



The New York Flute Club

NEWSLETTER

March 2023

Marco Granados: Venezuelan Flute Virtuoso

Interview by Stephanie Jutt

I have known the astonishing Marco Granados for most of my professional life and I am a consummate fan. His enterprising spirit led him on a lightning-fast trajectory from a childhood in small-town Venezuela and young teenage years as a professional flutist in Caracas to the US for a summer program with the Cleveland Orchestra and musical studies in NY, where he lives today. Marco's wildly virtuosic interpretations of Venezuelan popular music have been an inspiration to flutists everywhere, and his irrepressible energy is evident in his varied and creative teaching career, instrument design, recordings, and compositions. We started this interview in December 2022; material omitted for space reasons—touching on Marco's early career activities in the US and his thoughts on entrepreneurship—can be found with the online copy of this newsletter at nyfluteclub.org.

STEPHANIE JUTT: Please tell us about your early years in Venezuela and how you came to play the flute.

MARCO GRANADOS: My dad was not a musician by trade—he was an accountant and an economist—but he loved, loved, loved music. For health reasons, we were forced to move from Caracas, the capital of Venezuela, back to his hometown, where his family had a pharmacy business. Growing up, my dad wanted us kids to learn music, but at the time, the nearest music school was in the capital of our state, an hour away. My dad started taking me there, but it was it was a real hassle.

And then he got it into his head that he was going to start a music school! He raised funds—donations from the Venezuelan Symphony Orchestra, from the government, and from some private institutions—and he was able to open this music school that was free to all of the children in our town, with the instruments donated by the Venezuelan Symphony. At first, when he asked my brother and me what we wanted to play, all we knew was that we did not want to play the violin. That was the instrument my dad played, and we did not want him totally supervising us.

Around this time, when I was eight, a US Peace Corps band from Purdue University came to our town to give a free concert. My younger brother and I sat in the front row, with me in front of the flutes and him in front of the clarinets.

(Cont'd on page 4)



I Just Wanna Play!
March 23, 2023
Thursday • 7:00 pm
Melody and improvisation from the "other" side
Irwin Hall, jazz flutist
See p. 6 for details.

IN THIS ISSUE

Marco Granados: Venezuelan Flute Virtuoso	
Interview by Stephanie Jutt.....	1
From the President: See you at the Flute Fair!	
by Jenny Cline.....	2
Marco Granados in the Newsletter archives.....	2
Member Profile: Jiwoon Choi.....	3
Irwin Hall: March's I Just Wanna Play!.....	6

Announcements

Flute Happenings.....	3
Flute Fair COVID protocols.....	3
2023 Young Musicians Contest Winners.....	6
2023 Flute Fair Update.....	7
Ensemble Program Update.....	7

In Concert

Marco Granados, flute

Ahmed Alom, piano

Saturday, **March 18, 2023**, 7:00 pm

West 83 Ministry Center Sanctuary, 150 West 83rd Street, NYC

Program

Allegro Tangabile	Astor Piazzolla (1921-1992)
from the opera <i>Maria de Buenos Aires</i>	(arr. Marco Granados)
Hamburger Sonata in G major, H. 564	C.P.E. Bach (1714-1788)
Tres Canciones Amatorias	Enrique Granados (1867-1916)
	(arr. Stephanie Jutt)
Las Presencias (Rosita Iglesias)	Carlos Guastavino (1912-2000)
	(transc. Stephanie Jutt)
Revirao; La Muerte del Ángel	Astor Piazzolla
	(arr. Exequiel Mantega and Marco Granados)
Fugata; Adiós Nonino	Astor Piazzolla
	(arr. Marco Granados)
Two songs: Esta Iglesia no tiene...; Siesta	Carlos Guastavino
	(arr. Stephanie Jutt)
Sonatine	Walter Gieseking (1895-1956)
Libertango	Astor Piazzolla
	(arr. Pablo Zinger and Marco Granados)

Program subject to change



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2022–2023

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Newsletter

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

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See you at the Flute Fair!

by Jenny Cline



From the President

Club members and guests who attended the Flutes Out Front event at the DiMenna Center on February 11 had a wonderful afternoon honing their improvisation skills, with flutist and jazz educator Lawrence Liggins putting them through their paces. Using some of the exercises from the Jamey Aebersold *Jazz Play-A-Long* books, with a focus on basic jazz scales and common chord progressions, Mr. Liggins gave the participants the opportunity to improvise solos, a chorus or two at a time, encouraging even the timidest player to play a few notes. It was exciting to hear each player's confidence increase as the session went on. By demonstrating how memorizing some basic patterns and being familiar with the scales that fit each chord can give a player the tools to begin improvising, Mr. Liggins was able to demystify the process. His laid-back demeanor, easygoing manner, and gentle reassurance increased everyone's confidence that afternoon. It was a fun event, and I am grateful that the Diversity, Equity, and Inclusion committee is continuing to plan programs that invite people to bring their flutes and play along.

Last weekend I had the opportunity to attend and perform at the Mid-Atlantic Flute Convention in Herndon, VA. It is one of the nation's largest regional flute events, being held in person for the first time since 2020, and I was happy to see old friends and make new acquaintances. Such an event always feels like a family reunion. I am looking forward to our own New York Flute Fair on March 18. We are back at W83 Ministry Center, and this year we have the use of the sanctuary for the entire day, allowing us to program a wide variety of concerts. There will also be workshops, a masterclass, a warmup session, lecture-recitals, flute choir reading sessions, student performances, and, of course, the exhibit hall, where you can find and purchase your next fabulous flute, browse sheet music, and see the latest accessories. Our ever-popular NYFC tag sale, offering a wide variety of music and flute-related items, will be back. It promises to be a rewarding day, and I hope you will come and join our own New York flute family reunion. I'll look forward to seeing you there!

Club members and guests who attended the Flutes Out Front event at the DiMenna Center on February 11 had a wonderful afternoon honing their improvisation skills, with flutist and jazz educator Lawrence Liggins putting them through their paces. Using some of the exercises from the Jamey Aebersold *Jazz Play-A-Long* books, with a focus on basic jazz scales and common chord progressions, Mr. Liggins gave the participants the opportunity to improvise solos, a chorus or two at a time, encouraging even the timidest player to play a few notes. It was exciting to hear each player's confidence increase as the session went on. By demonstrating how memorizing some basic patterns and being familiar with the scales that fit each chord can give a player the tools to begin improvising, Mr. Liggins was able to demystify the process. His laid-back demeanor, easygoing manner, and gentle reassurance increased everyone's confidence that afternoon. It was a fun event, and I am grateful that the Diversity, Equity, and Inclusion committee is continuing to plan programs that invite people to bring their flutes and play along.



Lawrence Liggins (standing, front) with participants at his February 11 Flutes Out Front event.



Jenny Cline (L) and Rie Schmidt at the NYFC table at NY Flute Fair 2022. Stop by for a chat this year!

From the Newsletter Archives:

Marco Granados

October 1998

Marco Granados—Flutist

Short article by Don Bailey in connection with the Amerigo Ensemble's NYFC performance that month



May 1999

The Life-Altering Experience of Producing a CD

Article by Marco Granados with memorable quote from Thomas Nyfenger: "Marco, if you're not getting paid for a recital, play what *you* want; if they're paying you, play what *they* want."

November 2004

Meet Marco Granados: Venezuelan Flutist

Interview by Linda Wetherill (focusing on his childhood in Venezuela)



For more about Marco Granados, visit marcogranados.com

Photo: Jenny Cline

Photo: Andrew D. Callimahos

Member Profile

Jiwoon Choi

NYFC member since 2022



Employment: Freelance flutist and teacher actively working to grow her Rahway, NJ-based private flute studio.

A recent recital/performance: Three recent orchestra gigs: playing piccolo with the Staten Island Philharmonic in a program titled “Honoring Local Heroes and Celebrating Composers of Color” (November 2022), playing second flute in *Trilogy: an Opera Company's premiere of Fannie Lou: I'm Sick and Tired* (December 2022, at the NJ Performing Arts Center), and playing piccolo with the Monmouth Symphony in Brahms's *Variations on a Theme by Haydn* (in Freehold, NJ, February 2023).

Career highlight(s): As a performer: as a high school student in the Detroit Symphony Orchestra's Civic Youth Ensembles program, playing a concert under the baton of Leonard Slatkin with pianist soloist Emanuel Ax (and, later, a complete *Nutcracker* ballet in the pit); in 2019, playing *Stars and Stripes* with 70-plus piccolos (consisting of Ohio State flute studio members and alumni) at the homecoming game as a collaboration with the marching band; and, in 2022, playing Valerie Coleman's *Tzigane* with her woodwind quintet as an “opener” for the Imani Winds before their show at the Southern Theatre in Columbus, OH. As an educator: teaching music theory and aural skills for the first time (as a graduate teaching assistant during the 2021-2022 school year) and, in 2022, presenting “Beginners' Guide to Extended Techniques” with a colleague at a Central Ohio Flute Association festival, and serving as the group's co-president.

Current flute: A solid silver, heavy-wall Muramatsu DS with a C# trill key, D# roller, and Tsubasa wing headjoint, purchased new in 2012; and a 650/2 model Hammig piccolo with a modified wave headjoint, purchased new in 2018.

Influential flute teachers: Kelly Kim (during her last year in high school),

who “taught me preparation skills and pointed me in the right direction for future studies”; Richard Sherman (her teacher at Michigan State University), who “played a big part in developing my concept of sound and knowledge of the flute repertoire”; and Katherine Borst Jones (while a DMA student at Ohio State), who “taught me to trust my own musical ideas.”

High school: Novi High School in Novi, Michigan

Degrees: BM in music performance (Michigan State University, 2017), MM in music performance (Michigan State University, 2019), and DMA in instrumental performance (the Ohio State University, 2022).

Most notable and/or personally satisfying accomplishment(s): (i) earning her doctorate (half of it during the years of the global COVID pandemic!) and (ii) starting fresh after graduation with a move to the new-to-her East Coast (NJ).

Favorite practice routines: Jiwoon's practice routines vary depending on how much time she has that day—she has a standard condensed routine to which she adds when she has more time. Warm-up favorites include some form of KBJ long tones and various vocalises by Kincaid and Bernold. Jiwoon also enjoys selecting a simple melody to play transposed in multiple keys. She loves looking for the newest and best technique and warm-up books at music stores, but “what works for me is always creating my own—combining different routines, and switching it up to stay fresh when needed.”

Other interests: Jiwoon enjoys discovering new coffee places, trying different recipes, meeting up with friends, and, in her spare time, “going down the YouTube rabbit hole searching for flute repertoire” (recent favorites include Amanda Harberg's Sonata for piccolo and piano, the two Zyman flute sonatas, and Uebayashi's *Le Vent à Travers les Ruines*). She loves attending Broadway shows and live concerts and hopes to take more advantage of what the city has to offer.

Advice for NYFC members: Keep trying and be persistent; you only need one “yes,” even if it takes 100 rejections to get there.

FLUTE HAPPENINGS

MARCH '23

Mar. 9 Thursday 3:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in a program of wind quintet and piano music comprising Milhaud's *La Cheminée du Roi René*, an arrangement of Strauss' *Till Eulenspiegel's Merry Pranks*, Poulenc's Sextet, and Wechsler's Divertimento.

• Recital Hall (1-P 203) at the College of Staten Island, Center for the Performing Arts, 2800 Victory Boulevard, Staten Island, NY. • Admission is free (masks/vaccination encouraged, but not required). • Info, visit theomniensemble.org or call 718-859-8649.

Mar. 10 Friday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of March 9.

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY. • Admission: \$25 general, \$15 students/seniors (masks/vaccination encouraged, but not required); live-streaming (\$10) • Info and advance ticketing, visit theomniensemble.org or call 718-859-8649.

Mar. 23 Thursday 7:00 pm

Flutist **IRWIN HALL** will present the NYFC's March “I Just Wanna Play!” event (interactive and virtual): “Melody and improvisation from the ‘other’ side.” Details, newsletter p. 6.

• Virtual event • Admission/access is free. • Supplementary materials and connection info, visit nyfluteclub.org/calendar.



COVID protocols for the March 18 Flute Fair

The W83 Ministry Center (150w83.com/announcements) encourages mask use in common spaces and for individuals who are not fully vaccinated.



Flute Happenings Deadlines

Issue	Deadline	Mail Date
April 2023	3/19/2023	4/11/2023
May 2023	4/8/2023	5/1/2023

(Granados, cont'd from p. 1)

This band—dressed in shiny, military-style uniforms—was amazing, and we just fell in love with the sounds that we were hearing. That's what decided us—I told my father, "Flute!" and Danny said, "Clarinet!" So that's how we started music lessons in our town.

SJ: Who were your teachers?

MG: My dad hired some of the musicians from the state concert band from the state capital. They would come to our town once a week to give lessons. The clarinet teacher was also my flute teacher, so he taught us both. But the thing I remember most about him was his kindness—he was really generous with his knowledge and not judgmental. After about a year he said, "I have taught you all I have to teach you, you need to go to the capital to study." Then I started traveling to San Cristobal to take lessons at the Conservatory.

SJ: But you were so little! How did you get there?

MG: By bus—sometimes my dad would go with me and sometimes I would go by myself. I took lessons from the principal flutist of the state concert band for about a year. Then, when I was 11, the teacher told me, "Oh, we have an opening for second flute in our concert band. And it's a professional gig. You get paid a salary."

When I was 11, the teacher told me about an opening in the state concert band.

I think this was the changing point for me, technically. I remember trying to prepare for that audition during my summer vacation months. I said to myself that I'm just going practice all that I can for this audition. And I remember I was practicing, like, about eight hours a day.

SJ: You must have had a very good curriculum to know what to do!

MG: We had the Taffanel & Gaubert book, and we had Altès, but I didn't really have etudes. I started focusing on the fourth section of the T&G book because that's all I had. I divided my practicing into segments—I would do three hours in the morning, take a break, then two or three hours in the afternoon, and then maybe an hour at night. I was able to make a game

out of playing the scales and arpeggios with a metronome at ever faster speeds, though I was more focused on the mechanics of it—at that age, you're not so distracted by the perceptions of what you're hearing.

SJ: It sounds like you were more engaged with the process than with the outcome.

MG: Yeah. And, thankfully, my teacher also emphasized that. He kept saying, "If you learn solfeggio really well, and if you learn your 10 major scales and your technique really well, the music is going to be easier to play." And it was—after I did all the scales, it became really easy to prepare the music.

SJ: Did you win that audition?

MG: Yes, I did. It was my first professional gig, and I was 12. And my dad said, "You can't have a job at 12!" But we came to an agreement: if I would use the money from my job for my education, then he would let me do it.

So every other Friday I would fly to Caracas, take a lesson from the Symphony player there on Saturday, and come back to San Cristobal (on a 13-hour overnight bus ride) in time for the Sunday night band concert. Between going to high school, doing my homework, and afternoon band rehearsals, I had a really busy schedule.

SJ: Where would you stay in Caracas?

MG: With my grandma. During one of those trips, I think when I was 13, I went to a concert of the Cleveland Orchestra. I had already been learning English, and at intermission, I went to speak to the musicians. I asked a violinist, "Would you please send me some information about summer programs?" Because in those days, we didn't have the internet. And to my surprise, three months later, I got a huge package from this man. He had collected brochures of summer programs. I chose one program to apply to, which was a high school program connected with the Cleveland Orchestra. I locked myself into a practice room and recorded everything I knew into a cassette tape. Then I sent it, and then again, a few months later, they called our house and said that they wanted to give me a scholarship. So that's how I came to the States.

SJ: Who was your first flute teacher in the US?

MG: Barbara Peterson, one of the subs in the Cleveland Orchestra. And at the end of the summer program, I won the concerto competition. And then she recommended that I play for Maurice Sharp, who was principal flutist of the Cleveland Orchestra. And I was



Robert Langevin and a teen-aged Marco Granados (L) enjoying a moment of levity at the Nice Summer Academy in France, c. 1978.

told that Mr. Sharp wasn't taking any students, except for graduate students at the conservatory. But he decided to hear me anyway and after my audition, he said he would teach me. Then I remember calling home and saying, "Well, I'm staying."

SJ: So, you didn't go back!

MG: Right—the guy who ran the summer program got me into this private [residential] school. And on Saturdays, I would go study with Mr. Sharp.

SJ: Was that the last time you lived in Venezuela?

MG: No. After my first year at Juilliard, I realized I was too young to be studying there, so I decided to spend a year studying in Germany. During Christmas break there, I flew to Venezuela to audition for the symphony to play a concerto. It went well and they gave me a date to play the concerto. But while I was there, I got a call from the general manager of the (Caracas) orchestra. And he said, "We have a vacancy that just opened up. Would you be interested in playing assistant principal flute?" And I said, "Sure!" I hadn't even finished my college training! And so I went back to Caracas, Venezuela, and I played in the symphony for a year.

SJ: Gosh! And after that you came back to NY?

MG: Yes, I continued my studies at Mannes, graduating in 1986. My first teacher there was Fritz Kraber, but he left for the University of Texas in Austin during my first year. I told the dean, "I want to study with Thomas Nyfenger or with no one!" The dean talked to Tom and convinced him to take one more student. After my first year with Tom, he joined Mannes as a part-time faculty member.

SJ: And right after your bachelor's you went on to the Manhattan School of Music?

MG: Yes. I was originally planning to study with Carol Wincenc, but she had just accepted an invitation to teach at Indiana University. I was still attached

(Cont'd next page)

to NY, and Michael Parloff agreed to take me as a master's student.

SJ: Wow, you have had some wonderful teachers! And from your earliest years, you were also playing Venezuelan popular music in your hometown, going out serenading with your dad....

MG:...in the very beautiful, picturesque town in the mountains of Venezuela where he grew up. It was traditional for musicians to serenade around the town during Christmas, Easter, other special holidays, and for people's birthdays. My dad, because he played the violin, was one of the leaders of the gang who would go out serenading. As soon as I started learning the flute, I realized that if I could learn some tunes by ear, I could go with my dad, and just hang out with all these musicians, so I started learning a couple of tunes. During the serenades, I started hearing all the musicians playing by ear, and I would just join in and try to follow the music and harmonize. That's how I started developing a little bit of an aptitude for playing by ear and also by learning more tunes.

SJ: I think that's so key to your playing by ear, and your ability to hear and harmonize. Did you learn any Venezuelan folk instruments as well?

MG: Not really, though I can play some basic chords on the cuatro (the national string instrument of Venezuela and Colombia) and a couple of basic joropo (dance) patterns on the maracas.

SJ: It sounds like you've really stayed in touch with musicians in Venezuela over all these years.

MG: I have. I mean, less so today, just because the practical situation is so difficult there. But there are now a lot of Venezuelan musicians who have come to the US!

SJ: Tell me about your roles at the Longy School in Cambridge, MA.

MG: As soon as Longy saw my CV and my experience as a working musician and teaching artist in NYC, they got me involved as one of the first teachers in their teaching artists program, which focuses on how you can engage audiences in authentic ways and get them to appreciate and be a part of the artistic process.

I also had a flute studio there and I was also teaching chamber music and the teaching artistry course. During that time, Longy was starting to implement El Sistema and they also knew that I had been a part of that in Venezuela. El Sistema also coincides with and complements the philosophy of teaching artistry, that music should be for

all and that it's a right of every human being to be creative and to participate in the musical experience. So I wasn't teaching classes in El Sistema at Longy, but I did some coaching, teaching, and I even went to Los Angeles to do some teaching artist workshops that were part of Longy's master's program in LA.

SJ: And does that program still exist?

MG: Yes, and they've also implemented it in Cambridge.

SG: When were you were a part of El Sistema in Venezuela?

MG: At its very beginnings. I auditioned for [its founder] Maestro [José Antonio] Abreu, and he wanted me to be a part of the orchestra. I had already been learning from some of the teachers who were starting El Sistema, but it also coincided with the time when I got my scholarship to go study in Cleveland. Of course, I've stayed in touch with my Venezuelan teachers and colleagues. When I went to play with the Venezuelan symphony, I did a couple of master classes with El Sistema. And later, when I was living in the US, I went back to teach a master-class tour for them.

SJ: Tell us about musicians who have been really inspiring to you in your life.

MJ: Growing up, I became obsessed with Pablo Casals, not only because of his stature as a great musician and great cellist, but also because of the humanitarian aspects of his life, which I've tried to emulate. I was also really inspired by Mauricio Pollini, the amazing Italian pianist, who was able to combine incredible technical perfection with incredible musical mastery. And, in the flute world, my two heroes were of course James Galway and William Bennett. With William Bennett, I had the great fortune to be able to study with him and to actually share the stage with him and have a little bit of a closer relationship.

SJ: I've noticed that you tend to downplay your abilities as a composer. But somehow you wrote that NFA piece that is so popular, La Bella y El Terco [commissioned for the 2007 High School Soloist Competition]. How did this come about? And will you please write more flute pieces?

MG: Yes, yes. It's funny, but it's been kind of a struggle for me to acknowledge that I'm a composer. And I think writing for me started coming out of my own sense of trying to express myself freely through the flute. What could be construed as improvisations can then help me sit down and start trying to pull it all together. I'm really blessed and grateful that I've been able



Marco Granados and his brother Leo with Jamie Bernstein (daughter of Leonard) and Gustavo Dudamel (R) at the reception after Dudamel's November 2007 conducting debut at the NY Philharmonic. Jamie Bernstein had lent Dudamel her father's baton for the performance and had invited the brothers to perform for their fellow Venezuelans.



Sir James Galway and Marco Granados (R) in Boston c. 2014.



Marco Granados with Maxence Larrieu shortly after Larrieu was presented with the NFA's 2014 Lifetime Achievement Award. Upon becoming a Haynes artist that year, Marco received the gold Haynes originally made for Larrieu.



Marco Granados with (L to R) Barbara Siesel, Valerie Coleman (and daughter Lisa Page), and Zara Lawler at the 2018 NFA convention.



Marco Granados with composer Julia Wolfe at the 2022 NFA convention. Wolfe's piece *Oxygen* (for massed flutes) was commissioned by the NFA and performed at the convention.

(Granados, cont'd from p. 5)

to go through different types of cycles of intense learning in my life.

During this last cycle, during the pandemic, I became super-obsessed with doing the research and development for my own headjoint design so that I could have an instrument that properly expressed my voice. I was frustrated that I could never find that in a headjoint that I could buy. After a long learning process, I now feel like I have a flute that better represents what I like to say with my voice. So now I think that I'm going to be able to have the ability and the freedom to get back to composing. I'm very excited about that!

SJ: Please tell us about your new connection with Altus flutes.

MG: I recently became an Altus artist, sparked by an auspicious encounter with one of the vendors at the Altus booth at the 2022 NFA convention, which I was assigned to visit as an NFA board member. Unbeknownst to me, the man who is the top repair person for Altus in Tennessee, Joe Butkevicius, had told the Altus rep people that they should look out for me, that I was one of the best flute players around.

So when I showed up, they wanted

to talk with me. I told them that I had come up with a new design for a headjoint, and they wanted to see the prototype that I had just finished. I tried it on one of the Altus flutes, and I was in shock because I was finally able to realize, wow, the Altus flutes are amazing! When you try one with a regular headjoint, you might not be able to tell. But when I tried it with my prototype, I was like, "Whoa, this is a really great flute."

SJ: Lucky it fit, right?

MG: Yeah. And then on the other hand, they were saying, "Oh my God, that headjoint sounds amazing." Then, they just quickly said, "Oh, you know, at one point we produced Robert Dick's headjoint, we can produce your headjoint." So, they gave me a flute to try that evening. I went back to my room, and it's an amazing flute. And I said, "Yeah, we should talk. I'm interested. Let's see what we can come up with." Shortly thereafter, I became an Altus artist. Now we're in the middle of discussions about how we're going to produce the headjoint.

SJ: Will you be playing that flute and that headjoint in your NYFC recital?

MG: I'm going to play one of my prototype headjoints that I just finished.



Marco Granados in New York with interviewer Stephanie Jutt in 2022.

It's an Altus 14k head on the flute that they lent me because my flute is being built. My new flute is going to arrive sometime in February. We'll have to wait and see.

SJ: We'll be waiting! It's been such a pleasure talking to you, Marco. Thanks!

*NY-based flutist **Stephanie Jutt** is professor emerita of flute at the University of Wisconsin-Madison and principal flute of the Madison Symphony. Recent recordings on Albany and Centaur feature Latin American and Spanish repertoire and three Brahms sonatas. stephaniejutt.com*

More interview material at nyfluteclub.org with the online copy of this newsletter. —Ed.

NYFC's March "I Just Wanna Play!" series: Irwin Hall

Thursday, March 23, 2023 at 7:00 pm (virtual)

Event & connection details at nyfluteclub.org/calendar.

The March I Just Wanna Play! event ("**Melody and improvisation from the 'other' side**") features jazz flutist **Irwin Hall**, back by popular demand after last season's IJWP! and Flute Fair appearances. He will explore the art of melodic improvisation from an open, "free" perspective (rather than "theoretical"). The goal of the session is to get flutists to begin to explore the sonic qualities of the flute and to use traditional technique for developing a system for melodic improvisation. All levels and styles are welcome.



About Irwin Hall

Irwin Hall got his start in music at age nine when he won a lottery in school and was gifted an alto saxophone. By age 11 he was on stage performing professionally. Irwin attended Princeton University on a full ride to study East Asian philosophy. He learned Japanese and after graduating began work at a major Japanese newspaper in Tokyo. He quit his day job when he was hired to tour with Melody Gardot's band as her featured soloist. Soon after, he honed his skills on saxophone, flute, and bass clarinet in NEA Jazz Master Dee Dee Bridgewater's working band. Irwin now leads his own band, Irwin Hall Organ Trio, and continues to perform in cities around the world including London, Tokyo, Shanghai, Rio, Prague, New York, Paris, and Melbourne. irwinhall.com

Flutist attendees: Be ready with your flutes and your questions!

Admission: Free; for event & connection details, visit nyfluteclub.org/calendar a few days before the event.

2023 Young Musicians Contest Winners

The 2023 Young Musicians Contest (YMC) was held on Sunday, February 12, 2023 at the Bloomingdale School of Music. Congratulations to the six winners, who will perform in-person at the Flute Fair YMC concert on March 18. More about the contest and the winners will appear in the next newsletter.

Winners, clockwise from upper left: Lucy Kessler (ages 8 and under); Umi Shirai da Costa (ages 9-11); Angela Zhang and Emily Leng (ages 12-14); and Melody Shen and Michael Stoica (ages 15-18).





Guest artist Marco Granados

The New York Flute Fair 2023:
The Joy of Flute Playing
El Placer de Tocar la Flauta

Saturday, March 18, 2023 • *in-person*
 W83 Ministry Center • 150 West 83rd Street, NYC

COVID Protocols: Masked and fully vaccinated preferred but not required.
Pre-registration fee includes discount (nyfluteclub.org, deadline March 14).
Same day registration available at the venue.

The single fee covers the entire day's events.

Concerts • Masterclasses • Workshops • Lectures • Exhibits

- NYFC member: \$50 (\$60 at the door)
- Non-member: \$70 (\$80 at the door)
- Full-time student: \$25 (\$30 at the door)
- Senior citizen, age 65+: \$25 (\$30 at the door)
- Non-flutist guest accompanying an adult flutist: \$50 (\$60 at the door)
- Non-flutist family member attending with a full-time student: \$10

NYFC and DEI Tables and TAG SALE (Loft, 10:00 am – 5:00 pm)

Visit the **NYFC table** for CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table. We'll also have a **tag sale** of used music and flute-related items (several large donations of vintage sheet music, LPs, and flute-playing figurines are already in stock). Bring your items or donations beginning at **9:00 am** and pick up unsold items by **5:00 pm**. The NYFC's own merchandise, including CDs and NYFC flute polishing cloths, will also be for sale. Questions? Contact Nancy Toff at nancy.toff@oup.com.

VOLUNTEERS NEEDED

If you would like to help out at the Fair for an hour or two, please email volunteers@nyfluteclub.org or find the sign-up sheet on the Flute Fair Info/Updates page (nyfluteclub.org/concerts-events-and-more/flute-fair).

NYFC ENSEMBLES PROGRAM

UPDATE



Denise Koncelik



Mark Vickers

At the January 21 rehearsal: (L to R) Doug Ramsdell, James Marcus, Iona Aibel, Bess Steiger, Elizabeth Doyle, Roger Brooks, Tal Sklar, Lester Yu, Melissa (Mac) MacPherson, Gwen Mandell, Jenny Cline, Katie Soricelli, Chip Shelton, Hannah Goldstein, Kathy Saenger, Lauren Kurtz, Gylianne Tyndall, Elizabeth LaBarbera, Samantha Ostrowski, Erina Aoyama, Marge Hone, William Giannone, and Denise Koncelik. Photo: Brian Klasewitz.

Twenty-three NYFC flutists (17 returning and six new) met in the basement room at Studios 353 on Saturday, January 21. Denise Koncelik led the group in readings of this year's repertoire and an updated version of a Bach transcription by ensemble member William Giannone. Lauren Kurtz conducted *On a Hymn Song of Philip Bliss*; co-director Mark Vickers was absent due to a prior work commitment. Two special visitors (NYFC president Jenny Cline and board member Chip Shelton) updated the group about two newly scheduled NYFC events.

The icebreaker question "Tell us about how you celebrate the start of the New Year" revealed that most people are

pretty content with just a quiet evening at home.

The monthly rehearsals are at Studios 353 at 353 West 48th Street, from 2:00 to 4:00 pm; the next two rehearsals are on

Saturday, March 25, 2023 • Sunday, April 23, 2023.

To join the ensemble:

- You must be a current member of the NY Flute Club.
- You must have proof of Covid-19 vaccination.
- No audition is required. We accept all levels of players.

If you'd like to participate, email Ensembles co-directors Denise Koncelik and Mark Vickers at ensembles@nyfluteclub.org.



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



March 18, 2023 NY Flute Fair

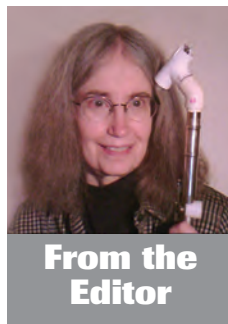
Saturday, 7:00 pm • W83 Ministry Center, 150 West 83rd Street, NYC
Marco Granados, guest artist

103rd Season

2022- 2023 Events

September 18, 2022 (C) • Sunday, 5:30 pm
Paolo Taballione, Bavarian State Opera flutist
October 15, 2022 (FOF) • Saturday, 2:00 pm
Sherry Winston, flute
November 13, 2022 (C) • Sunday, 5:30 pm
Alison Fierst, flutist of the NY Philharmonic
November 17, 2022 (WP) • Thursday, 7:00 pm
Derek A. Johnson, Kennedy Center executive
December 4, 2022 (C) • Sunday, 5:30 pm
Eboney Thomas, flutist of the Dallas Opera
December 11, 2022 (FOF) • Sunday, 2:00 pm
David Bertrand, jazz flute
January 19, 2023 (WP) • Thursday, 7:00 pm
Joidy Blanco, flute
January 22, 2023 (C) • Sunday, 5:30 pm
Palisades Virtuosi, with Margaret Swinchoski, flute
February 11, 2023 (FOF) • Saturday, 2:00 pm
Lawrence Liggins, flutist/educator
February 19, 2023 (C) • Sunday, 6:30 pm
Anthony Trionfo, flute
March 18, 2023 (FF) • Saturday all day
Marco Granados, guest artist
March 23, 2023 (WP) • Thursday, 7:00 pm
Irwin Hall, flute
April 23, 2023 (C) • Sunday, 5:30 pm
2023 NYFC Competition winners concert
April 2023 (FOF) • Venue, date TBD
Camille Thurman, flute
May 2023 • Venue, date, time TBD
Annual meeting & ensembles program concert

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



From the Editor

terrific photos—one of him with a fellow Venezuelan recently in the news and another of him from about 45 years ago with a fellow NY flutist many of you will recognize.

In her From the President, Jenny Cline describes two recent events she attended: the NYFC's February Flutes Out Front (presented by Lawrence Liggins) and the Mid-Atlantic Flute Convention (where she performed and was reminded of the joys of a "flute family reunion" that she hopes to get at the NY Flute Fair).

The virtual "I Just Wanna Play!" Thursday event on March 23 will feature Irwin Hall, known to readers from previous appearances at the Club. Details on p. 6.

The winners of the NYFC's 2023 Young Musicians Contest, held February 12, are listed on p. 6. You will be able to see them in person at their Flute Fair concert.

This month's member profile subject is Jiwoon Choi, a recent DMA graduate from the Ohio State University, who decided to transplant herself and set up shop on the new-to-her East Coast. I enjoyed reading about Jiwoon's recent gigs as a freelancer and her latest finds "going down the YouTube rabbit hole searching for flute repertoire."

Anyway, looking forward to seeing you at the Flute Fair! If possible, please make use of our online preregistration process (deadline March 14)—you'll get a discount and avoid the crowds at the registration desk. Get to it by clicking the link you'll see at the top of the Club's homepage (nyfluteclub.org) this month.

Best, Katherine Saenger (klsaenger@yahoo.com)