



The New York Flute Club

NEWSLETTER

October 2023

The Amazing Adam Eccleston

Interview by Nancy Toff



Adam Eccleston is the principal flutist of the Portland Columbia Symphony in Oregon and the director of orchestral programs for BRAVO Youth Orchestras, an El Sistema-inspired music program based in Portland. I first met Adam when he won second prize in the New York Flute Club Competition in 2009. Jenny Cline asked me to send him copies of Harold Jones's NYFC programs (read on to see why), and then I had the opportunity to reconnect with him at the NFA convention in Phoenix in August. Adam is simply delightful, ebullient and impressively committed to community-based music education. After a long conversation in Phoenix we scheduled a Zoom session a few weeks later. This article has been edited and condensed; the full interview is on the NYFC YouTube channel. More information is at adamecclestonflute.com.

ADAM ECCLESTON, flute

Mohamed Shams, piano

Sunday, October 15, 2023 • 5:30 pm

The Allen-Stevenson School, 132 East 78th Street, NYC

Program

Seis Flautero (1990)	Miguel Astor (b. 1958)
Sonata, Op. 2, No. 1 (1728)	Jean-Marie Leclair (1697–1764)
Tangente au Yanvalou (2014)	Julio Racine (1945–2020)
Prelude for unaccompanied flute (1943)	Ulysses Kay (1917–1995)
Andante Pastorale et Scherzettino (1907)	Paul Taffanel (1844–1908)
Inspiration (1987)	David N. Baker (1931–2016)
Busy (2016)	Jasmine Barnes (b. 1991)
Suite de pièces (1892)	Samuel Coleridge Taylor (1875–1912)
Impresiones Panameñas (2016)	Andrés Carrizo (b. 1982)
Tuhuayo (2012)	Daniel Cueto (b. 1986)
Sonata (1819)	Gaetano Donizetti (1797–1848)

Program subject to change

NANCY TOFF: Adam, welcome back to the New York Flute Club. I understand that you're actually a New Yorker.

Where were you born?

ADAM ECCLESTON: Through and through, I am a New Yorker. I was born in Brooklyn, NY. That is home.

NT: And how long did you live in New York the first time?

AE: Until I was nine and then my family moved to Germany because my father was in the military for 24 years. So I left Brooklyn to move to Bad Kreuznach, Germany, and that was when all the good stuff started happening to me musically.

NT: What got you interested in music and the flute?

(Cont'd on page 3)

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Newsletter

- Nancy Toff, interim editor
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The 2023-2024 Season: Welcome Back!

by Jenny Cline



From the President

I have always loved this time of year. There’s something exciting about the fall, when the pace of daily life quickens and we return, after the summer, to our regular activities, refreshed and renewed.

Now that fall is here, the New York Flute Club’s 2023-24 season is about to get under way. By the time this newsletter reaches you, the first Flutes Out Front event of the season, a performance, masterclass, and Q&A with Dennis Rendleman, multi-disciplinary artist, will already be in the rear-view mirror. On November 19, flutist and educator Lawrence Liggins returns, by popular demand, to Flutes Out Front, to put participants through their paces, encouraging them to explore their creativity as they learn the basics of improvisation.

We are looking ahead to our first Sunday afternoon concert on October 15, with Adam Eccleston. I had the opportunity to hear Mr. Eccleston’s captivating performance on the closing concert at the National Flute Association convention in Phoenix in August, and I know attendees at his October performance in New York will be equally captivated. After you have read Nancy Toff’s compelling interview with Mr. Eccleston in this newsletter, you will be even more intrigued to hear him play. The concert will be at the fully-accessible Allen-Stevenson School, at 78th Street and Lexington Avenue, and we look forward to seeing you at this new, to us, venue. As always, we encourage you to invite a friend, or student, or two.

There are many other exciting events planned for the 2023-24 season, and you can read more about them on our website. There are many opportunities to deepen your involvement in the New York Flute Club. We have some specific needs for which your skills, talents and interests might be a perfect match. If you have knowledge of InDesign, or if you possess writing or editing skills, we could use your help with the newsletter. Our Education, Publicity, and DEI committees could use your energy and enthusiasm. Please consider getting involved, and helping the club as we continue to offer programs and events which enrich and unite the flute community.



Adam Eccleston and Dianne Frazer perform David Baker’s Inspiration at the National Flute Association convention in Phoenix in August. Photo by Nancy Toff

(Adam Eccleston, cont'd from p. 1)

AE: When I moved to Germany I was horrible in school. I wasn't doing great. In Brooklyn school wasn't great either. So I went to a whole different system and I wasn't able to keep up with what was happening. So I was kind of on the cusp of having to be left back and do that grade again. But I was able to push through. And then when I was in sixth grade I had to take something extracurricular. So I went on to do choir. I loved singing. I still do it. Every Thursday night is karaoke night. And back then I thought I was the next, I don't know, Luther Vandross, the next big one.

I went on to do band and I played trumpet. Trumpet was a very different experience. It wasn't quite my personality, let's just say that. And I had a good friend who played the flute, and she would never remember her locker combination, so she would put her flute in my trumpet locker. And she would never practice. So I would take her flute home with me and practice it on weekends. Until one day I was running late to school and I had to quickly put the flute in the locker because we had band that morning, but I also had practice that morning so she took it out and said, "Why is my flute moist? Why is it wet?" "I don't know, I don't know." So that was my little stint with the flute. The next year I switched and it was a perfect match for my personality I always liked doing things different, and it was very different to have a boy play the flute. Maybe not so different in Europe, but because I went to a school that was international, a lot of the students were American students, [but] it was rare to see a boy play the flute. But I loved to play the flute so that's how I started.

NT: *So you took up private lessons soon after that?*

AE: I took up private lessons with Aimee Pashby, whose husband was in the military band, and she taught flute. She saw something in me and she pushed me. I remember one of the first pieces I played was Telemann's fantasy, the 12th one. And as a 13-year-old that's kind of a big deal. It was hard, but I loved the challenge. And then I moved to Wiesbaden, and that's when I started working with Eric Lamb, amazing flute player, and then he came back to the US to do some touring and performing and I went on to work with his teacher, Thaddeus Watson, the amazing Thaddeus Watson.

I loved the flute; the flute was everything to me. Some of my idols were William Bennett and James Galway, and Paula Robison, and Rampal. I used to have their pictures on my binder in high school and my friends would say, "Who are these white people? Who are these people on your binder?" "What do you mean? You don't know who's Rampal?" So it was amazing for me to be able to work with these two Black flute players who not only looked like me, but they represented something that I wanted for myself. So I was glad that I had that from an early, early age.

And they whipped me into shape and because of Thaddeus I had the chance to work with William Bennett in England. Now I was 15 years old traveling by myself from Germany to England. And that was an experience I will never forget. His amazing wife Michie who kind of took me under her wing and showed me the ropes. That was a phenomenal experience I will never, ever, ever forget.

NT: *So did you study with Wibb in the summer or did you go regularly back and forth?*

AE: That was in the summer, and that was the same summer that I met the amazing Dora Seres, Hungarian flute player, and I was mesmerized by her playing. And I was also mesmerized by this young Russian boy in his late teens who I didn't understand how anyone could play the flute like that. Do you know who I'm talking about?

NT: *I'm going to guess but you tell me.*

AE: Denis Bouriakov. He was ...I was 15 and he must have been 19, 20 around there and he played I think it was a violin concerto. I think it was Mendelssohn, or Sibelius. I had never heard it on the flute before. And it blew everyone's mind, even back then he was a superstar. So to have those experiences really shaped who I am as a flute player and how I teach my students today.

NT: *And what was it specifically about those teachers that you learned besides the basics?*

AE: I would say to be comfortable with who I am as a musician but also to work hard, without a doubt. You have to work hard. And the other thing is when I was working with Eric he didn't let anything slide. When you're in your teens and you're a boy you kind of just do what you gotta do, or do enough, but no, he wanted me

FLUTE HAPPENINGS

OCT '23

Oct
21

Saturday 2:15 pm

BILL GIANNONE in a program of works by Blavet, Debussy, Griffes, Chaminade, Handel, Honegger, Messiaen, and Godard, with Linda Mark, pianist

- The Long Beach Library, 111 W. Park Ave., Long Beach, NY 11561. • Admission is free.

to pay attention to the details in every single note. And you have to hear every single note. So he whipped me into shape there. Thaddeus whipped me into greater shape. He didn't take any crap. And I loved about him that he didn't charge me for my lessons. He didn't charge me a dime. He said just come in every week prepared, and I would bring in a little German dessert for him and he would eat it. Sometimes, if I didn't practice enough and I knew I didn't, I'd bring in three desserts, maybe four. So that when he's eating he wouldn't listen as intently and closely.

NT: *Did that work?*

AE: No it didn't work. Quite frankly it backfired.

NT: *So you came back to the States after that. Tell me what happens next.*

AE: So I wanted to continue to study with him, but there were protocols and tests I would have to take as a non-German citizen and the hour was already kind of late for me to figure out what those next steps [to get into music school] were going to be, so it was easier to go back to the US and study. And there were a lot of options. However, I didn't understand the process of it. The first round I didn't get into any of them. That hurt. I wasn't validated as a musician, as a flute player. So I took a gap year and I worked, I was a cashier at the local grocery store while I continued my lessons and figured out what my next steps were going to be.

So I worked my butt off that year and I knew what I had to do. I had to go back to the US and do live auditions. My parents didn't have a lot of money; they were not going to do that first round. So I had to figure out how to do recordings, but I was going to have

(Adam Eccleston, cont'd from p. 3)

to find the money and get my butt at those schools. That was when the opportunities came and that was when my mind was opened. That was when I met Tara. And I auditioned for her at SUNY Purchase. Tara said, "I want you here. What do we have to do to get you here?"

And that was four years studying with her. And that was really a remarkable time because I was coming into my own and I was understanding the big-scope of the industry. My mind was focused on Europe for such a long time but America has its own set of standards for classical musicians. And she taught me a lot there. And being in NY was amazing and I got to see a lot of amazing shows, made a lot of close friends. And then that was when I met you, Nancy, right after I had graduated from SUNY Purchase and went to study with Paula Robison at New England Conservatory, and that was when I did the NYFC competition. And you were the president at that time.

NT: Probably, it was 2009 that you won. So Tara helped you prepare for that?

AE: Paula did.

NT: What inspired you to enter that competition?

AE: Well, it was a nice amount of money for a struggling college student. And that was what a lot of people were doing, competitions, and I've always been a competitive flute player so I've always done competitions. It made sense that it was time for me to do it then, and the finals judge was Harold Jones.

NT: I did not remember that. Small world.

AE: And that was when I first met Mr. Jones. And from then on it was clear to me what I needed to do. Because for a bit I didn't feel like I had a place in classical music, especially as a brown person I didn't feel I had a place. Felt like I was a caricature and I was put in a bottle even back then because I just wasn't seeing a lot of [Black] people, so your mind starts to kind of think, you think there is no place for you. So when I met him after the competition, two amazing things happened that day. We spoke and I told him, Mr. Jones, I've known so much about you, I studied with Thaddeus Watson I studied with Eric Lamb, two Black flute players in Germany. I'm a little bit scared of my future

because I want to focus on being a soloist but I feel like I'm not being taken seriously. The thing I remember from that conversation was, "Boy, you just go and you do it. You just do it. There's a place for you here, absolutely." He said if you continue to play the way you played this afternoon in that final round there's a place for you. So that was incredible.

That same day, I received a call from Allison Loggins-Hull. Back then she was working for Flute Center. She studied with Tara as well so we overlapped a year or two. She said, James Galway was in the audience and he heard you play and he wants you to study with him in Switzerland, and is it ok if I pass along your number to him? And I said, absolutely!

We spoke and it was beautiful. My family was still living in Germany so it was easy for me to get to Switzerland [by] train. So that was when I worked with Sir James and his wonderful wife and met some amazing, amazing international flute players at the academy.

NT: And what did you learn from him that was different from what you learned from Tara and from Paula? Let's hear what each contributed.

AE: Tara was opening my eyes to the professional world of music because for a long time it was just me, my flute, but now when you go to college you want to make music a profession. Tara taught me: Here's what you do, here's what you don't do. all that. And then with Paula it's the musicality. She opened up colors in my flute playing that I didn't know I could produce. Through that she taught me to read and learn history on whatever pieces you're playing, to gather inspiration and do that, I'm going to teach you how to create colors and imagery and to tell a story.

Sir James was a businessman. He said it is 100 percent a business. The first day of the masterclass he said, "I want you all to know I am no more talented than any of you. This is a business." So he talked to me one on one at a dinner, and he gave me some amazing pointers. You can't wait for it to come to you, and so many of us especially in the collegiate level just think you're going to practice in a practice room four, five, six hours a day, and your phone is going to ring because you do all those hours of practice. But if no one knows who you are, if you don't put yourself out there, you can't get any opportunities. So he taught me not to think too much, just put your-

self out there. Not everyone's going to like it, not everyone's going to like your sound, not everyone's going to like youyour vibrato is too heavy, whatever it is, you've got to put yourself out there, because if you just put yourself in a practice room, that's not going to do any good.

NT: So one of the things you got out of our competition was that you met Galway. You've done a lot of other competitions too. What do you think you get out of the competitions overall?

AE: Endurance. And it's a psychological game. If you can overcome that, if you can beat the psychological part you set yourself up for success. Because so many things happen, as I'm sure you know. The right side of your brain is telling you you can't, the left side is telling you you can, and your body is doing all types of things, so you have to know yourself. And to know what it means when you start spiraling. You have to stop it early. You have to stop sooner than later. You have to know what happens when you get nervous. Some of us get cotton mouth, some of us trembling vibrato, sweaty palms, whatever it is. It just takes going through those experiences for me to know what I can do.

And when I do competitions I want more. Musicians are adrenaline junkies. You might not want to jump out of airplanes, but we are adrenaline junkies and we need that because honestly when I feel the most alive as a human being when I'm on that stage and I am scared. I am nervous. It's very scary, not everyone likes that. I realize that for me I need that.

NT: Does that make you favor a solo career or an orchestral or a combination?

AE: It is a combination. Here's what I've been learning. You need money to live. I had these hopes and these dreams and things that you want to do. But within that you also have to sustain yourself and that is the reality that schools don't prepare you for and maybe there may be more courses that you can take that are more career driven but for me there wasn't a lot of that back then. And still today you have to figure out on your own what it is that you want. What is it that's going to sustain you and move you.

I've always loved teaching, always been a huge part of me. I love playing the flute too. Today I don't love anything as much as I love playing the flute. It hasn't always been great, but I still come back to it and I still get the

exact same feeling as when I was 13 years old. No lie. 100 percent.

The third part, which is the newest part of my professional career, is radio. I've always hated my voice. I had no idea I could make money doing this. But it makes sense because I love connecting with people. I love storytelling, I love learning from people, I love talking to people, I love asking questions. But it took other people to say, I think you should try this. I didn't say no; sometimes it's good to not say no. But once I did my first segment with All Classical radio here in Portland it took me months before I listened to it. But once I did, I said oh wow, there is something here.

NT: So what is your gig in Portland. Is it a regular show?

AE: I do have a regular show. It's called *On Deck with Young Musicians*. I interview young musicians in the area, ask them a lot of questions, basically what you're doing to me, Nancy. And it's amazing.

NT: Very good. So, you got done with your master's with Paula, you studied with Galway, and then somewhere along the line you ended up in the Portland Symphony. How did that happen? Was there something in between? An audition? [laughs]

AE: Once I got out of school no one was calling me, I wasn't receiving any emails about opportunities. And I had won these competitions, and I won a competition at NEC, and I worked with some amazing international superstars at NEC but nothing was connecting, no one was calling for anything. Which is very common. So I was depressed, I couldn't figure out how to make money, I had six figures in student loan debt. That's when the reality kicked in. You can't just dream, you've got to figure out how to live. But I knew that education was a huge part of who I was. So the easiest route to start making money was to work in education. So that's what I did for a long time.

I worked for a wonderful music program, an El Sistema type program in Boston, a Conservatory Lab Charter School, one of the first group of teachers to start music at this school. It was a really wonderful experience as an educator. While doing that, I had a couple of opportunities but not a whole lot. I was in Boston for seven years when an opportunity came about to come out here and start another El Sistema program. This was a winds and brass program, since I'd been

doing it for a while. I was very experienced and I knew that moving would be a good opportunity for me, especially for my solo career. So I moved out here and it was amazing.

It was going fantastically well but there was a gap. And the gap was in the solo part. So once I realized that Adam, you have so much experience, do some for yourself. So that's when I started putting together my CV package, put together all these different things and sending it out, sometimes I didn't hear back, sometimes I got a no, but I did get yesses. Make connections with conductors, this is the one thing I tell aspiring flute flute players and other players. Get to know conductors, especially young conductors that you might work with in school, wherever you go to school, get to know them because they might give you an opportunity to play a solo in Chicago. Or whatever the case might be. So that was when the doors started opening more.

NT: And so how specifically did you get to Portland and when?

AE: That was 2015. At the time they only had a strings program. David Malek, who was my old boss in Boston, knows Seth Truby because they went to school together at North Carolina School of the Arts. Seth knew that David was starting El Sistema programs and doing that amazing thing there, and Seth got in contact with David and said, hey we have a strings program, we've just finished year one, things are going great, we want to expand into winds. We know of your expertise. Would you be interested in starting the winds program. He flew me out to Portland, I spent about three days and I fell in love with it. I fell in love with what they were doing. I also fell in love with Oregon, and the rest is history.

NT: And then you joined the symphony after that?

AE: A while later. I was subbing in the Oregon Symphony, and that's been great, that's been a lot of fun. Then I auditioned for the Portland Columbia Symphony and I won that principal position, and that's been really lovely.



Harold Jones, Hal Archer, and Connie Boykan at the New York Flute Fair in 2011. Photo by Nancy Toff

Also I was the artist in residence for All Classical Portland for two years; that was amazing.

NT: That's the radio station?

AE: That's the radio station. I was brought on first as the artist in residence. I had done some smaller things, for instance they had a Mozart and Muffins day, playing Mozart pieces. It was an open house for folks to come look at the radio station. So they hit me up and I said sure, there were a couple things like that, then they wanted me to be the artist in residence and that basically consisted of performances, writing blog posts, being the chair of the Recording Inclusivity Initiative. I was already performing pieces that were predominantly of Black and brown composers. And they wanted to do something as well that was focused on underrepresented composers and I said, "Oh my gosh, this is exactly what I'm doing and what I want to do." We were trying to find pieces and we had so many submissions. We had librarians from all around the world, we had historians who were trying to find pieces that have not been recorded. It was an amazing process to be a part of. I loved it, I learned a lot, the leaders was incredible. I learned about a lot of new composers I had never heard of. And they said you should record Coleridge-Taylor Perkinson's sonata for flute and piano. And I said sure, let's do it. I didn't realize until the night before I was going to record it that it was written for Harold Jones. It's weird how things lined up. So this was meant to be.

NT Are those CD's out now?

AE: They are out. Spotify, iTunes, all that jazz.

NT: That's fantastic. So tell us what you have in mind for the NYFC program.

(Cont'd next page)

(Adam Eccleston, cont'd from p. 5)

What inspired your repertoire choices, and what are you going to play for us?

AE: I'm working on multiple projects surrounding Harold Jones, in celebration of Harold Jones. He's someone who has shaped my understanding of the career. He's someone who taught me to be fearless, He was someone who programmed traditional music, but he also put in gospel, different pieces that were part of his identity, his culture, and that takes guts to do. So that's something that I learned from him. The program is an homage to him and also an opportunity for the audience to get to know me better.

So there are pieces on the program that showcase my authentic self, pieces that inspired me, that allow me to showcase different sides of me, my warmth and nurturing side, to my color and dynamic side. So the program has a huge emphasis on culture and my identity. My family is Afro-Latino, my mother's side is from Panama. Brooklyn, where I was born and raised, is so diverse, there's just so much happening in Brooklyn.

Miguel Astor wrote a piece called *Seis Flautero* which I've always loved because it has a Joropo style, a Venezuelan dance style and it reminds me so much of going to Prospect Park and hearing the drummers and the Shekere and everyone creating the African beats. When I'm just sitting in Prospect Park that's what that reminds me of so I put that on the program.

Leclair: I want to the showcase my versatility, how cognizant I am stylistically and put some different kind of colors and grace and etiquette into my playing.

Julio Racine is an amazing man and very important to American classical composers. He's a Haitian American composer. I know his daughter. She also works for El Sistema programs. I met her at an El Sistema conference years ago. This piece, *Tangente au Yanvalou*, is about Haitian voodooism. It is about community and care and about acknowledging the diversity and care that [the religion] has for Mother Nature. We might have our understanding about what voodooism is, our stereotypes for voodooism, but it's more. It is about caring for the environment. Beautiful, beautiful short piece.

Ulysses Kay's Prelude for unaccom-

panied flute was written for a dear friend as an exercise. This piece is quite a challenge for the performer because it forces us to not think linearly. And you have to be more imaginative, more colorful because there's not a whole lot going on. You have to think bigger, and that's why I wanted to put that piece on the program.

And Taffanel, I love Taffanel. This piece reminds me of my youth and when I said I will become a professional flute player, this was that piece. And I listened to Galway play it, and Yumiko Sakuma, an amazing Japanese flute player, and Tara and Harold. This is a piece that brings inspiration to me every time I play it. So I want to bring that into the room for the New York Flute Club.

David Baker's *Inspiration*: Just playing that at the NFA was incredible. There's so much I don't know, there's so much that came before me, and I just don't know. So I'm always wanting to learn, to learn that David Baker wrote this piece for Thomas Ehrlich, who was the president of Indiana University. The premiere of this was by Carol Wincenc, I had no idea at the time. So I learned quite a bit and this piece is just a beautiful piece. I love pieces that incorporate classical and jazz, you know, marry the two, I love Coleridge-Taylor Perkinson's sonata because it also does that.

NT: *And then you have a few other little pieces.*

AE: Jasmine Barnes is a young black composer. She's an amazing singer as well. This piece is called *Busy*. It actually was originally written for soprano saxophone.

NT: *You've improved it!*

AE: Exactly. Exactly right. She graciously was happy to do an arrangement for flute. And I said it doesn't feel right, it feels a little too light so I said would you be open to doing an arrangement for alto flute? and she said yes. I love playing it on alto flute, it's so good. So *Busy* reflects our lives.



Nancy Toff and Adam Eccleston avoided the 114-degree heat in Phoenix and had a long, air-conditioned conversation at the 2023 NFA convention.

We have so much going on, so much happening in our daily life. So this piece has a lot of clustered chords on the piano but it also has a jazz element to it as well. She incorporated all these different elements in a three-minute piece. It is awesome, it is fun, the audience will love it.

Coleridge-Taylor's *Suite de pièces* is a lovely one. I had to do something that was originally written for violin, just to show that we can do it better. It's one of those, it's sweet and it gives you an opportunity to think more outside the box, but with clear direction; where to play ...or where to have the piano shine more. It's a really beautiful and delicate piece and you can't do the things that you want to do in other pieces. You have to really be more refined in your playing, so your fortes can't be too loud, your pianos can't be too soft either, you have to be in this space of warmth, always in warmth.

And then Andrés Carrizo is a Panamanian composer. He wrote his piece *Impresiones Panameñas* covering the beauty of Panama, and it is all these different Panamanian styles. It is a lullaby that was sung to him as a baby that he now sings to his kids. It's a really beautiful and fun piece, rhythmic, and it's not so difficult, so that any flutist in high school could play it with no problem.

And then *Tubuayo* by Daniel Cueto. He is a young Peruvian composer, also a flute player, a wonderful one at that. And he wrote this piece for solo flute that is about the national bird of Peru; it's called *Tubuayo* and it is so beautiful. Now *tuhuayo* is unique. Unlike

(Cont'd next page)

other birds, they lay their eggs on the ground. They eat, go hunting for fruit at night, not during the day, and they make the most unique sounds, unlike any other bird. So he wrote this piece that is inspired by tuhuayo.

And then a little bit of sentimentality and drama happens at the end. I love a little drama, ok?

NT: *Drama's good.*

AE: I love a little drama. So this piece has all the operatic feel in it that I just love. Donizetti is one of those composers who knows how to write for the voice, knows how to deliver drama and story line. I remember when I went to Italy years ago and I went to Donizetti's birthplace. It's one of the most stunning places I've ever been to. And they're known for these little desserts, polenta e osei, it's polenta with some liqueur in it, gives you a little buzz at the end, so I wanted to do this

sonata to close.

NT: *You're giving it away.*

AE: Oh no!

NT: *All right. And speaking of the dessert, I understand that you are quite the baker. Is that true?*

AE: You know, I dabble here and there. That's something I've loved doing. I eventually made the polenta.... It's so much fun to make.

NT: *What's your specialty?*

AE: Well first of all you can't find a recipe for the polenta. You can, but it's very hard and also it's in grams, which a lot of us don't really use.

NT: *You have to do math.*

AE: You get it all wrong, I've done it, and now I have a recipe that I wrote down and I'm really good at making that, an amazing Italian dessert. Also I make a really good brown sugar

bundt cake. It is so good. And every time I go visit my family in Texas it's a requirement. I can't go there and not make the bundt cake. It is so tender. It's amazing.

NT: *All right, so we'll have to have a bakeoff, my blueberry muffins against your bundt cake.*

AE: I love it!

NT: *So is there one thing that you would like members of the flute club to know about you before they come to bear your wonderful concert?*

AE: Get ready to dance! And to leave really inspired. I need to go buy this music. I need to learn this again. I need to learn more about Ulysses Kay.

Nancy Toff is archivist-historian of the New York Flute Club. She founded the National Flute Association's oral history program and is the author of four books on the flute.

NYFC ENSEMBLES PROGRAM

UPDATE

Twenty-four flutists (21 returning and three new) attended the season's first NYFC Ensemble rehearsal on Saturday, September 23rd at Studios 353 in Manhattan. Codirectors Denise Koncelik and Mark Vickers led the group through a set of mostly new-to-the-group pieces including Via's *Fantasia on Red River Valley*, McMichael's *A Gaelic Offering*, Lombardo's *The Flute Garden*, *Tico Tico* (arr. Wye), and the last movement of Dvorák's *New World Symphony* (arr. Long).

The icebreaker question (apropos of the day's weather) was "What do you like to do on a rainy day (other than practicing the flute)?" Most people were happy just to curl up with a book and a favorite beverage, or nap with a pet, but one person just liked watching the rain fall and another enjoyed a wet game of soccer.

At the September 23 rehearsal: (standing, L to R) Eric Thomas, Gwen Mandell, Doug Ramsdell, Judith Sherman, Elizabeth LaBarbera, Elizabeth Doyle, Laura Pologe, Samantha Ostrowski, Ambika Bansal, Pam Santiago, Melissa (Mac) MacPherson, Kathy Saenger, Hannah Goldstein, Frances Lenci, Tianxin Xu, Roger Brooks, Iona Aibel, Karen Robbins, Mark Vickers, Lauren Kurtz, Xiao (Lester) Yu, and Chip Shelton; (seated, L to R): Denise Koncelik and Mira Begovic. Photo: Brian Klasewitz



The monthly rehearsals are at Studios 353 at 353 W. 48th Street, from 2:00 to 4:00 pm; the next two dates are listed below:

Sunday, October 15, 2023 • Sunday, November 19, 2023
To join the ensemble:

- You must be a current member of the NY Flute Club.
 - You must have proof of Covid-19 vaccination.
 - No audition is required. We accept all levels of players.
- If you'd like to participate, email Ensembles co-directors Denise Koncelik and Mark Vickers at ensembles@nyfluteclub.org. Details and full schedule available at www.nyfluteclub.org/concerts-events-and-more/ensemble-program



Denise Koncelik



Mark Vickers



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



October 15, 2023 Concert

Sunday, 5:30 pm • The Allen-Stevenson School, 132 East 78th Street, NYC

Adam Eccleston, flute

104th Season

2023-2024 Events

September 24, 2023 (FOF) • Sunday, 2:00 pm
Dennis Rendleman, flutist, dancer, conductor

October 15, 2023 (C) • Sunday, 5:30 pm
Adam Eccleston, Portland Symphony

November 5, 2023 (C) • Sunday, 5:30 pm
Borealis Wind Quintet

November 19, 2023 (FOF) • Sunday, 2:00 pm
Lawrence Liggins, flutist and educator

December 3, 2023 (C) • Sunday, 5:30 pm
Dominique Kim, 2021 NFA YA Comp. winner

January 21, 2024 (C) • Sunday, 5:30 pm
Carol Wincenc and the Gossamer Trio

January 28, 2024 (FOF) • Sunday, 2:00 pm
Haruna Fukazawa

February 5, 2024 (C) • Sunday, 5:30 pm
Michael Kofler, Munich Philharmonic

March 24, 2024 • Sunday, all day
NY Flute Fair, Marianne Gedigian, guest artist

April 18, 2024 (JWJP) • Thursday, 7:00 pm
Kim Scott, jazz flutist/recording artist

April 28, 2024 (C) • Sunday, 5:30 pm
Winners of the 2024 NYFC Competition

May 19, 2024 (C) • Sunday, time TBA
Annual Meeting and Ensemble Program Concert
Additional events to be announced.

Unless otherwise noted, concerts (C), "Flutes Out Front" (FOF), and Flute Fair (FF) events will be in-person; "I Just Wanna Play!" (JWJP) events will be virtual. Details, visit nyfluteclub.org.

Your Flute Club Needs You!

The New York Flute Club has much to offer the flute community, and to keep things running smoothly we need volunteers.

We urgently need help with our newsletter, which is produced October through May.

- Editor or co-editors
- Copy writers
- Designers (familiarity with InDesign)

We have working committees that could use new members who have particular interests:

- Education/Outreach Committee: planning events of interest to teachers and students, administering our instrument loan/gift program, and other projects
- Social Media/Publicity Committee: helping to publicize upcoming events, expanding the club's presence on social media, curating our online presence
- Diversity, Equity and Inclusion Committee: broadening our offerings to attract a more diverse audience and create a community where individuals from different backgrounds and cultures, and with different experiences, feel welcome

We need a whole team of people to help with the flute fair (March 2024). A volunteer coordinator would help organize volunteers to help with many functions, including the following:

- Registration desk • Tag Sale setup/sales • Door monitors • Exhibit hall liaisons

There are many ways to get involved and we would love to hear from you. Please contact president Jenny Cline at injcline@comcast.net, or write to info@nyfluteclub.org and we would be happy to put you in touch with the people who can put your efforts to good use. Becoming involved in the club has many rewards. Lifelong friendships are forged in a community united by a common love of the flute. We hope to hear from you today!

