

GREATER CLEVELAND flute SOCIETY

January 2008



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Phyllis Avidan Louke
2008 GCFS Flute Festival Clinician

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Notes from the president

For over 10 years GCFS has been dedicated to furthering the interest of flutes through performance and education. The society's most recent event held in the newly renovated CMSS recital hall is a perfect example of what the organization is doing for its membership and the community. Oberlin flute professors Michel Debost and Kathleen Chastain teamed up with Oberlin pianist Monique DuPhil and filled the recital hall with **exquisite** flute and piano music. Performing on gold flutes, the duo played an Italian and French program featuring Michel Debost's (soon to be published) realizations for Claude Debussy's Petite Suite and Georges Bizet's, Jeux d'Enfants. Adding interest to the lively arrangements were an occasional piccolo and alto flute.

Three masterclass performers, Katie Johnson, Soobin Yoon and Eunhee Grace Jeon were guided by the Oberlin flute faculty offering pearls of wisdom from years of teaching experience. The imagery of a "falling leaf" (perfect for this November day when many leaves still cling to the branches) are words I will not soon forget, used by Mr. Debost used to describe the opening of the Poulenc Sonata.

Throughout the afternoon the friendly banter between the husband and wife team delighted audience members. Thank you to all who attended this worthwhile event and to those who kept the vendors busy!!

GCFS owes a debt of gratitude to the Cleveland Music School Settlement and staff for hosting this event in its beautiful historic facility. Read Kathleen Mylecraine's interview with Eric Gould, CMSS's new Department of Music director.

-Becky Chen

GCFS 2007-2008 Events

Sunday, January 27, 2008, 2 p.m. "Just Us" members only recital, Judson Manor, 1890 E. 107th St., Cleveland, Ohio at Chester Ave., 44106

Saturday, March 1, 2008, Student Flute Festival with guest clinician Phyllis Avidan Louke, Altus Artist: <http://palouke.home.comcast.net/>

Sunday, April 27, 2008, 7:p.m. Cleveland Composers Connection Concert at Judson Manor

Saturday, October 25, 2008, Patricia George: Flute Spa

GCFS "Just Us" Recital

"Just Us" refers to our annual **recital** of members to show off our talents and reach out to the community. This year's recital is scheduled for **2 p.m.** on **Sunday, January 27, 2008** at Judson Manor. Members may play for up to 7 minutes. A piano is available but you must provide your own accompanist. We hope to see both new and familiar faces! In addition we will feature a GCFS Flute Choir, which will rehearse just prior to the recital. If you are interested in being a part of this group, let Ann Droste (see above) know so that sufficient music will be available. Bring a music stand and arrive by 12:15, ready to rehearse from 12:30 to 1:30. Music will be sight-read at the rehearsal. **Please contact Ann Droste (Aadroste@aol.com) by January 15, 2008 if you are interested in performing.**



Interview with Eric Gould

by Kathleen Mylecraine

Multi-talented Eric Gould, well-known pianist and composer, was appointed Director of the Department of Music at the Cleveland Music School Settlement in August 2007. He oversees the Settlement's community music education program, with 50 instructors and 1000 music students registered yearly. Mr. Gould brings a wealth of experience in community arts management, education, and musicianship to his position as well as a high level of involvement in local and national arts scenes. He has a Masters degree in Music Composition from Cleveland State University where he serves as an instructor in Electronic Music and Music Theory. Mr. Gould has taught at the College of Wooster and the Oberlin Conservatory of Music. He is a recognized performer in Jazz Piano, for both solo and ensemble efforts. He has served as an advisor for many local and national programs, including the Thelonius Monk Institute for Jazz national Curriculum Project, The Cleveland Education Fund, and Co-Chair for the National Endowment of the Arts Jazz/Special Projects Panel. He is a member of the International Association of Jazz Educators, and has received an Ohio Arts Council Fellowship for composition.

"Mr. Gould, what has been your greatest challenge as Director of Music at CMSS so far?" KM

"Launching new initiatives while I'm still adjusting to the start-up process. It's been a lot of work, because I started in August, and school began in September. My position had been vacant for a substantial period of time, so there were a number of areas that needed to be addressed immediately. I've been living life with one foot squarely in the present, and the other very much in the future." EG *Continued on page 4*

More Flute Events

Friday, February 22, 2008, 8 p.m. Joshua Smith is performing the C.P.E. Bach Flute Concerto in A Major with the Cleveland Orchestra at Severance Hall

March 2, 2008, 6 p.m. George Pope, flute, in recital at Kulas Gamble Auditorium at Baldwin Wallace Conservatory

May 15-16, 2008. Texas Flute Society 23rd Annual Myrna Brown Competition. Tape deadline: February 15, 2008. www.texasflutesociety.org

Interview with Phyllis Avidan Louke

by Lisa Heinrich

"How did you become interested in the flute?" LH

"I always was very musical and interested in music, but coming from a non-musical family, my parents never really encouraged or nurtured my interest. When I was in 6th grade, the junior high band director came to our school to recruit for the band and I signed up to play the flute. I'm not sure exactly why I picked the flute, but I liked the sound of it. I went home and announced to my parents that I was going to learn how to play the flute. 'The flute???' my mom said. I replied with a wink, 'Would you rather I learned the tuba? ;-)' PL

"What inspired you to become a professional flutist?" LH

"It sort of just happened. After taking 8 years off from playing while my children were little, I started playing in Rose City Flute Choir and in a local community band. After a short time, I was asked to play in a semi-professional adult band and a professional flute quartet. As the quality of my playing became known, I was asked to play more and more and after a while, I started getting calls for paying gigs. I've always had an interest in teaching and eventually I started getting referrals from one of the local band directors and I started teaching flute." PL

"What do your current flute/music activities include?" LH

"I teach a LOT... Every morning I team teach a beginning band class at a local junior high school. I teach the flute sectionals and help with the woodwinds and the full band. One morning a week, I work with the woodwinds in a chamber music program at a local high school. I have a bassoon duo, 2 flute choirs, 2 clarinet choirs, and 2 sax quartets. One afternoon a week, I work with the 6th grade flutes at a local middle school. I have private students on Monday, Tuesday and Thursday afternoons and Saturday morning.

I play in a chamber orchestra, an adult semi-professional band, and I conduct Rose City Flute Choir. So I usually have 3 evening rehearsals per week. And then frequently I'll have some sort of playing gig at a church or other venue. I'm also a composer, and almost always have at least one composition that I'm working on. Currently, I have a couple of alto flute solo pieces that I'm working on."



Continued on page 4



Dazzled by Debost and Chastain

by Martha Somach with notes from Bonnie Svetlik



The GCFS presented a highly successful recital and masterclass on November 11th at the Cleveland Music School Settlement. Michel Debost and Kathleen Chastain along with Monique Duphil played a program of music for two flutes and piano featuring works by Ferruccio Busoni, Claude Debussy, and Georges Bizet. Delightful arrangements of Debussy's *Petite Suite* and Bizet's *Jeux d'Enfants* were the handiwork of none other than Michel Debost. The *Petite Suite* and *Jeux d'Enfants* will be available to the rest of us through Falls House Press, hopefully within a year. Mr. Debost commented that compared to the effort of arranging the music, performing it was a piece of cake (for Kathleen and him, that is!)

The dynamic duo of Chastain and Debost ran an informative and entertaining masterclass following the recital. Brava to all three participants who played beautifully at a very accomplished level! Katie Johnson, a student of Mary Kay Ferguson, performed the Finale from the Concerto in D Major by Carl Reinecke. Mr. Debost encouraged taking "catch breaths" as a means of adding punctuation to the music and avoiding the dreaded "911 breath." He demonstrated the comical and inefficient "fishbowl breath" as well as the "cold teeth" in which the air is drawn in quickly through the mouth to chill the teeth. Mr. Debost then enlisted Katie to breathe in a way that made the back of her mouth cold, then her throat, then finally moved the cold spot to the desired destination in the lower lungs. The last word on breathing is: If you don't need a big breath, don't take a big breath.



Soobin Yoon, who currently studies with Joshua Smith, played the first two movements of Poulenc's Sonata for flute and piano. Mr. Debost shared with the audience the lovely image of the first motif as a falling leaf, and pointed out that the first four bars of the piece are characterized as feminine and the answering second half of the phrase as masculine. He encouraged long lines in phrasing, especially in the second movement, and preferred to bring out the beauty in simplicity rather than overdoing the expression. There was a word of warning about the changes in the new Chester edition, for example, the very first measure is marked *mezzo forte* whereas the original edition showed *piano* as the dynamic.



Eunhee Grace Jeon played the Sonata in A Minor by C.P.E. Bach. She is a master's degree student in flute performance and also studies with Joshua Smith. In playing the solo sonata, a strong suggestion was made for the use of a variety of tone colors, and Mr. Debost gave the green light for the taking of some rhythmic liberties since the piece is unaccompanied. Keeping in mind that *slow* doesn't necessarily mean *expressive* and *fast* doesn't always mean *brilliant*, Debost cautioned against playing the Poco Adagio first movement too slowly. Appoggiaturas abound in this movement and need to be leaned on. He pointed out that sequences are more dramatic if they start softly, and harmonies that create tension (i.e.: the diminished chord) should be brought out. Ms. Chastain preferred keeping the cadenza at the end of the slow movement short and sweet, even if the editor constructed a lengthy one. Make up your own cadenza!

There was a lively discussion on intonation in addition to the masterclass. Michel Debost pointed out that intonation is a constant quest. A performer should not assume his/her intonation is wrong, but be willing to compromise. If playing with vibrato, tune with vibrato. A little vibrato gives direction to the air. Mr. Debost was not in favor of constant lipping up and down. He suggested a workout using Reichert Op 5, exercises #2 and 4 where you set your tuner to play the common note (the dominant) that appears throughout the harmonic sequence. For example, set the audible tone to G for line 1 of Exercise #2 and pay special attention to pitch every time you land on that note.



Michel Debost also stated that to make the best progress, there must be pleasure, not stress. If students try to play difficult repertoire too soon, it will ruin their enjoyment for the future. He recommended keeping things at a low level. He believes that a flutist can only go fast by playing slowly first. A student must build technique by breaking down the difficulties. Playing short and easy pieces is a perfect idea for young flutists.



Attendees enjoyed trying out flutes by the multitudes in the lobby where booths were set up and hosted by Haynes Flutes, Royalton Music, and Flute Specialists. The event was made possible through generous grants from the Wm. S. Haynes Company and the Branzen-Cooper Fund.



"I'm also the President of the Greater Portland Flute Society, so I work with our other board member planning flute events for Portland, Oregon. I have enjoyed meeting many famous flutists over the years such as James Galway, Jean-Pierre Rampal and Michel Debost.

I also play in the International Flute Orchestra on their annual concert tours. We've been to France, Germany, Italy, Eastern Europe, Greece, China and in May we will be traveling to Chile. I have played bass and contrabass flute in the National Flute Choir on their 10 CDs. I also have played bass flute in the Professional Flute Choir at the National Flute Association Conventions for the past 14 years." PL

"What do you enjoy most about teaching?" LH

"I love working with students of all ages. Currently, my students range in age from 8 to 68. I love seeing the excitement of my students as they finally understand a new concept. I also love that I learn from my students all the time and become a better teacher because of it." PL

"What hobbies do you have outside of music?" LH

"I bowl in a bowling league every week and usually carry a 170+ average. I also enjoy gardening and working out in our yard." PL

"What is your favorite food?" LH

"I love Italian food. I love chocolate, too." PL

"Anything else you'd like to share with GCFS members?" LH

"My husband, Sam, plays the trombone and we met in our college band. Our children are also musical: our daughter Marissa is 25 and plays bassoon, and our son Jeremy, 21, plays trombone and tuba. Sam and I play in the band and chamber orchestra together, and our daughter Marissa just started playing bassoon in the same band, too." PL

"You have recorded three acclaimed CD's. Can you tell us about them?" KM

"My first recording, 'On the Real' was released in 1998, although I recorded all of the tracks 3-5 years prior to that, and wrote most of the material between 1976 and 1980. I felt that spiritually, I needed to begin with that material. It went to #11 on the national jazz radio charts. My second release, in December, 1999 was a tribute to Miles Davis and Wayne Shorter called 'Miles Away... Wayne in Heavy.' It is a trio CD, and features music that Miles and Wayne either wrote or made famous. It was very well received on jazz radio nationally, and went to #10 during its run, and was one of the top 50 most played records nationally for the year 2000. My third recording, 'Who Sez?' is a quartet and quintet recording that is sort of hard-bop oriented. It was released in 2001, and is still being played on stations across the country, including XM satellite radio." EG

"Do you currently teach classes at Cleveland State University? What are those classes?" KM

"They vary from semester to semester. Currently, I'm teaching two sections of a computer music course called Macro Music. In the Spring, I'll be teaching Jazz Combo as well. I also teach Theory and Musicianship there as needed." EG

"Have you composed works for the flute?" KM

"I composed a work for flute and synthesized sound that is part of a larger project that I'm gradually working on with James Newton. I'll be getting back to that next summer." EG

What do you admire in a good jazz flutist's playing? KM

"Tone, range, clarity, and above all, ideas. Jazz is a communicative process between the musicians playing it and the audience, and the ability to communicate freely and spontaneously is what distinguishes a good jazz musician." EG

"What do you feel is the most important element of music?" KM

"Whether it communicates. Music is, always was, and always will be communication. So if there's any single element that stands above all the rest, I would have to say that's what it is." EG

"Pitches, or keys, or instruments made of various materials, are said to have 'colors.' Do you have thoughts about colors in relation to music? Does electronically produced music have the same quality of color as acoustically produced music?" KM

"I would have to address quality from a categorical rather than a value-based perspective. The 'quality' of electronic sound is different because the process by which it is created is different. If you listen to a recording, it is all electronic sound, no matter what the source, and none of it has the same 'qualities' as acoustically generated sound. All sound however, reaches our ears by vibrating the medium – which is usually air – between the source and our ears. So that sound 'quality' – whether it's source is a speaker or an acoustic instrument – still has to pass through the filter of our perception, and therein lies the most valuable 'quality' of any art; the ability for the same thing to be perceived in numerous ways." EG

"What is your first musical memory?" KM

"Hearing my father playing 'Friday Night Fish Fry' by Louis Jordan on the stereo as a very young child. I wasn't but maybe two or three at the time, but my sister and I pestered my father about playing it so much that he got sick of it. I think that the content was a little risqué for little kids also." EG

"Who are the teachers who most influenced your life?" KM

"My mother was a teacher, so the first would have to be her. It was from her that I received the gift of a thirst for knowledge. From there, I found many people to learn from. Some of my most profound lessons were not learned from teachers at all, in fact. But as far as teachers go, I learned a great deal pianistically from Andrius Kuprevicius, who understood the mechanics of piano playing extremely well. I sought that from him, and he delivered it with utmost clarity, in ways that I remember to this day. Compositionally, the first person to really help me out was a man named Norman Dinerstein in Cincinnati. He offered me help when no one else would, and gave me listening assignments that changed my entire perspective on music. He turned me on to 'Le Sacre du Printemps,' 'Atmospheres' by Ligeti, 'Ritual and Incantations' by Hale Smith, and a host of other great music. I also had a film professor named Louis Rockwood who helped shape my artistic perspective." EG

"What instrument(s) do you play?" KM "Piano is the only one I can still claim. I played woodwinds for about eight years, until high school." EG

"What do you enjoy the most about performing for an audience?" KM "Transcending the separation between the audience and the performance itself. There are some magical moments that happen when everything is one, and I feel as though I'm just floating in the moment. There is no better feeling than that, for me." EG

"What is your favorite musical term?" KM "On one level, words are totally inadequate in the description of music. So I can't really say I have a favorite term, but I like terminology that conveys communicative intent. Humorous terminology can be fun also, like Fats Waller's 'Tempo di Sturb de Neighbors.' EG

FLUTE FESTIVAL

Saturday, March 1, 2008, 8:30 AM - 5:00 PM

With Guest: Phyllis Avidan Louke, Altus Performing Artist

West Shore Unitarian Universalist Church
20401 Hilliard Blvd., Rocky River, OH 44116

The Greater Cleveland Flute Society is pleased to offer a **flute festival open to all 8th through 12th grade flutists**. All participants will enjoy a day of workshops and flute choir playing along with a masterclass and finale concert. Students will work on flute choir skills, intonation, technique, and performing as a member of an ensemble. Some flutists have the option of being recommended by their instructors for the performing flute choir and/or auditioning to participate in the masterclass with Phyllis Avidan Louke.

Phyllis Avidan Louke, an Altus Artist, serves as Music Director of Rose City Flute Choir, is principal flute with Oregon Pro Arte Chamber Orchestra and Oregon Symphonic Band, and is the current president of the Greater Portland Flute Society (GPFs). She has been arranging and composing for flute ensembles since 1990. Her compositions have been performed at the National Flute Association's annual convention since 2000, as well as internationally, and many have been recorded by the National Flute Choir. Ms. Louke is an active performer and presenter at NFA conventions. She conducted the Professional Flute Choir at the 2004 NFA Convention and co-conducted the High School Flute Choir at the 2001 NFA Convention. Ms. Louke has also been the recipient of annual ASCAP awards since 2004. Additionally, Ms. Louke has published several articles in the national magazines Flute Talk and The Instrumentalist.



Volunteers Needed!

Help for the festival would be very welcomed. If you are an adult GCFS member or college student, teacher or parent, please contact Lisa Heinrich at heinrich.lisa@gmail.com or 216-262-7197.

Tentative Schedule

8:00-8:30 Registration
8:30-8:45 Vendor Presentation
8:45-9:45 Warm up
9:45-11:45 Flute Choir
11:15-11:45 Big Flute Presentation
11:45-1:00 Lunch, visit vendors
1:00-2:00 Masterclass, 3 participants
2:00-3:30 Flute Choir/Dalcroze
4:00-5:00 Finale concert



Directions to West Shore Unitarian-Universalist Church

From the Southeast:

77 North
480 West
176 North (Jennings freeway)
90 West
exit 162 at Hilliard Blvd. Go straight off exit (no turns). West Shore is on the left 1/4 mile.

From the Southwest:

71 North
Exit at W. 150th/Lakewood
Turn left onto W. 150th
Turn left onto Lakewood Heights Blvd.
Ramp onto I-90 West
Exit 162 to merge onto Hilliard Blvd.

From the East

90 west
exit #162 at Hillard Blvd. Go straight off exit (no turns) West Shore is on left 1/4 mile.

From the West

I-90 east
Exit at McKinley
Turn Left onto McKinley
Turn Left onto N. Marginal
Turn Left onto Hilliard

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Volunteers Needed At the GCFS Events

At the next GCFS event I can:

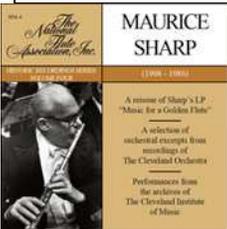
- pass out programs
- sell tickets
- serve refreshments
- help set-up, put away chairs

Volunteers Needed In General

I can help with:

- the web page
- reviewing concerts to be published in the newsletter
- grant writing
- finding venues for events

Contact Becky Chen if you can help: silwing3@ameritech.net



**New This Year From the NFA
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