



The New York Flute Club

NEWSLETTER

January 2003

ULLA SUOKKO: The Singing Flute

Interview by Pat Zuber

This interview took place at Finnish flutist Ulla Suokko's Manhattan apartment. While a September nor'easter raged outside, we sat at her kitchen table sipping mango nectar and green tea. Her apartment was brightly lit with lights and candles, smelling slightly of incense.

PAT ZUBER: Could you describe your education and background?

ULLA SUOKKO: In Finland, when I was little, I always wanted to perform, dance, and sing songs. At the age of eight I was so enthusiastic that I took the bus by myself to the local music

school to sign up for piano lessons. I had a wonderful Polish piano teacher. Then I started playing flute and soon I really wanted to concentrate on it. I went to Helsinki to the pre-college of the Sibelius

PHOTO: TUOMAS SELANNE



In Concert

ULLA SUOKKO,

Flute and theatre

Colette Valentine, piano

Sunday, **January 12, 2003**, 5:30 pm

CAMI Hall, 165 West 57th Street

Program

- Kalevala Melody Ancient Finnish melody
for bass flute
- Ilmatar, The Air Spirit (1974) Tauno Marttinen (*Finland*)
for solo piccolo
- Seven Miniatures (2001) Dmitri Yanov-Yanovsky (*Uzbekistan*)
World premiere
- Syrinx (1913) Claude Debussy (*France*)
- Rumores (2003) Marcelo Toledo (*Argentina*)
for taped flutes and amplified solo bass flute
- Can vei la lauzeta Bernart de Ventadorn (*France*)
arr. by Ulla Suokko for alto flutist troubadour
- Topografia de um caminho andado (2001) Alexandre Lunsqui (*Brazil*)
for solo bass flute
- Laconisme de l'aile (1982) Kaija Saariaho (*Finland*)
- Mad Lady Macbeth (2002) Francis Schwartz (*USA*)
World premiere
- Bridge of Light/Blessing
Improvisation for solo alto flute

Program subject to change

Academy and then to the Sibelius Academy. I was there for seven years and played in the Helsinki Philharmonic Orchestra at the end of my studies, [which were all free] because the school was government-funded.

(Cont'd on page 4)

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2002–2003

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The Adult Flute Student

by Jayn Rosenfeld



From the President

Dear Friends:

I have been thinking about our adult Flute Club members who take flute lessons. What are their incentives, their goals? The shared interests that unite flutists are, to name a few, love of the glorious sound, interesting literature, the challenge of physical discipline and control, and collegiality through playing with others. The first and last of these probably most appeal to young students: “The flute is pretty” and “I can be in the school band.” But for older students, the

pull is trickier: “Music speaks to me,” or “It contrasts with the more mundane or stressful parts of my life,” or “I have heard the great flutists and I would like to be able to do that.” And there’s the rub: any honest amateur knows he won’t be able to play like one of the greats, because he can’t put in the time, didn’t work hard enough as a kid, or perhaps never had the musical imagination or the physical coordination.

It seems to me that many amateurs want something perhaps unattainable, but worth aiming towards: a synthesis with music, a merging with its essence, somehow getting inside that beautiful world. Adults know, in general, that the big things in life are arrived at by small increments. So they have the focus to practice, and the ability to postpone gratification. They choose to study, and they pay for their own lessons. And, with all due sympathy, they often live with a lot of frustration regarding their musical achievement.

So what can and does an amateur get from lessons? In broadest terms, I think she might get a connection between the ear and the body; by this I mean that the student might begin to learn how to create physically the ideal she hears in her mind’s ear. This comes from trusting technique, to be sure, but also from having a model, copying a teacher and trying for the gestalt or the flow of a piece. A teacher can provide tricks of the trade, reminders about basics which the student may have forgotten, but more important, the incentive to ignore some limitations and “go for it.” Also, naturally, teachers provide lots of intellectual stimulation: introductions to previously unknown music, discussion of style and form, schools of flute-playing, and concerts. It also happens, from time to time, that a teacher fulfills a therapeutic role in providing encouragement, calming nerves, and allaying fears. (This may happen in the great majority of cases!) Perhaps the greatest virtue of taking, or resuming, lessons as an adult is that one can take on the teacher’s perspective that improvement is possible and that you are better, for sure, than your worst imaginings. I have heard the sweetest sound an improving student can hear from a friend walking into the room: “Was that you?!”

Do you who are reading this have other frustrations with lessons, or would you care to write me and give your own responses to the question of the value and profit from lessons as an adult? Do you have opinions as to what constitutes a “good teacher”? I am all ears.

In closing, I hope you will be intrigued by this month’s concert by Finnish flutist Ulla Suokko. She really enlarges the concert experience with drama and inspiration, and will do so for adults and children at her January 12th concert playing music expressly written for her. See you there. □

Member Profile

Suzanne Gilchrest

NYFC member
since 1997



Employment:

Member of flute and chamber music faculty, coordinator of woodwind ensemble and chamber music programs at New York University. Chamber musician currently performing with the Browning-Gilchrest Duo (flute and guitar) and Eight Strings and a Whistle (flute, viola, and cello).

Most recent solo recital/performance:

Performances in the eastern United States with Eight Strings and a Whistle (summer and fall, 2002). Upcoming performances include a solo recital on January 30, 2003 at the Church of St. Luke in the Fields, concerts this spring in North Carolina with the Browning-Gilchrest Duo, and a concert with Eight Strings and a Whistle at Merkin Concert Hall on May 31, 2003.

Career highlights: Touring annually in Europe and the United States (1993–present), performing in Weill Recital Hall (1996, as winner of the Artists International competition), and recording two CDs (*Serenade for Flute and Guitar* and *Duo Chant*, on the Prospect Classics label) as a member of the Browning-Gilchrest Duo; touring the Northeast as a member of Eight Strings and a Whistle (1999–present); performing David Alpher's *The Walrus and the Carpenter* and Carlo Domeniconi's *The Little Prince* with narrator Isaiah Sheffer, host of NPR's Selected Shorts (2001); premiered *Llanura*, a flute concerto by Brazilian composer Jaime Zenamon with the Galatea Ensemble (1999); concerto soloist in Switzerland (Mozart G Major, 1997); performed "A Simple Song" for "Wall to Wall Bernstein" at Symphony Space (1997).

Current flute: A silver Powell #5658 (A440) with a Brannen-Cooper head-joint (silver with a gold embouchure).

Influential flute teachers: Gerardo Levy, and countless others who are/were not flutists, but have influenced her musically, such as pianists Kenneth Cooper and Ruth Laredo, composers Chet Biscardi and Carlo Domeniconi, and guitarists Carlos Barbosa-Lima and Juan Mercadal.

High school: Friends Seminary in NYC.

Degrees: B.A. [Sarah Lawrence College]; M.A. in chamber music [New York University].

Most notable and/or personally satisfying accomplishment(s): (i) Teaching and coaching chamber music to college music majors, adult amateurs and teenagers reminds her daily of her love for music. She gets tremendous satisfaction from helping her students learn to empower themselves, and witnessing their own delight and joy in this and their resulting successes; (ii) The Browning-Gilchrest Duo recording *Duo Chant* has gotten airplay on radio stations in 35 states in the United States and parts of Canada.

Favorite practice routines: One to four hours a day (depending on teaching and rehearsal schedules), starting with long tones, chromatic scales, Taffanel and Gaubert's *Daily Exercises* No. 4, exercises for vibrato and double and triple tonguing, work on intonation, followed by a combination of repertoire being prepared for both near and future performances.

Interests/hobbies:

Running, reading, and cooking.

Advice for NYFC members: Be open to new ideas. Pay as much attention to enhancing your musicality as your flute playing. □

FLUTE HAPPENINGS

JANUARY '03

JAN
4

Saturday 8:00 pm

Zara Lawler, flute, will perform works by Roussel, Liebermann, Meltzer, Corigliano, and Copland in a St. Paul's Festival of the Arts recital with Colette Valentine, piano, and Mary Ellen Callahan, soprano.

- St. Paul's Methodist Church, So. Broadway and Division Avenue, Nyack, NY • Admission is \$6
- Info, 845-352-1795.

JAN
12

Sunday 8:30 pm

Michael Parloff will perform works by Martinu, Spohr/Mozart, Debussy, Beethoven, Takemitsu, and Jolivet in a recital with guest artists Mariko Anraku, harp; Ken Noda, piano; Nick Eanet and Juliette Kang, violins; Cynthia Phelps, viola; and Jerry Grossman, cello.

- Weill Recital Hall at Carnegie Hall, 154 West 57th Street (at 7th Avenue), NYC • Admission \$35 through CarnegieCharge (212-247-7800) or online (www.carnegiehall.org); \$15 student/senior tickets available at the Carnegie Hall box office • Info, contact MidAmerica Productions at 212-239-4699 or www.midamerica-music.com.

JAN
16

Thursday 8:00 pm

The Sylvan Wind Quintet with **Svetlana Kabalin**, flute, will perform a program of "Wind Quintet Treasures" including Anatol Liadov's *Eight Russian Folk Dances* (1888), Karl Pilss's *Serenade for Wind Quintet*, Op. 4 (1929), Pavel Haas's *Quintet*, Op. 10, and Verdi's *String Quartet in E Minor* (1833), arr. for wind quintet by Mordecai Rechtman.

- National Arts Club, 15 Gramercy Park South, NYC
- Admission, \$20 general, \$10 students/seniors
- Info or reservations, call or fax 212-222-3569.

JAN
28

Tuesday 8:00 pm

The Da Capo Chamber Players (**Patricia Spencer**, flutist) join the Stefan Wolpe centenary celebrations with a program of works including Wolpe's *Trio* (flute, cello, piano) and *Musik für Hamlet* (flute, clarinet, cello), and Elliott Carter's *Canon for Four* (flute, bass clarinet, violin and cello).

- Merkin Concert Hall, 129 West 67th Street, NYC
- Admission \$15 general, \$10 students/seniors.

JAN
30

Thursday 8:00 pm

Guitar Among Others presents *The Parisian Muse*, the second concert of its 14th season, featuring **Suzanne Gilchrest**, flutist, and Michael Skelly, pianist, in a program of music by composers whose works have been influenced by the French School: Carter, Casella, Debussy, Enesco, Martinu and Poulenc.

- Church of St. Luke in the Fields, 487 Hudson Street, NYC • Admission (available at the door): \$15 general, \$12 students/seniors • Info, call 212-591-0715.

FLUTE HAPPENINGS

FEBRUARY '03

FEB 2 Sunday 2:00 pm
 Flutist **Harold Jones** will appear with the Antara Ensemble in performances of Honegger's *Concerto da camera* for flute and English horn and Bernard Rogers's *Soliloquy* for flute and strings.
 • CUNY Graduate Center, 365 Fifth Avenue (at 34th Street), NYC • Admission \$15.

FEB 7 Friday 7:30 pm
Jayn Rosenfeld, flute, and Bernard Rose, piano, will perform music by Bach, Beethoven, Gaubert (Second Sonata), and Boulanger.
 • La Maison Française, NYU, 16 Washington Mews (off Fifth Avenue), NYC • Admission is free • Info, call 212-633-6260.

FEB 9 Sunday 2:00 pm
 The Antara Ensemble presents **Harold Jones**, flute, and Elaine Comparone, harpsichord, in a performance of the complete Bach sonatas for flute and harpsichord.
 • Saint Peter's Church, 619 Lexington Avenue (at 54th Street), NYC • Admission \$20.

ANNOUNCEMENTS

Bloomingtondale School of Music faculty member **Kaoru Hinata** reports that the school is presenting flutists in two Music Access Project Forum masterclasses. **Susan Palma-Nidel**, principal flutist of the Orpheus Chamber Orchestra, will appear on Thursday, January 16, and **Andrew Sterman**, flutist with the Phillip Glass Ensemble, will appear on Thursday, January 30. The masterclasses will take place from 4:30 to 5:30 pm at the Bloomingtondale School of Music, 323 West 108th Street, and are free and open to the public. For more information, call 212-663-6021.

Flute Happenings Deadlines		
Issue	Deadline	Mail date
February 2003	01/16/03	02/08/03
March 2003	02/20/03	03/15/03
April 2003	03/20/03	04/12/03
May 2003	04/03/03	04/26/03

CLASSIFIED

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

(SUOKKO, cont'd from page 1)

I met Bonita Boyd at a masterclass in Canada. She encouraged me to apply to the doctoral program at Eastman and I started the following January. But I'm a performer by nature, and to be in Rochester, NY, was tough. So I volunteered in every hospital and nursing home I could find and just played for free as much as I could. Then I moved to New York and came to Juilliard, studied with Julius Baker, and started my DMA all over.

How was that?

One of the greatest things for me at Juilliard was the community outreach program. I played tons of concerts. Eventually I was in charge of Juilliard's hospice program, where we performed at the bedsides of dying people. That was the beginning of the work that I do now. It taught me to be real in front of people. It made me think about why it was that I could be so "on," playing so beautifully and loving it, when I'd play these concerts at nursing homes, but be so closed and stiff when I'd give my recital at Juilliard. I realized that in the nursing homes and hospitals it wasn't about me. I wasn't thinking about criticism, I was really playing from my heart. At Juilliard it was all about me and my scared ego. More about fear than love.

On your website [www.ullasuokko.com] you describe yourself as a Reiki Master.

What is Reiki?

Reiki is a very simple thing that everybody can learn. It deals with the life energy that all living beings have. When you are attuned to Reiki, your healing channels are opened and

intensified, [so you can] channel the universal life energy. There are many kinds of different Reiki practitioners out there—people from all walks of life, all religions, all nationalities. But one important thing to know about Reiki is that it is not connected with any religion, it's not a cult. Anybody can use it for whatever they feel that they want to use it for. Some people just do the Reiki training for themselves, because it's deeply relaxing and can help open up your intuition.

As musicians we need all kinds of tools like that so that we can stay very centered and focused. We can be within our own power—power in the best sense of the word—and be able to communicate from that place of power. We can be very relaxed and calm in this space, yet very big, so that we have the presence to fill the biggest stage, even by ourselves. Reiki has been a wonderful tool for me to accomplish all this. Since I am also a teacher by nature, I knew immediately that I wanted to teach this. So it was very natural for me to train myself to the level that I could train other people to do this.

Who did you study Reiki with?

I have studied with three different people, but my main teacher was William Rand, who has an international Reiki center in Michigan. I like his center because the people there are trying to unify Reiki education in a tolerant way that doesn't exclude other

Flutist Ulla Suokko, who will perform the world premiere of *Mad Lady Macbeth at the January concert*, tries out her character on Francis Schwartz, the composer.

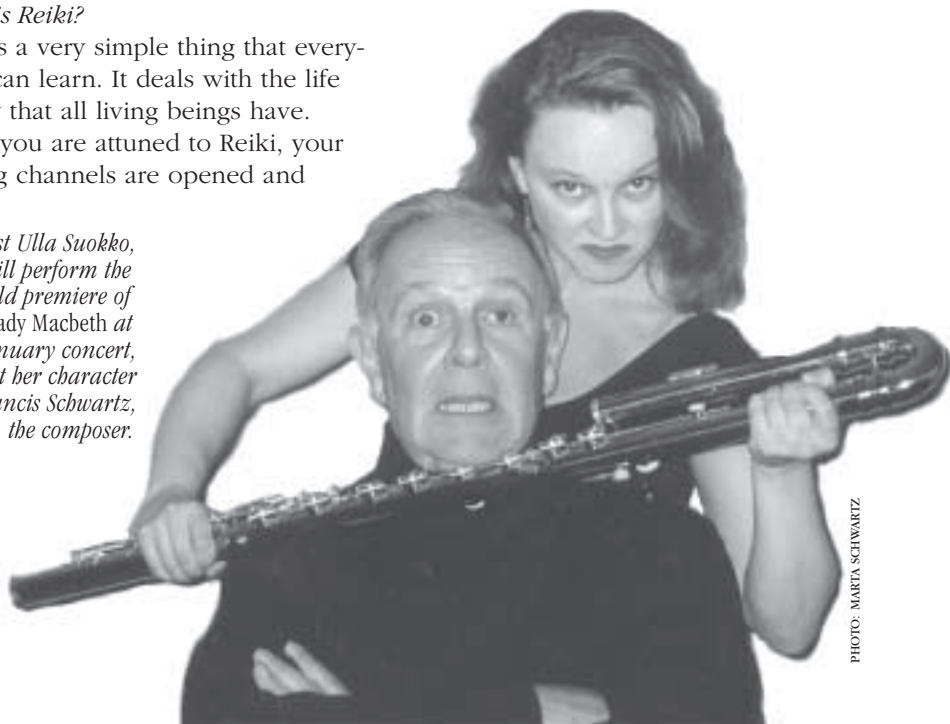


PHOTO: MARTA SCHWARTZ

schools. I want to be that kind of teacher. I teach using William Rand's manuals, which are very clear and no-nonsense.

I was just at a Reiki retreat. There were about 300 people from all over the world, all walks of life, and all ages. There was every type of person. You would think for something like this there would be only this erudite type of person...

...or a "New Age" type?

Exactly. Many of my clients are performing artists, of course, and many are Europeans. They feel uncomfortable with New Age, so they are happy to find someone who is not into that... though I'd like to say that not all things under the New Age umbrella are bad. With all these things we must be very aware and choose what's good for us and leave the rest. For me Reiki has worked very beautifully with music, especially now that I am going more and more into the healing and transformational power of music. I give presentations where I play and talk about all this stuff, and I give empowering workshops. And not only for performing artists, but to anyone, [even] people in the business world. They need warmer and more caring values, and we artists have a lot to offer.

Did you just get back from Europe?

A week ago.

You're not jet-lagged any longer?

I'm never really jet-lagged. I've learned to fool myself. I am traveling so much and [I love it]. I want to travel all over the world and bring music, harmony, joy, laughter. In the past three years I've been to Tashkent, Uzbekistan, Mongolia, Azerbaijan, Japan, and Europe. This year I am the performer of the year for the Finlandia Foundation in the United States, so I've been all over this country. I played for the Finnish Festival this year in Minnesota, and I learned something very important from Finnish America about the United States in general. When immigrant grandparents came to America about 100 years ago, they held on to home through music, culture, poetry, stories, the things that were home for them.

(Cont'd on next page)

MEMBER PERSPECTIVES

CHOOSING A MASTERCLASS

PEOPLE THINKING ABOUT TAKING A SUMMER MASTERCLASS in flute or chamber music would often find it helpful to know what has now become standard fare in campus course evaluation guides: What is campus life *really* like? Which teachers are too good to miss? Is the class size small enough to get individual attention? What are the goals of my fellow students and what might I be likely to learn from them?

We are planning an article on this topic for the April newsletter and are soliciting student evaluations of regularly offered summer masterclasses attended within the past three to five years. Evaluations will be edited for length and balance, and should include the following (template questions suggested by NYFC member Carol Weinstein):

- Title and location of class.
- Length of class (day, weekend, week) and dates you attended.
- Organizing/main teacher(s) and other featured teachers, guest artists.
- Featured types of music.
- Levels of participation available (ex-performer, participant, auditor) and definitions of each.
- Age range and skill level of flutists attending.
- What was the daily schedule like?
- Opportunities for performance: How many times do you perform in masterclass individually? Does everyone play for the featured teacher? Is there participation in quartets/flute orchestras /flute choirs? Do attendees play in recitals during the week?
- Are individual lessons given? How many, and by whom? Length?
- Comment on the accommodations and food.
- What was the area like? Is there opportunity for sightseeing?
- How did you feel about the master class overall? Did your playing improve? Would you recommend it?

Masterclass attendees even *thinking* of responding to this query are earnestly urged to contact the editor for encouragement.

Teachers interested in seeing their own masterclasses represented are requested to send the editor email addresses of former students who might be willing to provide evaluations.

Potential students interested in specific masterclasses can help by providing email addresses of the instructors and/or student participants.

Deadlines: February 1, 2003: notice of intent (to let the editor know you will be sending something in), and **March 1, 2003:** completed evaluation.

Katherine Saenger, *Editor*
klsaenger@yahoo.com

(SUOKKO, cont'd from previous page)

Now the third- and fourth-generation Finnish Americans are still immersed in the same stories and music. But what's so interesting is that a lot of that music doesn't exist in Finland anymore. It's just living its own life here in the new country.

The world is changing very rapidly. Even music careers are changing fast with the changing world and changing values. We have to be ready to change with the world because, in a way, the old careers that our teachers had don't exist anymore.

Well, maybe for a very small few...

Exactly, and yet there is also a danger of becoming stale. Symphony orchestras are struggling for that reason, and they have to find new ways to blow fresh air into themselves or bring in new audiences. This is not to put down what came before.

I can share this story with you. I was still at Juilliard, completing my DMA. I had been sending tapes to other places and nothing really worked, and I was beginning to think "What is the purpose of all this? Why am I doing this?" I really thought that I had some real gift to give to this world, but I wasn't really sure what it was myself. But how was I going to give anything when I didn't have any venues? I wasn't going anywhere and I was frustrated and confused. So I actually looked up and talked out loud and said, "Look, if I am supposed to do this, I have to know if this is the right path or if I should do something else completely different. Give me some kind of sign." Then I went for a walk, by myself, in New York City. I was crossing Broadway on 81st Street and there was a book in the landing between the lanes. I picked it up and turned it around. When I saw the title was *The Singing Flute*, my hair really stood up.

Mine is too, right now.

I thought "Is this my sign?"

You had to ask?

Exactly! But this is not all, I opened the book and it is the story of a little Finnish girl! Since then, I feel like my

angels upstairs were saying "Did she get it? Did she finally get it?" [Editor's note: *The Singing Flute* by Gurdon Saltonstall Worcester, now out of print, is described as "the story of Hilli, a little girl of Finnish descent; her father, a hardworking granite quarrier; and his estranged, solitary brother, whose flute playing reaches out from the woods of Massachusetts to touch and awaken the spirit of happiness and laughter."]

They were going to try a thunderbolt next! How did that change what you did?

It happened gradually and I can only now see that the singing flute was actually very much the direction I was to go. At some point, instead of going the traditional career path I started creating my own programs. People really responded to that, so I had courage to do more. This way my shows came about where I tell stories, sing songs, and play kantele, a Finnish folk instrument. The bards and shamans in Finland used this instrument. *[She picks one up and strums some beautiful chords.]*

It's beautiful, almost like a zither. Will you be playing this at the Flute Club concert?

No, I thought at the Flute Club I should play flute.

But we've all heard so much flute!

That's true, but this won't be your typical flute recital. I'll talk to the audience and engage them in a different way. The title is "Flute and Theatre." I'm going to do at least three world premieres of pieces that have been written for me by really wonderful composers.

Are they for flute alone?

There is some talking, some other acting. Most of them have been written for me using my energy.

Would children enjoy this performance?

Any age would enjoy it. Usually that's how my performances are.

By the way, you have a fabulous website!

I made it myself! I had not ever made

anything like that before in my life!

How did you do it?

I just stayed up a few nights and tried things and got a little frustrated and then it eventually worked.

I went to the link for Continuum on your website because I was so interested in the concerts you gave in Mongolia. Could you describe that? The Roaring Hooves Festival for contemporary music sounds unbelievable.

First of all, Bernard Wolf, the director of the festival, is a wonderful, fantastic soul who has the courage to explore the crazy idea of having a contemporary music festival in the Gobi desert.

I can't imagine! I was trying to picture a festival with horses in the audience!

That was an amazing gift of people coming together and sharing something. All those nomads who rode in with their horses were our audience in the desert. There was also traditional Mongolian music.

What sort of music did you play?

Contemporary Western music. I played a piece by [the Argentinean composer] Marcelo Toledo, called *Aliento/Arrugas*. "Aliento" is breath and courage, and "arrugas" is furrows. He is exploring breath, in and out, and the furrows in music. It's a beautiful, powerful, wild piece. I've played it all over the world. Marcelo is now composing a new piece that I'll play at the Flute Club concert.

What was the reaction of the Mongolians to this piece?

They loved it! There was music of all sorts: Roberto Sierra, Conlon Nancarrow, Elliott Carter...it was great. Continuum is a great group. I've played with them about ten years now. I've enjoyed the trips, especially finding [new] pieces and meeting wonderful composers, like one of the composers for the Flute Club concert, Dmitri Yanov-Yanovsky, who I met in Tashkent, Uzbekistan. He was the artistic director of a festival there.

In the summer of 2001, Continuum had been in Baku, Azerbaijan, which is a very Muslim country. We made a lot of friends there. After September 11th

we all got these emails of real, deep sorrow and sympathy, saying “our prayers and thoughts are with you.” And they know what bloodshed is, because they’ve had it in their very recent history.

So this is also something that I want to always remember, especially when feelings really started heating up. Let’s look at people, not where they are from. Let’s not judge whole nations by [a few people], because we don’t want to be judged by someone crazy from our part of the world. And they said in their emails that the American Embassy was covered with flowers and candles and people are crying and praying. So a lot of American people don’t understand that there is a lot of support that we should embrace and be open to.

And we have to give support too. That’s another thing that absolutely honors the memory of September 11th and honors what happened here. Look

out in the world and see where help is needed. We know now how it feels, so let’s extend our sympathy to those who need it somewhere else in the world, too.



*Ulla Suokko
with Mad Lady
Macbeth composer
Francis Schwartz.*

But it’s really reaching out to the world and bringing forward this light that we have been given. Because there’s always something good and we have to concentrate on the good without putting down any sorrow or pain or suffering but at the same time strengthening and bringing beauty and love forward. So these are really big things, but I feel that as artists we have a perfect opportunity of choosing peace and love and really vibrating that with all of our hearts.

Well said! I am looking forward to your concert! □

Pat Zuber is a freelance flutist in New York City who plays with the Metropolitan Opera Orchestra, the American Symphony Orchestra, and on Broadway. She is piccoloist with the Northeastern Pennsylvania Philharmonic.

PHOTO: MARIE SCHWARTZ

NYFC Flute Fair 2003

SATURDAY, MARCH 29, 2003

9:00 am–7:00 pm

Union Theological Seminary
100 Claremont Avenue
(between 120th and 122nd Streets/
Broadway and Riverside Drive)

Masterclass: The Flute Fair will feature flutist Robert Aitken, who will host a masterclass and perform Henry Brant’s new composition, *Ghosts and Gargoyles*. Those interested in participating in the masterclass should send resume and tape or CD no later than January 31 to:

Katherine Fink, 61 Ridge Road,
Valley Cottage, NY 10989

Student Flute Ensembles:

The Fair will also feature student flute ensembles. Those interested in performing should contact Stefani Starin by January 15 at:

starin@newband.org

Exhibits: Inquiries regarding exhibits will be answered by Exhibits Coordinator Rebecca Quigley at:

rebeccah1@yahoo.com

Volunteers: Would you like to help at the Fair? If so, please contact Jayn Rosenfeld at:

jes3@nyu.edu.

Katherine Fink, *Flute Fair Chair*
finkkath@optonline.net

NYFC ANNUAL COMPETITION

The winners will receive monetary awards and a performance at the Competition Winners’ Recital at CAMI Hall, 165 W. 57th Street, on Sunday, April 27, 2003.

Application Deadline:

FEBRUARY 21, 2003.

For details and application, see NYFC website (www.nyfluteclub.org).

Required piece: Sonata by Paul Hindemith, first movement only, to be played from memory, plus all movements of another piece of your choice. It is not required to play the piece of your choice from memory.

Competition Coordinator:

Patricia Zuber
152 West St., Closter, NJ 07624
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Please check the NYFC website — www.nyfluteclub.org — for details and updates.



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



January 12, 2003 concert

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

ULLA SUOKKO, Flute and theatre

Stories with music and action performed by an inventive solo flutist.

83rd Season 2002–2003 Concerts

October 27, 2002 • Sunday 5:30 pm
ROBERT STALLMAN, flute

November 24, 2002 • Sunday 5:30 pm
STEPHANIE MORTIMORE, flute and piccolo

December 15, 2002 • Sunday 5:30 pm
HIGHLIGHTS OF THE NEW

January 12, 2003 • Sunday 5:30 pm
ULLA SUOKKO, flute and theatre

February 23, 2003 • Sunday 5:30 pm
ROBERT DICK, flutes

March 29, 2003 • Saturday 9:00 am–7:00 pm
FLUTE FAIR with guests Robert Aitken, flutist,
and Henry Brant, composer and conductor
Union Theological Seminary, 100 Claremont Ave.

April 27, 2003 • Sunday 5:30 pm
2003 NYFC COMPETITION WINNERS

May 11, 2003 • Sunday 4:00 pm
2003 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! Hope your holidays were good and left you feeling ready for the new year! January's NYFC concert will feature Finnish flutist Ulla Suokko in a program of flute music with a theatrical bent. Pat Zuber's interview with Ulla should be a treat for the armchair travelers among us, though an atlas may be needed to track some of her out-of-the-way concert venues in Central Asia. Readers preferring the "real-life is stranger than fiction" genre are sure to be satisfied with the story of Ulla's encounter with a book called *The Singing Flute*.

Jayn Rosenfeld's reflections on teaching adult amateurs (p. 2) are likely to ring true to many of these students and their teachers, and should be required reading for onetime students (of any level) thinking of resuming lessons. Suzanne Gilcrest, a freelance flutist and chamber music teacher (who also enjoys teaching amateurs), is this month's Member Profile subject. I was intrigued to learn about Suzanne's performance of a Carlo Domeniconi piece called *The Little Prince* (inspired by the much loved St. Exupéry book); she tells me it is scored for solo flute, though frequently performed with readings from the book.

This month's Member Perspectives column is essentially a solicitation of reader reports on recently attended masterclasses. The responses will be summarized in April's newsletter, hopefully in time to be of use to people who are trying to decide which summer masterclasses they might want to attend. NYFC members Carol Weinstein (who suggested the question) and Jennifer Ackerman have already filed reports with me; please do your part to make these the first of many.

All for now. Hope to see you at the concert.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)