



The New York Flute Club

NEWSLETTER

May 2013

2013 Ensembles Program Concert

About the performers:

Ann Bordley is an attorney with the Brooklyn District Attorney's Office. She is a graduate of Harvard Law School and a flute student of Susan Friedlander.

After retiring as a NYC school teacher, **Eddie**

Crawford renewed his interest in playing the flute. He was a student of Ken Schmidt, father of Rie Schmidt (a former NYFC president).



Participants in the May 2012 NYFC Ensembles Program concert.
Photo: Brian Klasewitz.

Mary Lynn Hanley studies with Mary Barto. She is in ensembles at Mannes College the New School for Music and the Lucy Moses School and plays flute and piccolo in the new United Nations NY Symphony Orchestra.

(Cont'd on page 4)

In Concert

New York Flute Club Ensemble Program Concert

Saturday, **May 11, 2013**, 2:00 pm

Bloomingdale School of Music

323 West 108th Street (between Riverside Drive and Broadway), NYC

Program

- Lo How a Rose E'er Blooming English carol
(arr. Catherine McMichael)
- Songs of the Ocean Ryohei Hirose (1930–2008)
(arr. Ann Cameron Pearce)
 - I. There Was No Ocean
 - II. The Tufted Puffin
 - III. Lullaby of the Ocean

Members of the NYFC Ensemble Program
- Tocatta for three flutes Frank Lynn Payne (1933–2003)
Jay Pendley, Karen Robbins, Denise Koncelik
- Pieces for Flute Trio: Impressions from Works of Wassily Kandinsky Shin'ya Takahashi (b. 1964)
 - III. Circle
- The Strenuous Life: A Ragtime Two-Step, Not Fast Scott Joplin (1867–1917)
- Flight of the Bumble Bee Nikolai Rimsky-Korsakov (1844–1908)
arr. Ervin Monroe

Members of the NYFC Ensemble Program

Program subject to change

KATHERINE HOOVER: A day in the life of a composer

Interview by Zara Lawler



The flute world knows Katherine Hoover (www.katherinehoover.com) as a groundbreaking composer of wonderful music for the flute. She began her life as a composer when it was very unusual for women to consider composing as a career. Equally boldly, she started a publishing company, Papagena Press, to get her music out into the world. I first met Katherine in the early '90s when I was at Barnard College, working on both her Suite

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2012–2013

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One of our Own

by Wendy Stern



From the President

In writing this column, I would like to respond to “On Clarinet, The Composer,” an article in the Arts section of the *New York Times* from Tuesday, April 16, 2013, in which critic Zachary Woolfe expresses his surprise at the novelty of hearing the virtuosity of the clarinetist/composer Jorg Widmann performing his own work. Has he never heard of Robert Dick? Elizabeth Brown? Ian Clarke? Molly Barth? Valerie Coleman? Gary Schocker? Katherine Hoover? It surprises me...actually outrages me...that in this day and age, these flutist/composers are still not recognized in the mainstream of musical culture (even though they have received numerous awards and accolades from prestigious institutions and granting organizations). So it is even more essential that we celebrate and foster our own.

At the Flute Fair last month, we presented a concert in honor of flutist/composer Katherine Hoover's 75th birthday, and in this issue we are featuring an interview of her by Zara Lawler as well as personal tributes from her friends, colleagues, and students. Upon reading the interview, I was struck by Kitty's fortitude, discipline, and endurance in carving out a solitary work environment throughout her successful career. I learned about her artistic process and her need to seek inspiration from life and art, all the while still committed to her flute performance, as well as the entrepreneurial side of the music business.

For those of you who do not know about Katherine's impressive biography and compositional output, you can either go to her website (www.katherinehoover.com), or—somewhat unbelievably—ours (www.nyfluteclub.org)! On our newly designed site, we have a feature that allows you as a member to sign in, edit your profile, add a picture, and create a link to your own personal web page. Here is a screen shot of Katherine Hoover's profile.

The screenshot shows the website interface for The New York Flute Club. At the top, there is a navigation bar with links for Home, About, Concerts, Events & Misc, Calendar, Newsletter, Store, and Membership & Support. Below this is a section for Membership & Support, which includes links for Join or Renew, Corporate Sponsors, Contributors, and Donate. A My Profile section is visible, showing options for My Profile, Membership Dues (paid through 10/2013), Create/Manage Events, and Log Out. The main content area features a profile for Katherine Hoover, including a photo, her name, category (Professional), interests (Composer, Teacher), contact information (Email: ksaenger@papagenapress.com, Address: 110 West 95th Street #6B, New York, NY 10025-6018, Home Phone: 212-865-4745), and a bio. The bio states that Katherine Hoover was born in West Virginia and resides in New York, where she maintains an active career as composer, conductor, and flutist. It also mentions that her music is published by Papagena Press, which was founded primarily to publish the work of Katherine Hoover. The bio concludes with a note that all sales are handled by The Theodore Presser Company.

To create a profile:

1. Check out our website intro on page 8 in this newsletter.
2. Go to our website www.nyfluteclub.org and click the Member Login link to sign in to the members only section.
3. To update your profile or add links, click on My Profile (under My Account, at left). Scroll down through your information to the profile box, where you can write information that other members will be able to see.
4. Click on “upload file” to add a picture.
5. To add a link within the text of your profile, highlight the word or words you want to link from, such as “Papagena Press” in Kitty's profile and then click on the Link icon (two chain links), just above the “Link” box (which will appear when you put your cursor over this icon). Enter the address of the link target in the URL box.
6. To have the browser open a new window with the link (to make it easy to get back to your profile), click on the Target tab, and change the Target to “New Window (_blank).” Then click OK. Add any other links you want within your profile, then when all done, click on Submit at the bottom, and wait for the “Success!” to appear.

I know you can't wait to have one of your own. Do it now or make it a summer project!

Member Profile

Cynthia
Knapp

NYFC Member
since 1984



Employment: Office manager in the legal department of the Hearst Corporation (one of the nation's largest diversified media and information companies).

A recent recital/performance: A chamber music concert at the 25th Annual Conference of the American Society for the Alexander Technique (in NYC, late spring 2012) that included selections from Mozart's *Laudate Dominum* and Handel's *Gentle Morpheus, Son of Night* performed by Alexander teachers Beret Arcaya, soprano; Cynthia Knapp, flute; Evangeline Benedetti, cello (recently retired from the NY Philharmonic); and Gerard Brown, piano.

Career highlight(s): (i) Founding the American Society of Teachers of the Alexander Technique in 1987 (amsaton-line.org, the largest professional organization of teachers of the Alexander Technique in the United States) and serving on the board of directors and in other roles for more than 12 years; (ii) Leading a grassroots effort in 2000 that successfully convinced the NY State Education Department Licensing Board that the Alexander Technique (AT) should not be regulated as massage therapy ("We prevented a takeover by massage therapists so the training of teachers and practice of the AT would continue to be a unique and independent profession.").

Current flute: A silver French-model Powell with low B foot joint and A=441 scale, made in 1947 for Tom Paishley, a doubler who played in NYC.

Influential flute teachers: Flutists: Tom Nyfenger and Marcel Moyse; Dalcroze Eurythmics: Bob Abramson. Cynthia says, "Bob had me play and act out Debussy's *Syrinx* on my flute in a movement class that left everyone speechless—I was so inside of the music I didn't know what happened, but it felt very natural."

High school: Jamesville-Dewitt High School (in upstate NY near Syracuse) and Henderson High School in West Chester, PA.

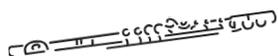
Degrees: Bachelor of music in flute performance (Temple University College of Music, 1975); Alexander Technique teacher certification (the American Center for the Alexander Technique, New York City, 1981).

Most notable and/or personally satisfying accomplishment(s): Studying with Marcel Moyse in his wind and flute seminars from 1977 through the mid-1980s, including several months of semi-private lessons; completely redoing her flute technique studying with Tom Nyfenger and by studying the Alexander Technique; connecting with flutists Amy Kriegler, Jennifer Tower, and Karen Newman in the fall of 1996, through the NYFC's Ensemble Program. Cynthia knew Amy and Karen from student days studying with Tom Nyfenger and they just clicked. "We liked playing together so much we formed a flute quartet and were active for about six years playing in the NY area. We even made a CD of several of our live performances."

Favorite practice routines: When she manages to find time to practice and play...long tones from Moyse's *De la Sonorité*, Taffanel & Gaubert's *17 Big Daily Finger Exercises*, melodies from Moyse's *Tone Development Through Interpretation*, and (for fun) Jacques Castéride's *Douze Études*.

Other interests: Watching her nieces and nephews (now ages 14 to 30) grow up and blossom, and sharing in their successes; teaching the Alexander Technique to musicians; photography (usually for fun, though Eleanor Lawrence once paid to use some of Cynthia's photos in a promotional flyer).

Advice for NYFC members: Study the Alexander Technique—it will be the best tool in your flute and life toolbox and last a lifetime.



FLUTE HAPPENINGS MAY '13

May 2 Thursday 7:00 pm

Duo ¡Caramba! with **CARLA AULD**, flute, and Ana Maria Rosado, guitar, performing works by Martín, Vásquez, Cardosa, Sierra, and Pujol.
• Stafford Branch of the Ocean County Library, 129 North Main Street, Manahawkin, NJ. • Admission is free. • Info, call 609-597-3381.

May 9 Thursday 7:00 pm

Adan Vasquez, harp, joins the Sylvan Winds with **SVJETLANA KABALIN**, flute in a program of evocative Latin works by Pixinguinha, Marquez, Sierra, Piazzolla, Naderman, Torres, Llorca, and Rodrigo.
• The Hispanic Society of America, 613 155th Street (Broadway between 155th and 156th Streets), NYC. • Admission is free; post-concert reception. • Info, visit www.sylvanwinds.com, email sylvanwinds@att.net, or call 212-222-3569.

May 9 Thursday 7:00 pm

Duo ¡Caramba! with **CARLA AULD**, flute, and Ana Maria Rosado, guitar, performing the program of May 2.
• Brick Branch of the Ocean County Library, 301 Chambers Bridge Road, Brick, NJ. • Admission is free. • Info, call 732-477-4513.

May 18 Saturday 7:30 pm

Duo ¡Caramba! with **CARLA AULD**, flute, and Ana Maria Rosado, guitar, performing the program of May 2.
• Reformation Lutheran Church, 992 Broadway, West Long Branch, NJ. • Admission: \$10 suggested donation.

May 22 Wednesday 7:30 pm

ROBERT LANGEVIN, flute, and Peggy Kampmeier, piano, in Lyric Chamber Music Society of New York Principal Players Series concert. Works on the "Paris, La Belle Époque" program include *La Flûte de Pan* (Mouquet), Widor's *Suite*, *fantaisies by Fauré and Gaubert*, and *Prélude à l'après-midi d'un faune* (Debussy/Samazeuilh).
• Kosciuszko Foundation, 15 East 65th Street (between Madison & 5th Avenues), NYC. • Admission (includes post-concert reception): \$60. • Info, call 212-239-9190 or visit www.lyricny.org.

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Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum.
Joan Rudd, NYFC Publicity Chair

Ensemble (Cont'd from page 1)

Lauren Klasewitz is a music education major at Brooklyn College playing the flute, alto flute, and piccolo and doubling on the tenor saxophone. She plays in numerous groups and is developing her skills in composing pieces for small ensembles.

Denise R. Koncelik, DMA Texas Tech, is a NYC-based freelance flutist and composer. She plays piccolo with the Wichita Falls Symphony and recently won a position playing bass flute in the NFA's Professional Flute Choir for the 2013 convention in New Orleans.

Lee Glendening Koss is a graduate of the Cleveland Institute of Music (BM degree) and Montclair State University (MA degree). She maintains a flute studio in Millburn, NJ and loves playing chamber music.

Nora North took up the flute in junior high school, stopped playing for the decade after college, and resumed playing after moving to Puerto Rico, where she played in an early music

group and the Orchestra of the College of Architects and Engineers. Three decades later, Nora is back in NYC and happily playing again.

Meredith Norwood began playing the flute in the sixth grade and continued through her college years in the symphonic and marching bands.

Bill Pang started playing flute in eighth grade and played in his college orchestra.

Jay Pendley resides in NYC, has a full-time career, and is passionate for the flute. At age 13 he began flute studies and has never stopped pursuing his education and an orchestral position.

Kate Prussing is new to the NYFC and is very excited to be playing the flute again after a two-year hiatus. She is originally from Connecticut and is currently a fellow at the NYC Department of Health and Mental Hygiene.

Karen Robbins has taught in the NYC Department of Education working

in music and special education. She currently plays flute and piccolo in a variety of ensembles and venues and also practices tai chi.

Katherine Saenger is a recently retired IBM scientist/inventor with an interest in flute acoustics, construction, and repair. She plays flute with Collegium Westchester.

Denise Trautmann-Omine is a flutist, vocalist, pianist, and composer from Chicago. She made her opera debut and also played flute with the NY Opera Forum at Lincoln Center in 2012. She currently is on staff at the Belle Arti Center for the Arts in Forest Hills, NY.

Mary-Ann Tu, a former VP of Citigroup, holds an MM from the Eastman School of Music. She is the founder of MasterclassesNYC.com, leads Make Music NY Mass Appeal Flutes, is spearheading the flute program for a Manhattan private school, and designs websites. This is her third year as the director of the NYFC ensemble program.

Hoover (Cont'd from page 1)

for two flutes and Kokopeli for my senior thesis project on women composers. She was one of the first "real" (that is, non-student) composers I had ever met, and I am so pleased that we have worked together quite a bit in the years since! For this profile, we got together last year at her Upper West Side apartment, and I used the opportunity to ask her all sorts of nosy questions about the nitty-gritty of her life as a composer, and how it compares to the life of a flutist.

morning: WRITING

Actually, it turns out that a day in the life of Katherine Hoover, composer, begins the night before!

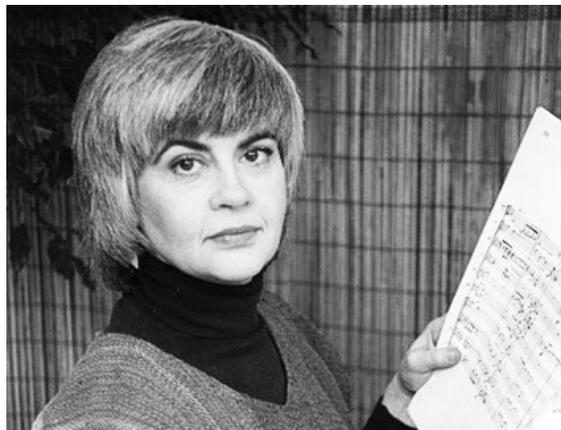
ZARA LAWLER: When you sit down to start your composing day, is there any sort of warm-up you do, any sort of mental preparation?

KATHERINE HOOVER: As a matter of fact, I usually start by thinking about the piece the night before. I just sort of review things a little bit, and by the time I get up in the morning, it's usually running through my head, and I'm into it. That's the best, because life is so distracting. If the piece is any good at all, though, I'll be in the middle of it.

ZL: You've told me a couple of times when I've tried to schedule time with you that you can't do anything in the morning, that's when you write. I'd love

to get a sense of what a day in the life of a composer is like.

KH: Well...



Katherine Hoover (1975).

ZL: Maybe there's not a typical day...

KH: I think for many, many people there is not. When I started to write, I had a young child—who of course has his own kids now! And the only time I had to write, once I decided I really, really wanted to do this, was in the morning after I took him to preschool. I had a couple of hours and that was it. And then I was into making a living, and taking care of him, and everything else that goes with life. So I started out writing in the morning, sitting down at the piano the minute he was at preschool, and I got very tied to that, because I realized it was the only time I would ever have to write.

I still write in the morning. Lately it's been hard now that I have more time—I have to make an effort to be free enough with myself to go back in the afternoon and work on something I worked on that morning.

ZL: Is there a time you set for yourself to get started?

KH: Usually around 9, something like that.

ZL: And when you spend your morning writing, do you take breaks? Do you work until you're done? What's the flow of the morning for you?

KH: It really depends on how hard the piece is. There are times when you can go on for 30 to 40 bars, and other times when I'm happy to have 6 to 8 bars.

ZL: How long does that take?

KH: That depends on the same thing. Again, anywhere from 40 minutes, and I'm really unhappy if that's all I get, to a couple of hours in the morning. Lately sometimes I've been able to come back in the afternoon and do another hour or two as well, and I like that.

ZL: When I practice, I like to work in half-hour chunks, with breaks in between. Do you have a structure for yourself during the time you're writing?

KH: No, no, no...again it really depends on whether it's flowing and what I'm

thinking about, and actually I've been getting up in the middle of the night with ideas now, because I can. But no, it really depends on what kind of idea it is. Some ideas will go a long time before you can stop working with them. And my mind is also saying to me at certain times, "Hey! Write this down!"

ZL: I think people would be interested to think about how the life of a composer compares to the life of a performer. Playing is so interesting because you have to be in shape both mentally and physically. What is that experience like for a composer?

KH: Not nearly so well-rounded I can tell you! You sit on your duff at the piano, or wherever you sit, at a table or whatever, and you write. If I write for flute, of course I'm checking it out, but I write with the piano first.

ZL: When we were working and talking about the piece for E Pluribus Flutum [Zara's work for 8 to 100 dancing flutists, incorporating folk tunes, dances, and a Katherine Hoover finale—Ed.] that became Clowning Around, I was struck by a comment you made. You said "Well, you know, I'll just throw some things out and see what comes back." And I was wondering if you could talk a bit about what that process is, of throwing things out, and seeing what comes back.

KH: That's really interesting. One of the reasons I decided to do [Clowning Around] is because I hadn't written anything light in quite a while, and that's an important balance to me. It's a balance that I don't ever want to lose sight of because so much of contemporary music is sooo serious [said in a mock-serious voice].

ZL: Yes, I've noticed! [Both laugh.]

KH: So, I didn't know what would happen. I don't do that kind of thing very often, so I just had to see what I would get, and that's what I got.

ZL: Another composer friend of mine said that a lot of his work is just making the conditions right for himself to have ideas. And basically he said, "I just pamper myself. I take care of myself, so that I can then have ideas." Is there that aspect of it for you?

KH: Yes there is, but it's different for me. I'll read something, I'll go to a gallery, I'll see all kinds of things, and then something will start giving me sound ideas, ideas in sound. I love to do this, because then the sounds it gives me are usually pretty different from other things. Somehow it triggers a kind of originality, and I don't want to sound the same all the time.

ZL: So you get your sound ideas from non-sound sources sometimes.

KH: Correct. I have hundreds of years of sound sources in my head, and I want some different sounds if I can find them.

ZL: The part of your job that is seeking inspiration, do you have to set aside time for that, or does life provide that for you?

KH: Life provides that, as long as I get out, and start looking and thinking and reading and so forth.

ZL: During composing time, I was wondering if there's a balance between writing new material and editing or reworking material that you've already written, or does that all feel like one process for you?

KH: It's all part of one process. I learned this about my own process. A few times in a longer piece, I would think, "Well I want something here that's totally different, I want to go in a different direction at this point... I want to go someplace else." And I would! I would do something I thought was completely different in every way, and then, so help me, in the third or fourth rehearsal someone would say, "Well you got this thing from right there in the beginning didn't you?" [Both laugh.] So I finally just said the heck with that, and accepted that even if I try and write something

really, really different, it will probably be part of the same process and the same piece. I just count on it.

ZL: I wish I had my camera out. You just did this gesture of shrugging your shoulders like "I don't know how it happens," and I just think that, well, it's a mystery to me how composers compose, and it's interesting to me that there's an aspect of shrugging your shoulders for you too!

KH: It's a mystery to me, yeah. And for the guy who told you that he just has to pamper himself, get to the right mood somehow or other, that implies the same thing.

ZL: So it's not like "And now I will write the next five notes of this piece."

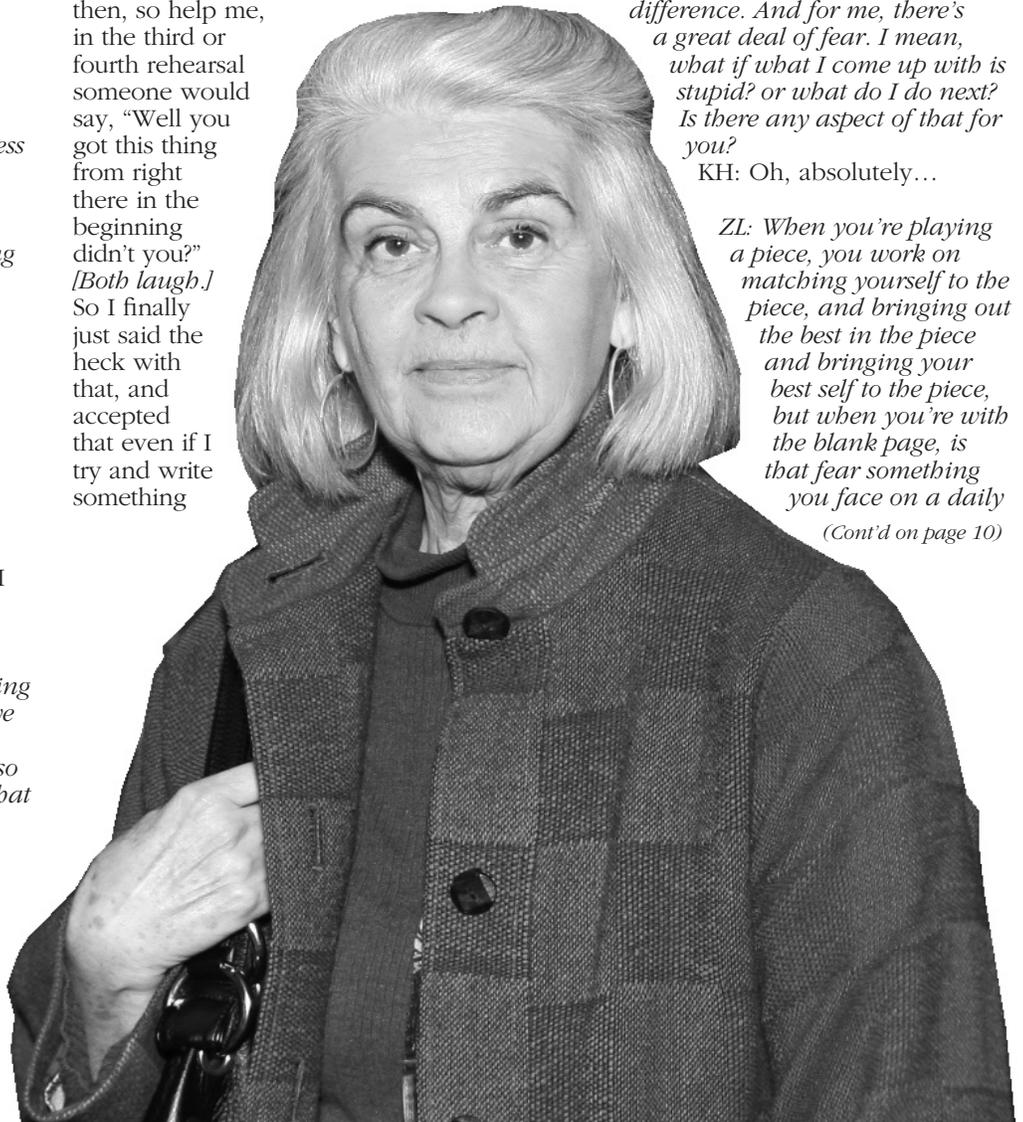
KH: Well, yes, we do do that, we just don't know where they come from, that's all. [Both laugh.]

ZL: In the little bit of truly creative work that I've done—when I'm really starting with nothing and not just adding an interpretation—I really feel the difference. And for me, there's a great deal of fear. I mean, what if what I come up with is stupid? or what do I do next? Is there any aspect of that for you?

KH: Oh, absolutely...

ZL: When you're playing a piece, you work on matching yourself to the piece, and bringing out the best in the piece and bringing your best self to the piece, but when you're with the blank page, is that fear something you face on a daily

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From Bonita Boyd, professor of flute at the Eastman School of Music:

I first heard about Katherine Hoover as a legend from bygone golden years at Eastman. I had heard and coached her music many times, and then had the pleasure of premiering her duo flute *Sound Bytes* [Op. 43, 1990] WITH her at an NFA convention—a rare occasion indeed!

Since then, Nicholas Goluses and I have performed her marvelous *Canyon Echoes* for flute and guitar [Op. 45, 1991] many times, and then recorded it. I believe Katherine is one of the great living composers, and we are so lucky that she is a flutist and has written for us! Eastman is very proud to call her an alumna! Happy birthday and congratulations, Katherine!

From Jeffrey Khaner, principal flute of the Philadelphia Orchestra:

I'm so sorry to miss Katherine Hoover's 75th birthday celebration! I first met Katherine when preparing her *Winter Spirits* [Op. 51, 1997] for its premiere in Chicago in 1997. Of course I had known of and admired her work for many years before that—since I was a student in the '70s, so I felt that I had already known her for 20 years! My very best wishes, Katherine, for many, many more!

From Jan Vinci, former NYFC president and senior artist in residence at Skidmore College in Saratoga Springs, NY:

Every now and then, upon playing through a piece for the first time, my heart races, intrigue grows and I declare, "This is an exceptional work of art!" Katherine's *Medieval Suite* for flute and piano [Op. 18, 1981] gave me one of those treasured moments. I knew I had to meet this extraordinary artist.

Soon afterwards, I hosted Katherine at Skidmore College as part of a Women Composers Concert/Residency. She coached my students on her music (including the *Medieval Suite*) and I performed *Kokopeli* for solo flute [Op. 43, 1990], a piece that I rank as one of our most dramatic and powerful solo flute pieces. Although I was so eager to meet and work with Katherine, I was also a bit nervous as I use many alternate fingerings when playing *Kokopeli* to simulate the sound of an Indian flute. But, as a tribute to her strong character and creativity depth, she openly embraced and cheered on my approach.

Katherine, you emanate an extraordinary passion for life, knowledge, music, literature, art and poetry. For inspiration I keep close your exquisite poem, "Studying Syrinx" [to be printed in a future newsletter—Ed.] Katherine, thank you for all that you give to humanity.

From Mimi Stillman, flute soloist and chamber musician:

I gave the Philadelphia premiere of Katherine Hoover's *Winter Spirits* for solo flute in 1997 and subsequently performed it many times. I was delighted when she asked me to premiere her *Mountain and Mesa* for flute and piano at the NFA convention in New York in 2009. I then recorded the piece on my CD, *Odyssey: 11 American Premieres for Flute and Piano*.

We all know and love Katherine's hauntingly beautiful and evocative music for our instrument. She has a talent for writing music that musicians want to play, which is why so many of her works have become standards in the repertoire. I am honored to call Katherine Hoover my friend and esteemed colleague. Here's a celebratory toast to her on her 75th birthday!

From Mary-Ann Tu, NYFC's ensembles director and founder of masterclassesNYC.com:

I first met Katherine Hoover at the 2009 NFA convention in NYC. I was just returning to the flute after a long hiatus and I was curious to hear what was new in the flute world. Katherine was one of three composers being featured on the "Composers on Composers" program. I remember being



75th Birthday Tributes from Katherine Hoover's Friends and Colleagues

incredibly moved as she coached Laura Kaufman, a very talented young flutist, in *Masks* for flute and piano (Op. 56, 1998). I thoroughly enjoyed Katherine's kind, thoughtful approach and her eloquent music. Following the program, I noticed Katherine sitting solo outside the hall, so I went up and introduced myself. And, the rest is history.

My most memorable experience of Katherine was visiting the Metropolitan Museum with her on an unusually windy day in the fall of 2010. I learned then that Katherine drew her inspiration from visual art. At the time, her orchestral composition, *Turner Impressions* (2003-6), was to be premiered in a few months by the Plymouth Symphony Orchestra in Plymouth, Michigan. The first movement of the work, "The Grand Canal," was inspired by a painting by J. M. W. Turner, "Venice at Dawn," that hangs at the Met. That afternoon, Katherine and I leisurely walked around the museum while Katherine pointed out all her favorite paintings, including the Turner. We concluded our outing talking websites as we happily sipped our delicious mocha iced coffees at the Met cafe. Here's to Katherine!

From Sharon Robinson, cellist and cofounder of the *Kalichstein-Laredo-Robinson Trio*:

I feel blessed that Katherine Hoover has written two fabulous works for me to premiere, and each one opened up new musical language to me! One, a concerto for cello and orchestra titled *Stitch te Naku* (1994), captures and portrays the Native American lore and harmonic language beautifully. The other, a piece for cello and piano titled *El Andalus* (2003), inventively combines traditional Arabic music, both secular and religious, and Western harmonies, plus Gregorian chant, exploring the influences of both the East and the West. Katherine has a real genius for reflecting other cultures in language that is fresh and original. I have so enjoyed her leading me on these voyages, and I salute her for her big birthday!

From Dianne Frazer, professional-in-residence at Louisiana State University in collaborative piano:

I met Katherine at the 2002 NFA convention, and was her assigned pianist. We became instant friends and stayed in touch, even though I lived in Columbus, Ohio, at the time. When I moved to NYC, that friendship continued, and once a month, we had tapas parties, sharing stories of music, politics, and more. I was honored to be asked to premiere her solo piano work, *Dream Dances* (2008) at the Music Festival of the Hamptons in 2008, and will always remember seeing her sitting in the front row with Lukas Foss...no pressure there! Happy Birthday, Katherine!

From Tatiana Love, a friend for decades, daughter of a prominent Russian pianist, and longtime member of the *Westminster Choir*:

[During the late '80s and early '90s,] Katherine and her husband Richard used to host a "Flute Weekend" each summer at their house in Long Island. An intimate group of

musician friends and amateurs would gather there for a few days to bask in music, sun, and friendship. This involved a lot of cooking, wine, laughing, relaxing in the hammock, and—of course—music-making! Flute duets, flute trios, flute and piano... sometimes we even sang! But the special part of those days was the opportunity to hear Katherine's new music as it was evolving. Sitting at the piano with her as she described her intention, hearing sketches of beautiful sounds that would soon become a world premiere, a new recording, a new life...was a privilege and the highlight of those lazy summer days by the sea.



Katherine Hoover after her March 2013 Flute Fair tribute concert.
Photo: Ardith Bondi

From Eddie Daniels, a musician and composer best known as a jazz clarinet player:

I can't remember when I didn't know Kitty. When I was living on the Upper West Side, we used to get together to share music thoughts and play flute duets. I was a flute maniac at the time, having studied with Harold Bennett, Julie Baker, and my favorite—Tom Nyfenger, and even had some dates playing second flute, sitting next to Julie. I enjoyed her vast knowledge of different genres, e.g., how she could incorporate jazz sounds and rhythms in her own music in a very organic way.

Most composers who toy with jazz show that they are not comfortable with it as a second or third language. Katherine on the other hand is totally comfortable with the language and rhythm. In the early '90s I was asked if I would perform with the Santa Fe Symphony and what I wanted to play. I suggested a new concerto for clarinet and orchestra that Kitty was working on, but hadn't quite finished. When I told her we had three months to get it together, she jumped on it. I premiered the Hoover Concerto for Clarinet [Op. 38, 1997] that September and it was a blast. It was very well received and has been performed many times since and is now part of the clarinet repertoire. So, Happy 75th—you are ageless!

From David Hopkins, a jazz clarinetist with a classical background (and a founding member of the St. Luke's Chamber Ensemble):

The Windbag was a woodwind quintet where I had the pleasure of meeting and playing next to Katherine Hoover. I say it was a pleasure because of the excellence of her flute playing, her great personal nature, and her intrinsic understanding of how a phrase should be presented. We played a great concert at Bryn Mawr and several concerts in and around New York City. We eventually lost our oboist to the Seattle Symphony and the rest of us went in different directions.

From Richard Goodwin, Katherine's proud husband:

I did not come from a musical family. The first time that Katherine met my parents, which was at their house in Long Island—around 1983 or so—she rehearsed in the dining room for a performance. My parents' cats stealthily moved in slowly from various directions, eyes wide, bodies low to the ground, to behold this new sensation.

In the years since, I have come to love and appreciate the flute, its repertoire, and classical music in general. I continue to behold the sensation of Katherine and all her music.

From Tanja Werdan, a European television news producer and mother of Katherine's first grandchild:

One often says that genes skip a generation, so it is probably no coincidence when I can see much of Katherine in my daughter (now 19). Although Katherine and I are separated by the Atlantic, we still feel very strongly connected. Whenever I am visiting her it feels like I am charging my batteries. Her energy, creativity, spirituality and her humour are contagious. We have had so many interesting conversations over the past years, and when I am on the plane back to Vienna I can't

help but think that the time was way too short.

From Tia Roper, flute teacher at the Bloomingdale School of Music (DMA, Rutgers University, 2007):

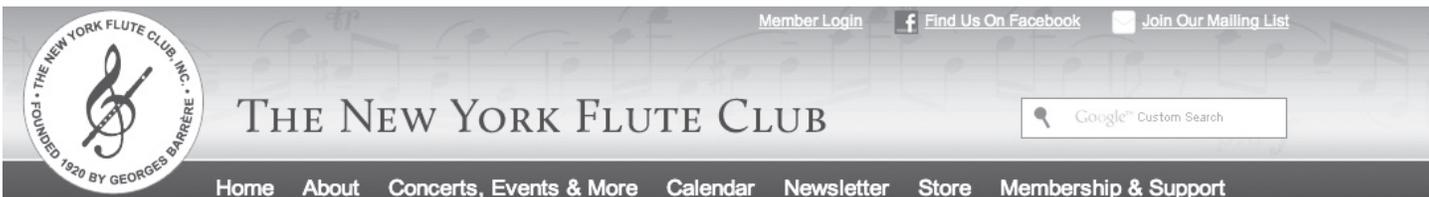
When it came time for me to pick a subject for my doctoral dissertation, I knew immediately that I wanted my topic to be "Imagery and Storytelling in the works of Katherine Hoover." I set up a meeting with Ms. Hoover and she graciously invited me to her Upper West Side home on March 5, 2007. Her warm and inviting nature was palpable as soon as she opened the door. The feeling was very familiar and it seemed as if I'd known her forever. After gazing at all of the beautiful art on display in her home, the inspiration became very clear. We spent the afternoon discussing art, culture, and women in music. We discussed the several obstacles she faced as the only female in her composition class at Eastman, where she was "simply ignored" by her teacher as her work was never viewed or assessed.

The obstacles she faced as the only woman in her composition class in the 1950s became less of a barrier and more of a catalyst that enabled her to exert her own voice through music. One statement she made that day stuck in my mind: "I didn't know of any women composers. Yet, I never wanted to be in any other field." Viewing the art that inspired her for the third movement of her celebrated *Masks*, Op. 56 for flute and piano was very moving. Signifying an African-American death mask of "great calmness," this movement evokes a very somber and spiritual quality. Seeing this mask up close and holding it made performances of this work, from that point on, more powerful.

It was indeed a wonderful afternoon when I first met Katherine Hoover on that sunny March day and the beginning of a lifelong connection. With every milestone in my life, I always hear from her. Katherine never forgets my birthday—I always get a lovely message from her on October 2! Now it is my turn to wish her the best. Happy 75th! You are a gift to the flute world. How is that for a reverse birthday present?

From Katherine Saenger, NYFC Newsletter editor and ensembles program participant:

Katherine Hoover conducted members of the NYFC's ensembles program in a May 2011 performance of *Celebration* (2001), a lighthearted work full of quotations from famous flute pieces (including her own *Kokopeli*) that she wrote as a 90th birthday tribute for Joseph Mariano, her Eastman flute teacher. During rehearsals, she impressed us all with her patience and humor, dryly remarking after stopping at one particularly ragged section that she did not think that was what the composer had in mind there.... Now it is time to celebrate Katherine's own birthday and we all wish her many more!



WELCOME TO OUR NEWLY DESIGNED WEBSITE

by Wendy Stern

In an age of ever-changing technology, it is somewhat miraculous that the original design of the New York flute club's website lasted for over 12 years—a crowning achievement. Designed by Nancy Toff and Karl Strieby in 2001, it had clear and accessible functionality, and was informative, easy to use, and actually worked! But we at the Flute Club wanted to keep up, as well. We wanted our website to offer a way for visitors to see and hear video clips of our guest artists, to join or renew online, and generally explore the many features of the New York Flute Club. However, much as we love the website, it is still a work in progress. We would welcome hearing about any bugs, persistent problems, and/or compliments/complaints. Please email me at wstern9@gmail.com.

Here is the Navigation Bar from the new site.



All the content from our original site is here...as you click on each category from the Nav Bar, a drop-down menu will appear. For instance, if you click on "Concerts, Events & More," you will see monthly concerts, ensemble program, education and enrichment, and competitions. The Nav bar remains visible, no matter which tab you open, so you will always be able to return to a site or click on a new one. Another handy thing to know is that whenever you click on the flute club icon at the top, you will return to the home page.

MEMBERS ONLY

One of the newest features is a "members only" section, which will contain an extensive online directory enabling you to edit your own profile, create links to your own websites, post your own member happenings, and view the most current newsletter.

Lucy Goeres, our membership secretary, is very excited about this feature, which offers quick and easy ways for members to introduce themselves to the broader membership as well as to stay in touch with those you already know.

Take a look at the "Creating an Account" sidebar on this page for her easy, "how-to" instructions and a few comments. For something a little less daunting and perhaps more fun (no sign-in necessary) take a look at the "Scavenger Hunt in the Newsletter Archives" on this page, put together by Newsletter Editor Kathy Saenger.

Creating an Account

by Membership Secretary Lucy Goeres

First, you'll need to set up an account and create a password to log in as a member. (Your password will need to contain at least 6 characters and a number.) You'll receive an email with instructions to confirm your email address and complete the account process. If you don't find the email from info@nyfc.com, check your spam folder. If you still have trouble, send me an email and I'll help get you in. (I had trouble myself because my server apparently has an aggressive spam filter.) The directory is based upon your email that you previously provided to us. If that address no longer exists, please contact me at membership@nyfluteclub.org.

With the online membership directory, you can search by name, city or zip code and also sort by categories and

Scavenger Hunt in the Newsletter Archives

by NYFC Newsletter Editor Katherine Saenger

How to get there:

Newsletter (top of home page, 5th tab of 7)
Newsletter Archives (2nd tab of 3)

What's in it (so far):

Newsletters (pdf files) from the 1999-2000 season up to the present (>100 issues)

Search tips:

Some quirks: search terms can include any month except May (if you want to find all the May issues, you can search under Annual Meeting).

Some favorites:

- Search under piccolo and find (among other hits) Ann Cecil Serman's "Piccolo Perspectives: Mary Ann Archer, Karen Griffen, and Jan Gippo" (February 2000); and Piccolo Q&As, with questions by Katherine Saenger and answers from Mindy Kaufman (April 2009) and Seth Rosenthal (November 2009)
- Search under Frances Blaisdell and find (among other hits) Barbara Highton Williams' "Frances Blaisdell: Our Link to Georges Barrère" (April 2005) and remembrances from Frances' students and friends (November 2009).
- Search under opera and find (among other hits) "The Flute in Opera: Three Inside Views," Katherine Fink's interview of Bart Feller, Trudy Kane, and Michael Parloff (March 2004).

Not to mention articles galore by Nancy Toff, remembrances and anecdotes about Julius Baker, Jean-Pierre Rampal, Thomas Nyfenger, Eleanor Lawrence, and many more.

Editor's choice for funniest dialog segment (in Elly Ball's interview of Cleveland Symphony Orchestra flutist Joshua Smith):

ELLY BALL: How did you first decide to play the flute?

JOSHUA SMITH: In second grade, one of my friends began flute lessons and I liked the way his case looked. To this day [laughing], I'm really into luggage!

EB: That's interesting to know about you...do you have a special case now?

JS: Well, yes....

Reader challenge: In which newsletter issue did this appear? Members who answer correctly are invited to contact the editor with pointers to their own favorite finds from the newsletter archives.

interests. So, for example, if you want to find an amateur member living nearby who is interested in ensembles, you're just a click away. If you just want to find a member's email, that's easy too. It is only available to NYFC members and current membership runs until September 1, 2013. After you have activated your account, it will be quick and easy to renew your membership for next season by logging on and using a credit card.

For those of you who have not joined the online generation, never fear. We still value your membership and want to list you in the online directory for others to see. Your postal address, phone numbers, categories and interests will appear as they did in the paper directory. Please send a note to Lucy Goeres at Park West Finance Station, Box 20613, New York, NY 10025-1515 requesting inclusion in the online directory and/or a paper edition to be sent to you in the mail.

Teaching with Technology: Part 2

Recorders and Live Streams and Robots, Oh My!

by Rachel Susser



In my last article (“Teaching with Technology, Part 1”, February 2013), I discussed the new Online Classical Flute School that ArtistWorks launched in October. However, there are many other ways in which technology has been revolutionizing (or attempting to revolutionize) flute instruction. Three examples of this are easy-access recording equipment, distance learning, and robotics.

Portable Recording

Portable digital recording has probably been the biggest technological influence on my own musical education. In order to get a good-quality recording, it used to be that one had to spend hundreds or thousands of dollars to book time at a recording studio. Though early cassette tape recorders became available in the 1960s, they were quite bulky until pocket-sized ones were developed in the early 1980s. However, the hiss and vulnerability to destruction of these tapes left something to be desired. Tape recordings also have the disadvantage of not allowing for random access points; if you want to find a particular moment in a recording, you have to wind through the tape until you reach the desired position.

Though having some sort of recording device is great for making audition tapes, even more important for me is the ability to record lessons and practice sessions. In a lesson or practice setting, it can often be difficult to hear how a change in technique or phrasing really affects the music being produced. However, listening back to a recording can be a great tool to develop one’s ear and to make the most out of practice time. While practicing, I will usually only record a few measures or a single phrase at any one time before going back to listen. I will then pick one particular thing that I want to change, whether with dynamics, intonation, articulation, or phrasing, and record again. Often that is all it takes to help get the music one step further from being just a sequence of pitches and durations. Recording lessons is also a great way to remember what happened at a particular lesson, since it can be difficult to get everything written in a notebook (or even more difficult to just rely on memory). Plus, frequent recording makes it easy to listen to improvement over time.

Distance Learning

Another relatively recent phenomenon in music education has been the advent of distance learning. Distance learning programs (DLPs) often offer some combination of lessons, masterclasses, workshops, and performances. A local example of this type of program is the Distance Learning program at Manhattan School of Music. I was lucky to have the opportunity in February to attend a masterclass that Linda Chesis was giving through that program as part of an exchange with the Cleveland Institute. A live stream of audio and video was set up between the two schools, and it was amazing how normal the class felt, despite the fact that the instructor and performers were separated by several hundred miles. Though some tone quality and articulation

details were slightly obscured by their digital transmission, in general it seemed like a wonderful chance for students to work with a teacher they could not normally access. It was also really cool as a student to be able to meet and hear flutists from a different studio.

As with the Online Classical Flute School, a huge advantage of distance learning is its accessibility. The programs at MSM and CIM both have workshops specifically targeted to K-12 students that can be used to supplement the curriculum in schools, particularly those with limited access to musical resources. Though access to equipment could be a potential obstacle, some DLPs have special loaner policies that can cater to the needs of a school or organization.

Robotics

In the 1990s, a research lab at Waseda University in Japan began work on an “anthropomorphic flutist robot.” This robot was developed with imitations of human organs (e.g., lips, fingers, diaphragm) in order to study body mechanics and how they relate to musical performance. In 2004, the lab presented a paper at the IEEE International Conference on Robotics and Animation (ICRA) and the International Computer Music Conference (ICMC) about the use of their then-current version of the robot, WF-4, as a teaching tool for beginning flutists. (See “Learning to Play the Flute with an

Anthropomorphic Robot” by J. Solis et. al. in the 2004 ICMC conference proceedings.) In the study, there were two groups of student subjects—those who were taught just by a human and those who were given feedback by both the human and the robot. The robot provided visual and verbal feedback as well as demonstrations to the students, whereas the human just provided advice about execution.

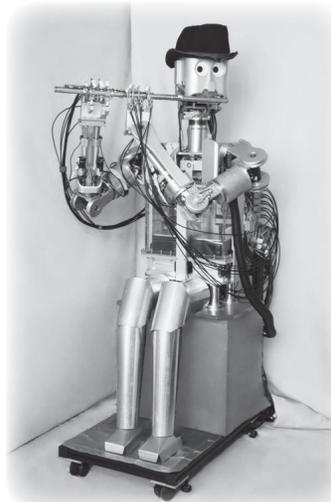
The results of the study showed that the students who worked with the robot were able to augment the presence and richness of harmonics. However, I think the study was flawed in that it may say more about the benefits of teaching by example than the benefits of having a robot as a teaching tool. If the lab were to expand on this study, I think it would be beneficial to have a third experimental group in which the human teacher demonstrates good sound to see

whether the robot’s ability to do, for example, Fast Fourier Transform (FFT) or Symmetric-Dot Pattern (SDP) analyses is actually helpful. There is a video of a more recent version of this robot, the WF-4RIV, playing *Flight of the Bumblebee* on youtube.com (enter the search phrase “Waseda Flutist Robot”). A paper about this more recent version can be found on <http://ieeexplore.ieee.org> and is titled “Development of Waseda flutist robot WF-4RIV: Implementation of auditory feedback system” (J. Solis et. al., 2008), but may not be available freely to people outside of subscribing institutions.

Conclusion

Technology has influenced and will continue to influence the ways in which we learn, both musically and in other areas. How has technology affected your learning or teaching? What advances do you think might come in the next 10 years? The next 50? Only time can tell!

Please email comments or suggestions to Rachel at rs3092@barnard.edu.



Courtesy www.takanishi.mech.waseda.ac.jp.

Hoover (Cont'd from page 5)

basis, or are you kind of over it?

KH: No, not on a daily basis, and no, I'm not totally over it. I don't think you're ever totally over it. I've had some tremendous fears. I mean, obviously, I didn't start writing until my 30s, when I should have been writing from the time I was a kid! I went to school in the '50s, I mean, come on! For boys, and even more so for girls, in music school, there was a sense of "What are you doing, writing? Who do you think you are, Beethoven?" It was really not a good attitude. "All the good music has been written," was basically it. And I was the only female in class, with six guys, all grad students. I was an undergrad, and I just sat there, and they never bothered to look at my work, and that's the way it was.

ZL: *Wow.*

KH: So I did not write, and you can imagine, with all of this, when I finally did start writing, there was a tremendous amount of fear that it wouldn't be any good. And the bigger the piece, the bigger the fear. And sometimes I still have some of that, but it's a little different now. I'm not afraid of myself and other people at this point, but I am afraid of not doing it really well.

ZL: *How do you know when you're finished for the day?*

KH: I just run dry! Or else the phone rings, and I just get so distracted... sometimes there's just something I have to go and do. Usually I don't schedule anything before 11:30, so sometimes it's that I have to stop, but usually it's like something says "That's all for today!" I think, *[in a kid's voice]* "Nah, I want to do more!" *[Then in a grown-up voice]* "Sorry, that's it, that's your allowance."

ZL: *How about for a piece, how do you know when it's finished, when it's time to put it on the computer?*

KH: I get to a certain point in the piece, and I realize I have to pay attention to the piece's form. So I'll sort of sketch an idea of how long it should be, whatever ideas I have in terms of the piece. There's a certain point when you've done enough of the piece that you have to plan out or begin thinking about the form or else it can be very chaotic. I guess that's kind of a signal to myself in a way—it's still subject to change as you go on, but basically you'll have a sense that yes, this is coming to an end, and it has to be in a way that fits with the rest of the piece. I may go back and look and think it over, and sometimes I will ask myself, "What are some really strong ideas or ideas I really liked in this piece?" and you can bring them back to put it together. Because that's how people will hear it: if you hear it

as being strongest, people are going to hear it that way and that's the way to bring it to an end. A lot of composers say endings are really really difficult. I used to think that wasn't true, but it is.

ZL: *For a performer, you know you're done practicing the piece because you had the performance, or the performance is tonight or tomorrow. And I guess for your pieces when you have a commission, there's sometimes a deadline that will help create that for you, but for a piece you're working on for yourself, is there ever a temptation to just keep tinkering with it until...*

KH: A lot of people do more of that than I do, I think. It has to do with the time constraints I had when I started writing. I tend to be done with it when I'm done. But lately, again, when I've finally got my life to a point where I can just relax and do what I want, the way I want, I've tried to open up in that way too. And I'm doing more rewriting than I used to.

afternoon: BUSINESS

If the morning is about getting ideas out of Katherine's head and onto paper, the afternoon is about getting her music out of her apartment and onto music stands everywhere...

ZL: *So, you've composed until you're done for the day, then what?*

KH: Well, I head for the computer: there are always things to answer, like somebody wants a lesson on *Kokopeli*, and that has to be scheduled. I go to the post office a reasonable amount. I'm very, very lucky that Papagena Press has been enough of a success that about five years ago Theodore Presser came to me and asked to be my distributor, and offered me a very nice deal. So I have to get stuff off to them, from time to time, and then there are a ton of other things, a lot of inquiries. So in the afternoon I handle things like inquiries, and the business level of it.

ZL: *Now that Presser is your distributor, what kind of work do you have to do for Papagena Press?*

KH: Well, there's a lot! Getting pieces ready, which includes editing, proofing (ugh!) and designing

the publication. And you'll notice, I do design, very carefully, every cover. First of all, it's fun for me. And I think it makes a real difference.

ZL: *And Papagena is just your works?*

KH: I tried once, many years ago, to put out someone else's work. And my name did not sell anyone else's work. And it was a lot of effort! So I said, "No more."

ZL: *So your work is creating the product that Presser then reproduces and sells. You have to make it into a printable PDF or something for Presser?*

KH: No, for the printer. I pay for all of that, which is the reason they made me such a good deal!

ZL: *Oh, so you do literally everything except the distribution?*

KH: Correct.

ZL: *So if someone wants to buy your music, they order it through Presser, but basically what they are getting is a physical product that you, Katherine Hoover, have created. That's very cool! Do you keep all of the music in stock, or did you, until it was distributed by Presser?*

KH: Yes...

ZL: *So before the days of Presser, if you ordered a piece of music from Katherine Hoover, it came directly from the hand of Katherine Hoover. Katherine Hoover took it to the post office, and mailed it to you. That's freaking cool! [Both laugh.] I mean, it's probably tiring for you, but it's cool for the rest of us. "This stamp was licked by Katherine Hoover!" [More laughter.]*

ZL: *Would you say that having your own publishing company, having that control and that vehicle for your work to get out into the world, has been successful?*

KH: Absolutely. It means two wonderful things: I really do have a say in where the page turns are, what



Katherine Hoover with husband Richard Goodwin.

it looks like, all of this.... And, the other one? It's a big one: I can put out whatever the heck I please!

ZL: *Is it financially successful?*

KH: I make some money from it every year. I make enough that it helps.

ZL: *So your afternoon is Papagena, inquiries, website maintenance, that sort of thing. And you do that for three hours, five hours, twelve hours, until you're done?*

KH: Well, two to three hours. Then if it's Monday, as it is today, my son usually comes by for dinner.

Which brings us to...

evening: LIFE

KH: I have a house to run and a family to take care of and that takes time too, but the days are very different, sometimes you work two, three, four hours, sometimes you work seven or eight hours, and one day will follow the next and it won't be the same at all. But basically it's writing, then tending to Papagena takes the next big chunk, and then practicing. Practicing voice and flute.

ZL: *So you do that at the end of the day?*

KH: No, I do that after I write, when I'm still reasonably fresh.

ZL: *So, to complete this "day in the life," obviously you have a family life you maintain, and a personal life that you also maintain. You're having dinner with your son. What are some of the other activities that might take up your personal time?*

KH: Well, I just had a daughter-in-law and granddaughter here for 10 days from Vienna. And, this is New York, we like to go to things. We don't get to half the things we'd like to go to! One reason this has worked so well for both of us [Katherine and her husband, Richard Goodwin, who is a guidance counselor at a South Bronx high school] is that I knew when I married Richard that he had the passion about what he does that I have about what I do, and so we would respect that for each other. He knows music is central to my life and that I wouldn't be me without it, and I know he would not be himself without what he does, and his kids.

ZL: *Well, I think that's really important. Both of your careers are so challenging, and require such an investment of your personality. It's not like filling out forms at the bank all day! You have to be able to give each other that permission, at the very least, and support, hopefully at the best.*

At this point, Richard himself interrupted the interview to add another answer to the question of her non-composing activities, by showing me some of Katherine's pottery. In fact, it turned out I was drinking coffee out of one of her pieces, and that the two spend time together every week, working at a pottery studio. The coffee mug I was using was an exception in Katherine's work.

KH: I was never terribly good at the wheel, so basically I've been making things lately for which there is absolutely no human use. And I've been enjoying the heck out of it! RICHARD: She's in her "Dali" period, I would say...

And so one day in the life of a composer flows, with writing, practicing, business and life, until it is time to start thinking about tomorrow's writing session, when another day in the life of Katherine Hoover begins.

Zara Lawler's debut CD with marimbist Paul J. Fadoul will come out this fall, and includes the world premiere recording of Hoover's *Two Preludes*, written for the duo. For more information, please see www.zaralawler.com and www.lawlerandfadoul.com.

FLUTE HAPPENINGS

JUNE '13

Jun 9 Sunday 3:00 pm
Joanne Keeler and **CARLA AULD**, flutes, performing Cimarosa's Concerto for Two Flutes with the North Jersey Symphony Orchestra.
• Thomas Jefferson Middle School, 35-01 Morlot Avenue, Fairlawn, NJ. • Admission: \$15 general, \$10 students/seniors. • Info, call 201-489-4751.

Jun 15 Saturday 2:00 - 4:30 pm
"Fear-Free Approach to Improvisation for the Classically-Trained Flutist™": a two-hour workshop with **JAMIE BAUM** followed by a 30-minute Q&A.
• Studios 353, 353 West 48th Street, NYC.
• Admission: \$35, preregistration at MasterclassesNYC.com. • Info, email maryann.tu@gmail.com.

New Releases



CD: *Fofa le nna* (Fly with me): music for two flutes
Flutists: **BARBARA HIGHTON WILLIAMS** and Marietjie Pauw.

This album captures the exchange in June 2012 between Williams and Pauw during their concert tour in the Western Cape of South Africa (and Stellenbosch, where Marietjie lives). It features the world premiere recording of the title work by Cape Town composer Neo Muyanga, especially commissioned for the duo, as well as *Lunette*, by New York composer and flutist Elizabeth Brown, and other works by Elisenda Fábregas, Goffredo Petrassi, Hendrick Hofmeyr, Charles Koechlin, Jindrich Feld, and W. F. Bach. It may be purchased from www.cdbaby.com.

NOTICE OF ANNUAL MEETING

Saturday, May 11, 2012 at 2:00 pm

Bloomingtondale School of Music
323 West 108th Street (between Riverside Drive and Broadway), NYC

The annual meeting of the New York Flute Club, Inc. will be held on Saturday, May 11, 2013 at 2:00 pm. At that time we will elect officers and members of the board of directors. All current members are eligible and encouraged to attend and vote.

The spring ensemble concert, featuring flutists who have participated in the NYFC ensemble program, will immediately follow the 2:00 pm meeting. There will be a reception following the concert.

Post-concert refreshments will be needed. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. If you can bring something, please notify Mary-Ann Tu via the Ensemble Concert Refreshments page on her www.masterclassesnyc.com website. Please help us make a nice end-of-year celebration.





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



May 11, 2013 Ensemble Program Concert

Saturday, 2:00 pm • *Bloomingtondale School of Music 323 West 108th Street (between Riverside Drive and Broadway)*
Members of the NYFC Ensemble Program

93rd Season

2012 - 2013 Concerts

October 14, 2012 • Sunday, 5:30 pm
PAUL FRIED, flute

November 4, 2012 • Sunday, 5:30 pm
JASMINE CHOI Rescheduled to February
(Hurricane Sandy)

December 16, 2012 • Sunday, 5:30 pm
IMMANUEL DAVIS, baroque and modern flute

January 13, 2013 • Sunday, 5:30 pm
SOOYUN KIM, flute

February 10, 2013 • Sunday, 5:30 pm
JASMINE CHOI, flute

March 17, 2013 • Sunday, all day
Flute Fair, guest artist LORNA MCGHEE

April 21, 2013 • Sunday, 5:30 pm
Competition Winners Concert

May 11, 2013 • Saturday, 2:00 pm
Annual Meeting & Ensemble Concert,
Bloomingtondale School of Music

All regular concerts will take place at **Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street), on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.**



From the
Editor

Greetings! The annual meeting of the NYFC and the annual ensembles concert (organized by Ensemble Program director Mary-Ann Tu) will take place at the Bloomingtondale School of Music on Saturday, May 11.

In this month's "From the President," Wendy Stern encourages the NYFC community to check out our newly designed website (still at www.nyfluteclub.org). Among other new features, members can now renew online and check their membership status. Wendy has more about the website on p. 8, along with some sign-in instructions from membership secretary Lucy Goeres and a scavenger hunt through the *Newsletter* archives designed by yours truly, the editor.

The featured subject of this issue is flutist/composer Katherine Hoover, now in her 75th birthday year. Zara Lawler's interview, structured to show us "a day in the life of a composer," is a fascinating look at the creative process. My favorite part? The discussion about when she knows she's done with a piece. We also have a collection of anecdotal tributes from family, friends, and colleagues, including one from Katherine's proud husband (who tells how she charmed his parents' cats with her playing on her first visit to her future in-laws).

NYFC Student Liaison Rachel Susser gives us Part 2 of her article on teaching with technology. News to me was the existence of a Japanese flute-playing robot. It can be seen on YouTube, playing *Flight of the Bumblebee* (in a performance indisputably more perfect than what will be heard at the May ensembles concert).

Cynthia Knapp, a longtime NYFC member and Alexander Technique teacher, is this month's member profile subject. I first met Cynthia about 10 years ago, and thought she would be a good member profile subject then. Finally the stars were aligned and she was free to do it!

As this is the last of the newsletters for the 2012-13 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This group includes Ardith Bondi, Bart Feller, Katherine Fink, Carol Hohouser, Brian Klasewitz, Zara Lawler, Soo-Kyung Park, Jessica Raposo, Wendy Stern, Rachel Susser, Nancy Toff, Mary-Ann Tu, and Barbara Williams. Of course, the biggest thank you of all is reserved for our newsletter designer, Naomi Ichikawa—another year of great layouts, executed with cheerfulness and efficiency.

Hope to see you at the concert (and chat over the post-concert refreshments!). Best wishes for a good summer.

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