



Linda Eagleson started playing flute at age 12 in the Beginning Band at Westwood Junior High School in Westwood, NJ, where, after one year, she was advanced to the Junior High Band, handed a piccolo by her band director Jack Robert Ferro, and told to sight-read The Stars and Stripes Forever. Undaunted by this experience, Linda began a personal quest to find music that had the most black notes on its pages. During her Junior High years, she won awards for her playing and marched with the band in two St. Patrick's Day parades in New York City.

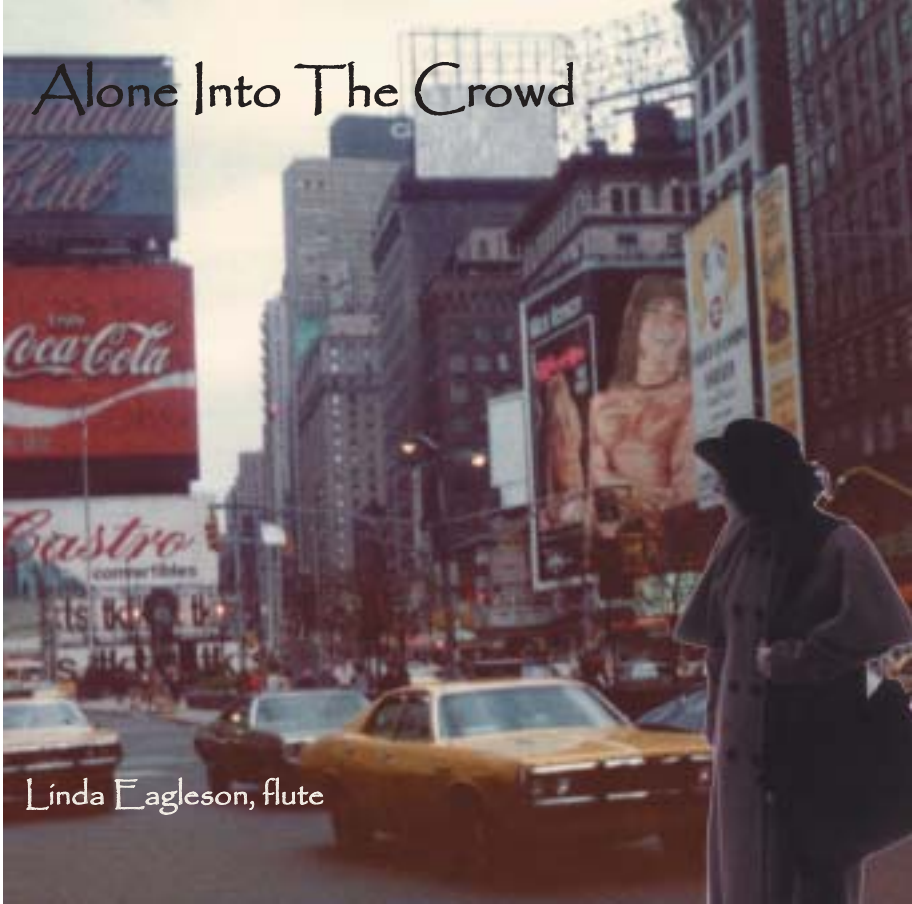
As a member of the Westwood High School Band, under the direction of Hilbert C. Bluhm, Linda marched in the Cotton Bowl Parade in Dallas, TX, continued to win awards, and participated in the Northern New Jersey Regional Band. It was then that she began formal studies with Paige Brook of the New York Philharmonic.

Linda continued her studies at the Boston Conservatory, as a scholarship student of James Pappoutsakis. While there, she was awarded the 1972 Dean's Honor Award from Sigma Alpha Iota, and a Fulbright Scholarship.

After graduation, Linda returned home to Northern New Jersey and began teaching privately, and became active as a soloist and chamber musician, as well as performing as principal flute with the Adelphi Chamber Orchestra under the direction of Emmanuel Vardi. In the mid-1970's, Linda's career took some interesting turns: she worked as a dental assistant and then scientist, even earning a B.S. in Environmental Science from Ramapo College of Mahwah, NJ.

After marrying and moving to Maryland, her husband Doug encouraged her to follow her first love, which subsequently led to her receiving a Master's Degree in flute performance from the University of Maryland, where she studied with William Montgomery. In 1990, Linda was a finalist in the University's Homer Ulrich Competition, and in 1991, she was a prizewinner in the Flute Society of Washington Competition. Her other teachers include Julius Baker, Harold Bennett, Thomas Perazzoli, and Brenda Jeanne Patterson.

Linda is an active free-lance musician in the Washington,DC area, and her varied activities have led to performances at The White House and the Kennedy Center. She has performed in recital at Weill (Carnegie) Recital Hall in New York City, the Brandeis Summer Music Festival, WQXR (NY) radio Artists in Concert series, and the third Saturday concert series at the Equinox Hotel in Manchester Center, VT, where she received critical acclaim as a "first-rate flutist." In the DC area, Linda has performed in recital at Strathmore Hall, the Arts Club, and the Lyceum, participated in area orchestras and chamber ensembles, and performed with the award-winning Signatur Theater. She has worked closely with DC area composers and has premiered numerous works. She has recorded Donna Kelly Eastman's Just Us with soprano Lee Beaudoin on Capstone Records CD "Intimate Thoughts," is a member of the flute quartet Flauto Dolce, is a past president of the Flute Society of Washington, and was included in the 1998 International Who's Who in Music.



Linda Eagleson, flute

# Alone Into The Crowd

Linda Eagleson, flute and alto flute

+1. Variations on Sweet Betsy from Pike	American Folk Tune	[ 3:00]
2-4. Sonata in a-Minor for Flute Alone, Wq. 132., H. 562 <i>Poco adagio</i> <i>Allegro</i> <i>Allegro</i>	C.P.E. Bach	[10:18] [ 4:43] [ 3:01] [ 2:34]
5. Le Chant du Vent (The Song of the Wind)	Johannes Donjon	[ 1:57]
6. Fantasia 2 from Three Fantasias, Op. 38 Tempo giusto; Ariette con variazione/ Andante con moto	Friedrich Kuhlau	[11:09]
7. Syrinx	Claude Debussy	[ 2:59]
*8. Prikichi, Chuchubi, and other Birds of Curaçao	Donna Kelly Eastman	[ 4:38]
9. Sonate (Appassionata) in f#-Minor, Op. 140	Sigfrid Karg-Elert	[ 5:51]
+10. Star Dust	Hoagy Carmichael	[ 3:00]
	total playing time	[43:54]

Linda Eagleson, flute and alto flute

\* world premiere recording  
+arranged by Linda Eagleson

This CD is dedicated to the memory of my Mother.

Recorded and Mastered at Blue House Productions, Silver Spring, MD  
Executive Producer: Linda Eagleson  
Engineering and Mastering: Jeff Gruber  
Cover photo courtesy of Cyndi Haber.

## Program Notes

Variations on Sweet Betsy from Pike invaded my head one night as I was supposed to be trying to fall asleep. "She" kept haunting my daylight hours as well, until I knew I had to put something down on paper. The resulting piece turned out to be short and sweet, and even fun!

Le Chant du Vent was one of the etudes I studied with Paige Brook. I remember when he played it for me, I was so impressed because the way he played it, I could really *hear* the wind. This is but a small tribute to him.

Donna Kelly Eastman got the inspiration for Prikichi, Chuchubi, and other Birds of Curaçao while on a trip to Curaçao, where, every day as she tried to finish work on another composition, the native birds sang until they disrupted her thoughts so much, that she could only think in birdcalls. So, she decided to write a piece based on them. She originally wrote this piece for Flauto Dolce, and specified that it could be performed by two, three, or four players. It consists of twenty-five different birdcalls played in canon, with each player starting on a different birdcall at a different time, so there is a bit of spontaneity to the calls as they are being tossed back and forth between the "birds." I am very happy that Donna responded favorably when I asked her if I might record two parts for my CD, and it was really fun to do it. So, here is the piece in its world premiere!

As a child growing up in the 1950's with all those wonderful variety shows on television, whenever Hoagy Carmichael was on one, I was simply thrilled: he was one of my favorite performers. I was also very fortunate that my Father, who loved to sing, and who passed away when I was only eight years old, took the time to sing a lot of the old songs to me. Those times are some of my fondest early recollections. Star Dust was one of my very favorite songs. Here is just a small tribute to my Father.

The other pieces on this recording are a mix of some well-known and some maybe not so well-known. I hope the listener will simply be able to sit back and enjoy the variety as much as I enjoyed recording these works.-L.E.

## Acknowledgments

I would like to extend my heartfelt thanks to the following: Teresa Spisak, Debra Bingham, and Elizabeth Lynch for their friendship, encouragement, and support; Brenda Jeanne Patterson for her friendship and all that "Baroque stuff," Donna Kelly Eastman for her friendship and help and all the great music she's written over the years; Jeff Gruber for his magnificent work, and all the wonderful people at Blue House Productions; Rodger Young for his great work, friendship, support, and many hours of good conversation; and Toby Rotman for her friendship and for "lending me her ears."

Ms. Eagleson performs on a Verne Q. Powell flute with a Rodger Young headjoint, and a Yamaha alto flute.