



The New York Flute Club

NEWSLETTER

October 2008

ALEXA STILL: NEW ZEALAND FLUTIST

Interview by Svjetlana Kabalin

In Concert

Alexa Still, Flute

TBA, Piano

Sunday, **October 12, 2008**, 5:30 pm

Yamaha Piano Salon, 689, Fifth Avenue

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

Sonata	Carl Vine (b. 1954)
Ufaratsta and Achat Sha'alti	Paul Schoenfield (b. 1947)
Air	Aaron Jay Kernis (b. 1960)
Hungarian Pastoral Fantasy	Franz Doppler (1821- 1883)
Fish Are Jumping	Robert Dick (b. 1950)
Other works TBA	

Program subject to change



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MASTERCLASS WITH ALEXA STILL



Saturday, October 11, 2008

4:00-6:00 pm

**Dorot, 171 West 85th Street,
New York**

Only four flutists will be chosen for participation. Minimum age: 16. Prospective participants must send a CD with application form by October 1. Fee: \$80 to perform, \$25 to audit. For application/registration form or general information, please visit www.nyfluteclub.org.

For more information on the class, contact Stefani Starin at 845-480-5842 or starin@newband.org.

Alexa Still answered these e-mailed questions from her home in Sydney, Australia, after returning from a busy week at the National Flute Association convention in Kansas City, where she performed a concerto by New Zealand composer Anthony Ritchie, coached a workshop/demonstration on etudes for intermediate flute students, and was the featured speaker at a "Flute Lovers' Lunch."

SVJETLANA KABALIN: Since some of our members don't know your background, can you give us a brief description of where you grew up and how you came to choose the flute?

ALEXA STILL: I grew up in New Zealand mostly. I was born there [in 1963], and started recorder at age four at a Saturday morning music center (kind of a parents' cooperative that rented out instruments and hired mostly tertiary [college] age music students as teachers). My parents moved us to Canada for a few years to check my intellectually handicapped

(Cont'd on page 4)



Back To Work

by Nancy Toff

THE NEW YORK FLUTE CLUB INC.

2008-2009

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Newsletter

Katherine Saenger, Editor
115 Underhill Road
Ossining, NY 10562
914-762-8582
ksaenger@yahoo.com

Lauren Zavlunov, Designer
1108 Quail Ridge Drive
Plainsboro, NJ 08536
516-317-2413
laurenzavlunov@gmail.com

www.nyfluteclub.org

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From the
President

I am so pleased to be reincarnated as your president; although I have managed to keep myself out of mischief since “retirement” from my previous term in 1995, I am delighted to be of service again in this capacity. The United States may not be ready for a woman president, but the New York Flute Club has always been far ahead of the curve (beginning in 1952, with Mildred Hunt Wummer), and the tradition continues.

One of the president’s most interesting tasks is to plan the upcoming season, and I’m happy to report that we have lined up an all-star cast: Alexa Still, coming from Australia; Peter Bloom, coming from Boston with

a collection of nineteenth-century flutes made in New York; Bonita Boyd, from the Eastman School of Music in Rochester; Jean-Louis Beaumadier, piccoloist extraordinaire from France; Jim Walker, jazz-classical master from Los Angeles; and Mathieu Dufour, from the Chicago Symphony. Of course, the program committee considered many other fine flutists as well, and you’ll be hearing some of them in future seasons.

As you know, the New York Flute Club is run entirely by volunteers, and I’d like to thank those people who completed their terms in May: David Wechsler, president (now first vice president); Ed Wolf, treasurer; Ardith Bondi, treasurer pro tem (still second vice president); Jayn Rosenfeld, first vice president; and Kathy Fink, director. Sue Carlson served two years as newsletter designer, always the total pro, always on time. Kathy Saenger, our superb newsletter editor; Annette Baron, the ever-efficient head of the ensemble program; Pat Zuber, longtime coordinator of the competition; and John Romeri, corporate sponsors coordinator, are all continuing in their posts.

I’d like to extend a warm welcome to our new board members: Jim Blair, returning as treasurer, and Nneka Landrum and Susan Lurie, directors. Lauren Zavlunov joins us as newsletter designer. Thanks also to Rebecca Quigley, who enthusiastically took over my duties as webmaster. In the spring we moved to a new server that will allow us increased functionality and storage space; you may have noticed some modest redesign of the site last year, and more is in the wings. You’ll also be receiving regular e-mail announcements (not too many, we promise) to remind you of concerts and other events.

I have high hopes for the year, and a few specific objectives. First, I’d like to see many more students attend our recitals. Our concert series is a hidden gem, and they would get so much from it. Wouldn’t it be wonderful if each adult member could bring a student to every concert? Remember, membership includes two guest tickets in addition to your own admission. We’d also like to see many more of you get involved in running the club, whether it’s an ongoing commitment or a one-time thing, such as setting up a reception or writing an article for the newsletter. Don’t be surprised if you receive a call asking how you’d like to be involved.

I’d also like to remind you that the National Flute Association convention will be held in New York next August. We will be asking all of you to contribute to what is always a stimulating and rewarding (and labor-intensive) event. Linda Toote, the program chair, welcomes program proposals; the deadline is October 1. Please see the box on page 7 and visit the NFA web site (www.nfaonline.org) for more information. And I would welcome hearing from members who’d like to help with the “local arrangements” that will make the convention run smoothly.

It should be a great year for both the NYFC and the NFA. Back to work!

Member Profile

Rebecca Metheny Mason

NYFC Member since 2006



Employment: Freelance flutist and teacher; DMA candidate and TA beginning this fall at SUNY Stony Brook; part-time employee at Lincoln Center handling telephone ticket sales

A recent recital/performance: A solo recital at a Manhattan public school with works by Telemann, Kuhlau, Colquhoun, and Liebermann in February 2008; performing with the Richmond County Orchestra in Verdi's *Rigoletto* in June 2008 and as soloist in Mozart's D major Concerto in October 2007.

Career highlight(s): Playing principal flute in Stravinsky's Symphony in C and *Petrushka* (as a student at the San Francisco Conservatory of Music) and Firebird (at the 2004 Las Vegas Music Festival); also, playing Mahler's Fifth Symphony at the LVMF with members of the NY Philharmonic, an experience that was "one of the most moving and thrilling" of her orchestral career. She loves giving recitals and says, "I have been doing them annually since my sophomore year in college, so the process of planning and researching the program, and preparing and rehearsing the music is always a fun highlight of my year."

Current flute(s): A silver Powell with a Mara Goosman butterfly headjoint with gold riser, and a wooden Weissman piccolo. And she's still hanging on to her trusty old middle school Gemeinhardt.

Influential flute teachers: Beryl Lemmons (in high school); David LaVorgna (in college), Susan Milan (during an undergraduate semester in London), Tim Day (as an MM student), and

Claude Monteux (during post-MM years while living in San Diego). Next: Carol Wincenc this fall!

High school: Two years at AFCENT High School in the Netherlands (where her Army dad was stationed) followed by two years at Westlake High School in Waldorf, MD.

Degrees: BA in music performance [University of Maryland at Baltimore County, 2001]; MM in flute performance [San Francisco Conservatory of Music, 2003].

Most notable and/or personally satisfying accomplishment(s): Rebecca says, "My husband and I purchase gift cards from McDonald's to hand out to the homeless, and the gratitude in their faces is more rewarding than advancing in a competition, audition, etc. could ever be."

Favorite practice routines: Major and minor scales and arpeggios à la Taffanel and Gaubert, long tone exercises in the manner of Moyse's *De la Sonorité*, one or two etudes from whatever etude book is out (currently Andersen), and then on to whatever pieces she's working on.

Other interests: Enjoying all that NYC has to offer: eating out, exploring the various neighborhoods in the city; enjoying free tickets (thanks to her part-time job!) to many performances of the NY Philharmonic, NYC Ballet, and NYC Opera; her activities at the Apostles Church (including playing at their worship services); and hanging out with friends, family, husband Steve, and crazy cat Parker.

Advice for NYFC members: "Be nice! I've been blessed in the many wonderfully encouraging and welcoming flutists I've met in NYC, going against the grain of our reputation as 'cutthroat' competitors. We're all in this together and I believe having a positive and friendly attitude towards other flutists and musicians you meet can only help to better your experience in this tough field. Keep it up!"

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.

SEPTEMBER '08

Sept 28 Sunday 4:00 pm
Uptown Flutes with **CARLA AULD** performing the works of Bacchus, Clarke, Downes, and McMichael.

- St. Clement's Episcopal Church, 271 Lafayette Avenue, Hawthorne, NJ. • Admission: \$15 general, \$12 students/seniors. • Info, call 973-427-8118.

OCTOBER '08

Oct 1 Wednesday 12:10 pm
A Noonday Getaway series concert featuring the Bas Duo with **ELYSE KNOBLOCH**, flute, and Peter Press, guitar, performing works by Piazzolla, Poulenc, Schocker, and Ourkouzounov.

- Grace Church, 33 Church Street, White Plains, NY. • Admission is free. • Info, visit www.basduo.com.

Oct 7 Tuesday 8:00 pm
HAROLD JONES will conduct the Antara Ensemble in works by Barber, Dvorak, J.C. Bach, and Philip Lasserat, and will be the soloist in William Foster McDaniel's Concerto for Flute and String Orchestra, conducted by the composer.

- Saint Peter's Church, 619 Lexington Avenue, at 54th Street, NYC • Admission: \$25 general, \$15 students/seniors.

Oct 10 Friday 8:00 pm
The Flexible Orchestra in a program of music for multiple flutes including Henry Brant's Angels and Devils, with **KARL KRABER** as flute soloist, Skip La Plante's *Hasibrari* and *Bottle Game*, and the world premiere of Daniel Goode's *Tuba Thrush*.

- Saint Peter's Episcopal Church, 346 West 20th Street (near 8th Avenue), NYC. • Admission: \$10. • Info, email dsgood@earthlink.net or call 212-925-6684.

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Flute Happenings Deadlines		
Issue	Deadline	Mail date
November 2008	10/9/08	11/6/08
December 2008	10/30/08	11/27/08
January 2009	12/11/08	1/8/09
February 2009	1/8/09	2/5/09

Alexa Still (Cont'd from page 1)



brother into a fancy clinic. The clinic decided my brother was beyond help, so we all went right back to New Zealand, where I was given a flute for my eighth birthday after expressing a desire to play saxophone and/or bagpipes. I guess my parents just didn't want the volume of bagpipes and my dad didn't want me playing in nightclubs!

SK: Who were your primary influences in your early years?

AS: My first teacher, Cyril Ainsworth, was great, and we played duets a lot. After him, I had quite a few teachers in New Zealand, but none of them demonstrated on their flutes and I didn't "hear" any of my flute teachers again until I studied in New York! This sounds bizarre, but that is how it was. My second teacher, Jane Doig, is well known to many New Zealanders for her pivotal involvement in the New Zealand flute scene. She got me doing sensible things like scales and understanding discipline about playing correct notes, etc., and she'd play with me on piano, which was fabulous. I have to credit her for getting me on the right track for doing well. The first music my parents bought for me was a great book of Burt Bacharach songs, and they also got me albums of Ian Anderson (Jethro Tull) and then Music Minus One Mozart concertos. My dad listened to a lot of Dave Brubeck and other jazz and Beatles era groups, and the first thing I transcribed from the radio was "Aubrey" by Bread, followed quickly by "If." I also played in a symphonic band pretty early on, and then a youth orchestra that actually did real repertoire. [Looking at the positive,] I guess I had a really diverse

and remarkably not-flute-focused exposure to music for a substantial time.

SK: When we met in Kobe, Japan, you were studying with Sam Baron at Stony Brook and also, as I recall, with Tom Nyfenger. How would you say that they influenced you?

AS: Sam Baron was my teacher for my MM and DMA, and he was a big enough person that he didn't mind me studying with Tom Nyfenger too. I probably averaged a lesson with Tom every two to three weeks. I look back on that time with amazement that I was SO lucky. These guys were SO good and so complementary. I don't think one could find a better or more comprehensive combination. Sam Baron was primarily about making music come alive; his passion was infectious and a piece of music in his hands [felt like] a really involving event or journey. Tom Nyfenger also taught me a great deal about musical integrity and style, but I am especially grateful for hearing Tom play live, for leading me to think about tone colors, etc., in a musical context, and for his exceptionally effective technical advice in every aspect of flute playing.

SK: After earning your DMA at Stony Brook in 1987 you returned to New Zealand...

AS: I won the audition for the job of principal flute in the New Zealand Symphony Orchestra [during my last year of doctoral study]—one of those freak things, in that I was so sure I didn't have a hope of winning, I simply didn't try too hard or put too much pressure on myself.

SK: You were with the NZSO for about ten years.... How was the transition from orchestral flutist to soloist?

AS: The transition is perhaps more honestly described as one "from orchestral player to an all-rounder." "Soloist" implies that I have a glamorous career where all I do is travel and play solos.... Sure, I do a lot of traveling and many solo concerts a year, but I also teach, and play chamber music—all of which I enjoy immensely and find richly rewarding. The transition out of the orchestra was actually quite painful. In an orchestra job, you can get used to the prestige or stature of being THE principal (or whatever) flute. I think it takes guts to walk away from a nice salary and that established security of a nice reputation for what you do. However, I had really difficult times coordinating any solo dates with the orchestra schedule—I was the only principal flute, and the management for most of my tenure was less than musically savvy, so they actually considered me to be indispensable (silly!). They reneged on the permission they had given me to go play solos a few times and that forced me to choose. I also loved teaching and with everything I was trying to do, several months would go by before I'd get a day off, so I also needed to get a life! So I decided to ditch the orchestra job rather than quit teaching or playing solos. While I miss my orchestra buddies, I was surprised to find that I really didn't miss the orchestra, and especially not orchestra politics. I do particularly enjoy the freedom of choosing my artistic endeavors, and shouldering much more responsibility for the artistic success of what I do.

SK: How did you come to record for Koch International Classics?

AS: Michael Fine, my first producer, worked for a small label called Stradivari when he first heard me play. When he moved to Koch [in the early '90s], thankfully our first project did too, and it did well enough that another got scheduled, and so it went on. I think I was, again, exceptionally lucky to be in the right place at the right time, and I managed to pick repertoire that worked for sales...

SK: You left New Zealand to teach at the University of Colorado at Boulder in 1998. What was that transition like?

AS: Boulder was my first job out of the NZSO. Initially I couldn't believe that no one was watching or even cared what time I started work! Seriously, in an orchestral environment, you get accustomed to people watching over everything you do. To be left to your own devices to meet the usual expectations was quite

a liberation. And not always working on Saturday nights! Also—I have to add this because there may well be readers who move around to teach—while in the NZSO I taught at the university about eight to nine hours a week out of my briefcase, dragging everything I wanted to use around with me and using whatever room I could book; at UC, I got my own office. It is truly wonderful to have your resources sitting right there at your fingertips! I also found a teaching environment to be much more positive than an orchestral one. My theory is that in an orchestra, everyone is told what to do all the time, and players often gripe about things because they essentially have very little control on their situation...but in Boulder, which admittedly is an exceptionally friendly and supportive environment, everyone was getting on with doing what they wanted to do, on their own terms. Just that alone makes a huge difference!

SK: Visiting your website [www.alexastill.com], one gets the impression that you enjoy physical activities.

AS: Well, I am not as active as I'd like to be right now. I have at times gone swimming every day and been quite active. Now, I have a four-year-old and that has dented my exercise time, but I still walk a lot daily, and I am one of those people who will opt for leaping up stairs if I have time. I am an asthmatic. To be honest, I have to maintain some physical activity or I get sick, plain and simple. I also encourage my students to get involved in doing something physical because it is hugely beneficial in helping to avoid injuries and in developing body awareness.

SK: Your website devotes a lot of space to teaching, which you obviously love. What are some of your guiding principles when working with your students?

AS: The overriding principle in my teaching is that I should be doing myself out of a job. I try very hard to ensure that my students understand very clearly the purpose of anything we work on technically, how to diagnose whatever the problem is, how to work on it with others, the pedagogical background (if I know), the stylistic background, various contexts musically, etc., etc. I want to be sure that they begin to listen very critically to themselves and learn the tools to deal with any problem, including physical issues. Almost always, there is no excuse for tolerating any pain or discomfort! I try to make sure that the student is proactively choosing

what they do; what they sound like, how they play musically. I want to be a facilitator to helping the individual become the best player that they want to be, and very definitely not a clone of myself—or anyone else for that matter—unless I am convinced that they themselves are passionately choosing that role model! For repertoire, I try to walk a tightrope between guiding the student towards learning mu-



sic that provides a good exposure to—and therefore knowledge of—different musical styles and encouraging them to develop their own “niche” interests. I believe we also need to be distinctive individuals to be successful now.

SK: How would you describe different “national” styles of playing? Is there an American style versus an international style?

AS: I am more and more aware of any nationalistic differences evaporating, and I guess this is due to the relatively international exchange of players and their music. When I was a student, it seemed so easy to say English this, French that, American whatever etc., but now I find that I talk about tendencies in playing having come from England, France, Germany, or America, and then citing players as examples who don't at all fit the mold of their nationality. For instance the French school of playing, has, in my view, changed incredibly since the height of Rampal's career. I still find myself referring to the accuracy of American playing, especially with regard to orchestral work, but also in the sense that American flutists tend to put a careful combination of stylistic considerations, note accuracy, ensemble accuracy, pitch accuracy together, where a sense of flair or gesture might still have a higher priority amongst any so-called international style. This is actually why I chose to do my graduate study in the U.S.

SK: Speaking of national styles, do you like to play and promote composers from “down under” in both Australia and New Zealand? Whom do you think Americans should know about? Are there any particularly wonderful works for flute that you would recommend?

AS: Primarily, I like to present works that the audience might not know. We all (I hope!) hear so many flute concerts, and there is such good music out there. I usually try to present diverse recitals, but for a flute crowd, I especially reach for the less known repertoire. I like the idea of introducing people to music that is really good when I understand other opportunities to hear the piece might be hard to come by. Some of my favorite New Zealand composers are Gareth Farr (I commissioned his now-famous flute and marimba piece, *Kembang Suling*), Anthony Ritchie (concerto, solo pieces, sonatas), Jonathon Besser (flute and string quartet), Peter Scholes (solo piece), Gillian Whitehead (chamber music), and Helen Fisher and Ross Carey (both have solo

pieces for flute). Most of these folks have written music for me already and there are many more I haven't commissioned yet. Australia has terrific composers too: Peter Sculthorpe (flute and piano works), Ross Edwards (*Ecstatic Dances* for two flutes), Christine Draeger (many works for flute—like Katherine Hoover, she is a flutist!), Matthew Hindson (concerto), Carl Vine (of course! with a sonata and chamber concerto), Richard Meale (sonata), Anne Boyd (many flute works), to name just a few.

SK: What is your life like now in Sydney? What do you do professionally and how do you balance that with other personal interests and passions?

AS: I am an associate professor of flute and the head of flute at the Sydney Conservatorium, and at present I am also the chair of the woodwind department. The conservatorium is attached to the University of Sydney, and it is based more upon on the European model structurally and in operations. There are only three full professors in the whole conservatorium (student body of around 800), and I am one of a handful of associate professors, so I am actually regarded as a senior academic here! This feels odd at times, but the Conservatorium is in fabulous facilities very near the Opera House. It is a very exciting place, literally oozing creativity. It might help to explain that Sydney is to

(Cont'd on page 6)

Alexa Still on Working with Composers

by Katherine Hoover

I've been privileged to have Alexa Still premiere my To Greet the Sun [for flute alone] and to record my Medieval Suite [for flute with piano or orchestra] with the New Zealand Symphony Orchestra. At the National Flute Association convention in Kansas City this August, I spoke to her about some of her interactions with other composers.

KATHERINE HOOVER: *What was your first experience with a composer?*

ALEXA STILL: During my undergraduate years [early '80s] at Auckland University in New Zealand I belonged to the Karlheinz Ensemble (named after Karlheinz Stockhausen) which was dedicated to new music, and we often collaborated with composers.

KH: *So you've done this a lot?*

AS: Absolutely.

KH: *Have your experiences with composers been varied? Could you tell us about some unusual or memorable ones?*

AS: Oh, yes. One composer, who shall be nameless, was asked to write for a flute and piano duo I was with, but kept putting it off. Finally, five years later, the group had scheduled a tour and we thought it would be a good time to introduce the piece to many audiences. The composer had projected five movements, and at last, we received two movements two days before the tour began. The other three came while we were on tour, and the manuscript was very hard to read!

KH: *Was it a good piece at least?*

AS: Yes, fortunately! Then there was a piece by New Zealand's Gillian Whitehead, which included flute and Maori ethnic flute, to be performed by myself and a leading [academic] authority on these ethnic flutes. However, it turned out that Maori flutist didn't ordinarily play from printed music. We ended up with a lot of improvisation, which fortunately worked out quite well.

KH: *Have you ever had a composer give you something physically unplayable? What did you do?*

AS: Once I was asked to speak while singing and playing. I laughed! Generally

I simply figure out how to do what is asked. In this instance it was a chamber piece, and I gave the words to someone else.

KH: *Would you tell a composer about an impossible or extremely awkward passage?*

AS: Yes. I point out that if it's unplayable, it will never be performed!

KH: *That will certainly get a composer's attention! When a composer and performer live far apart, working together can be difficult to arrange, as I remember from a session with you in a Pittsburgh hotel room in 2006 before the premiere of To Greet the Sun. How have you dealt with this?*

AS: One composer asked me ahead of time about music I like. Others have sent portions or drafts while still writing. I would certainly encourage any composer to discuss problems or questions with the performer. These days the Internet is making this kind of exchange quite practical.

KH: *Last season [February 2008] you did a brilliant job on the Corigliano Pied Piper Fantasy with the Brooklyn Philharmonic; the performance was enhanced by your memorization as it allowed you to move about. How do you decide if you want to memorize a piece?*

AS: Honestly that's the last thing I think about. First I try to understand the piece. Then I consider how I can help someone who is listening understand the piece. Memorizing a piece is more a logistical decision than anything else.

KH: *Tell us about some New Zealand composers you've worked with, such as Anthony Ritchie, whose concerto you performed at the 2008 NFA convention gala.*

AS: You know, New Zealand universities expect their composers to write, and give them time and space for that, so they're lucky in that regard. Two other particularly interesting composers are Gareth Farr, who wrote a piece for flute and marimba for me [*Kembang Suling*], and Peter Scholes, who has done a terrific solo piece [*Rakiura*].

KH: *Thanks so much, Alexa. I look forward to your concert in October.*

Flutist and composer Katherine Hoover (www.pagagenapress.com) is a three-time winner of the NFA's Newly Published Music Competition.

Alexa Still (Cont'd from page 5)

Australia what New York is to America... and that the Conservatorium is regarded as the national school for studying music. The Con is also terrific about supporting my interest in performing and my student load is what I'd describe as more focussed; fewer students and therefore more time with each. So, I feel I'm able to work more on my solo playing here than I could manage in Colorado and I have many incredible musicians here to play with; my fellow faculty, the Sydney Symphony Players, the Australian Chamber Orchestra players, and many more wonderful musicians who just want to call Sydney "home." Balance is going to be my lifelong struggle. I have to give tremendous credit to my long-suffering husband who drags me out of my office and keeps me sane, to my four-year-old, who insists on smelling roses no matter what, and my two German shepherds who contribute to relieving my life of any possibility of boredom! I rent an old 1820s typical Australian beauty of a house that has seen much better days. I either ride my motorcycle the 20 minutes in and out of the city or walk to the train, and I enjoy a flock of about 40 cockatoos every morning who insist on undoing the clothes pegs on my clothesline. Clothes on the ground is a very small price to pay for these characters swooping around and landing on us! I love traveling and feel very privileged to have made great friends all around the world, and I appreciate my students' patience—they really make my hectic life possible!

SK: *Thanks so much. It's been great catching up with you.*

Flutist Svejtlana Kabalin, a founding member of the Sylvan Winds, earned her MM from SUNY Stony Brook and her DMA from the Manhattan School of Music.

Membership Directory Deadline

To be included in the 2008-2009 Membership Directory, dues must be paid by OCTOBER 31 (Barrère's birthday). Dues (regular \$50, student/senior \$35, contributing \$75) can be sent directly with identifying information (name, address, phone, email) to:

Keith Bonner, Membership Secretary
Park West Finance Station, Box 20613
New York, NY 10025-1515
keithbonner@earthlink.net,
212-942-5685

FLUTE



HAPPENINGS

OCTOBER '08

Oct
25

Saturday 8:30 pm

"Four Flutists From Around The World," a program featuring Michel Bellavance (Canada/Geneva), Gabriel Goñi (Costa Rica), **SHARON LEVIN** (US), and Sergio Pallottelli (Italy/US), performing the US premiere of a flute quartet by Claudio Acevedo (Chile) and works by Mendelssohn, Morlacchi, Karg-Elert, Martinu, Doppler, and Diego Luzuriaga.

- Weill Recital Hall at Carnegie Hall, 154 West 57th Street, NYC. • Admission: \$30 general.
- For tickets/info, call Sharon Levin at 201-798-9151 or Sergio Pallottelli at 203-285-7677, or visit www.sharonlevinflutist.com.

Oct
26

Sunday all day

Yamaha "Day of Flutes," an event featuring masterclasses, instrument displays, and performances by Jeffrey Khaner, Mimi Stillman, Bradley Garner, Kudo Shigenori, and Jasmine Choi. Open instrument testing will take place from 11:00 am to 1:00 pm on the 3rd and 11th floors; instruments may be purchased at special one-day-only pricing. Clinics at 1:00 pm and 2:00 pm, followed by Yamaha artist performances at 3:00 pm.

- Yamaha Piano Salon and Studios, 689 Fifth Avenue (entrance on 54th Street between Fifth and Madison Avenues), NYC. • Info, call 212-339-9995 x321.

NOVEMBER '08

Nov
6

Thursday 8:00 pm

ROBERT DICK celebrates 50 years of playing the flute. Presented by the Pro Musicis Foundation, the program includes high points of his solo flute compositions, including the world premiere of *Air is the Heaviest Metal*, his flute and piano duo *Life Concert*, and a special interview with Eugenia Zukerman.

- Weill Recital Hall at Carnegie Hall, 154 West 57th Street, NYC. • Admission: tickets are \$20.

Nov
12

Wednesday noon

Femmes Four, a flute quartet with **AMY ZIEGELBAUM**, Lauren Ausubel, Anna Povich de Mayor, and Helen Richman, flutes, will perform music by Leo Kraft, Edward Smaldone, Mikael Karlsson, and Allen Brings.

- LeFrak Concert Hall, Aaron Copland School of Music, Queens College, NY. • Admission is free.

BRIGHT FLUTES,
BIG CITY

The National Flute Association announces its
37th Annual Convention
Marriott Marquis, New York City
August 13-16, 2009

The National Flute Association convention returns to New York City's Times Square, with all the high-energy performances and eclectic offerings that only the city that never sleeps can provide.

The program committee for the 37th annual convention invites all members' submissions. All proposals must be submitted in hard copy. Please fill out and attach a copy of the proposal form, found on the NFA web site, www.nfa-online.org. All proposal materials must be postmarked no later than October 1, 2008. The Program Committee expects to make notifications of accepted proposals by January 15, 2009.

Send materials to: Linda Toote, Program Chair, NFA 2009, 55 Arlington Street, Newton, MA 02458-2454. nfapc2009@gmail.com.

THE NEW YORK FLUTE CLUB'S
2008 ANNUAL FALL ENSEMBLES
GATHERING

Annette Baron,
NYFC Ensembles Coordinator

Sunday, October 19, 2008
1:00 to 3:00 pm
Shetler Studios (12th floor)
244 West 54th Street
(between Broadway and 8th Avenue)

- Bring flutes, piccolos, any ensemble music you might have, music stands, and a smile!
- E-mail an RSVP by October 15 to Annette Baron, Ensembles Coordinator, at ensemblesnyfc@aol.com.
- All levels of players welcome, but your 2008-2009 NYFC membership must be up-to-date to participate.



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



October 12, 2008 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)
Master Class October 11th 4:00 - 6:00pm • Dorot, 171 West 85th Street

Alexa Still, flute

89th Season

2008 -2009 Concerts

October 12, 2008 • Sunday, 5:30 pm
ALEXA STILL (Master Class Oct. 11)

November 23, 2008 • Sunday, 5:30 pm
PETER H. BLOOM, The Flute in 19th Century
New York

December 14, 2008 • Sunday, 5:30 pm
BONITA BOYD

January 25, 2009 • Sunday, 5:30 pm
JEAN-LOUIS BEAUMADIER, piccolo

February 22, 2009 • Sunday, 5:30 pm
JIM WALKER, jazz and classical artist

March 15, 2009 • Sunday, all day
FLUTE FAIR 2009
MATHIEU DUFOUR, guest artist
LaGuardia High School

April 26, 2009 • Sunday, 5:30 pm
2009 NYFC COMPETITION WINNERS

May 31, 2009 • Sunday, 5:00 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! Alexa Still, a stellar New Zealand flutist now residing in Australia, will open the NYFC's fall season with a masterclass and concert. Svjetlana Kabalin's interview covers Alexa's evolution from a young orchestral flutist to her career as an "all-rounder" and educator who aims to do herself out of a job by teaching her students to be their own teachers. And Alexa describes some of her more memorable experiences working with "down under" composers in answers to questions posed by composer/flutist Katherine Hoover (p. 6).

In her first "From the President" letter Nancy Toff tells us of her pleasure in being back in service as president and reminds us that volunteer efforts are vital to the success of the Club—including efforts as simple as bringing a student of yours to a NYFC concert.

This issue is also a first for our new Newsletter designer, Lauren Zavlunov, a Princeton, NJ-based flutist about whom you will hear more about in a future Member Profile. Sue Carlson, our previous designer (and the January 2007 profile subject) did a wonderful job for two years and we are all grateful for everything she has done to make Lauren's debut a smooth one. I will miss Sue's patience, skill, and good sense, but the good news is that the crunch on her spare time is coming from more work as a flutist.

This month's profile subject is Rebecca Metheny Mason, a freelance flutist relatively new to the NY area, who some of you may remember as a participant last October's masterclass at Dorot. She positively radiates optimism and goodwill; maybe some of it will be contagious! And at this writing, we still have open slots for new profile subjects; if you'd like to suggest one (or be one!) please let me know.

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (ksaenger@yahoo.com)