



The New York Flute Club

NEWSLETTER

November 2016

Adrienne Greenbaum: Risk Taker

Interview by Zara Lawler

I met up with Adrienne Greenbaum on the Friday of this year's National Flute Association convention in beautiful San Diego. We sat outside, in a quiet gazebo, and spent a fascinating hour talking about how she came to klezmer, the way she approaches risks in music making, her thoughts about teaching, and even what she dreams about! Dianne Frazer, her pianist for the concert in November, happened by and joined us for the second half of the interview, sharing fun stories of working with Adrienne and how they have both pushed each other to take musical risks. It was a truly great conversation, and I wish I could share it with you, but unfortunately, at the end of the hour, I discovered that I had not pressed record on my device! Sigh.

The upside of that snafu, however, was that it meant I got to have another conversation with Adrienne. She is so inspiring for her out-of-the-box career and joyful music-making, I was thrilled to get to spend another hour with her. In mid-September we met over lunch at Nordstrom Cafe in the Westchester Mall [in White Plains, NY], and this time I remembered to press the record button!

ZARA LAWLER: You're so famous for your delightful klezmer playing, but what came first? Did you start as a flutist, or were you a klezmer musician who later incorporated the flute?

(Cont'd on page 4)



In Concert

Adrienne Greenbaum, flutes

Pete Rushefsky, cimbalom • Dianne Frazer, piano

Sunday, **November 6, 2016**, 5:30 pm

Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue
(entrance on East 25th Street between Lexington and Third Avenues)

Pre-concert workshop at 4:00 pm

Baroque and Klezmer Improvisation: They're a lot alike!

Program

DANCES OF OLD

Polonaise

Polonaise and Badinerie, from Suite No. 2 in B Minor, BWV 1067

Polonaise: Farewell to the Homeland (1794)

Hungaricus No. 34

Uhrovka Collection of 1730

J.S. Bach (1685-1750)

Michal Oginski (1756-1833)

Uhrovka Collection

THE FANTASY

Fantaisie in A Major

Kaddishe Fantaisie

G.P. Telemann (1681-1767)

Adrienne Greenbaum (b. 1948)

KLEZMER!

Doyna in E Minor/Boybeniker (Hora Greenbaum/Traditional) • Rivkele's Hora (A. Greenbaum) • Freylekhs (Goldensteyn Folio) • Patch Tants (Greenbaum/Traditional) • Nign (from Dinow, Poland) • Op Tsu Spiln a Khosn (Frant Folio) • Freylekhs in D Minor (Frant Folio) • Hungarian freylekhs (Traditional)

FOR PURE ENJOYMENT

Someone to Watch Over Me

Chaskel's Caledonia Polka

Hungarian Pastoral Fantasy, Op. 26

George Gershwin (1898-1937)

Frant Folio

Franz Doppler (1821-1883)

Program subject to change

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2016-2017

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Newsletter

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Follow us on twitter @nyfluteclub
 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. Nicole Camacho, NYFC Social Media Chair

Kindred Spirits

by Patricia Zuber



From the President

The Sunday afternoon concert series that the New York Flute Club sponsors is absolutely world-class. Robert Langevin's September concert was absolutely stellar. I was so happy to see every seat filled, yet we didn't have to turn anyone away. How perfect is that!?

I love to hear the stars of our flute universe perform. But one thing that makes my enjoyment of those concerts even greater—learning about the artists in the newsletter interviews. Now, more than ever, I feel it is important to hear each player's story. So many flutists are piecing together careers in new ways. It is so helpful to hear the "flute quests" of others. Young flutists can gain knowledge of the decisions performers have made or the opportunities they have created for themselves. I personally was interested to

read about Adrienne Greenbaum's audition at the Metropolitan Opera. I, too, was a finalist at a Met audition [in 2004], one of four. It's hard to get that close to such a big job, but when the principal bassoonist of the Met asked me how it felt to get so close and not get the job I said, "It's still better than not making the finals at all!" And so when I hear Adrienne's concert, I already feel like we have a shared experience and are in some small way kindred spirits. Hope to see you at her concert on November 6!

Flute Fair 2017:
THE NOTATION IS NOT THE MUSIC
Sunday, March 12, 2017 • All day
 Barthold Kuijken, guest artist



Request for Program Ideas
 Now is the time to tell us your ideas for workshops, lectures, and other events for Flute Fair 2017; all ideas (especially those with a baroque connection) will be seriously considered. Please visit the Flute Fair page on our website (nyfluteclub.org/concerts-events-and-more/flute-fair) to submit your proposal (due date **December 1, 2016**). Questions may be sent to the program co-chairs (Kaoru Hinata, Yeami Kim, Sanae Nakayama, Soo-Kyung Park, and Mary-Ann Tu) at flutefairnyc@gmail.com.

"Buzz for Bart" [as in Barthold Kuijken]
 Watch for upcoming "Buzz for Bart" newsletter columns to learn more about the magic of baroque flute performer, teacher, and scholar Barthold Kuijken. Winner of a National Flute Association Lifetime Achievement Award in 2013, he is also the author of *The Notation Is Not the Music—Reflections on Early Music Practice and Performance* (Indiana University Press, 2013).

HAPPY BIRTHDAY TO US!

The New York Flute Club will celebrate its centennial season a mere three years from now, in 2019-20, and planning is underway for appropriate commemorations. We are thinking big: concerts, public events, commissions, publications, souvenirs, 100 this, 100 that...you name it! And in fact, we would like YOU to name it. Please send your suggestions to centennial chair Nancy Toff at nancy.toff@oup.com.

• 100 •

Member Profile

Cynthia Reynolds

NYFC Member since 2015



Employment: Sculptor (working in a communal clay studio in Williamsburg) and self-employed freelance abstracting/indexing editor for the International Index of Music Periodicals, the International Index to the Performing Arts, the International Bibliography of Art, and ARTbibliographies Modern.

A recent recent recital/performance:

A NYFC Ensemble concert (in May 2015, at the 92nd Street Y). The most memorable one before that was in 2001—with Flutasia (a flute choir in Arlington, TX), which led to the group making a Christmas album in someone's living room.

Career highlights: As a flutist: playing the piccolo part of Tchaikovsky's Symphony No. 4 with the Louisville Youth Orchestra ("The Finale was so thrilling that I could barely keep my seat!"). As an artist: being awarded an Al Smith Individual Artist Fellowship from the Kentucky Arts Council, exhibiting her art in group shows throughout the country (including the states of CA, CT, IL, KY, TN, MA, MN, NY, and TX), and getting good reviews in various print and online publications (her favorite: a 2006 review in the *New York Times* that included a photo of one of her works). She hopes to sell more of her work (especially to people who really appreciate it, even though she misses *most* of the ones she's sold). You can find her artist statement on her website (cynthiareynolds.net), but here it is for people who prefer print: "I am interested in the weightlessness, translucence/transparence, and modularity of packing materials. They exist on the margin between object and non-object; they are intrinsically unremarkable and blandly ubiquitous, serving exclusively to fill a void or to protect something of greater value. They occupy space, but only just. By altering their scale or material properties, or by obsessively building with

them, I reinforce and manipulate their intrinsic qualities to explore notions of safety, privacy, fragility, fear, and the knowability of space."

Current flute: Gemeinhardt silver with gold-plated lip plate, purchased around 1986.

Influential flute teachers: Cynthia started playing in the sixth grade and took private lessons through most of middle and high school, played in ensembles during her undergrad and graduate school days, and studied with Louisville Orchestra flutists Sally Brink and (current principal) Kathy Karr.

High school: Oldham County High School in Buckner, KY.

Degrees: BA in English/studio art (Centre College, KY, 1992); BFA in ceramics (Kansas City Art Institute, Kansas City, MO, 1995); MFA in ceramics (University of Washington, Seattle, 1997).

Most notable or satisfying

accomplishments: Surviving in NYC after selling the house and cars in Kentucky and moving here two years ago with her husband, dog, and cat. (Her husband is a stagehand specializing in props; they married six years ago when she was 39). She's also proud of having been a peripheral stem cell donor to a cancer patient in Europe several years ago (through the National Marrow Donor Program).

Favorite practice routines: Cynthia does not practice much, but regularly gets her flute out for the NYFC's ensemble program rehearsals.

Other interests: Crossword puzzles, biking (so far, just cycling for fun around Manhattan and the occasional commute between her 250-square-foot apartment in the East Village and her Brooklyn studio), knitting (especially hats: "I am a total yarn snob and track most of my knitting activities on the Ravelry knitting and crochet enthusiast website."), and vintage (1900-1970s) wallpaper, which she buys from a collector/seller in Iowa and uses to make holiday ornaments and jewelry (which she sells on Etsy and her craft business website dogandbutterfly.nyc).

Advice for NYFC members: Her favorite quote from Louis Pasteur: "Chance favors the prepared mind."

FLUTE HAPPENINGS

NOVEMBER '16

Nov. 4 Friday 8:00 pm

The Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, will perform music for flute, clarinet, and piano including the world premiere of a newly commissioned work by Joseph Russo. Pre-concert talk at 7:15 pm.

- Fair Lawn Community Center, George Frey Center for Arts & Recreation, 10-10 20th Street, Fair Lawn, NJ. • \$25 general, \$20 students/seniors, \$10 children under 12. • Info, visit www.palisadesvirtuosi.org.

Nov. 10 Thursday 2:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will present "Flutes and Horns!," a program of works by Johann David Schwegler, Johann Melchior Molter, Eric Ewazen, Rudolf Tillmetz, W.A. Lütgen, and David Wechsler. Guest artists include flutist **KARL KRABER**.

- College of Staten Island, Center for the Performing Arts, 1-P Recital Hall (1-P 120), 2800 Victory Boulevard, Staten Island, NY.
- Admission is free. • Info, visit www.theomniensemble.org or call 718-859-8649.

Nov. 12 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of November 10

- Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY. • Admission: \$15 general, \$10 students/seniors.
- Info, visit www.theomniensemble.org or call 718-859-8649.

Nov. 16 Wednesday 7:00 pm

Lawler + Fadoul, with **ZARA LAWLER**, flute, presents Clickable, a theatrical concert featuring the music of persuasion, incorporating custom-made commercial jingles, lullabies, protest songs, as well as new music from composers Ralph Farris and Jason Nett.

- Nancy Manocherian's the cell theatre, 338 West 23rd Street, NYC. • Admission: \$65 (includes post-concert reception). • Info, visit lawlerandfadoul.com or thecelltheatre.org, or call 646-861-2253.

Nov. 17 Thursday 7:00 pm

Lawler + Fadoul, with **ZARA LAWLER**, flute, in the program and venue of November 16, minus the reception.

- Admission: \$30.

Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2016	10/20/2016	11/22/2016
January 2017	12/15/2016	01/17/2017
February 2017	01/12/2017	02/14/2017
March 2017	01/27/2017	02/29/2017
April 2017	03/16/2017	04/18/2017
May 2017	04/06/2017	05/09/2017

Interview (cont'd from page 1)



Adrianne Greenbaum on a "Best of Boxwood" tour (David Greenberg in background)

ADRIANNE GREENBAUM: Absolutely a flutist first. I was headed toward being a full-time orchestra musician...I made the finals in some top orchestras and had my obligatory lessons with principal flutists like Julie Baker to ask specifically why I was always the bridesmaid. Unfortunately, I never did find out [laughs]...not that we ever really can. And that's what we use in our teaching when students ask, "What did I do?" Well, you can't know: when you get to the level that everybody is good, it really comes down to opinion, and it doesn't mean you've done anything wrong. I've always been a risk taker, and for my finals at the Met, I felt that the *Carmen* Entr'acte needed to go up to the high B-flat very softly and not crescendo at all—that I actually had to make it pianissimo. I went for the right fingering, everything was set to go, but I took too much of a risk and got zero. As soon as I missed the note, a huge loud "Thank you!" came from behind the screen.

ZL: *Ouch!*

AG: And I was one of the last three!

ZL: *So they were really just looking for a reason to eliminate somebody at that point.*

AG: Well, I think it's also that they don't need someone in a fine pit orchestra like that to make such a blatant guffaw.

ZL: *Right, that would have seemed unreliable to them.*

AG: Yes. Anyway, I was doing all the orchestral auditions, doing pretty well. Early on, a full-time teaching position opened up, not in New York, but in

Massachusetts, teaching half-time at Smith and half-time at Mt. Holyoke. I went for that audition and got it right away, but said I needed to think for a week. At that time, Tom Nyfenger was in the hospital for the umpteenth time, and here I am, going to visit this seriously mentally disturbed but otherwise healthy man, and I ask his advice. I say, "I'm not going to be near NY anymore; it'll be a three-hour drive!" and he says "Oh gee, let me see. Huh. The possibility of making \$1,500 freelancing in New York or \$9,000 with a regular job in Massachusetts. What are you, nuts?!"

ZL: *When did you start teaching at Smith and Mt. Holyoke?*

AG: 1973 or '4.

ZL: *And you're still at both?*

AG: No, since 1981 I've only been at Mt. Holyoke. It's been a wonderful position. I love teaching liberal arts. It means that I feel I can teach the essence of what students need to learn. Not so much so that they will win the next competition, but that they get good flute instruction along with the whole. We delve into the history of the piece and do more theory, because that's what we believe in at Mt. Holyoke. It's not a conservatory approach.

ZL: *So far, it sounds like you were following a pretty traditional path.*

AG: Yes. Soon after starting in Massachusetts, I became principal flute in the New Haven Symphony. It was a fine orchestra at the time, so that created that great path for me, a great marriage of a solid university teaching job and an orchestra position in a good orchestra where I could still be a risk taker. I think that was an unusual position to have as a principal flutist in any orchestra. Most of the things that I tried out for solo passages, the conductors would say, "Yeah, go for it...Never heard it that way!" Then, around 20 years ago, I had an aunt who died. She left both my sister and me \$3,000, and I wanted to do something special with it. I found this week of Yiddish culture—the language, the history, the music—bring your child and/or your grandmother and spend a week with us. So I went with my daughter, my second child, who was about seven at the time. The first night they had dancing with klezmer music, and the person leading it was someone I knew! She was an occasional student of mine, Amy [Rosel],

who studied only classical. Amy had already told me she had been playing klezmer and having lots of fun with it, but I had just said "So, what's klezmer? OK, let's get back to Mozart."

ZL: *That might be the title of the interview! "So, what's klezmer?"*

AG: [laughing] No! Too many people say that!

ZL: *Actually, I think I'm going to call it Risk Taker, but I do love the irony that your klezmer career started with you saying "What's klezmer?"*

AG: And I loved it from that first hearing. Right away, Amy gave me a book of tunes and told me to choose something to play at the cabaret that night, and she would play piano for me. So I picked the piece with the most 16th notes and figured "I'm on my way!" Of course I wasn't playing authentically, I was just reading notes.

I had to learn the improvisational methods for getting out of something.

ZL: *So you jumped in the deep end, but you weren't really playing in the style yet.*

AG: Authenticity has always been important to me. At Oberlin, during my senior year, I asked Willoughby about learning traverso for my recital. I had no idea what it was, I had never seen one, I didn't know it was a different fingering system, but I asked because I like to do everything authentically. I somehow got that bug freshman year from [Robert] Willoughby, that everything had to be historically appropriate. But to the traverso question, his response was "What would you want to do THAT for?" So I let it go. Turns out the very next year was his sabbatical year, and his sabbatical project was learning the traverso!

ZL: *Do you think you gave him the idea?*

AG: I think so! But he's 95 now, and I don't know it if he would remember that or say that...

ZL: *Well you either planted the idea or reinforced one that was already percolating in his mind...*

AG: I like that! I had minored in harpsichord at Oberlin; it was a major part

of my life there, and authentic baroque performance practice was certainly in my blood. So I asked my student Amy where I could learn to play klezmer correctly, and she said to go to Klez Kamp, in the Catskills. I enrolled, and by my third year, I was teaching.

ZL: Wow! Did that feel like a risk to you at that time?

AG: No, there was no risk, I mean, I really knew so well what I was doing on the flute. The only risk was playing without music. Of course, I could play all my 35 orchestral excerpts from memory, but even so, moving beyond the page—required if you want to do klezmer really correctly—was a challenge. I had to learn the improvisational methods for getting out of something. Almost like what you'd have to do if you were in the middle of a Mozart concerto and you had a memory blip—you just do figures that are Mozartian until you are back on. I started my own band after the first year of Klez Kamp. At that time, it seemed obvious that I would be the flutist. The problem is I grabbed a violin and a clarinet, so that's three melodies, and I needed the glue! So I ended up playing the piano in the band, and I have been very happy because you can lead better from the piano than from the flute.

ZL: Are you going to be playing piano at all in the Flute Club concert?

AG: No, but I've hired another risk taker, Dianne Frazer. I've learned through the artistry of Dianne that you don't always get what you expect in a non-written out part. You have to listen first, and be open to ideas you haven't thought of before. But studying something new when you are in your 40s is not easy. When I was first studying klezmer, I really suffered from preparation anxiety!

ZL: Yes, because you've already set the bar so high for yourself on the flute. You've achieved to the highest level on an instrument, so you expect yourself to be able to do that well on another instrument or another skill or whatever it is that you're working on.

AG: Right. And I got the same nerves that my students tell me about, and I tell them the nerves in lessons are all about preparation. You know when you're not prepared. So when I wasn't prepared for my private klezmer lessons, I got nauseous the day before and the day of.

More on Adrienne Greenbaum and Klezmer

So what's klezmer?

Adrienne explains, "As of the mid-1970s, klezmer is defined as Eastern European instrumental Jewish music going back to the 16th century. Klezmer is a word formed by two Hebrew words, *kley* (tool or utensil) and *zemer* (to make music), combined to mean "vessel of song," referring to both the instruments and the people. When the klezmer was hired, he was to play appropriate music to celebrate the occasion, including weddings, braiding of hair, escorting families to and from the wedding, etc. Some klezmer is for listening only, but most is functional. It's also always instrumental. You don't "sing klezmer music," although much of the repertoire began as song, so that can get pretty confusing for the novice....By the way, klezmer isn't considered 'religious' music. It's functional at Jewish events, but it's dance and listening music outside the synagogue so not religious."

What flutes do you play?

Adrienne says, "I have a house full of flutes and switch on and off between them. They include an old Boehm system flute (a Haynes made in 1904) and many simple system flutes with 8 to 13 keys. The one I've performed on most is a Hungarian flute with an ivory head, c. 1890-1910, made by

Pleberic. One performance this summer was actually partially performed on a six-key boxwood flute because the piece, found in a klezmer folio and known and beloved by most Jews and virtually all Poles, was written in 1794; perfect for that flute. Earlier klezmer really goes back to the baroque period and before, so some baroque dances can be considered klezmer as well."

And how did you get started on the flute?

Adrienne recalls, "I started the flute because I didn't want to carry a big instrument to school. I saw it in the music store showcase and pointed: 'Whatever is in that case seems good to me!' My first lessons were in school in third grade, learning from a band teacher who showed me how to hold and finger with his pen and never talked about tonguing, so I [talked] my way to private lessons. I fainted at the first one—the teacher [Anita Haines Foster, later Exline, who had studied with Georges Barrère at Juilliard] talked too much, and I got nauseous listening. But she was a great teacher and I spent eight years with her. My last two high school years were spent studying with Ray DeMattia, still living at age 90, who was then principal flute of the Akron Symphony."

Her klezmer CDs

- *FleytMuzik* [flute with violin, cimbalom, and bass] (2003)
- *FleytMuzik in Kontsert!* [vintage flute, cimbalom, fiddle, and bass] (2008)
- *FleytMuzik: Farewell to the Homeland Poyln* (Poland) [vintage wood flutes and piccolo with violin, cimbalom, and bass] (2016)

Online resources:

- www.klezmerflute.com
- www.soundcloud.com/greenbaumflute
- "Sounds From the Past: Legendary flutist Adrienne Greenbaum talks about the traditional klezmer music of today," interview with Justin Papp, in *TownVibe/Fairfield*, www.townvibe.com/Fairfield/September-October-2016/Sounds-From-the-Past/

ZL: Learning a whole new thing in your 40s has given you sympathy for your students. Has it affected your teaching?

AG: Oh, greatly! And age too. I welcome every day that I get older, for now. With age and wisdom, you learn to explain things differently and better. You've gathered life experiences.

ZL: When did you start working with non-Boehm flutes, if it wasn't at Oberlin?

AG: Well, I got really far, fast, in Klezmer, and one year at Klez Kamp, the director said, "You know, you really can't ignore wooden flutes now." And actually, as part of that \$3,000 from my aunt, I had bought a beat-up wooden flute, a Rittershausen. I got it

Interview (cont'd from page 5)

repaired, and I used it for a long, long time. And how I got into the 19th-century simple system flute was that I was working with Chris Norman—I don't know if you remember him? He played for the Flute Club a few years ago [in January 2012].

ZL: *Oh yes, I remember! It was an astounding concert.*

AG: He makes music. I had missed his performance at the 2002 flute convention [in Washington, DC], but I heard his CD, and it was like falling in love for the first time. I wrote to him, sending my CD, and asked if he would ever consider me as a teacher at Boxwood! And when I went to Boxwood the following summer, someone was selling a simple system 8-key flute...and here we get to the risk. I was scheduled to play a Klezmer Medley with orchestra for the Saturday night gala concert at the flute convention this year. On the simple system flute, G minor is the last thing to come—G minor and high notes! My goal was to play the concert with this simple system flute. I have never practiced that hard, ever, I don't think, because it's like a clarinet squeak: you play the wrong fingering, you get @#%!; you get something horrible. And I practiced those combinations, and then I also noticed in my videos that I hunch over too much. I practiced in front of a mirror, in front of my hats, so that I could see whether I was standing up straight, and by golly, I did it! And I would have felt pretty bad, if at age 68, I couldn't take that risk. What's going to happen? Your mommy's going to whip you? Is the flute community going to go tsk-tsk?

ZL: *[laughing] Well, you never know with the flute community!*

AG: You don't, but at age 68, you know who your supporters are, and who is thinking correctly. You are not looking for that flutist in the community who only wants to criticize.

ZL: *What are you playing for the Flute Club?*

AG: It will be a complete platter of delicious, fun things. There's going to be a mix of folk-baroque, which are things no one has ever heard before, most of them dance tunes that were collected in Uhrovska, a town in Slovakia, in 1740. Then, so that people can enjoy some standard literature I will do the Polonaise and Badinerie from Bach's



Adrienne Greenbaum with cimbalist Pete Rushefsky after a NYC concert

Suite in B Minor. There will be a fantasy set: a klezmer fantasy that I wrote, and a Telemann fantasy. Of course, a substantial klezmer set, because that would be ridiculous if I didn't do that, including pieces from my new CD and my old CDs. With Dianne Frazer, I'll do one slow jazz tune, since we discovered recently that we both can play jazz standards! And I'm very excited that I will have Pete Rushefsky there with me on cimbalom [a Hungarian instrument of the hammered dulcimer family, also known as a *tsimbl*, its Yiddish name], an instrument which might be a first for a Flute Club concert. So he's going to join me, of course, on the klezmer, a little bit on the folk baroque, and then we all come together and do the Doppler *Hungarian Fantasy*.

ZL: *And you're doing a workshop before the concert—what will you be teaching?*

AG: I'm going to try to jam in a lot for an hour. I'd like it to be a little bit of improvisation for everybody, but then leaning a bit towards correct improv for baroque and klezmer.

ZL: *And will this be for flutists of all ages and all levels?*

AG: That's what I'd like.

ZL: *You are known for the distinctive hats you perform in. Last but not least, can you retell the story of how that came to be?*

AG: First, my mother left me two hats when she died, and I took them out and went "Oh! How adorable!" and I hung them up on the wall. Then I had a nice klezmer concert outdoors, and I wore one of my mother's nice hats. During that same time, I had a student, Emma, who would come to her lessons, super dressed up and snazzy,

and she would always have a hat. And we always had such a great time, I started to dress up for her lessons too, and I would occasionally wear a hat... it wasn't all that consistent, and never any other time. Then, a couple of years after we started this, she came in for a lesson, her last, and she said, "I have to apologize. What I'm wearing just doesn't go together. Especially the jewelry, I'm wearing silver and gold, and it just doesn't go with the outfit at all. But I went to the prom over the weekend and my boyfriend gave it to me, so I'm wearing it." I said "You rock it!" At that same lesson, I had gotten into hats a bit more and ordered a batch from eBay, and one was particularly ugly to me and I showed her. Emma said, "Oh, that's the best one! It has style. Where are you going to find a hat like that?" Soon after that last lesson with the mismatched jewelry, within days, she committed suicide. She hadn't ever, even with all the talking in our lessons, ever told me anything was wrong. I played at her funeral, and I decided that I would wear the ugly hat in her honor. And I explained, "This is what Emma was about. She knew what style was. She had it." After that, I went to her house to pay my respects, and her mother gave me the necklace, saying she wanted me to have it. I said, "But why? This is the one her boyfriend gave her," and her mother told me that, in fact, they had given it to her and that Emma didn't have a boyfriend. We found out later that her suicide was because Emma was struggling with feeling that she was gay, and getting bashed for it. I just kept wearing that hat, out of respect, and then I grew to other hats. Some people ask if I'm religious, and I say I'm religious about someone I'm respectful of. And then it became...fun. I feel ready for the day, for the performance, I feel special.

ZL: *And you are! I look forward to the concert—thanks so much, Adrienne.*

Zara Lawler (www.zaralawler.com) is a freelance flutist and teacher known for her innovative melding of music, dance, and theater. Ongoing projects include "The Flute on its Feet" (solo flute) and Lawler + Fadoul (a flute and percussion duo). Lawler + Fadoul will debut their new theatrical concert Clickable in New York City in November.

NYFC ENSEMBLES PROGRAM

UPDATE



Returning players: Iona Aibel, Erina Aoyama, Ann Bordley, Roger Brooks, Gail Clement, Ted Davis, Elizabeth Doyle, Randy Fields, Mary Lynn Hanley, Lauren Klasewitz, Sanae Nakayama, Cynthia Reynolds, Lois Roman, Kathy Saenger, Malcolm Spector, Judith Thoyer, and Catherine Xu; new ensemble players: Courtney Feliciano-Schaefer, Suzanne Saturday, Joan Sommers Photos: Brian Klasewitz

Twenty-two NYFC members (3 new and 19 returning) met at Studios 353 on West 48th Street during the sweltering September 10th heatwave for the first ensembles session of the season. Co-directors Denise Koncelik and Mark Vickers alternated conducting seven flute choir pieces. The group read through William Averitt's *Four Southern Hymns*, Deborah Anderson's *Reveries*, and arrangements of Bruckner's *Apollo March*, Joplin's *Cascades*, Haydn's *St. Anthony Chorale*, Faure's *Pie Jesu*, and eight madrigals.

All members of the NY Flute Club are welcome to participate. Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions? Contact Denise (dkoncelik@aol.com) or Mark (MaestroME@aol.com) directly.

Meetings are held approximately monthly, typically on weekend afternoons. Meetings through December will be held at Studios 353, 353 West 48th Street, 2nd floor (between 8th and 9th Avenues). Remaining fall 2016 dates are as follows:

Sunday, October 23	1:00 - 3:00 pm	Studio 3
Saturday, November 19	2:00 - 4:00 pm	Studio 1
Saturday, December 10	2:00 - 4:00 pm	Studio 1



Denise Koncelik

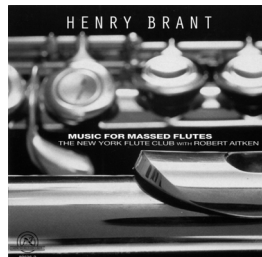
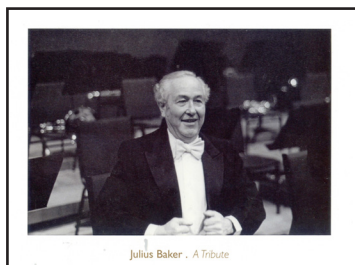


Mark Vickers

Baker Tribute book and Brant CD now at the NYFC's online store

Two interesting items (each \$15) are newly available through the merchandise section of our online store, though members may prefer to save shipping charges by making an in-person, at-the-door purchase at any Club event.

Julius Baker • A Tribute is Sandra Ragusa's 2004 book celebrating Julius Baker's life and legacy. The store's stock of this item was donated to the Club by Ruth Baker this summer. The book includes anecdotes and remembrances from lifelong friends and colleagues, family photos and newspaper clippings, and a copy of Julie's notes from his 1935-36 year at Curtis studying with William Kincaid (two pages of which can be seen in the online description).



Henry Brant: Music for Massed Flutes (New World CD 80636-2) includes the composer's *Angels and Devils* (1931), *Mass in Gregorian Chant for Multiple Flutes* (1984), and *Ghosts and Gargoyles* (2001) featuring members of the New York Flute Club, past and present.

The online description of this item includes links to historical information in the *NYFC Newsletter* archives: an interview with project coordinator Jayn Rosenfeld (December 2003), a 1948 photo from an *Angels and Devils* rehearsal (November 2006), and an interview of Henry Brant (March 2003).



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



November 6, 2016 Concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street), NYC

Adrienne Greenbaum, flute

97th Season

2016 - 2017 Concerts

September 18, 2016 • Sunday, 5:30 pm
ROBERT LANGEVIN, flute

November 6, 2016 • Sunday, 5:30 pm
ADRIANNE GREENBAUM, flutes

December 4, 2015 • Sunday, 5:30 pm
SARAH FRISO, flute

January 29, 2017 • Sunday, 5:30 pm
SARAH JACKSON, flute and piccolo

February 26, 2017 • Sunday, 5:30 pm
ALI RYERSON, flute

March 12, 2017 • Sunday, all day
Flute Fair, guest artist BARTHOLD KUIJKEN
Columbia University Faculty House

April 30, 2017 • Sunday, 5:30 pm
Competition Winners Concert

May 2017 • Date/time TBA
Annual Meeting & Ensemble Concert
Venue TBA

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! Our November 6 concert features Adrienne Greenbaum in an eclectic program of klezmer music intermixed with some eye-opening versions of pieces from the standard flute repertoire. Zara Lawler did the interview, confirming for any doubters that Adrienne is indeed a risk taker. Readers might assume that klezmer was something Adrienne grew up with, but it was actually a mid-career “love at first sight” thing that she took up and made her own. Also in the interview: the sad story behind her now-trademark hats.

In her “From the President” column (p. 2), Pat Zuber tells us why she loves reading the newsletter interviews and what she learned she had in common with Adrienne from this one (hint: it was audition-related). Also on that page are notices about the upcoming March 2017 Flute Fair and the soon-to-be-here 100th season of the NYFC (coming up in 2019-20). Planning for both events is underway, and your proposals are requested.

I hope our “New at the online store” (p. 7) will prompt a few readers to visit our website (www.nyfluteclub.org) and take a look at the offerings that were added this summer (window shopping is fine too). We have also expanded our archives: previous competition winners should now be able to find their names listed for spring concerts back to 1972.

Cynthia Reynolds, a transplanted-to-NY sculptor active in the NYFC Ensemble program, is this month’s member profile subject. I enjoyed visiting her website and seeing the interesting the objects she has created from everyday materials. I haven’t been introduced to this much three-dimensional art through the Flute Club since Pat Zuber’s dancing papers (again, it’s all there in the online archives, if you’d like to take a look—concert/interview in February 2006, article in April 2006, search on “dancing papers”).

Anyway, all for now. See you soon! Best regards,

Katherine Saenger (klsaenger@yahoo.com)