



# The New York Flute Club

## NEWSLETTER

February 2006



## Music for Flute and Percussion PATRICIA AND GREGORY ZUBER

*Interview by Stefani Starin*

**T**his interview took place by email in late December and early January. I knew Pat mostly from the NYFC (she's been the Young Artist Competition coordinator since 2001) and was looking forward to interviewing her because of our similar repertoire interests and life experiences. Both of us are married to musicians with whom we collaborate professionally—sharing the stage as performers, producing concerts, arranging/composing, etc.

**STEFANI STARIN:** How did you and Greg get started as a duo?

**PATRICIA ZUBER:** We've been playing duets since we started dating as sophomores at the University of Illinois at Champaign-Urbana [in the late '70s]. We performed on each other's junior and senior recitals, then together in grad school [at Temple University in Philadelphia], and then professionally.

**SS:** So you met in college?

**PZ:** Yes, during ear-training class, when we were 19 years old!!

**SS:** Did you hit it off right away?

**PZ:** Yes, right away.

**SS:** So do you two play together often now?

*(Cont'd on page 4)*

### *In Concert*

**PATRICIA ZUBER, flute**  
**GREGORY ZUBER, percussion**

**Sunday, February 19, 2006, 5:30 pm**

*Yamaha Piano Salon, 689 Fifth Avenue*

*(entrance on 54th Street between Fifth and Madison Avenues)*

Kembang Suling (1996) .....Gareth Farr (b. 1968)  
*flute and marimba*

Figures in a Landscape (1984).....Peter Klatzow (b. 1945)  
*flute and marimba*

The Old Men Admiring Themselves  
in the Water (1986) .....Robert Beaser (b. 1954)  
*adapted by Gregory Zuber for alto flute, voice and marimba*  
*Morris Robinson, bass*

E-Vaporation (2004), a film by Thomas Kovachevich  
The Blues, in three parts .....Gregory Zuber (b. 1961)  
*flute, alto flute, piccolo, and percussion*

Towards the Sea (1981) .....Toru Takemitsu (1930–1996)  
*flute and marimba*  
*with live visuals by Thomas Kovachevich*

An Idyll for the Misbegotten (1986) .....George Crumb (b. 1929)  
*amplified flute*  
*Gregory Zuber and Rick Barbour, bongos, tomtoms, wood drums, and bass drums*  
*Kevin Shab, bass drum*

Tombeau de Mireille (1959) .....Henri Tomasi (1901–1971)  
*piccolo and tambour*

Suite for flute and jazz trio (1973).....Claude Bolling (b. 1930)  
Part 1: Baroque and Blue • Part 2: Sentimentale • Part 7: Veloce  
*flute and drumset*  
*Linda Hall, piano*  
*Brian Glassman, double bass*

*Program subject to change*

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**2005–2006**

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# It's All About Me

by David Wechsler



As Club president, I have now written four columns: an introductory column about my history with the Club and our move to the Yamaha Piano Salon from CAMI; an exploration of improvisation; a foray into the concept of playing style; and a column on electronics and its use with the flute. I have been told the columns are pretty good too! So now I'll tell you a little about the person who writes them, and what makes me qualified to delve into these subjects.

I grew up in Brooklyn, and started playing the flute in public school when I was nine years old. My first real flute teacher was a man named Jerry Weiner, a high school music teacher and a very fine flutist. Some of you may know him, since I think he must have taught every kid in Brooklyn who played the flute. While in high school I also taught myself to play the guitar. I used to sing and play guitar in restaurants (mostly folk tunes and a few blues). I went to Brooklyn College, where Karl Kraber was my teacher for four years, and earned a BS degree in music in 1976. While studying classical flute with Mr. Kraber, I was also the lead singer, flute, alto sax and harmonica player of a rock band called Pandemonium Circus. We did a lot of gigs, playing original material and covers of Grateful Dead, Stones, Jethro Tull, etc. Mr. Kraber was an inspiring and very patient teacher. I have never really thanked him for that, so... Thanks Fritz! I then did a year of postgraduate work at the New England Conservatory of Music, where I studied flute with James Pappoutsakis and electronic music with Robert Ceely.

I left NEC when I won the audition for the coprincipal flute job in the Galilee Orchestra in Israel. I lived in Israel for 15 months. Upon my return to the States, I worked for five months with severely retarded children as a paraprofessional in a NYC public school and then went into a master's program at SUNY Stony Brook, earning my degree in 1981. While there, I was Sam Baron's teaching assistant for two years and had further studies in electronic music with Bulent Arel. Currently I am a DMA candidate at the CUNY Graduate Center in Manhattan. (If anyone has a good dissertation topic they would like to share, please feel free to contact me!)

After Stony Brook I moved back to Brooklyn and started working in NYC. I began playing second flute in the Brooklyn Philharmonic in 1981, a position which I still hold, and, since 1989, have played principal flute in the Connecticut Grand Opera, where I am also personnel manager and librarian. Since 1988 I have been the third flute/piccolo player in the Dance Theater of Harlem orchestra. I have played flute section chairs in many other performing groups in town, a lot of Broadway, and recording work as well. I am on the faculty of the College of Staten Island, Poly Prep Country Day School, and the Brooklyn Conservatory of Music. Electronic music is among the many courses I have taught at CSI. And I still live in Brooklyn, now with my wife Robin and our nine-year-old daughter Maya.

In 1983 I started the OMNI Ensemble ([www.omniensemble.org](http://www.omniensemble.org)), a chamber music group specializing in mixed-style repertoire, including live electronics. The core of the group is flute, cello, and piano, but I also double on MIDI wind controller, bamboo flutes, alto, bass, and electric flute. We are in our 23rd season and our programs have included multimedia music performances with dancers and with slides projected on the group, electronic Renaissance music, jazz and rock, and standard repertoire by composers such as Weber, Mozart, Bach, Czerny, Damase, Rorem, etc... We did a Town Hall debut in 1988; we have traveled, and several composers have written commissioned pieces for us. Throughout that time I have raised money, managed the group and our concert series, and done graphic design for OMNI as well. That was where most of my administrative chops were acquired, though college teaching and seven years on the board of the NYFC as corporate sponsorship and exhibits chair of the NY Flute Fair helped too. All of these things have contributed to my knowledge and experience in the music business... I suppose you can say that I know a lot of stuff about a lot of stuff. □

## Member Profile

### Charles Briefer

NYFC member  
since 1995



#### Employment:

Retired; previously program annotator for the Caramoor Music Festival, 1983–2003.

**Most recent recital/performance:** A 50th reunion of the Seventh Army Symphony in Lancaster, NH, in September 2001, playing first flute in a program that included the Overture to Weber's *Der Freischütz*, Mozart's Horn Concerto K.445, Schubert's *Unfinished Symphony*, the Prelude to Wagner's *Die Meistersinger*, and David Amram's *Theme and Variations on "Red River Valley"* (with Jacob Berg as flute soloist and the composer conducting). This past summer, he played Falla's *Nana* (with his wife on harp) at the Elyrica Flute and Harp Camp in Darien, Connecticut.

**Career highlight(s):** Third flute/piccolo (when Jake Berg was principal) in the U.S. 7th Army Symphony Orchestra under the late Kenneth Schermerhorn (1954); continuity editor, WQXR (1955–1971); manager, special services (educational recordings), CBS Special Products (1971–1985); program annotator, the Caramoor Music Festival.

**Current flute:** Silver Landell c. 1997 (French model, A444, C and B feet, offset G) with Landell headjoint c. 1994 (contemporary cut, gold chimney).

**Influential flute teacher:** Henry Zlotnick, 1944–1947.

**High school:** DeWitt Clinton High School in the Bronx, NY.

**Degree:** BA in music education (1951, Denison University in Granville, Ohio).

**Most notable and/or personally satisfying accomplishment(s):** Becoming the Caramoor Festival's first program annotator (a position he held for over 20 years), after pointing out to the management that audiences had been going to their concerts for 25 years without getting any information about what they were listening to.

**Favorite practice routines:** Charles says, "I'm about as lazy as they come, but I limber my lips with longtones, and unfreeze my fingers with Berbiguier No.1."

**Other interests:** Photography (he's been an avid photographer since childhood, and is now wrestling with the added complications of digital) and cats. He says, "My wife Sylvia Savage and I are cat enthusiasts: we are owned by seven indoor cats (a gradual accumulation from the early '80s), and we minister to a feral colony of about a dozen—all trapped and neutered—that beds down on our front porch."

**Advice for NYFC members:** Charles has never understood how flutists—usually new to the instrument—can just go out and buy a flute with whatever headjoint is on it. He says, "The headjoint is 90% of what makes a flute good, bad or indifferent; I spent two hours at the Landell workshop in Vermont, going back and forth between the six very different headjoints he had available that day. The one I chose was the best mate for my mouth physiognomy, and after I'd chosen it, Jonathon Landell built the flute body to go with it. You don't buy just any pair of shoes off the shelf, you try them on till you find the best fit. It's the same with headjoints." □

## 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 (periodically) brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

### FEBRUARY '06

FEB  
07

Tuesday 8:00 pm

The Antara Ensemble with **HAROLD JONES**, flute, will perform music by Bach, Suk, and William Foster McDaniel, plus Mary Ann Joyce's *Aceldama* for flute and strings, and William Zinn's *The Ghost of Beethoven* for flute and strings (world premiere).

• Saint Peter's Church, 619 Lexington Avenue at 54th Street, NYC • Admission: \$25 general, \$20 seniors • Info, call 212-866-2545.

FEB  
14

Tuesday 8:00 pm

The Sylvan Winds, with flutist **SVJETLANA KABALIN** and French pianist Christie Julien, will present "To Barrère with Love," a program of works by Deslandres, Gaubert, Devanchy, Caplet, Schiffrin, Boisdeffre, Chrétien, and Seitz. The concert will be preceded by a 7:20 pm lecture by Barrère biographer **NANCY TOFF**.

• The French Consulate, 934 Fifth Avenue at 74th Street, NYC • Admission (by advance ticket purchase only): \$30 general, \$15 students/seniors • Info, call 212-222-3569 or email sylvanwinds@att.net.

FEB  
15

Wednesday 7:00 to 9:00 pm

The Paula Robison Master Class Series presents "The French School: the Flutist in Paris."

• Diller-Quaile School of Music, 24 East 95th Street, NYC • Admission (auditors): \$30 general, \$15 students • Info (or to apply as a participant) call 212-369-1484 x26 or visit [www.diller-quaile.org](http://www.diller-quaile.org).

FEB  
19

Sunday 3:00 pm

**BART FELLER**, flute, performing the Griffes *Poem* and Kent Kennan's *Night Soliloquy* with the Brooklyn Symphony Orchestra under the direction of guest conductor David Hattner. Also on the program: music by Hansen (*Elegy*), Barber (*Essay #1*), and Copland (*Billy the Kid*).

• St. Ann's Church, 157 Montague Street (at Clinton Street), Brooklyn Heights, Brooklyn • Admission is free • Info, visit [www.brooklyn-symphonyorchestra.org](http://www.brooklyn-symphonyorchestra.org).

#### Flute Happenings Deadlines

Issue	Deadline	Mail date
March 2006	2/9/06	3/3/06
April 2006	3/16/06	4/6/06
May 2006	4/13/06	5/4/06

# FLUTE HAPPENINGS

MARCH '06

**MAR 05** Sunday 2:00 pm  
**CARLA AULD**, flute, will perform a program including Claude Bolling's Suite for Flute and Jazz Piano, Gary Schocker's *Green Places*, and works by Duke Ellington and Michele Legrand. Assisting artists: Amy Duran, piano, Gary Fink, drums, and Duke Lukic, bass.

• Mahwah Public Library, 100 Ridge Road, Mahwah, NJ • Admission is free • Info, call 201-529-READ.

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## MET Flutist Interview

An interview with **Michael Parloff**, principal flutist of the Metropolitan Opera, was aired as an intermission feature on the Saturday afternoon radio broadcast of *Rigoletto* on December 17, 2005. Michael discusses life in the MET Orchestra and the “roles” of the flute in various operas. Interested readers may download an audio version from <http://www.opera.info.org/intermissions/intermissionSearch.cgi?id=79>.

## FLUTE AND PERCUSSION (cont'd from page 1)



PZ: Yes, especially when preparing for a recital! Even when we're not preparing for a recital of “serious” music we'll read flute duets on flute and marimba for fun.

SS: *What is your background and what other types of gigs do you do?*

PZ: We both have undergrad and master's degrees in performance. I studied with Alexander Murray (I play a Murray system flute, open G# and D# and reverse thumb Bb), Murray Panitz, Kazuo Tokito and Tom Nyfenger. Now I freelance in New York. I'm happy to say that I get to play with some wonderful groups like the Met and the American Symphony. I also play in Broadway shows and usually go out to Pennsylvania a few times a year to play with the Northeastern Pennsylvania Philharmonic, where I am the piccolo player and sometimes play concertos.

GREGORY ZUBER: I studied with Tom Siwe [at UI] and Alan Abel of the Philadelphia Orchestra [at Temple]. I also studied with Jim Ross of the Chicago Symphony. Back in school I was equally interested in orchestral percussion, contemporary music (especially on marimba), and jazz drumset. I am principal percussionist with the Metropolitan Opera Orchestra, so between that and my recitals, I've continued with the first two of these areas extensively. Unfortunately there's not always much opportunity for me to play drumset!

SS: *It sounds like you both have really busy schedules! Do you teach in addition to all that performing?*

PZ: The past couple summers I've coached chamber music for adults at the Chamber Music Conference of the East in Bennington, VT, which I enjoy tremendously, though I don't teach during the year.

GZ: I teach at the Juilliard School during the year, and at the Verbier Music Festival in Switzerland in the summer.

SS: *What is the Verbier Music Festival?*

GZ: It's an annual international summer festival that puts together an orchestra of musicians from 30-plus different countries for six concerts and a lot of chamber music in the months of July and August. The concerts are led by the likes of James Levine (my boss!) and feature soloists like Yevgeny Kissin and Martha Argerich. There is also an international tour each November that goes all over the planet—Europe, Asia, the U.S., and South America. Membership is by audition and is highly competitive. Those accepted receive a weekly stipend, all travel expenses, coaching sessions with members of the Metropolitan Opera orchestra, and a unique high-level musical experience in one of the most beautiful places on earth—the Swiss Alps.

SS: *Can you tell us about the program for the Flute Club? I notice it's all 20th- and 21st-century music, and not all flute and percussion. There's also a visual component, and a dance part too. . . .*

PZ: We have put together a program that demonstrates flute and percussion combination in many different ways, as it has been paired through the ages. We'll start with *Kembang Suling* by Gareth Farr which, although a modern work, has a timeless quality. It evokes the traditional flute and drum playing of the Near and Middle East. The *Idyll for the Misbegotten* by George Crumb is another piece that sounds timeless in a mystical way, and almost ritualistic. Henri Tomasi's *Le Tombeau de Mireille* for piccolo and tambourin (a provençal drum) draws on medieval galoubet (three-holed provençal flute). We'll play a few movements from Claude Bolling's Suite for flute and jazz piano, with Greg on drumset, Linda Hall (a wonderful pianist and assistant conductor at the Met), and Brian Glassman (a great jazz bassist). Another friend, Morris Robinson, a phenomenal bass from the Met, will sing Robert Beaser's short but poignant “The Old Men Admiring Themselves in the Water.” We arranged this piece [with the permission of the composer, a Juilliard colleague of Greg's] from the original for flute (or voice) and piano, and set it to fit Morris's voice, with alto flute and marimba accompaniment. We'll

also play *Figures in a Landscape* by Peter Klatzow.

The visual and dance part of the program incorporates the artwork of Thomas Kovachevich. He asked Greg to write music for a short movie of his “dancing papers,” which we’ll show at the concert.

GZ: The works we are playing are a mix of original compositions for flute and percussion and transcribed arrangements. The composers are from all over the globe (Klatzow—South Africa, Farr—New Zealand, Tomasi and Bolling—France, Takemitsu—Japan). The compositional styles range from abstract to representational. They illustrate impressions and moods (as in the Takemitsu), reworkings of other “world” musics (as in the Farr), and Renaissance music (as in the Tomasi).

Klatzow’s *Figures in a Landscape*, Farr’s *Kembang Suling*, the Tomasi, and Bolling are all originally composed for flute and percussion. Takemitsu’s *Towards the Sea* was originally for alto flute and guitar. By total luck, we were in France and happened upon a concert entirely of Takemitsu’s music. It included performances of both the original *Towards the Sea*, as well as the premiere of a new version for alto flute and harp. I approached Mr. Takemitsu after the concert and suggested another version for marimba and he was very open to the idea. While I was hoping for an arrangement made by him, a friend who waited 20 years for a work from Takemitsu advised me to go ahead and make the arrangement myself and then send it to him. So that is what I did.

The video and live projection presentations of the program are done in collaboration with the artist Thomas Kovachevich (who is also my step-father!). The video is a trio of performances of his “paper dances” accompanied by a sound track that he commissioned from me, recorded by Pat and me. He’ll also do a live performance during which we will perform Toru Takemitsu’s *Towards the Sea*.

SS: *How do you decide what to play? How much music is there for the flute and percussion combination?*

PZ: What we play depends upon where we will perform and for whom. Also, what new piece has piqued our interest.

GZ: There is a limited amount of original music for this combination, but fortunately the quality and variety [of it is sufficient for some] very engaging programs.

SS: *Your children probably think it’s normal to have flute and percussion together.*

GZ: Our two daughters [now 9 and 12] have been surrounded by music and theater for most of their lives. They started piano at age four. Our older daughter also played some percussion in the school band and our youngest just started flute this past summer. They both have attended our concerts for years and years and are pretty used to what we do.

PZ: . . . Though our daughters are at the age where they think NOTHING we do is normal. Their mantra is, “Mom, you’re so weird.”

SS: *As a flutist, how is working with percussion different from playing in an orchestra or more classically-oriented ensembles such as a woodwind quintet or baroque ensemble? What have you learned from this type of music?*

PZ: Much of the literature that Greg and I play is much more difficult rhythmically than anything else I’ve played in any other ensemble. For instance, although I hope the piece won’t sound like it, the Klatzow is extremely complicated to play and put together. The Farr is that way too. Greg entered the third movement of the marimba part into Finale so he could make me a “Music Minus One” to practice with! One great thing about playing flute and percussion music is working with percussionists! They are really different from flutists. Much more relaxed, laid back, self-effacing, and FUN.

SS: *I met you last spring before a NYFC recording session that we were both participating in [for Henry Brant’s Ghosts and Gargoyles and Mass in Gregorian Chant for Multiple Flutes]. I had just parked and you were in your car waiting for the spot ahead of mine*

*to become legal, while simultaneously listening to a piece you were about to premiere, taking calls from your family about a child’s birthday party and getting psyched for a full day of recording . . . talk about multitasking!*

PZ: YES! I remember that day! As you know, multitasking is just a way of life for all of us with careers and families. Luckily I am the kind of person who has trouble sitting still, so I don’t really mind it. I confess I sort of like it! I think it’s a skill that must be genetic because I see my 12-year-old talking on the phone through a headset, instant messaging with seven different people on her computer, and doing her homework at the same time! And she’s on the honor roll!

SS: *You share not only a family with your husband Greg but the concert stage as well—how do you balance individual vs. dual careers?*

PZ: Greg and I just help each other as much as possible. If I have a hard performance, Greg will get up in the morning and get the kids off to school, and vice versa. If I have rehearsal all day, he’ll cook dinner between his rehearsal and show. I think it would be impossible for either of us to do all that we do without each other’s help.

SS: *What is the most interesting venue you have performed in? Do you travel a lot?*

GZ: I have traveled quite a bit with the MET Orchestra on tours to Europe, Japan, and around the U.S. I’ve been fortunate to play in the Carnegie halls regularly—I gave a solo recital last spring in Weill Recital Hall and performed a concerto that was commissioned for me in the Isaac Stern Auditorium. I’ve also played in the Musikverein in Vienna and Suntory Hall in Tokyo.

PZ: My favorite place to play flute and percussion music is Weill Recital Hall at Carnegie. I like the acoustics on stage, and I like the intimate feeling of the hall. I had a great time playing at Suntory Hall in Japan with the Met because it felt so exotic, but I think the

(Cont’d on next page)

FLUTE AND PERCUSSION (cont'd from page 5)



most interesting venue I've ever played in was a Roman amphitheater in Valencia, Spain... though playing in a bull ring in Madrid in the rain takes a close second.

*SS: Have you commissioned any pieces yourselves? Have they been recorded?*

GZ: We've been lucky to have a number of works written for us by composers including Hsueh-Yung Shen and Seymour Barab. Unfortunately, we don't currently have any recordings available but we hope to in the future. We're presently looking forward to new works being written for us by Wayne Peterson and Russell Curry.

*SS: One idea I had was to survey a bunch of my students and tell them about the concert and then ask them what questions they would have for you if they were doing the interview. Some of my students started playing at a very young age and were curious how old you were when you began?*

PZ: I started piano at five, and flute at 10.

GZ: I have always been attracted to the drums and had asked for them from my parents for years but they put me off until age 10. Perhaps if they had given them to me earlier, I might have tired of them and moved on to some "serious" interest. On the other hand, since my practicing got us evicted from one of our apartments, maybe waiting as long as they did was a good move! (No pun intended.)

*SS: My younger students were interested in knowing if you played in any marching bands when you were growing up.*

PZ: I attended Lane Technical High School in Chicago. We had a superb orchestra and concert band, but the marching band was pretty dismal. We wore black pants and white sweaters and marched in block formation only!

GZ: I never marched until, after being hired by the Metropolitan Opera, I had

my first performance in the stage band of Puccini's *La Bobème*. Just before marching out on stage I turned to my colleague and asked which foot I should start off with.

*SS: Did you have any memorable experiences as a child that made something click inside you to decide to become a musician?*

PZ: In high school a friend took me to hear the Leipzig Gewandhaus Orchestra conducted by Kurt Masur. Believe it or not, they were playing in a high school auditorium in a suburb of Chicago. Even though I had grown up listening to the Chicago Symphony, there was something about that performance, Mendelssohn's 4th Symphony in particular, that blew my mind. I remember the way all the winds were trilling in perfect unison, with such flair. I was already first flute in the Chicago Youth Symphony, but after hearing that performance I was more serious and more inspired.

GZ: There was no one experience that helped me make this decision. Music was fun to play and the more I learned, the more fun it was. But even as a graduating high school student, I was aware of the precariousness of choosing to pursue a career in music. This awareness only increased with my broadening experiences and education. It's important for anyone passionate about becoming a musician to have both the single mindedness and drive to relentlessly pursue the range of skills necessary to be eligible when luck might be available to you. Also, to be open enough to recognize opportunities that you didn't exactly plan on and be willing to take a different path than you originally envisioned.

*SS: I have another student who is very concerned about her nerves when she plays in front of others, so she wanted to know if you get nervous before you perform and, if so, what do you do to relax?*

GZ: Everyone I know in the Met and in other major orchestras continues to face the challenge of managing nerves and performance anxiety. While experience and a successful track record can bolster your confidence, it's important to

know technical things you can do to control your nervous system and center and focus your concentration and energy. I recommend students read books by performance coach Don Greene who teaches a course in this subject at Juilliard. Especially his *Fight Your Fear and Win*.

PZ: If you don't get nervous when you perform you're either dead or you don't care! For me, the best cure for nerves is very thorough preparation. I also rely on Don Greene's centering techniques, but if you aren't secure with the music, all the centering in the world won't help you.

*SS: What are some of Don Greene's centering techniques that you would recommend?*

GZ: Don teaches a routine that is designed to get a performer to re-engage the right brain (the nonverbal subconscious) while quieting the verbal left brain (which tends to be hypercritical and defensive, especially when anxious). He advocates control of the heart rate through deep, slow breaths and triggering a performance by using positive cue words that suggest broader concepts desired in the piece. The emphasis is on understanding that stage fright, as a descendent of our fight or flight responses, causes the nervous system to gear up in mostly predictable ways. If you are expecting this (or at least not surprised by it), and you have techniques that help you to focus your concentration and release or channel excess energy towards your playing, your odds of success go up significantly. The Florida training orchestra New World Symphony has an audition "boot camp" that is designed to teach its musicians these techniques so that they can have optimal performances despite the hyper-stress of auditions.

*SS: Thank you so much! I'm looking forward to an exciting concert of varied and innovative music for flute and percussion. □*

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Flutist **Stefani Starin** performs with the new music ensemble *Newband* and is on the faculty of *Montclair State University* and the *Music Conservatory of Westchester*.

# THANK YOU, ALICE BARMORE

by Jayn Rosenfeld

**A**lice Barmore handled design/layout and production for the NYFC Newsletter for more than 50 issues, from October 1999 through January 2006 (her last issue). Jayn Rosenfeld gives us her own perspective on Alice's many contributions, and offers a heartfelt thank you on behalf of the Club. —Ed.

Alice Barmore is a woman of many parts. She is an intrepid traveler, a sensitive and exploring flutist, an empathetic and generous person, and, oh yes, in her professional life, a stupendous graphic designer. She came to the Flute Club about seven years ago, through a contact at the Greenwich House Music School, and willingly offered her skills as the designer of the Newsletter, working hand-in-hand with Kathy Saenger, with whom she became more or less joined at the hip. The Newsletter in this period totally changed from a well-meaning amateur effort to a chic, graphically forceful, must-read periodical. Much of this intensity should be credited to Kathy Saenger, who has an amazing perspective on what is interesting and relevant, and what should be explored. But Alice organized photos, headlines, text, focus boxes, and paragraphs and columns, for variety, eye-catching zing, and month-to-month rationality, so that regular readers understood what the club was about. I particularly have appreciated the counterpoint of continuity and change from month to month. And Alice made the Newsletter appear, i.e., got it printed, labeled, stamped, and mailed, month after month after month. So now Alice is moving on, busier than ever in her professional life, and wanting to spend some of her rare free moments playing the flute, as a proper amateur should! We wish her much joy in music, and will miss her terribly in her former role as generous volunteer and contributor to our great Club. We hope she might take on special projects for us in the future, as time permits.

*Jayn Rosenfeld was president of the NYFC from 2002 to 2005.*

## EXPANDING HORIZONS NEW YORK FLUTE FAIR 2006

*Katherine Fink, Flute Fair Chair*

**Date:** Sunday, March 19, 2006 • **Venue:** LaGuardia High School of Music & Art and Performing Arts  
**JOIN THE NY FLUTE CLUB** and world-renowned soloist **Rhonda Larson** for a day of masterclasses, workshops, concerts, flute exhibits and marketplace. Please check [www.nyfluteclub.org](http://www.nyfluteclub.org) for detailed information and updates.

**NYFC TABLE:** New York Flute Club members in good standing are invited to sell their recordings and publications at the club table in the exhibit hall. CDs and publications only, please; we cannot handle other merchandise. You may offer a total of 10 items at a time; there is no item limit for performers at the fair. Bring items to the table beginning at 8:30 am on the day of the fair. **YOU MUST PICK UP UNSOLD ITEMS BY 5:00 pm.** We will not be responsible for unsold items after 5:00 pm, and will not deliver them to you. The NYFC will take a 20% commission on all sales. For more information, contact Rie Schmidt at [rieschmidt@aol.com](mailto:rieschmidt@aol.com).



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



## February 19, 2006 concert

Sunday 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)

### PATRICIA and GREGORY ZUBER *Flute and Percussion Duo*

## 86<sup>th</sup> 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 2006—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 pro-  
grams 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 732-257-9082.*



### From the Editor

**Greetings!** February's NYFC concert will feature our own Pat Zuber performing on flute with her percussionist husband Greg. Stefani Starin's interview covers Greg's first marching band experience (on the Metropolitan Opera stage, no less!), tips for dealing with performance anxiety (from Don Greene), and how to get arrangements from a living composer (do them yourself and then ask for the composer's blessing).

Those of you who feel only vaguely acquainted with NYFC president David Wechsler can remedy this deficiency by reading this month's "From the President" column, entitled

"It's All About Me." I'm quite confident (even without consulting the Club archivist!) that he is the first president in our history to have worked his way through college as a singer and flutist in his own rock band.

This month's member profile subject is Charles Briefer, longtime program annotator for the Caramoor Festival and a NYFC member since 1995. I remember being struck by the lively program notes on my first visit to Caramoor in the early '80s; now I know more about the person who wrote them.

Our longtime newsletter designer Alice Barmore is finally being allowed to retire after many months of juggling too many "need it yesterday" paying design jobs with the gratis work she was doing to produce the newsletters we have enjoyed for the past six-and-a-half years. I will miss her good eye, good sense, and good humor. Alexis Siroc, our new designer, has a hard act to follow, though this issue (her first) leaves me very optimistic!

All for now. See you soon. Best regards,

**Katherine Saenger** ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))