



# The New York Flute Club

## NEWSLETTER

December 2006

### LAUREL ZUCKER: RECITALIST, RECORDING ARTIST, AND TEACHER

*Interview by Renée Siebert*

**A**fter childhood years in seven states (NY, NJ, TX, MA, SC, VT, and AZ), Laurel Zucker attended the New England Conservatory of Music (1973–75) and graduated from Juilliard (BM, 1978). Active as a soloist, recitalist, and recording artist, she has been a professor of flute at California State University, Sacramento since 1988 and has a discography of more than 30 self-produced CDs (available through Cantilena Records, [www.cantilenarecords.com](http://www.cantilenarecords.com)). This interview took place by email over several days in September and October.

**RENÉE SIEBERT:** Laurel, you and I both attended the North Carolina School of the Arts as teens in high school [RS in the late '60s, LZ in the early '70s]. Were you thinking at that time about the possibility of recording?

**LAUREL ZUCKER:** When I attended NCSA and studied with Philip Dunigan, a fabulous teacher and person, my dream was to become a

*(Cont'd on page 5)*



*In Concert*

**Laurel Zucker, flute  
Mark Delpriora, guitar**

Sunday, **December 17, 2006**, 5:30 pm  
Yamaha Piano Salon, 689 Fifth Avenue  
*(entrance between Fifth and Madison on 54th Street)*

- Sonata in A minor, D. 821 "Arpeggione" . . . . .Franz Schubert (1797–1828)
- Suite Buenos Aires . . . . .Maximo Diego Pujol (b. 1957)
- Primera Cronica del Descubrimiento (1991) . . . . .Roberto Sierra (b. 1953)
- Segunda y Tercera Cronicas del Descubrimiento (1995) . . . . .Roberto Sierra
- Tercera Cronica del Descubrimiento (1995) . . . . .Roberto Sierra
- Suite for Flute and Guitar (2006) . . . . .Mike Mower (composed for Laurel Zucker) (b. 1957)
- Gran Duetto Concertante, Op. 52 . . . . .Mauro Giuliani (1781–1829)

*Program subject to change.*

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# Watch that Pencil!

by David Wechsler



**From the President**

Hello everyone! I wanted to do a column on something useful to all musicians this month. Is it personal hygiene? Is it money management? Nope. It is the art (or lack) of marking orchestra parts. Marking a part can be like the boy who cried wolf: when you do it too often, it loses its meaning. As an orchestral librarian and flutist of an opera company I see many parts, and flute parts seem to be overly marked. The markings generally contain a lot of unnecessary information, serving more as a distraction than anything else. I have made more mistakes in rehearsals

trying to decipher poor markings or trying to see around too many circled things than I ever would have had the part been “virgin.” Generally, in modern opera parts (1920s or even a bit earlier) all the things one needs to read in order to follow along in a recitative or a long rest are printed in the music. Such extremely rare and difficult musical terms as *a tempo* or *rit.*, are printed in the part. Yet some people insist on sloppily writing them in pencil right above the printing. People write cues in their parts for a recognizable figure in the middle of a long rest. That is a fine thing to do. However, when you put your friend’s name instead of the instrument, it becomes a distraction. It doesn’t do me any good to know that Gwen has an entrance. Stick to the instrument! I recently played *Peter and the Wolf* from a part with some really dumb markings. Right before the E-flat arpeggio section someone had written, “Relax fingers.” If you need to be reminded of that in writing before that section, you haven’t practiced that passage enough. Another needless marking was the intonation arrow—you know, the one that points up to remind you to raise the pitch, or down to lower it? When you have those third-octave half-note E flats an octave above the oboe’s starting note on one of the duck solos, is it really necessary to write an arrow pointing up or down? Presumably the rehearsal showed you where to put the pitch. Even more importantly, if that oboe note changes from where it was in rehearsal, are you still listening and adjusting? Speaking of that, “listen” was also written someplace in this part. What else would you be doing in an orchestra?

Marking of accidentals is another overdone activity. I will be the first to mark an occasional accidental in a part if the harmony is unorthodox and my ear is winning over my eye, or I just keep goofing it up. However, when someone marks them lightly, or sloppily, so it’s unclear when you are reading fast, and you play a wrong note *because* a natural looks like a sharp, out comes the eraser. But sometimes you might just remark it clearly. If you have ever played an old hand-copied opera part from the 19th or early 20th centuries, you may be familiar with the style of copying where the script is flowery and illegible, noteheads are all backwards, and quarter rests closely resemble eighth rests. But what is even more disconcerting on many of these parts is that the key signature appears only once, at the beginning of each modulation, not on each line, as in a modern part. In that case, people sometimes write the key signature on every line. That’s forgivable for a young player with little experience. But the reason that the copyist left the key signature out (aside from the fact that in hand copying you get paid for speed) was that it isn’t really necessary for a well-trained musician to see it. In tonal music of that period the chords are fairly basic. Once you get the tonality in your ear, it should be instinctively foreign to gravitate to a note outside the harmony. On the other hand, when it is late 19th century music and there is no key signature, you really are well served by putting it in.

Each situation is unique, and every player is different. I am merely suggesting that, for some, a more judicious use of markings might be in order. Familiarize yourself with all things printed on a page, not just the notes. You will then be able to play and listen to the music in a more sophisticated manner.

## Member Profile

### Keith Bonner

NYFC member since 2004  
Membership Secretary since 2006



**Employment:** Freelance flutist and teacher.

**A recent recital/performance:** A November 26th recital with pianist Jason Andrews, on Staten Island at St. Alban's Episcopal Church, performing works of Prokofieff, Liebermann, Korngold (an adaptation of the composer's violin and piano arrangement of the *Much Ado About Nothing Suite*), and Fauré.

**Career highlight(s):** Special highlights: Joint recitals with flutist Reva Youngstein (a longtime friend and colleague he's known since the 1988 Chautauqua Music Festival), and touring Japan each summer with the New York Symphonic Ensemble (a chamber orchestra made up of New York freelancers and members of New York's opera and symphonic orchestras). He says, "It's a wonderful experience to explore a different culture, perform in wonderfully designed halls, develop bonds with Japanese students and eat deliciously exotic Japanese cuisine." More routine highlights: performing with the Westchester Chamber Orchestra, the Key West Symphony, the Riverside Symphony, outreach programs with the New Jersey Symphony; playing Broadway shows (*Beauty and the Beast*, *Fiddler, Nine*, and the national tour of *Phantom of the Opera*); teaching at the 92nd Street Y's School Partnership Program in Harlem and coaching the Greater Newark Youth Orchestra.

**Current flute(s):** A preowned silver Powell (No. 2911, c. 1969) purchased

in 1997; a wooden Powell piccolo (No. 6621).

**Influential flute teachers:** Florence Nelson (in high school), Michael Parloff (in college), and Joshua Smith and Jeffrey Khaner (for graduate studies); summers with Sandra Church (in Chautauqua) and Nadine Asin (at Aspen).

**High school:** Freeport High School in Freeport, NY (on the south shore of Long Island near Jones Beach).

**Degrees:** BM (Manhattan School of Music, 1992); Professional Studies Diploma (Cleveland Institute of Music, 1994).

**Most notable and/or personally satisfying accomplishment(s):** Accepting the challenge of living life with a focused awareness of the present moment. While difficult to live by such a simple idea, he finds it to be a great source of personal contentment (as well as a help when performing in stressful situations).

**Favorite practice routines:** Keith says, "I am a believer in the power of long tones and scales done on a consistent basis (daily if possible). The trick is to keep them interesting and musical by varying dynamics, articulation, attacks, vibrato, and color. I then work on the fun part . . . the music."

**Other interests:** Staying active (yoga and running three to six days a week), reading (fiction and biographies of performers and artists who inspire him), cooking for friends, and generally exploring the arts, cuisine and fun of NYC.

**Advice for NYFC members:** Take time to listen to and/or watch your favorite performers in all areas of the arts. Discover what touches you about their performance and use it to inspire your own.

## FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

### DECEMBER '06

DEC  
2

Saturday 1:00–3:00 pm

A lecture/performance on Ecuadorian Mestizo music by **SHARON LEVIN**, flute, and Allison Brewster Franzetti, piano.

• Westport Senior Center, 21 Imperial Avenue, Westport, CT. • Admission is free with RSVP to the Westport Senior Center at 203-341-5099.

DEC  
6

Wednesday 7:00–9:00 pm

"The Great Danes," a Paula Robison masterclass featuring Carl Nielsen's Concerto and Joachim Andersen's *Elegie*, Op. 55, No. 1, and *Die Blumen*, Op. 56, No. 2.

• Diller-Quaile School of Music, 24 East 95th Street, NYC. • Admission (auditors): \$30 general, \$15 students. • Info, call Heather Holden at 212-369-1484 x26, or email hholden@diller-quaile.org.

DEC  
8

Friday 8:00 pm

Flutist **MICHAEL PARLOFF** will perform Ralph Vaughan Williams's *The Lark Ascending* with the Ridgewood Concert Band directed by Christian Wilhjelm. Also on the program: Barnes' *Variations on a Moravian Hymn*, Susato's *Suite from the Danserye*, and Humperdinck's *Evening Prayer and Pantomime*.

• West Side Presbyterian Church, 6 South Monroe Street (at West Ridgewood Avenue), Ridgewood, NJ. • Admission: \$20 general, \$15 seniors, \$7 students. • Info, visit [www.ridgewoodband.org](http://www.ridgewoodband.org).

DEC  
12

Tuesday 8:00 pm

**BART FELLER**, flute, Linda Mark, piano, Stephen Williamson, clarinet, and Allen Lieb, violin, will perform works by Liebermann, Martinu, Ferroud, Muczynski, and the New York premiere of Michael Fiday's *Nine Haiku* in a concert to celebrate the release of Bart Feller's second solo CD, *20th-Century Duos*.

• Saint Peter's Church, 619 Lexington Avenue (at 54th Street), NYC. • Admission (includes copy of the new CD): \$15 general, \$10 students/seniors.

### MEMBER ANNOUNCEMENTS

The Bay Area Flute Festival will be held on December 10th, 2006, from 1 to 5 pm at the Chapel of the Chimes in Oakland, California. The free event will feature workshops, exhibits, a masterclass with Amy Likar, and performances by **CAROL ALBAN** and Amy Likar. Info, visit [www.bayareaflutefest.com](http://www.bayareaflutefest.com).

# JAYN ROSENFELD ON THE NYFC'S HENRY BRANT CD PROJECT

*Interview by Katherine Saenger*

*The NYFC's latest CD project, Henry Brant: Music for Massed Flutes which contains his Angels and Devils (1931), Ghosts and Gargoyles (2001), and Mass in Gregorian Chant for Multiple Flutes (1984), was recently released by New World Records. The Newsletter editor had some questions for Jayn Rosenfeld, the behind-the-scenes person most responsible for getting the project off the ground and seeing it to completion.*

**KATHERINE SAENGER:** *My first reaction upon learning about the historic 1956 Angels and Devils recording (CRI-106) from Nancy Toff's interview with Henry [NYFC Newsletter, March 2003] was that it would be wonderful to get it reissued with a new recording of Ghosts and Gargoyles.*

**JAYN ROSENFELD:** Great minds think alike! That reaction was universal: the pairing of Henry Brant's two great pictorial compositions would make a great CD. But the bulk of the credit should go to Paul Taub, who masterminded the commission of *G&G* to make an elegant pair. And I and others knew we wanted to fill out the CD with Henry's lovely *Mass*.

**KS:** *I had never heard of Mass. Can you tell me something about the piece?*

**JR:** *Mass* does not include original music by Henry, but rather his inspired concept of a controlled chaos of cathedral-like resonance and "dragging," applied to some exquisite Gregorian chants. You have to hear it to understand how beautifully it works. And the reason it goes with the other pieces, especially *G&G*, is that there is a spirituality and simple sincerity to all of Brant's music.

**KS:** *You were the executive producer for this project. How did you make it happen?*

**JR:** My own experience in running a new music group [the New York New Music Ensemble] has shown me that it is relatively easy to raise money—from the right source—for a good project. Henry is an important Ameri-

can composer, and he is in his 90s, so the Aaron Copland Fund for Music, supported by Copland's hugely successful career as an earner of royalties, was a clear place to apply. I wrote a grant, got the projected figures in hand, with the help of estimates from the producer [Judith Sherman], editor [Paul Zinman of SoundByte Productions, NYC] and record company [New World Records]. The Copland Fund agreed with our means and goals. I should say that New World Records was an easy sell,

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"There is a spirituality and simple sincerity to all of Brant's music."

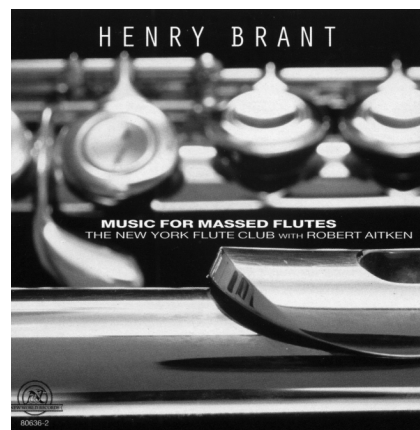
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because they're very much in the business of creating a recorded American musical heritage.

It also helped that Robert Aitken (a personal friend of Henry's, and soloist/conductor for the NYFC's March 2003 performance of *G&G*) loved the idea.

**KS:** *Where were the new recordings done?*

**JR:** The recordings were done on successive days at the American Academy of Arts and Letters, which has an old, relatively secluded, relatively sound-proof auditorium. And the Academy in a cooperative effort with the Copland Fund gave us a special rate on the rent, something I knew nothing about until they told me.



**KS:** *Who participated?*

For *Mass* I rounded up about 20 flutists and Bob Aitken, who, in a superb "teaching rehearsal," taught us how to do the 17th-century mean tuning that would be appropriate for Gregorian chant. He has a superb ear and we tried very hard to get those fourths low and sevenths high. It was a learning experience for all, and Aitken was really generous with his gentle teaching and coaxing. For *G&G* we used as best we could the same players who had performed the piece at the Flute Fair the previous year, including Aitken's daughter Dianne, another Canadian. And the Flute Club flutists all donated their services, which really kept down the price!

**KS:** *Any funny stories?*

One of the guards at the Academy turned out to be a flutist, and he took some pictures of us rehearsing, which he later brought to my house, unfortunately not to be used in the final product.

**KS:** *Do you have any advice for others who wish to do something similar in the future?*

**JR:** First, have a really good idea. And then get the full cooperation of the New York Flute Club! This was one of the easiest projects I ever had a hand in. It made sense from beginning to end. □

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**Jayn Rosenfeld** was NYFC president from 2002 to 2005; **Katherine Saenger** is the NYFC Newsletter editor.

*Laurel Zucker (cont'd from page 1)*

virtuoso flutist, to give concerts and to do recordings. I was not dreaming about organizing all the recording projects that I am involved in now.

*RS: How many CDs do you have out now?*

LZ: Thirty-two, to date.

*RS: That must be one of the most extensive recording catalogues of any self-producing flutist! When and how did this huge project begin?*

LZ: In 1992 I felt ready to record at the level that I had envisioned for myself. My first recordings, *Virtuoso Flutist* and *An American Flute Recital*, included repertoire that I enjoyed playing and listening to. I also wanted to make recordings that would be beneficial for flute students to listen to and for their teachers to use as teaching tools.

*RS: When you got started, what was hardest? And are these challenges*

*any different now that you are getting ready to issue your 33rd-36th CDs?*

LZ: The most difficult aspect of doing a recording was and continues to be quality control: having an excellent engineer who understands how to record the flute accurately, having a suitable space in which to record, recording with musicians who are exceptional on their chosen instruments, having available finances to complete the CD, working with an excellent graphic designer and artist for the CD visual layout, working with the manufacturer, and being patient with the entire process from beginning to end.

*RS: Did you ever get discouraged? If so, how did you deal with it?*

LZ: I do not think that I actually experience discouragement very often in any aspect of my life. Of course I have had many roadblocks from people telling me that I was recording too much, spending too much, and

*(Cont'd on page 6)*

**December Refreshments**

Post-concert refreshments are needed for December 17th. Please contact David Wechsler (718-859-8649, davewechs@earthlink.net) if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles.

**CLASSIFIED**

**Your Flute Works** of NYC is proud to announce the launch of a new website: [www.yourfluteworks.com](http://www.yourfluteworks.com). We have expanded the inventory of our flutes, head joints and piccolos for sale, and bring together quantities of information to our visitors regarding repairs, restorations, and maintenance of flutes.

Come for a visit!

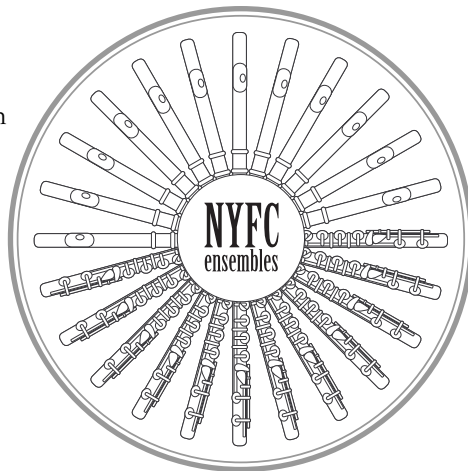
**Ensemble Program Update and Next Meeting**  
**by Annette Baron, NYFC Ensembles Coordinator**

The Fall Ensembles Gathering took place on Sunday, November 5th, at Shetler Studios in NYC. It was a huge success, with more than a dozen members of the NYFC participating. All levels of players were represented, from beginner to professional. The group ran through quite a number of pieces, including *Masques* (McGinty), *Simple Gifts* (R. Lombardo), a movement from the Kuhlau Quartet, and flute choir arrangements of Schubert's *Moments Musicaux* and Mozart's *Die Zauberflöte*.

- Groups are still forming. Please let me know
- \* if you are looking for an ensemble,
  - \* if you have already established a group, and/or
  - \* if your group would like to play at the NYFC's May 2007 ensembles concert.

Our NEXT Ensemble meeting will be geographically tailored to the New Jersey members of the NYFC. . . . please let me know if you will be coming to my home in Wayne, New Jersey on **Sunday, December 10th** from 2:00 to 4:00 pm. All members are welcome!

Contact:  
 Annette Baron, NYFC Ensembles Coordinator  
 Email: [EnsemblesNYFC@aol.com](mailto:EnsemblesNYFC@aol.com) • Daytime phone: 973-244-0992



Laurel Zucker (cont'd from page 5)

being too much of a perfectionist. I am a perfectionist, and I want my recording projects to be up to the level that I expect for myself. The first two recordings that I did I threw away because the engineers did not understand how to record a flute well. Robin Sutherland, pianist of the San Francisco Symphony, [then] recommended Don Osoke as an engineer, and I have completed many successful recordings with him. I also have worked for years with Adam Abeshouse in NYC and have released many successful recording projects with him as well. I view both of these exceptional people as friends. Leslie Ann Jones at the Skywalker Studio in Marin County is also a friend and a superb engineer/producer. I also feel fortunate to have a very supportive partner in my life. She is an internist physician, and when either of us do get frustrated or impatient we are able

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**“I think my staying power in the flute recording market is due to all the people who have really believed in me.”**

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to listen and give constructive advice to each other.

*RS: An important thing that perhaps some people do not realize is that once you have made the CD you have to sell it. I would think this could be time-consuming and never-ending.*

*LZ: Absolutely true. Selling CDs through radio play, performing concerts, word of mouth, advertising, and reviews is challenging. When I released my first two CDs in 1993 I had a booth at the National Flute Association Convention and it was amazing. All the flutists that I went to Juilliard with or worked with were*



coming up to me, congratulating me and insisting on buying my CDs. My teacher at Juilliard, Samuel Baron, came up to me and was so excited. He said, “You did it Laurel!! You are on your way!” What I noticed was that there were so many people who were so supportive. I think my staying power in the flute recording market is due to all the people who have really believed in me. Music is all about the magic of make-believe, beauty, and journeys . . . if I think back on every adventure that each recording project has brought to me, it is kind of like a really difficult fairy tale.

*RS: Can you walk us through the steps you take to prepare over 70 minutes of repertoire for a recording? How far in advance do you begin?*

*LZ: The answer to this question varies from project to project. The one aspect that is true for every recording I do includes an intensive amount of practice and score study. For instance I am in process of finishing up *Inflorescence III—Music for Solo Flute*. Much of the music I have recorded I decide to record about two weeks prior to the recording session. For instance, I just recorded the Stamitz *Caprices* and Daniel Dorff's *August Idyll* in this manner. If I have the*

time, one of my favorite things to do is to completely submerge myself for a couple of weeks in some new music with the end reward of recording the repertoire. And then it's on to new music which I so welcome at that point.

Sometimes I think of an amusing theme for a recording. For instance *The Dark Side of the Flute* came about because I was performing Frank Martin's *Ballade*, Gluck's Scene from *Orpheus*, Messiaen's *Merle Noir*, and Harbison's Duo, and realized these pieces shared either a dark-sided story or musical content. The CD, *Take a Walk on the Wilder Side—the Flute Music of Alec Wilder*, was a play on words that I found amusing.

The CD series, *Inflorescence*, is also a play on words because the word *inflorescence* means “to grow” and the intent of this continuous CD series is to provide the listener with two CDs of solo flute music per release. Hopefully one day I will have an *Inflorescence X*.

*RS: Is your prep for a CD different from what you would do for a recital?*

*LZ: The difference between preparing for a recital and a recording session is that in a recording session I have many more responsibilities: I must hire the engineer, the space, have the*

piano tuned if necessary, be very aware of the other recording musicians' needs, and coordinate schedules for a lengthy period of time. When I did my first 15 recordings I completed each recording in one recording session due to lack of money. Sometimes I would record three or four CDs in a row day after day. I would be so tired afterward I could barely stand or focus. I would hang out with my friends afterwards like a zombie. My wonderful, kind engineers Adam Abeshouse and Don Ososke can definitely attest to the fact that it was truly a difficult and challenging experience, but they really stood by me and supported

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**“My mind craves the activity of learning new music all the time!”**

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me. Today I do not record this way—I take at least two or three sessions on different days to complete a recording. And as a result I can actually teach flute after a recording session and offer a coherent comment or two.

*RS: How do you decide on the repertoire?*

LZ: A variety of ways. Sometimes I get requests to record compositions. Other times it is choosing standard repertoire that I know that I must record. However my absolute favorite way of choosing repertoire is to go through the Flute World catalogue and highlight all the music I do not know and then order the music. Many times when I am getting ready to record a project I flip through the Flute World catalogue to distract myself. It is during these times every year that I will order thousands of dollars worth of repertoire. My absolute favorite thing to do is to order new music and then learn it. My mind craves the activity of learning new music all the time!

*RS: You and I had a lot of fun recording several volumes of the Kuhlau flute duets [in May 2004].*

LZ: Yes, we did. I love the Kuhlau duos. And my goal is for us to record them all. So far we have recorded four volumes . . . two more volumes to go. In terms of sales they are not a best seller, but it makes no difference to me. I just love Kuhlau!

*RS: I remember towards the last of what turned out to be ten-hour recording days, you and I got so giddy that it was hard to keep our faces straight enough to play. But it was very satisfying to record some of the best romantic music written for the flute.*

LZ: I think we flutists can be almost in a constant state of giddiness because we are inhaling so much air in our bodies all the time.

*RS: I felt that we both played for the fun of it in order to keep the character and spirit of a spontaneous performance alive, but knowing that it was being printed permanently we were trying to go for high accuracy. But that was secondary to the life and spontaneity. What were your thoughts while we were in the middle of the project?*

LZ: I was having a great time! The duos are not only fun, but many times quite challenging in regard to performing them accurately. It was so rewarding for me to have the opportunity to work them up to an artistic level, especially since they have so many lovely gentle musical moments. I was also very thankful to be recording with you because of the beautiful way you interpret the music . . . you are such an exceptional person and musician.

*RS: Thank you! Can you tell us about some of your other collaborations?*

LZ: Currently I am collaborating with Mark Delpriora, guitarist; Susan Jolles, harpist; Mark Shapiro, pianist; and Gerald Ranck, harpsichordist.

*RS: What has been the most satisfying part for you of this lifelong endeavor?*

LZ: Working with all of the wonderful musicians that I have collaborated with, and learning from my mistakes and successes. Really—rehearsing, performing, and recording music is all about sharing one of the most beautiful and emotional experiences the world has to offer.

*RS: What advice would you give to flutists who would like to make their own recordings?*

LZ: Make sure you are at an extremely high artistic and technical level and believe that you have something special to offer the professional music world. One way to prepare is to record a recital that you do and then be absolutely honest with yourself as you listen to the recording and critique aspects that you need to change and work at. Then record another recital and see if you have made those needed changes. Keep repeating this process until you are satisfied. And by the way this process can be really fun and exciting because working on music in detail is so rewarding.

*RS: Thank you. We look forward to your concert!* □

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**Renée Siebert** has played second flute in the New York Philharmonic since 1975. She collaborated with Jeanne Baxtresser on Great Flute Duos from the Orchestral Repertoire, published by Theodore Presser, and has recorded several CDs of Kuhlau flute duets with Laurel Zucker.

Flute Happenings Deadlines		
Issue	Deadline	Mail date*
January 2007	12/07/06	01/04/07
February 2007	01/11/07	02/08/07
March 2007	02/00/07	03/00/07
April 2007	03/15/07	04/12/07
May 2007	03/29/07	04/26/07

\*Projected



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



## December 17, 2006 concert

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

Laurel Zucker, flute, and Mark Delpriora, guitar

### 87<sup>th</sup> Season

#### 2006–2007 Concerts

**October 29, 2006** • Sunday, 5:30 pm  
 FENWICK SMITH, flute, and SALLY PINKAS,  
 piano

**November 19, 2006** • Sunday, 5:30 pm  
 LEW TABACKIN, jazz artist

**December 17, 2006** • Sunday, 5:30 pm  
 LAUREL ZUCKER, flute, and  
 MARK DELPRIORA, guitar  
*Holiday reception*

**January 21, 2007** • Sunday, 5:30 pm  
 TIM LIU, Chinese bamboo flutes

**February 25, 2007** • Sunday, 5:30 pm  
 THE HANOVERIAN ENSEMBLE  
 JOHN SOLUM and RICHARD WYTON,  
 baroque flutes

**March 10, 2007** • Saturday, All day  
 FLUTE FAIR 2007—CAROL WINCENC

**April 29, 2007** • Sunday, 5:30 pm  
 2007 NYFC COMPETITION WINNERS

**May 13, 2007** • Sunday, 6:00 pm  
 ANNUAL MEETING & ENSEMBLE CONCERT

*All concerts and events (except as noted) at Yamaha Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at [www.nyfluteclub.org](http://www.nyfluteclub.org) or call 732-257-9082.*



#### From the Editor

**Greetings!** This month we will hear flutist Laurel Zucker performing a program of flute and guitar music with guitarist Mark Delpriora. Renée Siebert's interview focusses on the rewards and challenges of self-producing your own CDs, a topic on which Laurel must be the flute world's expert, with 32 to her credit so far (including several CDs of Kuhlau flute duos with Renée).

Dave Wechsler's "From the President" letter on the quirky and distracting handwritten notations you sometimes find on the orchestral flute parts you get first made me laugh . . . and then made me remember (and feel a little guilty about) all the marked up parts I have had in my possession over the years.

Readers interested in a behind-the-scenes look at how the NYFC's recently completed Henry Brant recording project got done should check out my mini-interview with Jayn Rosenfeld (p. 4), and those of you who'd like to know what you missed at the November 5th Fall Ensembles Gathering (or learn about the next ensembles meeting) should take a look at Annette Baron's update on p. 5.

Keith Bonner, a NYC-based freelance flutist and the Club's new membership secretary, is this month's member profile subject. I enjoyed his reaction to his travels in Japan and was intrigued to find out that there is a Korngold piece that works for flute that he will be playing on his next recital program. Anyway, all for now.

Best regards,

*Katherine Saenger (klsaenger@yahoo.com)*