



The New York Flute Club

NEWSLETTER

December 2005

BOLD PIONEERS OF BAROQUE FLUTE:

Sandra Miller and Andrew Bolotowsky

Interviews by Don Hulbert

Sandra Miller and Andrew Bolotowsky are among the American pioneers of the early-music movement, or as many like to call it, “historically informed performance” (with that great acronym, “HIP”). (Full disclosure—I studied both modern and baroque flute with Sandra Miller intensively in the late '80s and early '90s, and think that she walks on water.)



Sandra Miller and Andrew Bolotowsky

From solidly mainstream foundations, each forged a highly individual career path. There are some interesting parallels between the two: both studied at the Curtis Institute of Music in Philadelphia, and both are largely self-taught players of baroque flute. These interviews are based on phone conversations with Andrew and emailed responses from Sandra.

(Interviews begin on page 5)

Sunday, **DECEMBER 18, 2005**
Yamaha Piano Salon, 689 Fifth Avenue
(entrance between Fifth and Madison on 54th Street)



LECTURE
BARRÈRE IN PARIS
by Nancy Toff
4:00 pm

IN CONCERT
SANDRA MILLER and
ANDREW BOLOTOWSKY, baroque flutes
5:30 pm

- Echo Franz Josef Haydn
- Concerto No. 2 in E Minor Joseph Bodin de Boismortier
- Fantasia No. 1 in A Major for solo flute Georg Philipp Telemann
- A Selection of Christmas Carols
from sonatas by Chédeville and Loeillet
- Gavotte, with variations, “Harmonius Blacksmith,”
from Suite No. 5 (Handel) Michel Blavet
- Sonata No. 4 in F Major Wilhelm Friedemann Bach
- Orange: Modular Music Elodie Lauten (b. 1950)
from the Rainbow Cycle—version for solo baroque flute (1999)
- Music from *The Marriage of Figaro* Wolfgang Amadeus Mozart
Cinque, dieci/Voi, che sapete/Non più andrai/Non so più cosa son, cosa faccio

Program subject to change.

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On Style



From the President

by David Wechsler

In last month's column I mentioned in passing that when one practices improvisation, it is a given that it is in the style in which one is performing. When I was a flute student in high school I asked my teacher if something I had played was good. His reply was, "Well, you got all the notes, but you didn't play it with any style." For a very long time I had no idea what that meant. Wasn't playing the correct notes and rhythms enough? What did he mean by style? We hear a lot about style all the time—Mr. Manley's hands-on, aggressive management style, Ms. DeLovely's chic new hairstyle, the New York vs. Chicago hot dog style, etc.

Webster's Dictionary has many definitions of style, one of which states, "style: the way in which anything is made or done; manner." The topic of style is particularly apropos this month because we have Sandra Miller and Andrew Bolotowsky performing on baroque flutes in a historically-informed performance (HIP) style. For those not familiar with the baroque style of playing, here are some basics: the pitch is generally lower, there is a lot less use of vibrato, the music is rarely if ever done with a piano, and the sound of a baroque flute is quite different than a modern flute. In the hands of great players like Sandra and Andrew, it is a wonderful thing to listen to.

In the last 20 to 25 years, the HIP movement has grown, and with it the number of opinions on the proper way to play repertoire from certain periods. Forty or fifty years ago, it was perfectly acceptable to perform baroque and classical pieces on modern instruments with little thought given to lower pitch, vibrato, proper ornamentation, interpretation in a historic perspective, etc. Nowadays, when we study a sonata by Bach, Telemann, or Handel, these are further details in our playing that must be considered. But what about all the music written during the late 18th and 19th centuries, when the flute was undergoing what amounts to technological improvements to play louder, and play a chromatic scale with a tube with more holes in it than we have fingers? Here again the HIP movement has taken up the style issue. The flutes used in Mozart, Beethoven, Schubert and other classical and early romantic music are generally six-hole, six-key flutes. These are, incidentally, the flutes that are used in the authentic performance of Irish music by bands such as the Chieftans, and the Charanga flutes used in Cuban and Puerto Rican music.

What is one to do? You need only visit Rick Wilson's Historical Flutes web site [www.oldflutes.com] to realize that there were many different versions of flutes throughout the 19th century that one can use to perform music authentically. Is it necessary for a flutist to own one flute from every period of music? This is where the question of style enters the picture. Style is one of the most complicated, elusive things to define in music. It really operates on many levels, the most basic in this column being equipment. The choices: baroque, modern wood or modern metal flute? Harpsichord or fortepiano? Tuning fork at A=415 or 440?. Next, and more complicated, is the interpretation or execution of the music. Do you use vibrato? If so, how much? Is tone color an important factor? Are ornaments appropriate at certain cadences? Is a penetrating, strident sound appropriate, as opposed to a more subdued, lighter sound? These are questions that are best answered by consulting the many treatises, books and articles, old and new, on this subject. And of course we are lucky to live in an age where recordings exist of performers playing on different types of instruments in different styles. Ultimately, after reading, listening and studying, it is knowledge balanced with good musicianship and taste (another difficult-to-define criterion) that will determine whether any given performance is artistically convincing. □

Member Profile

Arthur L. Levine

NYFC member
since 1983



Employment: Retired college professor with a continuing interest in research and writing.

A recent recital/performance: None recently, but he and a pianist friend regularly take chamber music lessons together.

Career highlight(s): On flute: playing with the Cleveland Heights High School Band under the baton of guest-conductor-for-the-week Edwin Franko Goldman. In the “real world”: working for NASA’s predecessor (the National Advisory Committee for Aeronautics) and then for NASA from its establishment in 1958 until 1972. At NASA, helping to manage large scale projects (e.g., computer installations), traveling to NASA centers around the nation, and meeting astronauts and famous scientists such as Scott Carpenter, Thomas Stafford, Harold Urey and John Wheeler. Later, teaching political science and public administration at Baruch College’s (CUNY) School of Public Affairs.

Current flute: A French-model silver Yamaha, c. 2002.

Influential flute teachers: Julius Baker (via closely watched rehearsals Arthur attended as a child and young teenager during Baker’s Cleveland Orchestra years [1937–1941]) and (in person) a Mr. Dowling, who sometimes played with the Cleveland Orchestra flute section. After a 40-year absence, Arthur returned to the flute in the mid-’80s, and now takes lessons from Ranny Reeve, a fine pianist and composer who is teaching him how to play jazz.

High school: Cleveland Heights High School in Cleveland, Ohio.

Degrees: BA and MA in political science (1950 and 1952, Western Reserve University, now Case Western Reserve), PhD in public law and government (1963, Columbia University).

Most notable and/or personally satisfying accomplishment(s): His 1975 book, *The Future of the U.S. Space Program*, in which he presciently argued (to quote from a 1976 review in *Foreign Affairs*), “that the space program is now adrift with few clear goals...[there is a] need for civilian (rather than military) leadership in space activities in the post-Apollo era.” At Baruch College, “utilizing my experience with NASA to introduce new courses dealing with the management of science and technology programs and applying space technology to benefit activities on Earth, such as environmental monitoring, agriculture, mining and urban planning.”

Favorite practice routines: Arthur says, “Resuming the flute after 40 years away was a challenge. It took some time to regain some tone and technique. I am still working on both.” Especially useful: routines distributed by the Long Island Flute Club (for flexibility, articulation, tone and vibrato) and orchestral excerpts with Jeanne Baxtresser’s CD.

Other interests: Watching videos about composers with his wife Judy and nine grandchildren ages 6 to 21. Attending NY and LI Flute Club concerts and NFA conventions, and following the careers of flutists he first heard as young artists (e.g., Gary Schocker, Rhonda Larson). He’s also on the board of Friends of Mozart, Inc., an organization presenting free Mozart concerts in NYC.

Advice for NYFC members: Take advantage of the opportunities offered by the NYFC for pleasure and education. It is a wonderful organization for flutists and non-flutists alike. □

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.

DECEMBER '05

DEC
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Tuesday 7:00 pm

MICHAEL LADERMAN, flute, and Arielle Levioff, piano, in a recital of French music by Roussel, Leroux, Debussy, and Casadesu as part of the Classical Café series at Makor.

• Makor Café/bar, Steinhardt Building, 35 West 67th Street, NYC • Admission: \$15 (concert only), \$25 (concert plus dinner) • Info, visit www.92y.org or call 212-601-1000.

DEC
7

Wednesday 7:00–9:00 pm

The Flutist as Story Teller: a Paula Robison masterclass featuring the music of Frank Martin and Henri Dutilleux.

• Diller-Quaile School of Music, 24 East 95th Street, NYC • Admission: \$30 general, \$15 students • Info, call 212-369-1484 x26 or visit www.diller-quaile.org.

DEC
8

Thursday 12:15 pm

PATRICIA DAVILA, flute, and Elaine Christy, harp, performing a Christmas concert with music from their Christmas album *Celestial Sounds*.

• United Methodist Church, 50 Park Place, Morristown, NJ • Info, call 201-529-2337.

DEC
11

Sunday 8:30–11:00 pm

Enjoy some swinging jazz and a little Christmas music for five flutes with the NY Jazz Flutet (**DOTI ANITA TAYLOR**, Jan Leder, Elise Wood, **MICHELE SMITH**, **CHIP SHELTON**, **GENE COLEMAN**, flutes, and Art Lillard, drums).

• Cornelia Street Cafe, 29 Cornelia Street, NYC • Admission: \$10 cover • Info, call 212-989-9319.

DECEMBER REFRESHMENTS

POST-CONCERT REFRESHMENTS are needed for the December 18th concert. Please contact **DAVID WECHSLER** (718-859-8649, davewechs@earthlink.net) if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. □



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BARRÈRE IN PARIS

A lecture by Nancy Toff

Sunday, **December 18, 2005**, 4:00 pm
Yamaha Piano Salon, 689 Fifth Avenue

Nancy Toff, whose *Monarch of the Flute: The Life of Georges Barrère* was published by Oxford University Press in August, will present a slide lecture on the Paris career of Georges Barrère, who became the most prominent early exemplar of the Paris Conservatoire tradition in the United States. Barrère set a new standard for American woodwind performance and was the founder of the New York Flute Club.

The lecture will cover his education at the Paris Conservatoire under Paul Taffanel; his relationships with his contemporaries, including Louis Fleury, Philippe Gaubert, Gaston Blanquart, and the Maquarre brothers; his orchestral career in the Concerts Colonne and the Paris Opéra; and the premiere of Debussy's *Prelude to the Afternoon of a Faun*, in which the 18-year-old Barrère played the solo flute part. It will also highlight the pioneering work of his Société Moderne d'Instruments à Vent, which in its first ten years (1895–1905) premiered 61 works by 40 composers, among them André Caplet.

The slides will include rare photographs of Barrère and his family, concert programs from his own recently-discovered scrapbook, many documents from the Paris archives (including the substitute sign-in sheets from the Paris Opera), as well as Impressionist art and archival photographs of Belle Epoque Paris. □

*There will be a book signing following the lecture,
and books will be available for sale.*



(Far left, top) Always a Frenchman at heart, Barrère proudly displayed his first prize medal from the Paris Conservatoire (on the wall, above his head) even after he moved to New York. This photo was taken in 1917 in his apartment at 15 East 36th Street.

(Far left, middle) In 1903, with pianist Céliny Richez, Barrère gave what were probably the first flute recitals in Paris, and possibly in Europe as well. The second program included the premiere of the sonata by Henry Woollett, André Caplet's teacher.

(Far left, bottom) Barrère's father was a master cabinetmaker, specializing in furniture for professional offices. He maintained a showroom on the fashionable rue Richelieu and an office on the rue des Petites-Écuries.



(Above) At age 8, Georges Barrère was a student at the Ecole Drouet in the town of Epervier, about 40 miles southwest of Paris. There he began playing the fife with the local band.

(Left) In this rare informal photograph, taken about 1903–05, Barrère (far left, holding double case) and fellow members of the Concerts Colonne gather around conductor Edouard Colonne after a rehearsal in the Châtelet Theatre. Barrère joined the orchestra in 1897 and became principal in 1902. He also played fourth flute in the Paris Opéra (top center).

BAROQUE PIONEERS (cont'd from page 1)

Sandra Miller



DON HULBERT: *Where did you go to school and with whom did you study? What in your training as a flutist most influenced you?*

SANDRA MILLER: I started playing modern flute in 2nd grade, with public-school instruction in Philadelphia.

In 4th grade, I took lessons with John Krell, and then moved to North Carolina in 7th grade, and was without private instruction (though I played in HS band) until the North Carolina School of the Arts opened [in 1963], when I was in 11th grade. I worked there with Philip Dunigan, and then went to the Curtis Institute as a student of John Krell once again. I also attended a summer class with Charles Delaney, who had an interest in historic instruments. Music theory instruction at Curtis with Robert Levin was *very* important in my education.

I was always drawn to baroque music of all genres. Like most of us, I was trained to be an orchestral flutist, but was always happier when playing chamber music. I really loved New York City, and would have been happy to wait tables to live here. (When I was at Curtis, it was possible to visit friends who were at Juilliard for a weekend for only \$20; those were my first experiences with great Chinese food, subways that went everywhere, and all the excitement of NYC.) I was fortunate to get a teaching job at Hunter College right after graduation, and then, one year later, a full-time teaching position at SUNY Purchase. Through James Richman, my harpsichordist, I started hanging around with the “Albert Fuller

crowd,”* and attended the Aston Magna festival, and was inspired especially by vocal and string performances, many of 17th-century repertoire.

DH: *Do you recall your first encounter with baroque flute? What was your initial reaction?*

SM: I first heard baroque flute on Concentus Musicus’ recordings of Bach cantatas and the St. Matthew Passion. Probably the first live performance I heard was of John Solum, at the Aston Magna festival. My reaction was more to the performances than to the sound: I was deeply moved by what the performers were able to express with these instruments, which—I now believe—are easier to play for this repertoire.

DH: *What drew you to the instrument?*

SM: The color, and the instrument’s ability to blend and balance perfectly with other baroque instruments and voices. I resisted playing it for a long time, because I had heard all the rumors of its being incapable of playing in tune, and I also didn’t want to play at A=415.

DH: *And I remember you once mentioning that you were concerned it would be hard since you have perfect pitch... What were the significant influences on your development as a baroque flutist?*

SM: Franz Brueggen and his early successes, Jaap Schröder (Dutch violinist), Robert Levin (for his inspiring teaching, and for forcing me to learn to ornament). I listened to all the recordings—mostly of European players and ensembles—and bought tickets to all the ensembles which toured through New York.

DH: *Did you study baroque flute with anyone, or are you largely self-taught? Have you found the standard treatises of the period (Quantz, Hotteterre, etc.) particularly helpful or illuminating?*

SM: I am entirely self-taught, but I was seriously affected by coachings with experts in the field. Michel Piguet, a Swiss oboist/recorder player, once told me after I played Hotteterre for him that, although my playing was accurate, in tune, and appropriately ornamented, my playing was very modern, which I took to mean too smooth, and not affected enough. I started trying to play differently the next day!

I’ve used the treatises more as reference books, thumbing through when I needed a specific piece of information or opinion, rather than reading them from cover to cover as one might read a novel.

DH: *Has your baroque flute technique had any effect on your modern playing? If so, how would you characterize it?*

SM: One thing is that I now truly consider vibrato to be an ornament, as it was in the 18th century. I don’t believe it’s effective if used universally, on every note. I feel it should enhance the phrase, not the tone. Then, it’s much more wonderful when added as a tool of passion, or tension, on particularly luscious notes.

DH: *I’ve certainly experienced that change (in the conception of vibrato) myself, though of course I studied with you and you certainly encouraged that. Do you play modern flute at all? What kind of repertoire?*

SM: It seems I play less modern flute each year, although I still teach it.

DH: *Are there any pieces you reserve for one flute or the other, and any that you perform on both instruments?*

SM: It’s rare that I’m called on to play baroque music on the modern flute; I’d have to say I don’t enjoy it as much on the modern flute as I once did. Now I find the baroque flute to be much more flexible for this repertoire, and not nearly so exhausting (think the Bach Partita!) as the modern one.

DH: *I still make the occasional foray into baroque repertoire on modern flute, and*

(Continued on next page)

* A wonderful portrait of this Juilliard harpsichordist can be found at http://www.juilliard.edu/update/journal/portraits_story_f_0212.html.

BAROQUE PIONEERS (cont'd from previous page)

certainly find it less rewarding. It's like trying to do a line drawing with a heavy marker—it's just the wrong tool for me. Have you played any recently written music for baroque flute?

SM: No, unless you count recently composed music for a movie sound track!

DH: I'd say that counts! Do you have any interest in new music for modern flute, assuming your schedule allows it?

SM: I love hearing the best of those works which debut at NFA conventions, but, being the mother of two adolescents, I can't imagine finding the time these years to learn any!

DH: Where do you see the entire area of early music performance on period instruments heading?

SM: I'm concerned about the diminishing popularity of classical music in general. I also wish baroque music (so Eurocentric!) weren't considered elitist and inaccessible. I don't know where it's headed, but I hope that opportunities will increase to introduce new audiences to the repertoire in a compelling way.

DH: What ensembles/people do you perform with regularly at the current time?

SM: Concert Royal, the NY Collegium, most of NYC's historical-instrument freelance orchestras and choruses, Handel and Haydn (Boston), American Bach Soloists (San Francisco). □



Camilla Hoytenga (left) with Patricia Spencer after Camilla's *Savage Aural Hotbed!* NYFC concert of November 13th at the Yamaha Piano Studio. Pat joined Camilla in a surprise guest appearance for a performance of Kaija Saariaho's "Changing Light," transcribed by Camilla Hoytenga for two flutes (from the original for soprano and violin).

Andrew Bolotowsky



DON HULBERT: What is your training as a flutist? Where did you go to school, and with whom did you study?

ANDREW BOLOTOWSKY: I studied with William Kincaid privately for several years prior to attending the Curtis

Institute of Music. I didn't finish my degree there—I decided to study philosophy at the New School instead. Kincaid's primary focus was phrasing—playing the flute as though engaged in conversation. He said that Elaine Shaffer [1925–1973] was the best example of what he was trying to teach.

DH: That is interesting—Elaine Shaffer was one of my favorite flutists. You studied with her, didn't you?

AB: Yes, in 1967. She was a very real person—I first met her while studying with Mr. Kincaid. She had come to him for some advice about a particularly knotty passage in the Ibert concerto. I had no idea who she was at first—Mr. Kincaid introduced her as Elaine Kurtz (she was married to the conductor Efreim Kurtz). In our lessons she emphasized a vocal approach to flute playing.

DH: She was known for her recordings of Bach and Telemann. Did she in any way spark your

interest in baroque flute and historical performance techniques?

AB: Not really; that came later.

DH: Do you recall your first encounter with baroque flute? What was your initial reaction?

AB: I saw an exhibit in 1963 at the IBM Gallery that had a collection of several flutes, including one of Quantz's instruments and a walking stick flute, which really fascinated me. I borrowed a reproduction of a baroque flute made by Moeck and later purchased a von Huene reproduction of a Chevalier.

These instruments were all at modern pitch, and I played with a harpsichord for fun. I then purchased another baroque flute from John Ingalls (a maker of modern flute wooden headjoints). I did my first public concert on baroque flute in 1977, and got a terrible headache from trying to remember all the fingerings.

DH: What was it that drew you to the instrument?

AB: A concert played by Shelley Gruskin was an eye-opener and very inspiring... I really loved the sound of baroque flute, and the actual physical feeling of playing it. It is a pleasure to play. The speedy response is a marvelous thing. I also like that each instrument has a particular quality—it's impossible to make an exact duplicate of an instrument. It's like photographers who explore a lot of technology, and then find a wonderfully simple effect that can be obtained with a low-tech solution, like an oatmeal box with a hole in it. I think that you either love old instruments, or decide that they are not something you want to pursue.

DH: Did you study baroque flute with anyone, or are you largely self-taught?

AB: I didn't study with anyone, I just experimented a lot on my own. Initially I tried to play it the same way as modern flute.

DH: *What did you find particularly hard about the transition from modern to baroque flute?*

AB: When you first pick it up and play in G or D major, it feels great! You're apt to think, "This isn't so hard, I can do it." But the notes outside the D major scale (like F natural, B flat or A flat) are murder—the scale is extremely uneven. When I finally accepted that the baroque flute is a different instrument, that I couldn't attack it like a modern flute, it started to work for me. I had already done a lot of contemporary music that used alternate tuning, and I also liked Kincaid's "sensitive" fingerings, which alter both pitch and tone color. So the transition fed into my interest in getting away from the grid of standard Boehm flute intonation.

DH: *Have you found the standard treatises of the period particularly helpful or illuminating?*

AB: Quantz and Hotteterre were very helpful, but Rockstro's book was especially good at simplifying matters. I also listened a lot to the Vox recordings of Mozart (and other repertoire) made by Camillo Wanausek, which introduced me to a very different kind of flute sound.

DH: *I owned those recordings too, and listened to them a great deal! Has your baroque flute technique had any effect on your modern playing? If so, how would you characterize it?*

AB: I perform a lot of different kinds of repertoire on modern flute, and have noticed that my use of vibrato is more selective, and that my playing is more nuanced, rather than constantly at high intensity. Partly as a result of playing baroque flute, I feel like I've learned to ride the air rather than push so hard all the time.

DH: *Have you played any recently-written music for baroque flute?*

AB: I've done a number of different new pieces for baroque flute. The composer Elodie Lauten wrote a piece with tape, and Joe Pehrson wrote a piece for me that uses all my different baroque flutes.

DH: *Where do you see the entire area of early music performance on period instruments heading?*

AB: I feel really worried about "classical" music in general. It seems like it's being shunted aside as part of the "dumbing down" of culture. I often feel that so-called serious music is in danger. Even James Galway used to do more adventurous repertoire, but he largely abandoned that in favor of pop tunes that sell a lot of records.

DH: *You may (or may not) remember Richard Taruskin's polemic regarding early music performance being wholly of the 20th century and stultifying to creativity in the performance of that repertoire. Do you have any thoughts on that?*

AB: It links up with my general concern about the direction of music and culture in society. When Taruskin started, there was no "academy," no accepted way of playing old instruments. Now a kind of academy has developed, and though it is well-intended, much of the sense of discovery has been lost. When you couple that with fewer performance opportunities, it will tend to cut down on the variety of performances offered. From my point of view, the solution is to have more opportunities. I also can't separate this from the everyday struggles that artists (and all of us) face, things like affordable housing. If you have the basics in place, it will allow people to take more risks, to try new things.

It can also be seen with the way the *New York Times* did away with free listings; they now print only a very restricted selection of the many performances that take place in the city every day. [That is a shame for] a city of this size, and it saps the vitality of the musical community. Performance opportunities are shrinking because of lack of coverage and economics. Leon Botstein, for instance, is trying to revitalize orchestral concerts by doing strange and arcane music; he is interested and passionate about it, and I think that's great. Having only a limited number of people who do things is stultifying. There can be a real sense of discovery with early music, which can then be brought elsewhere, and vice versa. A more open forum creates a dialogue to explore the issues.

It reminds me of the most doctrinaire modern music, which often contained inside jokes (e.g., quotes of other pieces written by the composers of a particular circle) that left the audience out completely.

What we need is friendly disputation, opportunities for people to think, discuss and try new things. Right now, it seems there isn't much of a forum for discussion. There used to be so many newspapers, all of them running music reviews and putting forth a variety of viewpoints—that's no longer true.

DH: *What ensembles/people do you perform with regularly at the current time?*

AB: Brooklyn Baroque is one; another is 1687 [www.1687.org], a contemporary group directed by the composer Lenore Von Stein. □

Freelance flutist **Don Hulbert** performs on modern and baroque flute with *Traverse Music*. He has been the NYFC's membership secretary since 2004.

Flute Happenings Deadlines

Issue	Deadline	Mail date*
January 2006	12/15/05	01/05/06
February 2006	01/12/06	02/02/06
March 2006	02/09/06	03/03/06
April 2006	03/16/06	04/06/06
May 2006	04/13/06	05/04/06

*Projected

CLASSIFIED

NEW CD: Antara Records presents "Lil Lite O' Mine," a new CD with **HAROLD JONES**, flute, playing works by Chaminade, Sancan, Mozart, Debussy, Chopin, Perkinson, McDaniel, and Hailstork. Available by check or money order made out to ANTARA RECORDS, P.O. Box 20384, New York, NY 10025 (\$18.00 plus \$2.00 for postage and handling). For more information, call 212-866-2545.

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



December 18, 2005

Sunday, 4:00 pm and 5:30 pm • Yamaha Piano Salon, 689 Fifth Ave. (at 54th Street)

4:00 pm: NANCY TOFF—*A lecture on Barrère in Paris*

5:30 pm: SANDRA MILLER and ANDREW BOLOTOWSKY—*Baroque holiday concert*

86th Season

2005–2006 Concerts

October 23, 2005 • Sunday, 5:30 pm
DAVE VALENTIN, ANDREA BRACHFELD,
CONNIE GROSSMAN and KAREN JOSEPH

November 13, 2005 • Sunday, 5:30 pm
CAMILLA HOITENGA, flute

December 18, 2005 • Sunday, 5:30 pm
SANDRA MILLER and ANDREW BOLOTOWSKY
Baroque holiday concert

January 22, 2006 • Sunday, 5:30 pm
STEPHEN PRESTON and AMARA GUITRY
Contemporary music for two baroque flutes

February 19, 2006 • Sunday, 5:30 pm
PATRICIA and GREGORY ZUBER, flute and
percussion duo
With Thomas Kovachevich visuals

March 19, 2006 • Sunday, all day
FLUTE FAIR 2005—Rhonda Larson, guest artist
*LaGuardia High School of Music & Art and Per-
forming Arts, 100 Amsterdam Avenue (@ 65th)*

April 23, 2006 • Sunday, 5:30 pm
2006 NYFC COMPETITION WINNERS

May 21, 2006 • Sunday, 6:00 pm
ANNUAL MEETING & ENSEMBLE CONCERT

All concerts and events (except as noted) at Yamaha Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs 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 732-257-9082.



From the Editor

Greetings! This month brings us a concert by the distinguished baroque flutists Sandra Miller and Andrew Bolotowsky, interviewed separately by NYFC membership secretary Don Hulbert. I enjoyed learning about their origins and early influences and was left with the impression (as intended by Don) that “baroque flutists generally go through the same training as most other flutists, we just take a different turn.”

David Wechsler’s “From the President” topic this month is style—that ever-nebulous aspect of performance so hard to define, yet so easy to recognize when present or absent. Definitely

apropos to Sandra and Andrew’s sensibilities regarding “historically-informed performance,” a theme permeating this newsletter issue and an expression apparently widely known (at least amongst the musical circles inhabited by Dave and Don) by its acronym, HIP. (The editor confesses: this acronym was new to me...)

Nancy Toff will be presenting a repeat of the “Barrère in Paris” lecture she gave last summer at the 2005 NFA Convention in San Diego. An abstract and photo excerpts are on p. 4. The essential details: 4:00 pm on December 18 at the Yamaha Piano Salon (just before the regular 5:30 pm concert in the same room). A great opportunity to catch up if you missed the original (and another chance to buy the book).

This month’s Member Profile subject is Arthur Levine, probably the closest the Club can come to claiming a rocket scientist as a member. He has been a regular presence at our concerts for many years, so his profile should help you put a name to a familiar face.

Anyway, all for now. See you soon.

Katherine Saenger (klsaenger@yahoo.com)