



# The New York Flute Club

## NEWSLETTER

November 2004



## MEET MARCO GRANADOS: Venezuelan Flutist

*Interview by Linda Wetherill*

**W**hen I was asked to interview Venezuelan flutist Marco Granados, I jumped at the opportunity. Facing a stack of unpublished scores based upon South American themes that I needed to judge and perform for the Salzburg international flute composition contest, I telephoned him one day late in September, hoping to get some pointers.

**LINDA WETHERILL:**  
*What do you feel are the earmarks of a good "South American" piece?*  
**MARCO GRANADOS:**  
That question has a broad answer. South

American music has a wide variety of rhythms, styles, and even instrumentation. Probably the primary characteristic of a good piece would be the rhythm—its intensity or intricacy or complexity. But there are stylistic differences depending upon the country that the music comes from. Different countries have different cultures. Music from Argentina will be different from music from Venezuela or Cuba.

*As you are from Venezuela, may I ask you what would comprise a good piece from your country?*

A good Venezuelan piece is one that has a fair amount of drive and, at the

*(Cont'd on page 6)*

*In Concert*

### A PROGRAM OF LATIN AMERICAN FLUTE CHAMBER MUSIC

Sunday, **November 21, 2004**, 5:30 pm  
CAMI Hall, 165 West 57th Street

Marco Granados, flute; Pablo Zinger, piano; Elaine Kreston, cello;  
The Carpentier String Quartet (Romulo Benavides, Eddie Venegas,  
violins; Samuel Marchan, viola; David Gotay, cello)

Etude No. 1 for flute and piano (*arranged by P. Zinger*) .... Astor Piazzolla  
Milonga sin Palabras for flute and piano ..... Astor Piazzolla  
Assobio a Játo (The Jet Whistle) for flute and cello ..... Heitor Villa-Lobos  
Impresiones de la Puna for flute and string quartet ..... Alberto Ginastera  
Sonata for flute and piano ..... Samuel Zyman  
Three Venezuelan Pieces for solo flute  
Solo de Pajarillo ..... Omar Acosta  
Tonada de Ordeño ..... Antonio Estevez  
The Hibiee-Jibiees—Venezuelan Joropo ..... Marco Granados  
Suite from "Maria de Buenos Aires" for flute, cello  
and piano (*arranged by P. Zinger*) ..... Astor Piazzolla

*Program subject to change.*

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**2004–2005**

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**Newsletter**

Katherine Saenger, *Editor*  
 115 Underhill Road  
 Ossining, NY 10562  
 (914) 762-8582  
 klsaenger@yahoo.com

Alice Barmore, *Layout/Production*  
 125 Christopher St., #4H  
 New York, NY 10014  
 (212) 675-9706 (phone and fax)  
 abarmore@earthlink.net

[www.nyfluteclub.org](http://www.nyfluteclub.org)

# By Heart and By Head

*by Jayn Rosenfeld*



**From the President**

Dear Friends:

The other day I was speaking with a musician friend, a pianist, who has always performed without music in solo recitals and concerti with orchestra. He has recently decided to put the music in front of him, and to appear not to be playing from memory, whether he actually looks up or not. He says this practice is much better for his nerves, and it definitely doesn't make him play worse. So I got to wondering which way—with or without music—might be optimum.

There are two sides of the footlights to consider. Gustav Leonhardt once said that the audience comes to a concert to witness the “agon,” that is, the “contest,” between the musician and the music. It can be viewed as a confrontation between the performer and his demons—his fears, hopes, the amount of practice, his health and current state of repose. It can be a test of his love or understanding or control or respect for the music. Any good performer rises to the occasion and plays “towards his best” under pressure. The absence of printed music in front of him makes him look inwards for his security. Listeners can hear occasionally a hesitation or a wrong turn. I once performed *Density 21.5* from memory and couldn't get past a certain passage, though I circled around it twice. Finally I had to hop over the abyss of emptiness to a farther-along bit of the music which I remembered well. It was not a good performance, needless to say, though I prayed that one or two souls mightn't have detected the problem. That was a real stage “agon.” Another time I was playing the same piece from memory and on the last high B I gave such a crescendo that I got a cramp in my diaphragm, and couldn't inhale. I stood facing the audience expecting to faint. Somehow after what felt like, say, thirty seconds my reflexes returned and I was able to take a breath. But, to return to my subject, does the audience enjoy watching a performer work without a safety net? What difference does it make?

The player has others questions. Do you learn a piece better, having memorized it? I tend to think yes. It requires much more time spent, perhaps encourages more analysis, trains the fingers to even greater automatic response. But when you're performing, you can have great complicated discussions with yourself: Did I already take the repeat? Is the modulation here? How many measures of rest at this moment? A player develops little signposts for memory which can misfire. And then what about people who stare at their music, as if it were really difficult, or worse, unfamiliar! My pianist friend mentioned above says the security of music on his stand liberates him from worry, and that he uses it very little for actual reminding. There is a tradition that says you must memorize, probably because some people can. So in a contest situation, memorization is another way to cull the most hardy, but maybe not always the greatest in other ways.

The question that fascinates me is how well can you know a piece. Can you hear a whole piece of music in your head from beginning to end? Without losing concentration? Do you know the story of the conductor who, when asked how long a certain piece was, answered forty minutes later, “forty minutes.” And he had been carrying on a conversation in the meantime. That has to be in the realm of musical genius, and thank goodness, we occasionally get one of those amongst us.

See you at the concert. Will Marco Granados use music? □

## Member Profile

### Susan Lurie

NYFC member  
since 1988



#### Employment:

Faculty member at the 92nd Street Y Music School; private flute teacher; freelance flutist in NYC.

**A recent recital/performance:** A concert with soprano and piano at St. Luke's Episcopal Church in East Hampton, Long Island, in August, 2003. The program revolved around John Howard Payne (the lyricist of "Home Sweet Home" and onetime resident of East Hampton) and music written during his lifetime (1791–1852). The centerpiece of the program was "Lo! Here the Gentle Lark" by Sir Henry Bishop. Also on the program: pieces for flute and piano by Chopin (Variations on a theme of Rossini) and Weber (Sonata).

**Career highlights:** Playing flute and piccolo with the Charlotte Symphony in NC, and flute with the Jerusalem Symphony in Israel. Performing the Mozart concerto for Flute and Harp with the Jerusalem Chamber Orchestra, playing in various Broadway shows, including the national tour of Stephen Sondheim's *Into the Woods*.

**Current flutes:** Verne Q. Powell flute (c. 1948); Wm. S. Haynes wooden piccolo (c. 1981) and alto flute (c. 1958).

**Influential flute teachers:** Clarence Kelly (her first teacher, and a student of Marcel Moyse and Harold Bennett), then Sam Baron, John Wummer, and Keith Underwood. She also worked extensively in chamber music with Karen Tuttle at the Philadelphia Music Academy.

**High school:** Syosset High School in Syosset (Long Island), NY.

**Degrees:** B.A. in sociology and math [from SUNY Albany]; Suzuki flute certification.

**Most notable and/or personally satisfying accomplishments:** Traveling and performing throughout the United States, Europe and Israel (whenever possible with her husband, bassoonist Don McGeen), and presenting her students in recitals.

**Favorite practice routines:** Short chromatic warm-up, slow intervals, double-tonguing exercise and a few orchestral excerpts from memory. Daily exercises, selected from Taffanel-Gaubert, Maquarre, Reichert and Barrère. If she has enough time, an etude and whatever solo, orchestral, or chamber pieces she is currently performing. She likes to play some piccolo every day if possible, and uses a tuner and metronome pretty consistently.

**Interests/hobbies:** Collecting books of the writing and artwork of the Austrian painter, architect and philosopher Friedensreich Hundertwasser (1928–1999). She also has a fascination with a certain bird (*Gavia Immer*, a large, red-eyed creature with distinctive black and white markings) and has even commissioned an artwork containing it (a miniature two inch by three inch tapestry by the artist Raymond Materson, sewn with single threads gotten from unraveled socks).

**Advice for NYFC members:** Follow your passions and be open to new things. Susan says, "Music is actually a universal language that I wish everyone could speak. If all people had the opportunity to learn an instrument and play music, I am convinced the world would be a better place (and more fun too!)." □

## FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

### NOVEMBER '04

NOV  
11

Thursday 8:00 and 10:00 pm  
Jazz flutist/composer **JAMIE BAUM** celebrates the release of her third CD, *Moving Forward, Standing Still* (Omni-Tone) with a performance of her compositions for septet inspired by the jazz masters, as well as Stravinsky, Bartok and Ives.

- Sweet Rhythm Jazz Club, 88 7th Avenue South, between Grove and Bleecker Streets
- Admission: \$15 music charge + \$10 minimum • Reservations suggested • Info, call 212-255-3626 or visit [www.jamiebaum.com](http://www.jamiebaum.com).

NOV  
12

Friday 7:00 pm  
**UPTOWN FLUTES** with the NJYS Flute Choir and Forum Concert and Play-Along. Audience requested to bring flutes and stands.

- Presbyterian Church of Madison, 19 Green Avenue, Madison, NJ • Admission: \$10 general, \$5 students/seniors • Info, call 973-377-1600.

NOV  
12

Friday 8:00 pm  
**PATRICIA DAVILA**, flute, and Elaine Christy, harp, will perform works by Doppler, Schaposhnikov, Young, Brumby, Lane, and Alwyn.

- The Unitarian Society of Ridgewood, 113 Cottage Place, Ridgewood, NJ • Info, call 201-529-2337.

NOV  
14

Sunday 4:00 pm  
**MICHAEL PARLOFF** and Friends will present a concert of works by Vivaldi, Bach, Bottesini, Martinu, and Telemann with guest artists David Chan, violin, Steven Williamson, clarinet, Gerald Ranck, harpsichord, and others.

- Ridgewood United Methodist Church, 100 Dayton Street, Ridgewood, NJ • Admission: freewill offering • Info, contact West Side Presbyterian Patron Series at 201-652-1966.

NOV  
15

Monday 8:00 pm  
**JAYN ROSENFELD** and the New York New Music Ensemble will play Morton Feldman's *Why Patterns* for flute, piano, and percussion, and Gerard Grisey's quintet, *Vortex Temporum*.

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

(Cont'd on next page)



## FLUTE HAPPENINGS

### NOVEMBER '04

NOV  
20

Saturday 3:00 pm

**UPTOWN FLUTES** in a program of holiday music arranged by Pierce, Randalls, Jicha, Rice-Young, McGinty, Tucker, and Christensen.

• First Presbyterian Church of Verona, 10 Fairview Avenue, Verona, NJ • Admission: \$6 at door, \$5 in advance • Info, call 973-857-1083.

NOV  
28

Sunday 6:00 pm

**KOAKI SHINKAI** and Gen Shinkai, flutes, will perform duo and solo works by W.F. Bach, Kuhlau, Françaix, Karg-Elert, and Takemitsu.

• Good Shepherd Catholic Church, 1950 Batchelder Street, Brooklyn • Admission is free. • Info, call 718-998-2800.

### DECEMBER '04

DEC  
5

Sunday 4:00 pm

**UPTOWN FLUTES** in a program of holiday music arranged by Pierce, Randalls, Jicha, Rice-Young, McGinty, Tucker, Christensen.

• Ridgewood Library, Belcher Auditorium, 125 Maple Avenue, Ridgewood, NJ • Admission is free • Info, call 973-570-5600.

DEC  
7

Tuesday 8:00 pm

Flutist **BART FELLER** will perform Bach's Cantata No. 209 ("Non sa che sia dolore") and works by Copland, Casella, Martin, and Handel with assisting artists Linda Mark, piano, Robert Wolinsky, harpsichord, and Ilana Davidson, soprano.

• Saint Peter's Church, 619 Lexington Avenue (at 54th Street), NYC • Admission by donation: \$10 general, \$5 students/seniors.

DEC  
8

Wednesday 12:00 noon

**CARLA AULD**, flute, and Anthony Scally, guitar, will perform a Midday Concert Series concert of works by Ellington, Giuliani, Molino, and Satie.

• Wayne Public Library, 461 Valley Road, Wayne, NJ • Info, call 973-694-4272.

#### Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2004	11/04/04	11/26/04
January 2005	12/23/04	01/13/05
February 2005	01/13/05	02/03/05
March 2005	02/03/05	02/24/05
April 2005	03/10/05	03/31/05
May 2005	04/07/05	04/28/05

## Robert Gilchrist: A Remembrance (1939–2004)

by Andrew Serman

On November 8, the flute world lost a major figure, and many of us lost a treasured friend, Robert Gilchrist. Bob was a master of flute repair, specializing in the restoration of classic old flutes, such as early Powells and Hayneses, and especially the wonderful old French flutes of Louis Lot, Bonneville, Rive etc.

I first met Bob after purchasing my second old French flute; a very special Bonneville which was literally falling apart. Keith Underwood suggested that I send it to Bob for restoration, and I did. At that time, every tone hole was loose, held on with nail polish, and there was an ominous split of the tube's seam at the foot joint tenon. Remarkably, even in that condition it showed itself to be an unusually fine flute. I liked Bob over the phone, and trusted him with this new acquisition. A year went by. One night, after 2 am, my phone rang, and a bit worried, I picked it up, only to hear Bob's familiar voice saying, without any of the usual, "Hello how are you,"...simply, "It's done." He played a few notes for me over the phone, and even with the absurdity of long distance and his no-chops playing, I heard a flute totally transformed from the one I had sent him. Over the next few weeks I often called to see if he had shipped it back to New York, until I realized what he wanted. I booked a ticket to Portland, Oregon, flew there, and we finished the flute together. Bob listened, he worked, he asked me to play this piece or that, in this way or that, and did many small things as we went. He was listening to me, to the flute and its possibilities, and making significant adjustments, methodically applying very unusual finishing techniques which I'd never seen before. The results were miraculous. In my memories of special music making, these three evenings with that Bonneville and Bob stand out as a true highlight.

Over the years, and as Bob returned to L.A., we worked this way on many flutes, as I pursued my interest in fine vintage flutes. Countless times I would call Bob and play a flute for him over the phone. My favorite was when a Rive came around with a replaced lip plate. As a game, I simply said, "Hi Bob, it's me. Listen to this." He said, "Well, it has a great tube, but it's not real, is it, somebody put something weird on there. Play again, maybe the tube's good enough that it would warrant trying to get it back to its real potential again." Another time, a friend was trying a very early gold Haynes. We played it a bit over the phone for him and he said, "Check the head joint cork placement. It's too far in. Turn it back two or three turns and you'll hear what the flute's got." We did that, and my friend bought the flute. But first, she turned to me and said, "Who is this guy?"

Bob was much more than a master of flute repair. He would listen for the person playing the music and for the person who made the instrument. Over the last few years, with my flute collection "done," our relationship has been less about restoring instruments and more about friendship, with late evening calls to say hello, talk about the world, and perhaps about how to make new flutes better. His friendship and artistry will be missed by all who knew him.

*Andrew Serman (www.andrewserman.com) is a flutist and collector in NYC.*

## Remembering Jacob Berg (1931–2004)

by Barbara Highton Williams



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Jacob Berg, principal flutist of the St. Louis Symphony Orchestra from 1969 to 1999, passed on in St. Louis on June 27. Born in Asbury Park, New Jersey, to a family that included musicians and poets, he grew up in Cincinnati, where his first flute teacher was Alfred Fenboque, principal flutist of the Cincinnati Symphony Orchestra. He continued with Robert Cavally, second flutist with the same orchestra, going on to study with Britton Johnson at the Peabody Conservatory, and with William Kincaid at the Curtis Institute.

After playing for two years in the 7th Army Symphony, stationed in Stuttgart, Germany, he took his first professional post in the United States as piccoloist of the Baltimore Symphony Orchestra. He went on to play principal flute in the Kansas City Philharmonic Orchestra, the Cincinnati Symphony Orchestra, and the Buffalo Philharmonic before assuming that position in St. Louis, where he played under conductors Walter Susskind, Jerzy Semkow, Leonard

Slatkin, and Hans Vonk.

That the flute section during his tenure there enjoyed such extraordinary longevity, continuing together harmoniously for thirty years, is testament to the impeccable integrity of his musicianship and to his careful, kind, and persistent leadership. His colleagues loved and admired him as a beautiful soloist and for his modesty, grace, and gentlemanliness. Leonard Slatkin, who now conducts the National Symphony Orchestra in Washington, said of him, “An orchestra is defined not only by its collective musical personality, but by those individuals who shine as soloists. Jake brought his unique sound and spirit to every piece of music he ever played.”

He was a quietly passionate player, intelligent and expressive, a flutist of remarkable versatility, equally at home in unaccompanied, chamber, or symphonic works, from the very old to the avant-garde, on modern flute as well as on baroque. This wide range of interests is reflected in the work of his students—among them Mark Sparks, his successor with the St. Louis Symphony, Toshiko Kohno, principal flutist with the National Symphony Orchestra, Anne Diener, copincipal with the Los Angeles Philharmonic, Anne Briggs, baroque flutist, and Elizabeth McNutt, a specialist in contemporary music.

For him, teaching was an important part of being a musician. Instilling the conviction that things technical were to be placed in the service of good music-making, he taught his students to dig deep, to thoroughly investigate and honor the score and its context, and to discover ever more meaningful musical ideas. Married to Darrell Berg, a musicologist and violinist, he benefited greatly from her scholarship in the field of 18th century German music, and together they founded the Collegium Vocale of St. Louis.

Interesting to New Yorkers is the fact that every position Berg won, he won in New York, where, from early on, he routinely came to audition. We remember his work in numerous Carnegie Hall concerts when the St. Louis Symphony appeared there. Those unfamiliar with this significant artist may hear him in the many fine recordings he made with the Saint Louis Symphony, and learn more in two issues of the *Flutist Quarterly*—see Mary-Karen Clardy’s full-length interview (Fall 2003) and collected tributes to him (in the upcoming Fall 2004 issue). □

*Barbara Highton Williams was privileged to study with Jacob Berg in St. Louis through her college years in the early 1970s. She continues to be deeply grateful for his influence as artist, teacher, and human being. His lessons always left her singing, freshly inspired, and impatient to return to the practice studio. For their contributions to this article she thanks Janice Smith and Janice Coleman (his former section colleagues in St. Louis); to Anne Briggs, Charles Brink, and Laura Karel George (his former students now in the New York area); and to Mary-Karen Clardy.*



GRANADOS (cont'd from page 1)

same time, complexity of rhythm. Venezuelan music is (generally) very happy but it can be very complicated in terms of musical content.

*What examples of Latin American music are you going to include in your recital for us?*

I am hoping I can include some Venezuelan music. I'm involved in many different styles of South American music, which, in many cases, require very different instrumentations and groupings.

*What instrumentation and styles are you going to use?*

I'm giving a concert primarily of South American chamber music. So to a degree it will emphasize the southern part of the hemisphere—Argentine music, you know. I'm going to do a piece by Villa Lobos, *Jet Whistle*. Then I'm going to do a piece by Ginastera for flute and string quartet called *Impressions of Poona*.

*Oh, wonderful.*

Yes. Then, with the string quartet, we are also going to do some arrangements of the more popular pieces, including a couple of pieces by the Brazilian composer Antonio Jobim, the guy who wrote *The Girl From Ipanema*. This will give the opportunity to do a little improvisation.

*Would you suggest some contemporary composers we should look for?*

Yes. One of the pieces I will play on the recital is a flute sonata by the Mexican composer Samuel Zyman. He wrote it a number of years ago [in 1993], and I had the opportunity to premiere it in the United States. This sonata is rapidly becoming a kind of standard in the flute literature. It is a four-movement work that is classically thought out, but throughout the piece he uses the influence of Mexican rhythm. Samuel Zyman is at Juilliard, and I'm kind of hoping he'll be there.

*I heard great things about the Latin Lingo workshop you gave for the New York Flute Fair a while ago.*

That was in 2003. It was a little bit on improvisation, but it was also on how to

**MEMBER  
PERSPECTIVES**

**QUESTION ON FLUTE-RELATED WEBSITES**

**Q** EVER FIND AN ABSOLUTELY SUPER FLUTE-RELATED WEBSITE that you wish you could share with a fellow enthusiast? Or a treasure trove of free, downloadable sheet music for flute? Let us know. Include the complete web address, a brief description, and what it was about the site that grabbed you. To avoid the appearance of a conflict of interest, the editor requests that members refrain from recommending their own websites.

Just to get you started, we have a wonderful find from Seth Rosenthal, a link to the Danish National Library's Andersen page, complete with free sheetmusic downloads(!): [http://www.kb.dk/elib/noder/jo\\_and/](http://www.kb.dk/elib/noder/jo_and/).

Member Perspective responses should be sent to:  
Katherine Saenger, *Editor*  
**[klsaenger@yahoo.com](mailto:klsaenger@yahoo.com)**

approach some of the different South American styles and how to work with the rhythms. At that time I emphasized Venezuelan music because I was playing with my Venezuelan group. We also talked about the importance of playing by ear and learning to sort of ground oneself in the rhythms. We also tried to make a connection between body awareness and rhythm, and the importance of that.

*I had a friend who reported that she could not find the downbeats in an example for improvisation you gave to her. She was baffled. Was this a Venezuelan dance, perhaps?*

Well, there is one style of piece in particular, a Venezuelan merengue, which is in 5/8. It evolved from a duple meter piece: it used to be in 6/8. Over the years it became more and more syncopated, to the point that it started to be played in 5/8.

*Isn't that interesting...*

And what is really cool about the merengue is that the bass player generally tries to place the strong part of the beat on 5, while the melody still tries to play it on 1. That is why, when you hear it, it becomes crazy to try to figure out where the beat is.

*I can see why it fooled her. Do you have recordings we could acclimate ourselves with or suggestions of sources we could listen to in order to absorb these rhythmic and stylistic concepts?*

I have one recording; it is called *Somebody Said*. Since then I've done two other albums including one called *Tango Dreams*, which is of music by Astor Piazzolla, and another of flute and guitar music. Right now, I am working on a new album with my ensemble. This album is going to be very similar to the first album I did; it will have a lot of fun, virtuosic, exciting music.

*Sounds great! I've heard that you are a dazzling virtuoso. I wonder if you would like to share with us a warm-up routine or advice on how to acquire a technical proficiency efficiently?*

My flutistic background is very traditional. When I was 13, I had the fortune to receive the Taffenel-Gaubert Method from my teacher at the time. I remember that for a summer I really went to town with the part on scales and arpeggios.

*It's true. One can really make great progress in a matter of weeks with those daily exercises.*

Yes, so what I do now (and share with all my students) is that it is important to combine really good technique with good sound. The sound exercises I do are definitely built into the playing of scales. In the beginning our warm-up will be very slow as we learn to play our scale really well in tune and with an open, full sound. Once we are able to maintain that, then we gradually start to speed it up a bit. Basically, I mostly use the T and G method, but then I also include the extended scales of Geoffrey Gilbert.

*When you were a kid in Venezuela, did you also experiment with folk flutes?*

Well, I didn't do a whole lot with ethnic flutes, but as a child I was very much involved with the culture of Venezuela. My dad would take me out serenading with him during the holidays. And so at a very early age, I had to learn to play by ear and I enjoyed that aspect of music.

*Was he a singer?*

My dad was a violinist. Sometimes he played the mandolin, but mostly the violin was used for serenading.

*So he was a major influence on you.*

Yes, I would say definitely in terms of his discipline. I remember when I was little, he had a job far away. He had to travel an hour-and-a-half. It was a demanding job and he'd get home late. To be sure we practiced, he'd get my brother and me up at six in the morning and make us practice a half hour before he left.

*Wow! I guess you didn't live in an apartment where any neighbors would be bothered.*

Right; we lived in a house. Of course, at the time we hated this, but it definitely paid off.

*One is certainly fresh to accomplish and progress that early in the morning. How did you happen to come to study in the US; was that his idea also?*

Well, actually, no. The summer I was 13, I was practicing five to six hours a day. At the end of the summer, I auditioned for a flute position in a statewide concert band of my home state in Venezuela. To my dad's sur-

prise, I won the job. Fortunately, it was a job with enough flexibility so that I could still do my high school studies while I played in the band.

*What a miracle!*

Yes, but his condition for me to take the job was that I had to use the money I earned from it, about \$1,500 a month at that time, for my education. So every other week I'd buy a one-way plane ticket to Caracas, the capital, to take a lesson. Then I would take a bus ride back to arrive home in time to play in the band.

I did this for about a year or so. On one of these trips, an American orchestra was playing. My dad came with me and we went to the concert. During the intermission I saw a member of the orchestra smoking a cigarette outside. I went up to him and said that I wanted to have the opportunity to do a summer course abroad and would he help me to get information; I gave him my address and didn't think much about it. This man was very serious about this. About a month later I received a package with many, many brochures for many summer programs throughout the Midwest. For me it was incredible to get all of that information. I ended up choosing one. What I did then was I went into a room and recorded everything I knew—concertos, everything—and I sent the tape. About a month afterwards we got a call from the U.S. A summer program run by members of the Cleveland Orchestra had received my application and they wanted to give me a scholarship.

At the time, my dad did not want to let me go; he thought, "Well, you are too young." My mom said I should wage psychological warfare on my dad so he'd let me go, so everywhere he went I would beg, "Please let me go." It worked. One thing I was supposed to do was come back after the summer, but one thing led to another. I ended up winning a concerto competition that summer and I played for Maurice Sharp, who invited me to study with him. And so I continued to study in Cleveland.

*And you never went back?*

Well, I went back some years later to play with the symphony for one year,

but basically I stayed in the U.S. I try to go back for a visit about once a year. Unfortunately, I don't do a lot of playing in Venezuela. It is one of those things: one is never a prophet in his own land.

*Do you have advice you wish to give us?*

I think the main thing with the music of any culture is that if you really want to learn and explore, you should start by doing a lot of listening to music of that culture to get the essence of what the music is. A lot of times a classical performer will try to play South American music without really going into it and listening first, and I think that it doesn't come across as authentic.

*Yes, I have been fortunate to live and work in many countries, and I've felt each residency enabled me to absorb and explore that particular music beyond any level I could have realized at home.*

I would say that although a lot of people are afraid or feel sort of nervous about trying Latin American music, I don't think that should be the case. I think people should be open to trying the many different types of music from the Americas. The important thing is to get oneself into it and to do a lot of listening. And also to explore learning in different ways, especially learning by ear; oftentimes, when my students are learning even a classical piece, I try to get them to learn it by ear.

*We all look forward to listening and learning at your concert in November. Thank you very much. □*

Formerly solo flutist of Boulez's Ensemble Intercontemporain in Paris, **Linda Wetherill** ([www.LindaWetherill.com](http://www.LindaWetherill.com)) tours internationally and teaches at Adelphi University. Sound and Repercussion is her latest CD of contemporary repertoire from around the globe.

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



## November 21, 2004 concert

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

MARCO GRANADOS, flute

### 85<sup>th</sup> Season

#### 2004–2005 Concerts

**October 24, 2004** • Sunday 5:30 pm  
BOREALIS WIND QUINTET: Katherine Fink,  
flutist

**November 21, 2004** • Sunday 5:30 pm  
MARCO GRANADOS, flute  
*Latin American chamber music*

**December 12, 2004** • Sunday 5:30 pm  
KARL KRABER, flute  
*With the Chamber Soloists of Austin*

**January 30, 2005** • Sunday 5:30 pm  
CARLA REES, alto flute  
*Contemporary music and Boehm transcriptions*

**February 20, 2005** • Sunday 5:30 pm  
STEFAN HOSKULDSSON and ELIZABETA  
KOPELMAN, flute and piano duo  
*The new Met Opera Orchestra flutist and his wife*

**March 12, 2005** • Saturday, All Day  
FLUTE FAIR 2005—THE GEORGES BARRÈRE  
LEGACY: Leone Buysse, guest artist

**April 17, 2005** • Sunday 5:30 pm  
2005 NYFC COMPETITION WINNERS

**May 15, 2005** • Sunday, 6:00 pm  
2005 NYFC ANNUAL ENSEMBLE PROGRAM

*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](http://www.nyfluteclub.org) or call (212)799-0448.*



#### From the Editor

**Greetings!** This month brings us a concert of Latin American chamber music, performed by Marco Granados and friends. NYFC member Linda Wetherill spoke with Marco about his career in the U.S., the distinctive characteristics of the music he is so fond of, and his early years in Venezuela. The story of Marco's journey to the U.S. had the feel of a fairy tale, complete with the fairy-god-mother-like good deed of an anonymous stranger. Definitely a reminder that the little kindnesses done and long forgotten can sometimes have hugely beneficial effects...

Don't miss this month's "From the President" (p. 2). Jayn Rosenfeld discusses the perils and pleasures of "memorizing the music." Even yours truly, a diehard music-reader, felt slightly regretful about having never seriously tried to memorize anything. Those of you less set in your ways will find plenty to think about.

Also in this issue are contributions from Barbara Highton Williams (remembering her late teacher, Jacob Berg) and from Andrew Sterman (remembering the flute repairman Bob Gilchrist). To fill things out, we have a Member Perspectives question on your favorite flute-related websites (complete with a favorite of Seth Rosenthal's to get you started—a link to the Danish National Library's Andersen page).

This month's Member Profile subject is Susan Lurie, a freelance flutist and teacher. My Internet fact checking was a bit more fun than usual this time: not many of our subjects leave me with a favorite artist, bird, and philosopher to check out!

Anyway, all for now. See you soon.

Best regards,

*Katherine Saenger (klsaenger@yahoo.com)*