece without necessarily investing years of practice. I thus selected a couple dozen “possible” microtones and also made use of the pure overtone series, which is practiced by many fine flutists for tone production, but is microtonal compared to the common Western scale. Not to say that it is easy—*Precious Metals* still requires a great deal of virtuosity as the flutist skips playfully between fragments from entirely different harmonic systems.

Can you tell us something about the title?

As I know many flutists, I have become aware that some have silver flutes, some have gold, some have platinum, some have a silver flute with a gold head joint, etc. Flutes are so bright and shiny and capable of so much expression, definitely the “Precious Metals” among all the instruments. □

Joan Tower

Joan Tower (b. 1938) recently finished a percussion concerto for Evelyn Glennie which was premiered at the Kennedy Center and in New York, and is currently writing a string quartet for the Tokyo Quartet. She is also writing a work for the Kalichstein-Laredo-Robinson Trio, and a percussion sextet for the New England Conservatory Percussion Ensemble. Her *Fanfare for the Uncommon Woman* has been played by more than 200 ensembles since its premiere. An active conductor, Tower has conducted at the White House, the Scotia Festival in Canada, and the American Symphony Orchestra. For fifteen years, Tower was founder and pianist with the Naumburg Award-winning Da Capo Chamber Players. They premiered many of her works, including *Platinum Spirals*, *Hexachords*, *Wings*, *Petroushskates*, and *Amazon*. Ms. Tower's music is published exclusively by Associated Music Publishers.



Snow Dreams

for flute and guitar

How did you come to writing a piece for flute and guitar?

[At first] I was totally resistant to the idea of writing a flute and guitar duo. I didn't like the guitar and I didn't know anything about it; I thought the flute would wipe it out! Carol Wincenc and Sharon Isbin convinced me I had to get beyond that somehow. So *Snow Dreams* is a study in avoidance. [JR: the composer means she avoided pitting the two instruments against each other.] It starts with a guitar solo. I put the guitar first so it would have a chance at survival. The flute has little forays into the guitar part. Then there's a solo for flute. So at four minutes into the piece, and I *have* to try to put the instruments together. So I do a rhythmic unison, figuring that will be a door opening. Now I said, I have to separate these two instruments. So they start to separate, and it's a struggle to keep the guitar alive in the face of the flute.

Can you tell us something about the title?

I was going to call the piece "Peppered Snow," because I thought of the guitar as percussive and peppery, and I think of the flute as white snow. But the piece moved away from the pepper image. The sounds began to meld. When the music starts to go into unison, I try to keep the guitar alive in the sound by using color changes that have to do with registers and different intervals, consonant and dissonant. Finally I learned how to write for the guitar. It's hard for composers to do that. The guitar operates differently from other instruments; it's easy to overwhelm.

As the composer, what do you see as the most important element in this piece?

The most important element in the piece might be sonority, color, always for the purpose of "keeping the guitar alive." □

Jim Lahti

Composer/pianist **Jim Lahti** (b. 1955) studied piano and composition at Sonoma State University (near San Francisco) and the Manhattan School of Music, and composition at the New School. He has performed in solo and chamber music recitals on both coasts, and has occasionally found himself doing nightclub work as well. He has also worked extensively in the theatre, from vocal coaching for the New York production of *Sugar Babies* to conducting musicals and operas. A 1982 recipient of a New York State Council On The Arts/Meet The Composer grant for his *Variations for Flute and Piano*, Jim has written a musical, art songs, two concerti, other orchestral works, a requiem mass, and the score for the short independent film *Right*. Last May, the OMNI Ensemble recorded a CD of many of Jim's chamber music works. His music has been performed in San Francisco and New York, as well as on the Columbia University radio station and WNYC-FM. Jim lives in Manhattan with his wife Mary, an artist.



Sonata

for flute and piano

My *Sonata for Flute and Piano* was composed during the summer and early fall of 1997 and is dedicated to David Wechsler, who for many years has been playing stuff I wrote for other people—and even for other instruments. I thought it high time

I wrote him something very personal. The work is, in a word, urban. The first movement has a jagged rhythmic energy that might possibly suggest midtown at midday. The second movement functions as a peaceful, lyrical contrast to the denseness and rhythmic intensity of the first. Though not a conscious compositional decision, its mood does remind me of the night I took my date to the movies on the East Side and then realized I didn't have carfare to get home. So we walked through Central Park at three o'clock in the morning (it was our last date). The scherzo is just that: a scherzo (à la Charles Ives' *Piano Trio*, TSIAJ*, et al.), and the finale, through mostly new material, unifies all that has come before. As with all my compositions, what really matters is that the piece communicate something or other in a coherent way, make structural sense and—to whatever degree is appropriate—be beautiful. □

* *This Scherzo Is A Joke*

Patti Monson is the flutist for the new music ensemble Sequitur. She is also the director of the Contemporary Ensemble at the Manhattan School of Music.

Jayn Rosenfeld is the flutist and executive director of the New York New Music Ensemble and the first flutist of the Princeton Symphony Orchestra. She teaches at Princeton University and in the Music Advancement Program at Juilliard, and gives an ensemble class for amateurs at the Greenwich House Music School.

A Conversation With Colin Homiski

Interview by Katherine Saenger

Colin Homiski's Wilde Mutterings, for flute/piccolo and piano with assorted toy whistles, was commissioned by the New York Flute Club last spring, after Mr. Homiski was chosen through an anonymous listening process from nominations submitted by NYFC members. The premiere, originally scheduled for the December 9th concert, has been postponed to a later date. This virtual interview is excerpted from an email correspondence that took place in November.

KATHERINE SAENGER: *What were the early influences that started you in music?*

COLIN HOMISKI: I grew up in a musically diverse and ethnically diverse—Filipino and Polish—environment in rural Connecticut [Willimantic]. My maternal grandfather, who served in the Filipino National Army and fought with Americans in World War II, wrote various marching band and grandstand-type music for the Army bands to rally the troops.

KS: *Did you take music lessons as a child?*

CH: I started studying the piano at age 5, and continued to my early 20s. My younger brother played the violin and later took up the electric guitar.

KS: *What led you to become serious about a career in music?*

CH: My family had predominantly two divergent career tracks: medicine and the arts. A couple of aunts and uncles were doctors, some cousins were nurses. And then there were musicians and people in the visual arts—artists, architects, and illustrators. Growing up, I always felt the pull to do either medicine or music. This dichotomy followed me all the way through college, where I was a music/pre-med major.

KS: *And your interest in composition?*

CH: I came to composition sort of by accident. I had won a bunch of piano competitions before winning a Holy Cross concerto competition with the Mendelssohn Piano Concerto No. 1. Mendelssohn never wrote a cadenza for it, because the piece is virtuosic enough without one. Having played various Mozart concertos with orchestra (and always playing the cadenzas written for them), I decided to “add” a cadenza to the Mendelssohn. In the compositional voice of Mendelssohn I took motifs and wove them together with other stylistic fragments from various piano pieces I’d learned of his, the *Variations Serieuses* and the *Rondo Capriccioso*. Even though this wasn’t “my” voice as a composer, it was first written composition, my “Opus Number 1.”

KS: *You hadn’t composed anything before?*

CH: Nothing on paper, but I used to “play along” with the radio, making up piano accompaniments to the songs of Journey, Pet Shop Boys, Def Leopard and Van Halen. I would later learn that I had perfect pitch, and that was what had made this so easy for me.

KS: *What came next, composition-wise?*

CH: My senior year at Holy Cross I wrote a piece, *El Maiz de la Vida* (“The Corn of

Life”), for soprano soloists, choir and orchestra, and it won an ASCAP Award and several foundation grants for me. I was like, “Wow! People can get paid for writing music like this?” For me it was really a no-brainer: go to medical school and slave away to the wee hours of the morning? or have fun writing music to the wee hours of the morning?

KS: *So you went for a graduate degree in composition?*

CH: Yes, and being at the New England Conservatory of Music was quite an adjustment. Going from a department of 30 musicians total (and maybe 1 or 2 other composers) to a department of 30 composers and several hundred student musicians was a real eye opener. Would/could I be able to stand out among so many talented musicians and composers? I guess I did okay. I won several composition awards while getting my master’s, and then got a fully funded slot in their doctoral program. I’m done with everything but my thesis—an epic on folk music in the 20th century up to the present.

KS: *How did you end up at MIT [Massachusetts Institute of Technology]?*

CH: To make a long story short, I had to find a job quickly or default on my loans from my master’s and undergrad degrees. With my research skills from the doctoral program and my background in science from my pre-med days, I got a job at the Dibner Institute for the History of Science and Technology as coordinator for technical services at the Institute’s Burndy Library and was there ’til September 2001. I just started a new job at MIT as Head of Circulation Services of the Rotch Architecture Library.

KS: *How do you balance your responsibilities at MIT with your musical life?*

CH: Work is quite a balancing act. Once I’m done with the doctorate in composition I hope to do a second masters in library science, combining aspects of scholarship and music research to create databases and interfaces that scholars can access on the internet.

KS: *Are your employers understanding?*

CH: I’d have to say that my peers and supervisor are very supportive of all things creative.

KS: *Do you perform your own compositions?*

CH: Being a pianist, one would think I would regularly play in the pieces for solo piano or piano plus instrument. But I’ve only performed in a few of my pieces. I play piano and organ quite proficiently, and a little cello and flute. After composing, my

second forte is not the pianoforte (pardon the pun!), but conducting. Since my days at the Conservatory, I have found great satisfaction in chamber music coaching as well as ensemble conducting, from contemporary works (written by peers in the doctoral program) to Mozart violin concerti.

KS: *Has anything in particular influenced your composition style?*

CH: This is a tricky question. People have come up to me after concerts and said, “I loved your piece. It’s so ‘you.’ Crazy, swirling, so intense.” It is a supreme compliment to be told that my personality comes across in my music. But ultimately, I’d like to think that my music is the sum of who I am. All of the musical heritage of the classical western canon available to composers in the 21st century, as well as my Filipino-Polish upbringing. All of the ’70s–’80s pop and rock music I grew up listening to, and the literary curiosities that have guided my voracious appetite for reading. All of these influences have somehow filtered into my music, from lowbrow (Janet Jackson and Chaka Khan) to highbrow (Stravinsky and Rzewski). I feel lucky to be inheritor of such a tradition and its globalization.

For me, inspiration often comes from other nonmusical disciplines. It could be the puppetry of Basil Twist (in residence at Lincoln Center) or the shifting perspectives of Sol Le Witt’s cubes, the kinetic sculptures of Arthur Ganson, a Maya Lin installation or my personal favorite, the colossal architectural forms of Frank Gehry. These are both interesting and stimulating for me as a composer. Among the musical personalities that are really interesting to me right now is Bjork, the alternative pop-rock singer from Iceland.

KS: *Are there any flutists you particularly admire?*

CH: All I want to say on that topic...is that I admire those who are able to show the diversity and lineage of their great heritage and, particularly, those trailblazers who are still trying to build a repertory for the flute. Voice has Dawn Upshaw, cellists have Yo-Yo Ma to thank...flutes have so many advocates!

KS: *How diplomatic! Does feedback from the performers ever influence you to change your compositions?*

CH: Believe it or not, I’ve not had any complaints about my pieces. I’ve heard, “That’s hard,” or, “I’m going to have to really practice that,” or my favorite, “I don’t do that...but I’ll do it for you.” In terms of editing or changing a piece once it’s written, I never change a pitch or anything like that. I try to “get it right” the first time. Sometimes tempi or dynamics might need to be adjusted, but I never rethink pitches once the crayon or pencil is dry. I labor for months before I even write a single pitch to make sure I’ve done my research for whatever particular project I’m working on—but once it’s done, it’s done.

Colin Homiski



Wilde Mutterings

for flute/piccolo and piano with toy whistles

What do you view as the most important elements or components of your piece?

It is important that a performer really try to get “inside”

my piece. Some of the most ideal performances have come from performers who worked on my pieces as if they were *Syrinx* or a Mozart concerto. They would learn the piece on a technical and musical level, and bring it into lessons and work on it as if the composer had been dead centuries ago! As a composer, I try to help the performer by getting what I’m “hearing in my head” down on paper as closely as possible. In the 21st century, the continual problem of notation (being detailed enough, notions of rubato) as a vehicle for communication is one which is still troublesome for the composer and performer relationship.

How did this piece start in your head? Was it originally conceived for flute?

Yes, the piece was originally conceived for its precise instrumentation: flute doubling piccolo and piano with assorted whistles. I had been incorporating spoken word, narrative, into my recent pieces, beginning with my piano opera, *The Battuto Fragments* (1998), and had just seen the play *The Three Trials of Oscar Wilde* in the Village and was drawn to Wilde’s prosody and flowing sentences. The idea suddenly occurred to me: just as Wilde wove together disjunct images to poetic beauty, I as a composer could build together smaller melodic units to construct phrases (this of itself was nothing new). On a higher level though, I wanted to be able to build a phonetic language into a comprehensible text over the course of the piece via the flute and its performer. The phonetic and sonic elements would operate at different levels and speeds across the piece; sometimes acting in accordance and other times at variance. The musical phrases might be cycling, but the comprehensibility of text (or phonemes) might be static or vice versa, so the result would be a very organic and dynamic organism. □

The music of **Colin J.P. Homiski** (b. 1971) reflects influences spanning the gamut of contemporary classical and pop music, from Stravinsky to Janet Jackson and Chaka Khan. These divergent influences fuse together in unexpected ways, tempered by folk music derived from his Filipino-Polish heritage. His prize-winning compositions include *Dance of the Broken Puppet* for flute, clarinet, violin, cello and piano (Tindall Hutchinson National Composers Prize, 1996), *In Stonelight Efficacy* for string quartet (Washington International Quartet Competition, 1997), *Igor’s Firecracker* for flute, viola, and harp (Debussy Trio International Foundation Prize, 1998), and *White Hammer*, a concerto for horn and chamber orchestra (International Horn Society Composition Competition, 1999).

Mr. Homiski received a B.A. from Holy Cross (Worcester, MA) in 1993 and an M.M. in composition from New England Conservatory of Music in 1995. He is now head of circulation services at the Rotch Architecture Library at the Massachusetts Institute of Technology, and working to finish a doctoral thesis on the influences of 20th to 21st century folk music in composition.

KS: Do you have any favorites among your compositions?

CH: I get asked that question a lot, and I like to answer it just like I.M. Pei, the architect. When asked, “Which is your favorite building?” he said, “How can I choose? They are all my little children!” Each one of my pieces is unique. Whatever the genre I’m writing in, I always ask myself, “Am I saying anything new [in this genre] that hasn’t been said over the past several hundred years?” That is the key. I don’t write for a particular medium/genre until I have the ideas for a piece that I think will make a statement for me.

KS: How did you feel about winning the NYFC commission?

CH: Extremely humbled and privileged.

KS: Is there anything you’d recommend to someone listening or playing one of your pieces for the first time?

CH: One thing only—expect the unexpected. In my piano opera, the pianist who premiered it asked for something “hard.” Upon final inspection of the score, she realized that she had to recite text, sing, and play the castanets in addition to playing the piano. “Hard” might not only apply to the technical aspects of a particular instrument, it may require mastering

skills not normally associated with one’s instrument. The same applies to the piece for the NYFC. The flutist must project phonemes and then text into the flute, and later, at key moments of the piece, recite text directly to the audience.

KS: Do you have a particular routine when you are working on a composition?

CH: I don’t have any set schedule of composing. What I do depends mostly on what performances/premieres I have coming up, but I am always thinking about new ideas, whether from reading a new book or seeing some new installation.

KS: Do you make much use of computer technology?

CH: Technology, specifically *Finale*, has greatly helped me as a composer. Especially for meeting deadlines! It makes it easier for performers to read a computer-engraved score rather than my cuneiform manuscript with the colored pencils and Crayola crayons following some kind of chemistry flowchart.

KS: Are your compositions published?

CH: My compositions are self-published. People interested in getting scores of my work can visit my website [www.homiski.com/colin] and drop me an email [colin@homiski.com].

There are even downloadable MP3s so people can hear snapshots of my pieces. I’m still figuring out how to do scores on the internet—my brother [our site webmaster] is helping me.

KS: What are your current activities—musical and otherwise?

CH: I’ve lived in Boston for nine years, but now that I’m moving again, a lot of things will be on hold. I still keep in touch with friends at the Conservatory, so if they need a conductor or a chamber music coach for something, I’m available to help out. I’m working on several projects right now: a new solo clarinet piece with prerecorded narrative text which is quite theatrical (stuff being thrown at the audience, etc.) for MIT’s Independent Activities Period in January, and a new piece for piano four-hands for a group in Spain who will take it on tour to the Canary Islands, Cuba, Ireland, Portugal and Spain and maybe—if I’m lucky—the U.S. And just to clear my brain out, I do yoga and kickboxing five times a week.

KS: Thank you so much. □

Katherine Saenger is editor of the New York Flute Club Newsletter.



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



December 9, 2001 concert

Sunday 5:30 pm • CAMI Hall, 165 W. 57th (across from Carnegie Hall)

NOW HEAR THIS! Great New Music

A recap of last year's highly successful Into the Millennium concert, with a new collage of works by composers of our time.

2001–2002 Concert Season

October 21, 2001 • Sunday 5:30 pm
CHEN TAO—Traditional Chinese Music

November 18, 2001 • Sunday 5:30 pm
JILL ALLEN, flute; Toru Dodo, piano

December 9, 2001 • Sunday 5:30 pm
NOW, HEAR THIS!—*Great New Music*

January 20, 2002 • Sunday 5:30 pm
WOODWIND TREASURES *from Georges Barrère's Library*—featuring The Sylvan Winds and friends

February 17, 2002 • Sunday 5:30 pm
ELEANOR LAWRENCE MEMORIAL TRIBUTE
with guest artists William Bennett, William Montgomery, and others

March 24, 2002 • Sunday 5:30 pm
MARY KAY FINK, flute and piccolo

April 28, 2002 • Sunday 5:30 pm
2002 NYFC COMPETITION WINNERS

May 19, 2002 • Sunday 4:00 pm
NYFC ENSEMBLE PROGRAM
Kaplan Space at Carnegie Hall

Concerts are at CAMI Hall, 165 West 57th Street (across from Carnegie Hall), unless otherwise noted. All programs are subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org or call (212) 799-0448.



From the Editor

Greetings! This month we have a 12-page newsletter focussing on the composers whose works were selected for the December 9th program, “NOW HEAR THIS! Great New Music.” As it turns out, Colin Homiski’s NYFC-commissioned work, *Wilde Mutterings*, will *not* be premiered at the concert (it was “almost” ready—but not quite). Program Chair Kathy Fink tells us something about the thinking behind the original program on p. 6.

Jayn Rosenfeld and Patti Monson contacted the selected composers with a set of questions about their pieces, and all responded—so you can at least *read* about *Wilde Mutterings*.

We are also printing the virtual (email) interview I did with Colin Homiski, thinking readers might be as curious as I was to learn more about this award-winning young composer who works at MIT. And, in keeping with this issue’s focus on new music, we are finally printing the resource list for the 2000–2001 season’s new music that Patti Monson had prepared for us last spring.

John Wion is this month’s Member Profile subject. If you get a chance, check out his website (www.johnwion.com) for a year-by-year musical history of New York from the ‘60s to the ‘90s, told from the point of view of a young flutist right in the middle of it. Active on the same scene, during much of the same time period, was longtime NYFC member James Hosmer, who passed away this September at age 90; a remembrance by Nancy Toff appears on p. 4.

Also in this issue are an invitation to a pre-concert ensemble gathering (Kaplan Space at Carnegie Hall, 3-5 pm, with holiday refreshments!) and application instructions for the NYFC Young Artist Competition (p. 6).

Hope to see you on December 9th!

Katherine Saenger (klsaenger@yahoo.com)