



# The New York Flute Club

## NEWSLETTER

February 2008

### GREG PATTILLO: BEATBOX FLUTIST

*Interview by India Love*

I met with Greg Pattillo at a Starbucks in lower Manhattan on a Saturday night in late October. Thanks to the video-sharing website YouTube, Greg is now known to listeners throughout the planet as the “beatbox flutist” for his skills in playing the flute while making percussive sounds with his mouth. We discussed his meteoric rise to recognition, his background, and his current and upcoming projects. It was a delightful, informal look into the world of this 30-year-old flutist.

*INDIA LOVE:* How would you classify yourself as a musician?

GREG PATTILLO: I consider myself a flutist who plays music with beats, as opposed to a beatboxer who [makes musical] soundscapes with DJ, percussion, and sound effects... [though] my business card says “beatbox flutist.” Originally, I called it rhythm flute, but beatbox flute is less ambiguous and [more descriptive]. I want people to be curious, come up to me, and find out more about what I do.

*IL:* How long did it take to develop your beatboxing technique?

GP: I’ve been doing this for about five years, starting in Ohio, where I had been teaching and freelancing. When I moved to San Francisco, on a whim, four years ago, I couldn’t find flute work anywhere. I was unemployed for two months before getting a job at Trader

*(Cont’d on page 4)*



*In Concert*

#### PROJECT

**Greg Pattillo, flute**

Eric Stephenson, cello

Peter Seymour, bass

Sunday, **February 24, 2008**, 5:30 pm

*Yamaba Piano Salon, 689 Fifth Avenue*

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

Four Compositions	Greg Pattillo
Shuffles	(b. 1977)
Grass	
Salcita	
My House	
Two “YouTube Medleys”	arr. Pattillo
Duo for bass and flute	Pattillo and Peter Seymour (b. 1978)
Suite for cello and flute	Pattillo and Eric Stephenson (b. 1978)
Sweet Pea	Pattillo, Seymour, and Stephenson
Fables of Faubus	Charles Mingus (1922-1979)
Slidey/2nd Happiest Song in the World	Pattillo, Seymour, and Stephenson
Sequoia	Pattillo, Seymour, and Stephenson
Random Roads Suite for flute, cello, and bass	Pattillo, Seymour and Stephenson

*Program subject to change*

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# On Teaching

by David Wechsler



**From the President**

In my previous columns I've written a lot about teaching, but mostly in a peripheral way, in the context of other topics. This month I thought I'd discuss some basic ideas on this subject more directly.

Most everyone who is a performer usually does some type of teaching along with their playing career. Even if you're a globe-trotting, household-name soloist, you can be pinned down to a masterclass now and then. Most of the great composers and performers of the past taught to some degree throughout their lives, either to make ends meet, or because they may have felt it was a duty to pass along their legacy, as it were. Or, perhaps, as has always been the case, maybe it just comes with the territory. A big percentage of Vivaldi's many concerti were written as teaching pieces for the instrumentalists in the Ospedale della Pietà, a Venetian orphanage for girls. Bach taught his children, his wife Anna Magdalena, and some more children. When Mozart moved to Vienna, part of his income was derived from teaching piano students. Czerny taught just about everybody. Paul Taffanel was the flute professor at the Paris Conservatory. Arnold Schoenberg didn't just have students, he had disciples! We don't ever really hear about that part of composers' lives until much deeper examination.

From the student's point of view, the experience of studying with different teachers can be as different as night and day. One student's favorite teacher is another student's worst nightmare! One logical and necessary practice routine for student X is a restrictive, confining, anti-creative, drudgery-laden, suffocating yoke for student Y. All musicians want to be artistic and unique. One generally doesn't go into this field if you want to be invisible. How does a teacher with 20 students a week make each one feel as if they are the only one receiving 100 percent of the teacher's attention for an hour? Or, to put it more succinctly, how does one teach in a way that makes every student feel special?

We may all have had a teacher who teaches every student exactly the same way, regardless of what that student needs. They are a bit like a tape loop from one lesson to the next. We also may have had a teacher who, after ten minutes in the first lesson, was so attuned to our needs that you wondered why all your other teachers were not like that. To be sympathetic to the former teacher for a moment, let's just say that there are certain fundamental problems that all flutists can have—tone production, issues with technique, breath support, poor rhythm, etc. These problems are universal to the flute and, in a more general sense, to music. They can be daunting when heard repeatedly for many hours. But let's also give a big *Bravo!* to the latter teacher for a job well done. How a teacher handles the individual student is, of course, where the difference lies.

To be an effective teacher, you must size up each student and find the key to that individual's musical weaknesses and strengths. You also need to understand their personality. A good teacher will be patient and try to find the key to a particular personality and what can be the most effective way to reach that student. Some students have great ears and can imitate just about anything they hear. For them, a good amount of playing in a lesson might be most beneficial. Others have very logical minds that crave a detailed explanation for every nuance and concept. Still others are very spiritual about music, and a metaphysical allusion may work best for them. As a teacher it is incumbent upon you to try your best to come up with ideas that work for each individual. Who knows, the search for a good explanation may further clarify a point for you as well!

## Member Profile

### Deborah Carr

NYFC member  
1988–1991,  
2002–present



**Employment:** Professor of sociology, Rutgers University (New Brunswick, NJ) and University of Wisconsin-Madison (on leave); previously assistant professor at University of Michigan (Ann Arbor).

**A recent recital/performance:** A recital with the Madison Flute Choir at the Madison (Wisconsin) Flute Fair in April 2007. Debby says, “My best performances take place in my living room, with just me and a Music Minus One CD, but I’m planning to play in the May 2008 NYFC Ensembles concert.”

**Career highlight(s):** As a sociologist: (i) teaching a course in family demography to professors and government researchers at the Institute of Sociology at the Vietnamese Academy of Social Sciences in Hanoi during the summer of 1998; (ii) receiving several large grants from the National Institutes of Health to study the emotional and physical challenges facing older adults, including one for an in-progress 500-subject survey examining the ways in which terminally ill older adults and their families make plans for end-of-life medical treatments; (iii) writing a trade book (*Making Up With Mom*, St. Martin’s Press, 2008) that “my mother actually read and enjoyed, after years of describing my journal articles and academic books as ‘too statistical’ to slog through!” As a flutist: “It’s a toss-up between my senior recital at Connecticut College and performing the Mozart D major concerto with my college orchestra.”

**Current flute:** A Gemeinhardt M3S (open-hole, low B foot, silver head)

that she’s had since high school. The flute has great sentimental value for her, so she’s not yet ready to replace it with a higher-end model.

**Influential flute teachers:** In high school, Gregory Zeitlin (1982 to 1984) and Donna Hieken (1980 to 1982); in college (the last time she took formal lessons), Patricia Harper (1984 to 1988).

**High school:** Cranston High School East in Cranston, RI.

**Degrees:** BA in sociology with a music minor (Connecticut College, 1988); MS in sociology (University of Wisconsin-Madison, 1993); PhD in sociology (University of Wisconsin-Madison, 1997).

**Most notable and/or personally satisfying accomplishment(s):** Having tenured positions at two universities, and doing research that means something to the people who hear about it. In Debby’s words, “When my findings (on bereavement, or women’s mental health) are reported in the media, I often receive letters or email from people who want to share their stories, or who tell me that they feel better in knowing that they’re not alone in their struggles.”

**Favorite practice routines:** An hour a day, except when she’s facing a big work deadline. Warm-ups are long tones, scales, and arpeggios. Then, the fun part—playing Bach sonatas, 20th-century French pieces, or whatever suits her mood at the moment.

**Other interests/hobbies:** Playing classical piano, playing chamber music with her siblings, exercising, and doing enough Pilates so that she can eat dessert every day, movies, *New York Times* crossword puzzles, and travel.

**Advice for NYFC members:** Don’t feel guilty about skipping the exercises—it’s better to play your favorite pieces than not to play at all. Listen more, talk less.

## 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.

### FEBRUARY '08

FEB  
9

Saturday 7:00 to 11:00 pm

TimePeace, with **JAMIE BAUM**, flutes, Roberta Piket, piano, Cameron Brown, bass, and Jeff Hirshfield, drums, in a program of jazz standards and originals.

• Deer Head Inn, 5 Main Street, Delaware Water Gap, PA. • Admission: music charge after 9:30 pm is \$12 general, \$6 students/seniors. • Info, call 570-424-2000, email jazz@deerheadinn.com, or visit [www.deerheadinn.com](http://www.deerheadinn.com) or [www.jamiebaum.com](http://www.jamiebaum.com).

FEB  
9

Saturday 7:30 pm

Flute recital featuring **REBECCA METHENY MASON** with pianist Eriko Nagai and flutist Jackie Foley. Program to include works by Telemann, Kuhlau, Colquhoun, and Liebermann.

• Bayard Taylor School (P.S. 158), 1458 York Avenue (at East 77th Street), NYC. • Admission is free.

FEB  
10

Sunday 3:00 pm

“Music of Women Composers,” a recital by **SETH ROSENTHAL**, flute, and Suzanne Lehrer, piano, featuring works of Katherine Hoover, Sofia Gubaidulina, Claude Arrieu, Anna Bon, and Dianne Goolkasian Rahbee.

• Bristol Chapel, Westminster Choir College, Princeton, NJ. • Admission: \$10 general, \$5 students. • Info, visit [www.rider.edu](http://www.rider.edu).

FEB  
10

Sunday 7:00 pm

**PATRICIA DAVILA**, flute, and Elaine Christy, harp, performing works by Debussy, Clarke, Rossini, Piazzolla, Andres, and Rodrigo.

• St. Mary’s Church, 17 Pompton Avenue, Pompton Lakes, NJ. • Admission is free, contributions accepted. • Info, call 973- 835-0374 or visit [www.christydavila.com](http://www.christydavila.com).

FEB  
13

Wednesday 7:00 to 9:00 pm

“Swinging on a Star II, More Love Songs and Melodies,” the third of four 2007-2008 Diller-Quaile Paula Robison masterclasses. Repertoire: TBA.

• Diller-Quaile School of Music, 24 East 95th Street, NYC. • Info, call 212-369-1484 x26, email [ejanzen@diller-quaile.org](mailto:ejanzen@diller-quaile.org), or visit [www.diller-quaile.org](http://www.diller-quaile.org).

# FLUTE HAPPENINGS

## FEBRUARY '08

FEB  
19

Tuesday 8:00 pm

“DaCapo in Song,” a DaCapo Chamber Players program with **PATRICIA SPENCER**, flute. Music of Paul Salerni, Louis Karchin, Alla Borzova, and Igor Golubev.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, visit [www.dacapochamberplayers.org](http://www.dacapochamberplayers.org).

FEB  
28

Thursday 1:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, and guest mezzo soprano Misa Ann Iwama, will perform Arnold Schoenberg's *Pierrot Lunaire* and Kammer-symphonie Op. 9, Aaron Copland's *As It Fell Upon a Day*, and Ellen Taaffe Zwilich's *Intrada*.

• Center for the Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info, call 718-859-8649 or visit [www.omniensemble.org](http://www.omniensemble.org).

FEB  
29

Friday 8:00 pm

UpTown Flutes, guest artist Peter Bacchus, performing works by Liszt, Clarke, McMichael, Hoover, Bacchus, and Burnette.

• Dorothy Young Center for the Arts, Drew University, 36 Madison Avenue, Madison, NJ. • Info, call 973-408-3428 or visit [www.uptownflutes.com](http://www.uptownflutes.com).

## MARCH '08

MAR  
1

Saturday 8:00 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, in the same program as Feb. 28.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (corner of Lincoln Place), Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors. • Info/reservations, call 718-859-8649 or visit [www.omniensemble.org](http://www.omniensemble.org).

MAR  
3

Monday 7:00 pm

**SHARON LEVIN** conducting the Stamford Young Artist Philharmonic Flute Choirs in a program including music by Boismortier, Grieg, and Brahms.

• Union Baptist Church, 805 Newfield Avenue, Stamford, CT. • Admission is free. • Reception to follow. • Info, call 203-557-3973 or email [slflute@gmail.com](mailto:slflute@gmail.com).

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### Flute Happenings Deadlines

Issue	Deadline	Mail date
March 2008	2/14/08	3/13/08
April 2008	3/13/08	4/10/08
May 2008	4/3/08	5/1/08

Greg Pattillo (cont'd from page 1)

Joe's, unloading trucks and stocking shelves. [During that time] I began playing with poets, rappers, etc. [on the streets] and would add beats and sparse flute parts or colors over the beats. Initially I could not play the flute and beatbox at the same time. I spent a lot of time figuring out sound concepts and putting them together. Now I can do a three-song medley with a beginning, middle, and end, with different beats, sounds, and kicks. And it is really hard to produce a lot of those sounds without a microphone. If you listen to Rahzel's *If You Only Knew*, you'll see that he actually has a mic in front of his face to easily project those sounds. Because I'm an acoustic guy, I have to project my sounds more.

*IL: What triggered your interest in beatboxing with the flute?*

GP: I've always made weird noises on the flute because I've always been into non-classical ideas—extended techniques like singing through the flute, rhythmic air, etc. I was a big fan of flutists Ian Anderson of Jethro Tull and Rahsaan Roland Kirk. [After a while] I realized that what I was doing was close to beatboxing and that the response I was getting was overwhelmingly positive. A lot of musicians groan about doing popular classical music or things that people might see as cheesy, but I really enjoy playing things that people like to hear. I began to compare responses. When I was down in the New York subway playing the Telemann Fantasies—all of them—I would make a total of \$3.04. Then I'd beatbox the latest Jay Z cut and make \$10 in ten minutes.

*IL: Are there any particular warm-ups or preparations that you do before performing in public?*

GP: For my classical warm-up, I do longtones. I start blowing the harmonic tones of a low B up to the octave, middle B, because it's a good way to produce a great high-register sound. After that, I do the Taffanel and Gaubert No. 12 at 80 bpm, slurred and tongued. If I feel like it, I do No. 13 as well. I used to do them all day, every day, but now I just adjust them to my daily needs. I also do a Baker warm-up exercise,

which is a longtone chromatic half-note down to the low B. Then I do all my major and minor scales at 104 bpm. I do different kinds of beatboxing-style warm-ups too. I find that if I just do my classical warm-ups, then my beatboxing suffers and vice versa. I start out with a bass drum kick warm-up, which sounds like house music. It's like a bass drum sound beat out in quarter notes. It's a good one to pair with a low-note sound because it's hard to get low notes out with the bass drum.

Every day, I have different issues. One day, I can't find my support. One day my fingers are out to lunch. One day for some reason I'm out of tune. And that's just the [flute]. What I try to fix with my beatboxing just depends on what's wrong that [day]. I find that if I warm up my flute, beatbox, and then put the tone together with the beatboxing, I get a good, unforced, resonant sound.

*IL: How did you come to use the subway as a performance venue?*

GP: When I came to New York, I was working at coffee shops and cold-calling symphonies for work. Then I ended up working at Trader Joe's again [until May 2007]—an eight-hour shift with an additional lunch break. With the 45 minute commute on either end of it, you're looking at a ten-and-a-half-hour commitment just to go to work. There was no way that I was going to do an hour warm-up of long-tones and scales before that. I was lucky to even wake up on time to go to work! And it was a labor job. Organizing a whole freezer is tiring. [When you get home,] your body hurts, so all you want to do is drink or watch movies.

I realized that I wouldn't be able to play every day unless I took my flute to work with me and played during my hour lunch break. So I played [in the subway. And then] I realized that I could make a lot of money playing down there. I made a little CD and started charging \$5 for it. I sometimes would end up making as much money with that as I would earn one day at the grocery store, tax free.

In the end, it was less about trying to get my sound out there than to just be playing. I wanted to call myself a musician, but I saw [being a musician]

as a frame of mind. It's not about talent or skill, but whether or not you chose to do "music."

*IL: Do you think beatboxing on the flute is a passing trend, or a technique that's here to stay?*

GP: Just watch. In a couple of years, there will be people bringing things into play that I could never have dreamed of. Anything could happen. And I don't see it [just] as a trend because I get such an overwhelming reaction. In my trio [a flute, cello, and bass ensemble called PROJECT (website [www.whatisproject.org](http://www.whatisproject.org))], I explore classical, jazz, salsa, bluegrass, South American flute music, and rhythmic sounds with it. The flute is so versatile, it makes our group sound huge.

*III: Almost overnight, your videos were distributed on many video-sharing websites, introducing the public to a very progressive use of the flute. How has that response been for you?*

GP: It has probably been one of the greatest things that has ever happened to me. [Because of] this YouTube thing, I now totally [support myself] by playing the flute. I regularly play at the club known as The Box. I have been on television on *The Best Damn Sports Show*, *America's Got Talent* [unofficially], and this Nickelodeon show called *I Carly*. I also represent a new line of flutes [Brio] made in Indiana, and play on a flute with my name on it. In return, they got me the [November 2007] *Flute Talk* magazine feature. I'm going to have my debut in Scotland in two weeks. They are going to get me all over the globe: Brazil, Italy, China...All of this has come through YouTube.

*II: How did you get onto YouTube?*

GP: It was a fluke. I went into a studio and played for a friend for about an hour, and she put the videos from the studio time on YouTube. There are other beatboxing flutists on there, but they're generally beatboxers who are playing on the flute. I was using a lot of flute with a bit of beatboxing. I didn't engineer people falling for it. She gave me the account password, and I saw that people were emailing me and several TV shows had contacted me. So that's how it began.

*IL: Have you done much teaching?*



*PROJECT: Eric Stephenson, Peter Seymour, and Greg Pattillo*

GP: [A bit on the side, when] I was really trying to hang on while working at the grocery store. Half the time, I found that I was teaching beatboxing to young adults—artists, painters, etc. It's totally different from teaching young children, whose parents are around to push them along and pay you in advance. So, teaching became hard to make consistent. Almost instantly, YouTube gave me constant recognition and [reliable] work.

*IL: To get a little background, why did you choose the flute?*

GP: I started playing the flute in fourth grade, through my public school program. I distinctly remember wanting to play either the violin or trumpet because I thought those were cool. My mom, with her infinite foresight, decided that I wasn't able to produce a good tone on those and that I should go with either flute or clarinet. So I decided to go with the flute. I also had two guy friends who picked up the flute at the same time. I loved it. I couldn't learn it fast enough in school and continued on with private lessons.

*IL: Along the way, what influential teachers have you studied with?*

GP: In Seattle I studied with a lady named Pam Presley from seventh grade all the way through the end of high school. She was a piccolo player for 18 years in the Seattle Symphony. I met her because she was the mother of one of the guys on my soccer team. She invited

me to come have a lesson with her. I was blown away with how serious and knowledgeable she was. She also started me in competitions and in the youth symphony, and helped me get my act together. She asked me if I wanted to take it seriously or do it for pleasure. Then she worked out a deal with me: two lessons for the price of one.

When I moved to Cleveland, I studied with Josh Smith, principal flutist of the Cleveland Symphony Orchestra, for six years [in the undergraduate and graduate music program at the Cleveland Institute of Music]. He was the one who I would say is responsible for my classical tone. His experience was invaluable. He was the most influential role model that I had ever had.

*IL: What type of flute do you use?*

GP: Well, I played a Brannen ever since I was 14. I had a junk flute that I rolled around town because it was fun to put a flute over your shoulder and not worry if it gets dinged or if it rains. You can just walk around the Village, tootin' the flute. You can meet some interesting people that way and get into jam sessions with them. Now I have a working relationship with Brio and play on a Brio professional flute. I requested some changes on it and they made them. I also have a customized, unique headjoint that was crafted for me by one of my students. It's a headjoint

*(Cont'd on page 6)*

Greg Pattillo (cont'd from page 5)

unlike any other out right now, which hopefully can become the “Pattillo Headjoint.” I really like it, and it helps my percussive sounds. It’s my only flute right now.

*IL: I notice that your trio has put out a debut album, Winter in June...How would you describe the trio’s style? Urban, alternative, edgy...?*

GP: In some ways, it’s really chamber music, because it’s acoustic. In some ways it’s jazz. We call it classical crossover because it’s a Grammy category, and someday we’d like to win a Grammy. Okay, here’s the million-dollar question: Define classical music. You can’t define classical music. We call ourselves classical music because we come from classical music, but some of the things that we do are what others don’t classify as classical music. We also improvise. I’m not even sure how we officially classified ourselves on CD Baby. We argue about how to define ourselves all the time. We ultimately call it a combination of jazz, hip-hop, and funk, with a sincere allegiance to our classical roots.

*IL: How was the recording process?*

GP: We recorded the majority of the album in Pittsburgh. We had several ideas in mind when we went to record. Since I move so much [when I play], we wanted to have a wall of mics around me. We recorded the album live, with no amps and in the same room, like an old jazz album. It took less than ten hours in recording time. We re-recorded a couple of tracks in Brooklyn. The majority were written in two weeks in a woodshed in New York. We did everything, from coming in with written parts to just working off ideas with each other. The process went smoothly.

*IL: What kinds of things did you guys do on Winter in June?*

GP: Well, *Winter in June* was the name of a song. It was called that because one day the two string players were playing in Colorado on a porch. Out of nowhere a huge storm came by, hailed everywhere, and was gone in a few minutes. Then it was sunny again, but looking out, there was hail everywhere. It looked like it had snowed. So, that’s

how the name for the song came about, and we named our album after it because that’s one of the most bannin’ songs on the album. The album is extremely diverse, since we were trying to show how versatile we could be. You wouldn’t think that you could get much from a flute, bass, and cello. However, we covered a lot—from a Mingus tune, to a Japanese folk song, to our own ideas.

*IL: Would Greg Pattillo the flute beatboxer be different from Greg the trio member?*

GP: Hmm...No. In any ensemble, you gain by having other people, and you have to take away your own vision because you want everyone’s vision to



come together. The trio is a sum of all of our visions. So, we all have our ideas in there. I don’t hold anything back. Greg Pattillo, the beatboxer, does play some corny music, like Sesame Street, which I think is pretty cool, but we aren’t going to play that in our trio. However, they always give me a moment just to myself on stage, and I go through several beatboxing flute medleys. When I did a few shows without my beatboxing routine, people would ask me how come I didn’t do it. So then I asked the Trio if they would mind if I did a little beatboxing in our set, and they were totally fine with it. Now I include a little segment every time we perform.

*IL: I notice that the trio has another commendable goal—to “forge artistic awareness through musical performance.” How has that been going?*

GP: It’s been going well. We try to visit a local school for every venue that we perform at. That’s what we just did in

Philly, an adult concert last night and a kids’ concert this morning. In the kids’ concerts, we talk about our instruments, our background, how special music is, and how you can develop your own sound. It’s hard to find organizations that will hire you to do this. And you can’t always spend all your time doing these things that don’t pay. We’re constantly working on it. We’ve had great success playing for kids of all ages.

*IL: That sounds altruistic...do you ever focus on maximizing your commercial potential?*

GP: I would like to capitalize on what I’m doing, but I’m not a businessman. I’m a musician. Classical music [shouldn’t be] elitist. The reason I don’t have a manager to grow my career is because all of those things are old-fashioned ways of looking at the industry. With a manager, you lose a percentage and control. Now, I totally make a living without a manager and maintain all the control over what I do.

*IL: So, do you have any projects planned for the future?*

GP: [Our trio] just found a booking agent. So we’re trying to do more shows in New York. We mainly work at this one club, The Box. We want to record another album with some of our friends in symphonies around the country—the principal oboist in the Cleveland Orchestra, principal trumpet and clarinetist of the Met, conductors, and composers. We just want to play with them and get them to rock out with us. We’ll write out parts if we have to.

My next step is to use a third voice, making counterpoint, which will require some circular breathing techniques. Thus, I’ll have to play more quietly for the voice to project. I’ve also begun learning how to play into microphones. So, in the future, we’ll have sound effects, whole bass lines, and move more into the soundscape realm.

*IL: That sounds great. We’re looking forward to your NYFC concert! □*

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**India Love** recently graduated from New York University with a BA in flute performance. She maintains an interest in the fusion of hip-hop and classical music, bridging the gap between urban edge and Western traditions.

## NEW YORK FLUTE FAIR 2008: OUT OF THIS WORLD!

*Svetlana Kabalin and Jayn Rosenfeld, Flute Fair Co-Chairs*

Sunday, March 30, 2008 • LaGuardia HS • 100 Amsterdam Avenue (at 65th Street), NYC.

New York Philharmonic principal flutist and Juilliard School master teacher **Robert Langevin** will lead us out of the ordinary with his inspiring masterclass and gala concert featuring music you may not have met before, by Hetú, Pierné, and Damase. He will include a 50th anniversary performance of Berio's *Sequenza*.

Other extraordinary **OUT OF THIS WORLD** events:

- A Japanese shakuhachi lecture/demonstration by the outstanding American player, **Ralph Samuelson**
- A return visit with the fabulous **Fula Flute Ensemble** of West Africa
- "By Special Arrangement," a concert featuring transcriptions of music originally written for other instruments
- A cutting-edge workshop on improvisation by **Robert Dick** et al.
- A learning session on internet use for the working musician.

### **Masterclass with Flute Fair Guest Artist Robert Langevin**

Those interested in participating in the masterclass should send a one-page resume and good quality recording (tape or CD) with two contrasting movements or works which you intend to perform at the class (standard flute or piccolo repertoire). Advanced high school level and beyond are preferred. Please send materials by **March 3, 2008** to Patricia Spencer, 215 West 90th Street #1G, New York, 10024, newflute@earthlink.net.

### **Attention All Ensemble Teachers**

Please contact Stefani Starin at Starin@newband.org by **February 15** if you are interested in having your student ensemble perform at NY Flute Fair 2008 on Sunday, March 30. Any ensemble of three or more students (ages up to 18) is eligible. Maximum 10 minutes for each group.

### **Young Artist Competition**

The preliminary auditions will be held

the day of the Fair at LaGuardia with the final round in the afternoon. Three winners will perform at the Yamaha Piano Salon on April 27. Eligible age is 18-27, applications must be postmarked by **February 22**. See [www.nyfluteclub.org](http://www.nyfluteclub.org) for details and application. Competition coordinator: Patricia Zuber, zuber.flute@verizon.net.

### **New!!! Young Musicians Contest**

For high school age and younger. Contest will take place on Sunday March 16, 2:00–6:00 pm at Bloomingdale School of Music, 323 West 108th Street, NYC. Winners will perform at the Flute Fair. Contest coordinator: Noelle Perrin, flutestars@optonline.net.

### **Ensembles Program Session**

For all interested players. Annette Baron, Ensembles Coordinator, EnsemblesNYFC@aol.com. Members of FLUTE FORCE will provide musical direction.

Please check [www.nyfluteclub.org](http://www.nyfluteclub.org) for detailed information and updates.

MAR  
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Wednesday 8:00 pm

Flutists **ROCHELLE ITZEN** and **ARDITH BONDI** will perform Cimarosa's Concerto for Two Flutes and Orchestra with the Centre Symphony Orchestra. Also on the program: Overture to *Il Matrimonio Segreto* by the same composer and Bruckner's Symphony No. 4 (Romantic).

• St. Peter's Church, 619 Lexington Avenue (at 54th Street), NYC. • Admission is free, \$10 suggested donation. • Info, visit [www.centresymphonyorchestra.org](http://www.centresymphonyorchestra.org).

MAR  
9

Sunday 5:00 pm

SHARON LEVIN, flute, and Gene Pino, guitar, in a program of music by J.S. Bach, Handel, Vivaldi, and Fauré.

• St. Anthony of Padua Church, 149 South Pine Creek Road, Fairfield, CT. • Admission is free. • Reception to follow. • Info, call 203-557-3973 or email [sflute@gmail.com](mailto:sflute@gmail.com).

MAR  
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Thursday 6:30 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, will perform "Viva L'Italia," a program including Berio's *Opus Zoo*, Rota's *Petite Offrande Musicale*, and wind quintets by Respighi, Cambini, and Ghedini.

• Casa Italiana Zerilli-Marimò at New York University, 24 West 12th Street, NYC. • Admission is free.

## ENSEMBLES PROGRAM UPDATE

by Annette Baron

On Saturday, January 5, 2008, an Ensembles Program get-together was held at the home of Carol Weinstein in Scarsdale, New York. Carol was a gracious hostess to the ten members who came to play, eat, and learn. With Annette Baron, Ensemble Coordinator, conducting, the group played both classical and contemporary flute choir pieces. The group had the rare treat of having both an alto player (Herb Waldren) and a bass player (Pam Sklar) present. The next NYFC Ensembles Program get-together will be on Sunday, February 10, 2008, from 1:00 to 3:00 pm in Brooklyn at the home of Elinor Gipfel.



Back row: Bill Simon, Terry Hannigan, Herb Waldren  
Middle row: Nicole Jones, Jennifer Carrol, Ilene Fischer, Sydel Silverman, Pam Sklar. Front row: Carol Weinstein. Photo by Annette Baron



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



## February 24, 2008 concert

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

### Greg Pattillo, the beatbox flutist

## 88<sup>th</sup> Season

### 2007–2008 Concerts

**October 7, 2007** • Sunday, 5:30 pm  
 PAUL EDMUND-DAVIES, flute, and LINDA MARK, piano

**November 18, 2007** • Sunday, 5:30 pm  
 PALISADES VIRTUOSI, MARGARET SWINCHOSKI, flute

**December 16, 2007** • Sunday, 5:30 pm  
 CHRISTINE POTTER, alto and bass flute  
*Holiday reception*

**January 27, 2008** • Sunday, 5:30 pm  
 KATHERINE KEMLER, flute

**February 24, 2008** • Sunday, 5:30 pm  
 GREG PATTILLO, the beatbox flutist

**March 30, 2008** • Sunday, all day  
 FLUTE FAIR 2008—ROBERT LANGEVIN, flute  
 LaGuardia High School

**April 27, 2008** • Sunday, 5:30 pm  
 2008 NYFC COMPETITION WINNERS

**May 18, 2008** • Sunday, 5:30 pm  
 ANNUAL MEETING & ENSEMBLE CONCERT  
 Greenwich House Music School

*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](http://www.nyfluteclub.org) or call 732-257-9082.*



### From the Editor

**Greetings!** The NYFC's February 24th concert will feature beatbox flutist Greg Pattillo. My teenage daughters have been looking forward to this event for months. Recent NYU graduate India Love interviewed Greg about his classical origins (Seattle childhood followed by studies at the Cleveland Institute of Music), his path to beatboxing (blazed on the streets and subways of San Francisco and New York), and the mix of activities with his current trio PROJECT (recording, concerts, and K-12 outreach).

Dave Wechsler's "From the President" this month deals with teaching, in particular the challenges one faces in establishing a good match between styles of learning and pedagogy. He describes the different types of students he's encountered, and I confess that one category seemed a match for me: those with "logical minds that crave a detailed explanation for every nuance and concept." Probably not the easiest (or most enjoyable) category to teach, but his observations are useful.

December's Member Profile subject is Deborah Carr, a NJ-based amateur flutist who is a sociology professor Rutgers University with research interests in end-of-life issues. Her forthcoming book, *Making Up With Mom*, is due out in May. Read her profile, and find out what *her* mom thought of the book!

Anyway, all for now. See you soon.

Best regards,

*Katherine Saenger (klsaenger@yahoo.com)*