



Flutist | TV Journalist | Author  
**Eugenia Zukerman**



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Complete artist information including video, audio and interviews are available at [www.pricerubin.com](http://www.pricerubin.com)

## Eugenia Zukerman – Full Biography

Eugenia Zukerman is a true Renaissance woman. While maintaining an international concert calendar as a flute soloist with more than thirty performances annually, her multi-faceted career also includes distinguished work as an arts administrator, author, educator, internet entrepreneur, and journalist.

In demand from New York to China as an orchestral soloist, chamber musician and recitalist, Eugenia Zukerman has been praised by *The New York Times* for her performances — "Her musicianship is consummate, her taste immaculate and her stage presence a sheer pleasure." She has enjoyed musical collaborations with Emmanuel Ax, Yo-Yo Ma, Jean-Yves Thibaudet, the Shanghai String Quartet and fellow flutists Jean-Pierre Rampal and James Galway. This season, she made her heralded debut at the prestigious Verbier Festival in Switzerland, performing challenging chamber works by Hanns Eisler, Arnold Schönberg, Andreas Jakob Romberg and Behzad Ranjbaran. She partnered with some of the world's finest musicians, including violinist Dimitry Sitkovetsky, violist Nobuko Imai, cellist Frans Helmerson, and pianist Elena Bashkirova, among others. This season she will perform with the Manhattan Piano Trio in Pennsylvania, with the Symphony Space All-Stars in New York City in a festive concert of Brandenburg Concerti, and with the Princeton Symphony Orchestra in a performance of Lowell Liebermann's Concerto for Flute and Orchestra Op.39 conducted by Rossen Milanov, Music Director and Conductor.

As a recitalist, Eugenia Zukerman has been lauded not only for her playing, but also for her adventurous programming. As *The Sunday Telegram* observed, "Few major instrumentalists offer anything comparable to the intelligence and breadth of programming that she brings to her concerts, and this one was no exception." *The Capital Times* concurred, "What made this concert so noteworthy was not only the unusual music that Zukerman played with world-class virtuosity and musicality, but also her presentation and stage presence." For twenty years she performed a yearly three concert series of thematic programs at the New York Public Library with harpsichordist, organist and pianist Anthony Newman. This season she will collaborate with Mr. Newman in

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## Eugenia Zukerman – Full Biography

a flute and organ performance in Amarillo, Texas, and in over twenty recitals nationwide with pianist Milana Strezeva.

Eugenia Zukerman has performed as soloist with many of the world's finest orchestras. Her numerous guest appearances have included engagements with the Tokyo Philharmonic, the Royal Philharmonic, the China Philharmonic, and the Israel, Moscow, Prague and Scottish Chamber Orchestras. The breadth of her appearances in North America is remarkable - with more than eighty orchestras nationwide, including the Los Angeles Philharmonic, National Symphony in Washington DC, the Montreal and Vancouver Symphonies and the National Symphony Orchestra of Mexico. Performances and a recording of Lowell Liebermann's Concerto for Flute and Orchestra Op.39 with the Dallas Symphony Orchestra conducted by Andrew Litton (Delos) led to a rewarding connection between Eugenia Zukerman and the orchestra. Last summer, the relationship continued to flourish with her performance of Mozart's Concerto for Flute and Harp (with Yolanda Kondonassis) in the opening concert of the Vail Valley Music Festival, conducted by Music Director Jaap van Zweden.

A creative and dynamic administrator, Eugenia Zukerman enjoyed thirteen distinguished years as Artistic Director of the Bravo! Vail Valley Music Festival. During her tenure, the festival in Vail developed an international profile through the annual residencies of the New York Philharmonic, the Philadelphia Orchestra, and the Dallas Symphony. Yo-Yo Ma, Lang-Lang, Yefim Bromfman and Jean-Yves Thibaudet were among the many internationally renowned artists who appeared during her directorship, further elevating the reputation of the Festival.

Recognized with an Emmy nomination as an important broadcast journalist, Eugenia Zukerman interviewed and created more than three hundred portraits as an Arts Correspondent for CBS Sunday Morning. Her interview subjects included James Levine, Seiji Ozawa, Leontyne Price, Marilyn Horne, Helen Frankenthaler, Al Hirshfeld, Julie Taymor, Dame Maggie Smith, David Hyde Pierce, Mikhail Barishnikov, Savion Glover, Peter Martins, Daniel Barenboim and

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## Eugenia Zukerman – Full Biography

Isaac Stern. For more than twenty-five years she introduced viewers to the most outstanding creators in fine art, music, dance and theater. It is through her lens that a generation of viewers came to appreciate the arts. She has also been the invited guest on NBC's Today Show, CBS's Morning Show, the Charlie Rose Show and appeared in numerous specials on PBS.

An innovator, she embraced the internet early on and founded ClassicalGenie, an internet company that provides video content to music schools, artist, managers, orchestras and other institutions for use on their websites. The video material helps promote reputation, attendance, interest and fundraising. Recent clients include the Manhattan School of Music's Fiftieth Anniversary celebration and The Harlem School of the Arts million dollar fundraising appeal. She continued her role as an arts journalist in the summer of 2011, creating the first vlog (video blog) for the MusicalAmerica website. Thousands of internet viewers tuned in to Eugenia Zukerman's Verbier Vlog as she introduced the world to the Verbier Festival from her inside perspective as a performer. Festival participants, from Founder and Executive Director Martin Engstroem to performers Gautier and Renaud Capuçon, Julian Rachlin, David Garrett, as well as local merchants and audience-members, responded to Eugenia Zukerman's warm invitation to share their insight and experience on the Verbier Vlog. She has the rare ability to make the foreign feel familiar.

In 2012 the Boston Symphony Orchestra hired her to create The Tanglewood Vlog, celebrating the 75th anniversary of the BSO's summer residencies in the Berkshires. And in the summer of 2013, she returned to the Verbier Festival in Switzerland to create another Verbier Vlog for the festival and to perform with artists such as clarinetist Martin Frost, violinist Ilya Girngolts, pianists Yuja Wang and Michel Beroff, the great German actress Barbara Sukowa, and other extraordinary artists

In addition to her television appearances and on-line presence, Eugenia Zukerman's discography is impressive. She has over two dozen discs to her credit, including releases on the Delos, SONY Classical, Pro Arte, Vox Cum Laude and Newport Classic labels. Her most recent recording, *Flesh & Stone: The*

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## Eugenia Zukerman – Full Biography

*Songs of Jake Heggie* was released on the Americus label with all proceeds benefitting Classical Action; Performing Arts Against AIDS.

The author of the New York Public Library's Award-winning non-fiction book *In My Mother's Closet*, and also *Coping with Prednisone* (which she co-authored with her sister Dr. Julie R. Ingelfinger), Eugenia Zukerman has enjoyed success in the humanities as well as the arts. The release of *Coping with Prednisone* resulted in an invitation to appear on The Discovery Health Channel. Her first two novels were well received: *Deceptive Cadence* was published by Viking Press and *Taking The Heat* was published by Simon and Schuster. Today, Miss Zukerman is a regular contributor to *The Washington Post* book review and continues her journalist assignment for *Musical America*, which was begun with the Verbier Vlog, writing a signature article for the 2012 edition of the annual directory.

Eugenia Zukerman has a generous spirit and has given benefit performances for causes close to her heart. In summer 2011, she performed with her singer-songwriter daughter Natalia Zukerman, and percussionist Mona Tavakoli, in a benefit concert for Roundup River Ranch, an organization which was founded by Paul Newman and "provides camp experiences to children with life-threatening illnesses." She also performed and served as host for Young Concert Artists' 50<sup>th</sup> Anniversary musical marathon at Symphony Space in New York, showing her gratitude to the organization that launched her career with their coveted award.

Not only was Eugenia Zukerman a Young Concert Artists Award-winning flutist, but in addition, she received their Lifetime Honor Award in 2006. In 2009, she also received Concert Artists Guild Virtuoso Award for Dedication to the Arts - one of a handful of artists to be so honored by both organizations. Other honors include a Lifetime Achievement Award from The Open University of Israel in NYC, a Woman of Achievement Award from the National Hadassah Organization, and she is a recipient of the Exceptional Achievement Award from The Women's Project.

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## Eugenia Zukerman – Full Biography

Miss Zukerman studied English at Barnard College and received a B.M. from The Juilliard School where she studied with the renowned flutist Julius Baker. She received an Honorary Doctorate from Knox College in Illinois and was elected to the New York Institute for the Humanities. Her genuine curiosity and ability to connect with others has made her a desired teacher. She is an adjunct faculty member at New York University's Steinhardt School of Music and a frequent guest teacher at conservatories nationwide. Most recently she created and taught a multi-disciplinary two week residency at The Hartt School which was unprecedented in the breadth of its scope. The 2010-2011 academic program spanned the disciplines of creative writing, music, education and health sciences.

A Massachusetts native, Miss Zukerman makes her home in New York City and in upstate New York where she shares a small farm with her husband, broadcaster Richard Novik, two horses, two dogs, and a cat named Lulu.

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## Eugenia Zukerman – Brief Biography

Hailed by the press as “one of the finest flutists of our time,” Eugenia Zukerman is an internationally renowned recitalist and soloist, who also continues with a dramatic schedule as a writer, artistic director, television journalist, educator and internet entrepreneur.

Early in her career, Ms. Zukerman won the Young Concert Artists Competition and made her New York debut, which was received with the same kind of rave reviews she continues to get more than 25 years later. She has been praised by The New York Times for her performances—“Her musicianship is consummate, her taste immaculate and her stage presence a sheer pleasure.” She has more than two dozen recordings on the Delos, Newport Classics, Sony Classical, Pro Arte and Vox Cum Laude labels. As Artistic Director of the Vail Valley Music Festival from 1998 through 2010, she contributed impressively to its growth and development on national and international levels.

An Emmy nominated arts correspondent for more than 350 profiles of artists, musicians, theatre and dance on CBS TV NEWS' SUNDAY MORNING, Ms. Zukerman has appeared on a variety of other television programs, including PBS's Charlie Rose Show, CBS Morning Show, and NBC's Today Show.

She has continued her role as an arts journalist creating video blogs for The Manhattan School of Music, the Harlem School of the Arts, and other organizations. In the summer of 2012 she was commissioned to create a 40 segment video blog to celebrate the 75<sup>th</sup> anniversary of the Tanglewood Music Festival in Lenox, Massachusetts. In 2013 she was commissioned to create a video blog for the International Verbier Festival in Switzerland for their 20<sup>th</sup> anniversary in 2013. These video blogs were hosted in partnership with MusicalAmerica.com and can be viewed there.

Noted Endeavors, a video blog was launched by Ms. Zukerman and Dr. Emily Ondracek-Peterson in September 2014, in partnership with MusicalAmerica.com. It celebrates individuals and ensembles who have successfully created their own opportunities, turned ideas into

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## Eugenia Zukerman – Brief Biography

accomplishments and are generously sharing the varied steps they've taken to launch and support their endeavors. Noted Endeavors can be seen at [www.MusicalAmerica.com](http://www.MusicalAmerica.com) and at [www.NotedEndeavors.com](http://www.NotedEndeavors.com)

A versatile and compelling author, Ms. Zukerman's list of writing credits includes two novels, two non-fiction books, screenplays, and articles and book reviews in such prominent periodicals as The New York Times, The Washington Post, Esquire and Vogue.

Ms. Zukerman studied English at Barnard College and received a B.M. from The Juilliard School where she studied with the renowned flutist Julius Baker. A Massachusetts native, Miss Zukerman makes her home in New York City and in upstate New York where she shares a small farm with her husband, broadcaster Richard Novik, three horses, and one dog and a cat.

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## Eugenia Zukerman – Critical Acclaim

"Lowell Liebermann's Concerto for Flute and Orchestra may not have had anything to do with Shakespeare, but in this work the solo flute seemed to be a character, wandering through the opening movement's pastoral scene against a clocklike pizzicato from the strings. Flute soloist Eugenia Zukerman (who was kept very busy that afternoon doubling as narrator for the other three works on the program) played the nonstop line with ease, achieving very nice duets with members of the orchestra.... Ms. Zukerman played with a light touch and very even agility, as other winds joined her in elegant instrumental combinations. Ms. Zukerman had her work particularly cut out for her in the third movement, as a nonstop flute line speeded along. "

— **Nancy Plum, Town Topics Princeton's Weekly Newspaper**

"This past Sunday at the Gualala Arts Center, Gualala's chamber music lovers were treated to a spectacular performance by one of the consummate flautists of our time, Eugenia Zukerman...The flute and piano were perfectly matched, and the sonorous, rich tone of Zukerman's "magic flute" was immediately apparent in all registers from the lush, reedy lower passages to the sparkling, upper register melismas."

— **Independent Coast Observer (Gualala, CA)**

"Her musicianship is consummate, her taste immaculate, and her stage presence a sheer pleasure!"

— **The New York Times**

"Cambridge born Eugenia Zukerman is an international triple threat. She is a published novelist, a television commentator and, most impressively, one of the finest flutists of our time."

— **Boston Globe**

"Zukerman's magic flute is graceful and eloquent...an absolute marvel of sensitivity."

— **The Washington Post**

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## Eugenia Zukerman – Critical Acclaim

"...elegance and ardor."

— **The Chicago Sun-Times**

"Zukerman was quite simply superb throughout. The flutist capably handled all of the many technical challenges, from the twists and jolts of the fourth movement to the minute phrasings necessary in the first, and she did it with a warm, inviting and enveloping tone. But what was more important was the result: a subtle, sensitive and expressive interpretation that revealed the heart and soul of this deeply moving music and made it achingly and movingly vivid."

— **The Denver Post**

"Zukerman is a bona fide phenom. Few major instrumentalists offer anything comparable to the intelligence and breadth of programming that she brings to her concerts, and this one was no exception."

— **Sunday Telegram (Worcester, MA)**

"...in Mozart's Flute Concerto No. 1 in G major...Zukerman added her own spark...Zukerman's cadenza was strong and serene. She brought out the graceful intelligence of the second movement's melody.... For the rambunctious third movement...Zukerman led the minuet like a fiddler at a square dance. With every lilting cascade, Zukerman lifted the audience to higher ground. The minuet resembled a dialogue between Shakespeare's Beatrice and Benedict. As an encore, Zukerman played Debussy's Syrinx. Unaccompanied and unabashed, she captivated the audience."

— **Deseret News (UT)**

"Zukerman's elegant performance was polished and expressive. Intonation was impeccable, and Zukerman's phrasing sounded effortless."

— **The Columbian**

"What made the concert so noteworthy was not only the unusual music that Zukerman played with world-class virtuosity and musicality, but also her presentation and stage presence."

— **The Capital Times (WI)**

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## Eugenia Zukerman – Critical Acclaim

"[An] exceptional musician, Ms. Zukerman gave the beguiling Ibert work a stylish and virtuosic reading that brought out all of its Gallic spirit and elan. The enchanting slow movement and a dazzling last movement cadenza were special highlights of this brilliant performance."

— **Savannah News-Press**

"The most remarkable performance was by Eugenia Zukerman on flute, who played Martinu's drawn-out, Bohemian-tinged phrases with seemingly no need to come up for air."

— **Richmond Times-Dispatch**

"Guest artist Eugenia Zukerman took center stage for two works. In the first she demonstrated her fine skills as a flutist in...Bach's Suite No. 2 in B minor for flute and strings. ...Zukerman played with uncommon skill and lovely tone....After intermission, Zukerman returned to pay....Libby Larson's "The Atmosphere as a Fluid System," written for Zukerman in 1992....As a showcase for Zukerman's performing skills..."Atmosphere" was brilliantly effective. Larson's work began with a technically challenging passage for flute alone. Included were many moments of weird pitch fluctuations that only a master player could bring off effectively."

— **The Flint Journal (MI)**

"She was the master of her instrument and performed with facility and sensitivity, capturing the spirit of the piece."

— **Intelligencer Journal**

"The work is Lowell Liebermann's Concerto for Flute and Orchestra. It was performed Friday night by flutist Eugenia Zukerman and the DSO, with Andrew Litton conducting. Ms. Zukerman gave a fluid and graceful performance of the work, which has two predominantly lyrical movements followed by a livelier, virtuosic finale."

— **The Dallas Morning News**

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## Eugenia Zukerman – Critical Acclaim

"Eugenia Zukerman shone as the flute soloist for Mozart's Flute Concerto No. 1 in G Major. Zukerman performed with style and precision in bringing this gem to life."

— **Statesman-Journal**

"Flutist Eugenia Zukerman shone brightly throughout her many complicated passages [of Mozart's Concerto for Flute and Orchestra K. 313] playing with an ease and delicacy that focused attention fully on Mozart's masterful score. Zukerman proved herself just as much a master of the wind instrument. She appeared immersed in the music, imaginatively climbing its clefs, willingly trapped in it and by it and ready to render an excellent rendition of what she was hearing with her inner ear, thereby sharing her vision of Mozart with us."

— **Connecticut Post**

"A poised and confident Ms. Zukerman captivated the audience with the free-flowing first movement [of Mozart's Concerto for Flute and Orchestra in G], a whirl of perpetual motion, and again with the courtly rondo/minuet finale, contributing mostly her own multifaceted, graceful cadenzas filled with bravura passagework. Later, the guest artist returned to emulate the sweetest birdsong imaginable on the short, romantic Serenade for Flute, Harp and Strings of American Composer Howard Hanson. This idyll dramatically spotlighted the flute in soaring melodies."

— **Chattanooga Times**

"Zukerman's enormous energy shone through each soaring line. Her performance was superb. Whether she was reflecting a whippoorwill, as in a Martinu sonata, or a perky blackbird, as in Messiaen's Le Merle Noir, Zukerman's breath control and digital dexterity were limitless. The real excitement of the recital was the world premiere of Streams of Tender Ribboning Time for unaccompanied alto flute, written for Zukerman by Deborah Drattell. In a departure from the evening's bravura playing, Zukerman explored the mellowness of this work with rich and languid sounds and a lazy vibrato. Zukerman underscored the lyricism of Drattell's work and its contemplative mood with a gently placed tempo."

— **The Berkshire Eagle**

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## Eugenia Zukerman – Critical Acclaim

"Zukerman, a dazzling virtuoso, makes music as it is meant to be made; combining a beautiful sensitivity with technical finesse that is almost unbelievable. Here is an artist who spins with her music a magic web that she spreads over an audience to pleasantly ensnare it as she offers some incomparable enrichment...the astonishing thing...was the artistry of Zukerman, a combination of music and personal sensitivity with a technique that boggles the mind. The artist combines deftness of hand with a stunning breath control. The result is an unending flow of delicate, warm, silvery sound that is hypnotic in its quality."

— **The Sun (AZ)**

"What was immediately striking about Zukerman's playing was her golden tone...Zukerman's unique timbre is unmistakably hers. Technical prowess being second nature to her, she affixed this work [Mozart's Flute Concerto No. 1] with an aural smile and a countenance of pure joy."

— **The Salt Lake Tribune**

"One of the world's most distinguished flutists, Zukerman is comfortable with a vast repertoire. Consequently her choices for the evening avoided clichés. She opened with the Concerto in E Minor by Giuseppe Mercadante, a 19th-century composer dear to serious flute players. The concerto is an excellent vehicle for a flute virtuoso, with many runs, ornaments and melodic passages. After the intermission, Zukerman reappeared for Antonio Vivaldi's Flute Concerto in G Minor; "La Notte." Delightful and unpretentious, this short piece barely qualifies as a virtuoso work. But as Zukerman skillfully blended her lovely tone with the upper strings of the Sejong Soloists, one could only have been glad to have heard the piece."

— **The Anchorage Daily News**

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## Eugenia Zukerman – Critical Acclaim

"Zukerman took the stage for...Jacques Ibert's Concerto for Flute and Orchestra. All of Ibert's oeuvre is attractive, and this piece is no exception. Written in 1934, the flute concerto creates a pleasing dichotomy between flute soloist and small orchestra. The contrasts so characteristic of Ibert are abundant. Zukerman's performance was energetic but understated, which is essential to the success of this work (Ibert was after all, a composer of chamber music.) Although the rhythmic element in Ibert's music is so strong that there is little room for rubato, Zukerman found numerous suitable places to introduce it into the phrasing."

— **Kalamazoo Gazette**

"The second work, Concerto for Flute and Orchestra by Jacques Ibert displayed the talents of the featured artist.... Zukerman has enjoyed an extensive performing career and is the music director of the international Vail Valley Music Festival in the Rockies. The first movement, Allegro, was very quick in tempo, with fast articulation in the solo flute. The second movement, Andante, balanced the first movement, being very serene and pastoral. The last movement, Allegro scherzando, echoed the first movement and displayed the talent of Zukerman - especially with the rich tones of her low notes."

— **Corpus Christi Caller-Times**

"For the remainder of the program, Zukerman turned to the gold flute playing often with brilliance and a sensuous glow. Technique, she has to spare, and her trills in a Poulenc Sonata for Flute and Piano, with Victor Rosenbaum as pianist, were spectacular. Here too sharp contrasts of color, tempos and dynamics occurred with such suddenness and grace as to heighten the work's sly charm. For the Vivaldi Concerto in D. Op. 10, No. 3 and a C.P.E. Bach D minor Concerto, Zukerman was accompanied by the Longy Chamber Orchestra, directed by Rosenbaum. Her phrasing was flowing, cadenzas were slick...both concertos got warm, lively readings."

— **Boston Globe**

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## Eugenia Zukerman – Critical Acclaim

"...Mozart's bright little Divertimento in D, K. 136 and two Vivaldi flute concertos exquisitely played by Eugenia Zukerman, showed how good 18th century music can sound on modern instruments...Zukerman's graceful, eloquent performance brought out the descriptive values in Vivaldi's La Notte, which describes the atmosphere of the night and Il cardellino , which includes some delectable bird imitations."

— **The Washington Post**

"The Prague Autumn Festival concert on September 20 was entirely dedicated to Wolfgang Amadeus Mozart...American flutist Eugenia Zukerman performed Mozart's Concerto No. 1 in G Major, K. 313. Her sound was very clear, rather soft and cultivated. She was later joined by a young harpist, Katerina Englichova, who can be called without any doubt one of the best Czech harpists. They performed Mozart's Concerto in C Major, K. 299 and this last piece was also a musical climax of the evening; perfect understanding among the soloists, beautifully 'bound' sound of the flute and harp, perfectly performed cadenzas as well as the purity of style, have made it into a very pleasant musical experience."

— **Svobodne Slovo (Czech Republic)**

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# Eugenia Zukerman – Resume

EUGENIA ZUKERMAN

Flutist/Writer/ Artistic Director/Arts Administrator/Television Journalist/  
Educator/Internet entrepreneur

## General Information:

Professional Websites: [www.eugeniazukerman.com](http://www.eugeniazukerman.com)  
[www.classicalgenie.com](http://www.classicalgenie.com)  
[www.NotedEndeavors.com](http://www.NotedEndeavors.com)

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**Education:** BS, The Juilliard School  
Barnard College

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## Television Commentator on the Arts:

**CBS TV News' Sunday Morning – Arts Correspondent** 1975-2003  
**Emmy nomination:** 1996

More than 350 "portraits" of a spectrum of artists, musicians, theater, dance including: Placido Domingo, tenor/opera director; Peter Martins, dancer, choreographer; Paul McCartney, musician; Mikhail Barishnikov, dancer/choreographer; Yo-Yo Ma, cellist; Zubin Mehta, conductor; Isaac Stern, violinist; Dame Maggie Smith, actor; El Museo del Barrio; Al Hirshfeld, artist; Julie Taymor, director; Judy Collins, folk singer; Savion Glover, tap dancer; Dimitri Hvosrovsky, baritone; Bill T. Jones, choreographer; Helen Frankenthaler, artist.

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**Artistic Director: Bravo! Vail Valley Music Festival** 1998-2010

### Responsibilities:

**To raise the artistic level:** Helped to create residences for The New York Philharmonic, The Philadelphia Orchestra, The Dallas Symphony Orchestra; brought major artists to festival including, Yo-Yo Ma, Jean-Yves Thibaudet, Lang Lang.

**Fund-raising:** integral in finding donors, and encouraging support.

**Administrative:** engaged all artists, made programming, worked with orchestras and artists; found new talent; created rehearsal schedules; interacted with community.

**Artistic:** performed as flutist, spoke to audience before every concert.

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**Music Director: Leaf Peeper Concerts of Clarion Concerts in Columbia County 2014**

Sanford Allen, distinguished violinist and music director of Clarion Concerts in Columbia County, which presents the Leaf Peeper chamber music concerts each fall, announced that internationally acclaimed flutist Eugenia Zukerman has been appointed to the board of directors for the upcoming 2014 concert season and will assume the position of music director upon Allen's retirement. Clarion Concerts in Columbia County was founded in 1982 by the late Newell Jenkins, noted musicologist and conductor. It has been presenting the highly popular, world-class chamber music series known as the Leaf Peeper Concerts each fall since then and is the longest-running chamber music series in Columbia County. Website: [www.leafpeeperconcerts.org](http://www.leafpeeperconcerts.org)

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**Educator, Creator of Concert Series:**

**Zukerman/Newman at the New York Public Library**

Bartos Forum, 42<sup>nd</sup> Street

1986-2006

**A twenty year series of three thematic concerts per year** in which we performed and read letters from, and documents from the times of the composers (18<sup>th</sup>, 19<sup>th</sup>, 20<sup>th</sup> century)

**Series themes included:** Music, Madness and Monarchs

Exploring the musical interest of three tempestuous tyrants:  
Napoleon, Ludwig of Bavaria and Catherine the Great

Music and Revolution

Music during the French, American and Russian Revolution

**Fundraising:**

Initial and continuing funding raised by Eugenia Zukerman

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LA: 310-254-7149 Skype: pricerubent



For Booking Information contact:

**Jack Price, Managing Director**

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## Eugenia Zukerman – Resume

### Educator:

**Adjunct Professor**                      New York University                      2006-present  
Steinhardt School of Music

### Master Classes and Residencies:

at universities, high schools, grammar schools,                      1980-present

Including:

Multi-disciplinary residency University of Hartford                      2010/2011  
interactive teaching: music/creative writing; media/music; theater/music;  
art/music

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**Internet Entrepreneur:** [www.classicalgenie.com](http://www.classicalgenie.com)                      2010

**Founded ClassicalGenie.com, in March 2010** --an internet company that provides video content to music schools, artists, manager, orchestras, and other institutions for use on their websites to help promote reputation, attendance, interest and fund raising.

ClassicalGenie Hired by Manhattan School of Music                      2010  
to create series of interviews for their spring Gala and website

Hired by Harlem School of the Arts                      2010  
to create videos for their website to promote visibility

Creating a collection of video interviews with key stake holders in the world of music that addresses the changes and challenges in the "industry" and what is being done about it.                      2010

Hired by the Boston Symphony to create Eugenia Zukerman's Tanglewood Vlog for the 75<sup>th</sup> anniversary of their summers in the Berkshires, in partnership with MusicalAmerica.com                      2012  
Tanglewood Vlog: [http://www.musicalamerica.com/pages/?pagename=tanglewood\\_vlog](http://www.musicalamerica.com/pages/?pagename=tanglewood_vlog)

Hired by the Verbier Festival in Verbier, Switzerland to create Eugenia Zukerman's Verbier Vlog for their 20<sup>th</sup> anniversary, in partnership with MusicalAmerica.com                      2013  
Verbier Vlog: [http://www.musicalamerica.com/pages/?pagename=verbier\\_vlog](http://www.musicalamerica.com/pages/?pagename=verbier_vlog)

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**NOTED ENDEAVORS is a video blog that celebrates individuals and ensembles who've successfully created their own opportunities.**

Founded by Eugenia Zukerman (flutist, writer, TV/video arts correspondent) and Dr. Emily Ondracek-Peterson (first violinist of the Voxare String Quartet, educator, arts advocate, researcher) in partnership with [www.MusicalAmerica.com](http://www.MusicalAmerica.com). It's a video archive of accomplished ideas which is intended to teach and to inspire. It launched in early September and new videos will go up weekly. See also [www.NotedEndeavors.com](http://www.NotedEndeavors.com) AND Noted Endeavors on Facebook. Launched September 2014

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**Musical Activities as Flutist: partial list**

**Orchestral Appearances in North America and Hawaii:**

American Chamber Orchestra, American Symphony Orchestra, American Youth Orchestra, Anchorage Symphony Orchestra, Augusta Symphony, Austin Symphony Orchestra, Bach Festival Orchestra, Bartlesville Symphony Orchestra, Chamber Music Society of Lincoln Center, Chamber Music Tour with Emanuel Ax, Chamber Orchestra of Philadelphia, Chattanooga Symphony, Chicago Sinfonietta, Cincinnati Chamber Orchestra, Colonial Symphony, Colorado Symphony Orchestra, Corpus Christi Symphony, Dallas Symphony Orchestra, Denver Chamber Orchestra, Detroit Symphony Orchestra, DuPage Symphony Orchestra, Edmonton Symphony Orchestra, Elgin Symphony Orchestra, El Paso Symphony Orchestra, English Chamber Orchestra, Festival Chamber Music Society, Flint Symphony Orchestra, Greater Bridgeport Symphony, Hartford Symphony Orchestra, Highland Park String Orchestra, Hilton Head Orchestra, Honolulu Symphony Orchestra, Hopkins Symphony Orchestra, Imperial Symphony Orchestra, Israel Chamber Orchestra, Jacksonville Symphony, Jefferson Symphony Orchestra, Kennet Square Symphony, Lake Forest Symphony, Lehigh Valley Chamber Orchestra, Little Orchestra Society, Livingston Symphony, Longwood Symphony Orchestra, Los Angeles Philharmonic, Minnesota Orchestra, Modesto Symphony, Montreal Symphony Orchestra, Nashville Symphony Orchestra, National Symphony Orchestra, National Symphony Orchestra of Mexico, New Jersey Symphony, New Philharmonia Orchestra, New York Youth Symphony, North West Chamber Orchestra, Orange County Symphony, Oshkosh Symphony, Owensboro Symphony Orchestra, Pensacola Symphony Orchestra, Puerto Rico Symphony, Pioneer Valley Symphony, Rochester Philharmonic, St. Paul Chamber Orchestra, San Diego Chamber Orchestra, Savannah Symphony Orchestra, Sun Cities Symphony Orchestra, Symphony of the Americas, Utah Symphony, Vancouver Symphony, Wheeling Symphony Orchestra

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## **Eugenia Zukerman – Resume**

### **Orchestral Appearances in Europe, the Orient and the Middle East:**

Camerata Lysy, China Philharmonic, Cracow Philharmonic Orchestra, English Chamber Orchestra, Guangzhou Symphony Orchestra, Haifa Symphony, Hamburg Bach Solisten, Hong Kong Philharmonic, Israel Chamber Orchestra, Moscow Chamber Orchestra, Prague Chamber Orchestra, Royal Philharmonic, Scottish Chamber Orchestra, Slovakian Chamber Orchestra, Stuttgart Chamber Orchestra, Tokyo Philharmonic, Zurich Chamber Orchestra

### **Festival Appearances in the United States:**

Angel Fire, Aspen, Arcady, Bay Chamber Concerts, Bard SummerScape, BargeMusic, Bowdoin, Brevard, Cape and Islands, Cape May, Casals, Caramoor, Chautauqua, Colorado, El Paso Pro Musica, Great Music at St. Bartholomew's, Highland Chamber Music, Hollywood Bowl, Library of Congress, Manchester Music Festival, Mostly Mozart, Mostly Music, Music at Gretna, Music Mountain, New Hampshire, OK Mozart, Ojai, Ravinia, Round-Top, Saratoga, Seattle Chamber Music, Strings in the Mountains, Sun Valley Chamber Music, Tanglewood, Vail Valley Music Festival, Williamstown Chamber Concerts, Wolf Trap

### **Festival Appearances in Europe:**

Edinburgh, Gstaad, London's South Bank, Lugano, Prague Autumn Festival, Festival of St. Petersburg Palaces, Spoleto, Schleswig-Holstein, Strasbourg, Verbier

### **Special Appearances:**

Invited Performance, November 30, 2000, Launch of NASA Shuttle  
Master of Ceremonies, American Anti-Defamation League Annual Honors Gala, November 14, 2005, The Kennedy Center

### **Television Appearances/Performances:**

International Telecast, Host, The Philadelphia Orchestra's 100 Birthday Gala Concert  
Discovery Health Channel, "Beating The Odds"  
A & E, "Breakfast with the Arts" with Elliot Forrest  
PBS, The Charlie Rose Show  
PBS Specials  
Arts Commentator for CBS TV's "Sunday Morning" (since 1981)  
NBC's "Today" Show  
CBS "Sunday Morning" - musical guest  
CBS "This Morning" - interviewed by Paula Zahn  
Dick Cavett Show  
PBS's "We Interrupt This Week"  
Phil Donahue Show

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## Eugenia Zukerman – Resume

### **Musical Collaborations include:**

Emanuel Ax, piano  
James Galway, flute  
Yo-Yo Ma, cello  
Susan Graham, mezzo soprano  
Jean-Yves Thibaudet, piano  
Alexandre Lagoya, guitar  
Tokyo String Quartet  
Shanghai String Quartet  
Jacques Thibaud String Trio  
Jean-Pierre Rampal, flute  
Jake Heggie, composer/pianist  
Frederica von Stade, mezzo soprano  
Rossetti String Quartet  
International Sejong Soloist  
Slovakian Chamber Orchestra

### **Recordings: (more than two dozen)**

Delos International, Inc.  
Newport Classics  
Sony Classical (formerly CBS Masterworks)  
Pro Arte  
Vox Cum Laude  
Book of the Month Records  
Classical Action: Performing Arts Against Aids

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### **Writings and Publications:**

Coping With Prednisone, (non-fiction), publishing by Souvenir Press in the UK, fall 2008

Coping With Prednisone, (non-fiction), updated and published by St. Martin's Press, 2007

In My Mother's Closet, (non-fiction, anthology) published by Sorin Books, 2003

(awarded 2004 First Place, Gender Issues Category at the 2004 Catholic Press Association Book Awards; selected for inclusion on the New York Public Library's Books for the Teen Age 2004 List; awarded 2004 Ben Franklin Award for Design, Publisher's Marketing Association)

Coping With Prednisone, (non-fiction) published by St. Martin's Press, 1997

Taking The Heat, (novel) published by Simon & Schuster, 1991

Deceptive Cadence, (novel) published by Viking Press, 1981

Vogue, The New York Times, The Washington Post, Esquire (feature articles)

Screenplays purchased by 20th Century Fox, Universal and MGM

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## Eugenia Zukerman – Resume

<b>Awards and Honors:</b>	Virtuoso Award for Dedication to the Arts	2009
	Concert Artists Guild, NYC	
	Lifetime Achievement Award	2007
	The Open University of Israel, NYC	
	Lifetime Honor Award	2006
	Young Concert Artists, NY	
	Exceptional Achievement Award	2001
	The Women's Project, NYC	
	Spirit of Achievement Award	1995
	Albert Einstein School of Medicine	
	Honorary Doctorate, Knox College	1984
	Elected to the New York Institute for the Humanities	1983
	Woman of Achievement Award	
	National Hadassah Organization	1982
	White House Performance at request of President Ronald Reagan	1982

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# Eugenia Zukerman – Recordings & Writing

Cover	Title	Label
	<b>Coping with Prednisone [Book]</b> <ul style="list-style-type: none"><li>• <a href="#">Amazon</a></li></ul>	St. Martin's Griffin
	<b>In My Mother's Closet: An Invitation to Remember [Book]</b> <ul style="list-style-type: none"><li>• <a href="#">Amazon</a></li></ul>	Sorin Books
	<b>Taking the Heat [Book]</b> <ul style="list-style-type: none"><li>• <a href="#">Amazon</a></li></ul>	Simon & Schuster
	<b>Deceptive Cadence [Book]</b> <ul style="list-style-type: none"><li>• <a href="#">Amazon</a></li></ul>	Viking Adult

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### Flesh & Stone-Songs of Jake Heggie

- Broadway Cares Store

Classical Action: Performing Arts Against AIDS



### Bibbidi Bobbidi Bach

- Amazon

Delos



### Chinasong

- Amazon

Delos



### Liebermann: Symphony No. 2 / Concerto for Flute & Orchestra

- Amazon

Delos

### Flute and Violin Music

Vox Cum Laude

### Music for Flute

Pro Arte



### Vivaldi: The Four Seasons and Other Great Concertos

Sony Classical



### Aria

- Amazon

Delos

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### Incantation

- Amazon

Delos



### Mozart: Flute Concertos, Clarinet Concerto

- Amazon

Sony Classical



### Music For A Sunday Morning

- Amazon

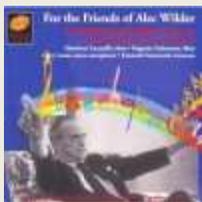
Delos



### Heigh-Ho! Mozart

- Amazon

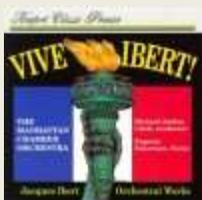
Delos



### For the Friends of Alec Wilder

- Amazon

Newport Classics



### Vive Ibert! Jacques Ibert Orchestral Works

- Amazon

Newport Classics

### Mozart: Seven Sonatas for Flute and Keyboard

Newport Classics

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## Time Pieces

- Amazon

Newport Classics



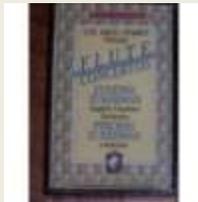
## J.S. Bach: Six Sonatas for Flute and Keyboard

Vox Cum Laude



## The Bach Family

Book of the Month Records



## Flute Concertos: C.P.E. Bach, Stamitz, Vivaldi

Sony Classical



## C.P.E. Bach/Stamitz/Vivaldi Flute Concertos

CBS Masterworks



## Mozart Flute Concertos Nos. 1 & 2

CBS Masterworks



## The Bach Family: Trios and Quartets

CBS Masterworks

### Price Rubin & Partners

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**C.P. E. Bach Three Trio Sonatas For Flute,  
Violin and Continuo**

CBS Masterworks

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**Beethoven, Bach & Telemann**

CBS Masterworks

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**Beethoven Serenade for Flute, Telemann Trio  
Sonata, Bach Duet**

CBS Masterworks

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# Eugenia Zukerman – Media Center



## DIGITAL PRESS KIT



### Press Photos

- [Headshot Black Dress](#) (1,778,047 bytes : **JPG** : 2400 x 1594)  
*Photo Credit: Angela Jimenez*
- [Headshot with Flute](#) (1,857,594 bytes : **JPG** : 2400 x 1594)  
*Photo Credit: Angela Jimenez*
- [Casual Shot](#) (1,967,547 bytes : **JPG** : 1594 x 2400)  
*Photo Credit: Angela Jimenez*
- [Headshot Purple 2](#) (2,299,587 bytes : **JPG** : 1594 x 2400)  
*Photo Credit: Angela Jimenez*
- [Headshot Purple 1](#) (2,655,053 bytes : **JPG** : 1594 x 2400)  
*Photo Credit: Angela Jimenez*



### Video Clips

- [Eugenia Zukerman interviews Jaap van Zweden](#) (YouTube Video)

The conductor talks about Leonard Bernstein's influence on him

- [Eugenia Zukerman interviews Alan Gilbert](#) (YouTube Video)

Eugenia Zukerman asks Alan Gilbert how he stays motivated

- [HEAR and NOW: Yo-Yo Ma](#) (YouTube Video)

Cellist Yo-Yo Ma talks about reinventing classical music

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## Eugenia Zukerman – Media Center

- [HEAR and NOW: Garrick Ohlsson \(1\)](#) (YouTube Video)

The pianist talks about why classical music is still relevant today

- [HEAR and NOW: Garrick Ohlsson \(2\)](#) (YouTube Video)

The pianist talks about inspiration

- [Eugenia Zukerman interviews Donna de Vaughn](#) (YouTube Video)

Artistic Director, Opera Studies, Manhattan School of Music

- [Eugenia Zukerman interviews David Handler](#) (YouTube Video)

David Handler, co-founder of Le Poisson Rouge in NYC

- [HEAR and NOW: Inon Barnaton and Rob Patterson](#) (YouTube Video)

The pianist and clarinetist talk about playing Schumann Fantasy Pieces together

- [HEAR and NOW: Shai Wosner](#) (YouTube Video)

The pianist talks about overcoming challenges

- [HEAR and NOW: Orli Shaham \(1\)](#) (YouTube Video)

The pianist talks about how to listen to classical music

- [HEAR and NOW: Orli Shaham \(2\)](#) (YouTube Video)

The pianist talks about why classical music still matters

- [Eugenia Zukerman interviews Jaap van Zweden \(1\)](#) (YouTube Video)

The conductor talks about Leonard Bernstein's influence on him

- [Eugenia Zukerman interviews Jaap van Zweden \(2\)](#) (YouTube Video)

The conductor talks about inspiration

- [Eugenia Zukerman Interviews Jaap van Zweden \(3\)](#) (YouTube Video)

Eugenia Zukerman asks Jaap van Zweden about listening to Mahler's Fifth Symphony

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## Eugenia Zukerman – Media Center

- [Eugenia Zukerman Interviews Jaap van Zweden \(4\)](#) (YouTube Video)

Eugenia Zukerman asks Jaap van Zweden about keeping classical music relevant

- [Eugenia Zukerman Interviews Jaap van Zweden \(5\)](#) (YouTube Video)

Eugenia Zukerman asks Jaap van Zweden about the difficulty of touring

- [Eugenia Zukerman Interviews Jaap van Zweden](#) (YouTube Video)

The Music Director of the Dallas Symphony Orchestras talks about living and working in Dallas

- [Eugenia Zukerman interviews Nick Kitchen](#) (YouTube Video)

The first violinist of the Borromeo String Quartet talks about how he "keeps it fresh"

- [HEAR and NOW: Jeremy Denk](#) (YouTube Video)

The pianist/writer discusses how to humanize classical music

- [HEAR and NOW: Ludovic Morlot](#) (YouTube Video)

The conductor's optimism about young musicians

- [HEAR and NOW: Ludovic Morlot \(1\)](#) (YouTube Video)

The Music Director of the Seattle Symphony talks about how creative the young generation must be in order to start a career

- [HEAR and NOW: Ludovic Morlot \(3\)](#) (YouTube Video)

The music director of the Seattle Symphony talks about how European artists differ from American artists

- [HEAR and NOW: Nadja Salerno Sonnenberg \(1\)](#) (YouTube Video)

The violinist talks about positive signs in the world of classical music

- [HEAR and NOW: Nadja Salerno Sonnenberg \(2\)](#) (YouTube Video)

The violinist talks about how different the world of classical music is today

- [HEAR and NOW: Nadja Salerno Sonnenberg \(3\)](#) (YouTube Video)

The violinist talks about how a career can be built today.



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## Eugenia Zukerman – Media Center

- [HEAR and NOW: Nadja Salerno-Sonnenberg \(4\)](#) (YouTube Video)

The violinist talks about the need for young artists to be entrepreneurial

- [HEAR and NOW: Yo-Yo Ma \(1\)](#) (YouTube Video)

Cellist Yo-Yo Ma discusses the present state of classical music

- [HEAR and NOW: Yo-Yo Ma \(2\)](#) (YouTube Video)

Cellist Yo-Yo Ma talks about reinventing classical music

- [HEAR and NOW: Jonathan Biss \(1\)](#) (YouTube Video)

Pianist Jonathan Biss discusses the present state of classical music

- [HEAR and NOW: Jonathan Biss \(2\)](#) (YouTube Video)

Pianist Jonathan Biss talks about the challenges of balancing the different aspects of his music career

- [HEAR and NOW: Jonathan Biss \(3\)](#) (YouTube Video)

Pianist Jonathan Biss talks about innovation and self-promotion

- [HEAR and NOW: Joan Tower \(1\)](#) (YouTube Video)

Composer Joan Tower shares some thoughts on presenting classical music differently

- [HEAR and NOW: Joan Tower \(2\)](#) (YouTube Video)

Composer Joan Tower talks about entering the world of composition

- [HEAR and NOW: Joan Tower \(3\)](#) (YouTube Video)

Composer Joan Tower discusses the present reality of classical music

- [HEAR and NOW: Jeremy Denk \(2\)](#) (YouTube Video)

Pianist Jeremy Denk discusses some of the ways that classical music is changing to become more accessible

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## Eugenia Zukerman – Media Center

- [Eugenia Zukerman Interviews Alan Gilbert \(1\)](#) (YouTube Video)

Eugenia Zukerman asks Alan Gilbert about his role as the music director of the New York Philharmonic

- [Eugenia Zukerman Interviews Alan Gilbert \(2\)](#) (YouTube Video)

Eugenia Zukerman asks Alan Gilbert about attending classical music concerts

- [Eugenia Zukerman interviews Allen Gilbert \(3\)](#) (YouTube Video)

The Music Director of the New York Philharmonic talks about how he became a conductor

- [Eugenia Zukerman Interviews Alan Gilbert \(4\)](#) (YouTube Video)

Eugenia Zukerman asks Alan Gilbert about how he stays motivated

- [Eugenia Zukerman Interviews Alan Gilbert \(5\)](#) (YouTube Video)

Eugenia Zukerman asks Alan Gilbert about his relationship with the orchestra

- [ClassicalGenie's video for Manhattan School's 2010 Gala \(1\)](#) (YouTube Video)

Eugenia Zukerman interviews heads of departments, students and teachers of the Manhattan School's April Gala 2010

- [ClassicalGenie's video for Manhattan School's 2010 Gala \(2\)](#) (YouTube Video)

Eugenia Zukerman interviews President Robert Sirota, teachers, and students for the April 2010 Gala

- [How ClassicalGenie works with Musicians](#) (YouTube Video)
- [How ClassicalGenie works with Music Schools](#) (YouTube Video)
- [How ClassicalGenie Works With Individual Artists/Groups](#) (YouTube Video)
- [How ClassicalGenie helps build careers](#) (YouTube Video)
- [How ClassicalGenie works with Orchestras](#) (YouTube Video)
- [Contact](#) (YouTube Video)





**Documents**

- [Symphony Magazine Profile](#) (291,916 bytes : **pdf**)
  - [Senior Women Web Book Review](#) (141,223 bytes : **pdf**)
  - [People Book Review](#) (134,172 bytes : **pdf**)
  - [Oprah Book Review](#) (98,585 bytes : **pdf**)
- 

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# Eugenia Zukerman – Lecture Biography

Eugenia Zukerman, lecturer – Biography

Eugenia Zukerman is a woman of many passions. A flutist, writer, TV journalist, and Artistic Director, she has achieved extraordinary success in each of these four diverse areas. As a lecturer, Ms. Zukerman not only draws from her more than thirty year unique career, but also from her personal life -- her two marriages, how she raised her two accomplished daughters, and her successful battle to beat a life-threatening lung disease. A speaker of intelligence, charm, and humor, her lectures are as inspirational as they are informative and entertaining.

A summary of Ms. Zukerman's quadruple careers is impressive and illustrates that she has a lot to talk about:

1) As a writer, she has published two novels, and co-authored a non-fiction book. About her second novel, best-selling author Susan Isaacs wrote, "Once again, Eugenia Zukerman has created a world so richly textured that it feels real. *Taking the Heat* is passionate, moving and very wise – a wonderfully intelligent novel." Ms. Zukerman's fourth book, *In My Mother's Closet*, a thoughtful, witty anthology of essays about accomplished women and their thoughts on the mother/daughter relationship, was published in April 2003 to rave reviews.

2) As a TV journalist, she has been nominated for an Emmy for her work as the Arts Correspondent on CBS News' Sunday Morning. During her twenty-three years on the program, she has interviewed more than three hundred artists in the fields of music, visual arts, dance, theater, and film. From Yo-Yo Ma to Paul McCartney, from dancer Peter Martins to film maker Anthony Minghella, Zukerman leads viewers into the hearts of her subjects and shows us what makes them tick, what inspires them, and what it is they try to achieve. Van Gordon Sauter, former head of CBS TV NEWS wrote, "I can't imagine us doing better for a reporter and interpreter than Ms. Zukerman... I understand more from her than I do from the print people. Beyond that, I think she is engaging and leads me into subjects that under normal conditions I would ignore."

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## Eugenia Zukerman – Lecture Biography

3) As a flutist, Ms. Zukerman is in demand worldwide as a soloist with orchestras, as a recitalist, as a recording artist, and as a chamber music player. Acclaimed by the Boston Globe as “one of the finest flutists of our time,” Eugenia Zukerman is renowned worldwide for her elegant sound, lyrical phrasing, extraordinary agility and graceful stage presence.

4) Since 1998 Ms. Zukerman has been the Artistic Director of the Vail Valley Music Festival in Vail, Colorado, and under her guidance the festival has grown artistically. The New York Philharmonic is now one of the three major orchestras in residence, and more than forty international solo artists also perform in chamber music concerts throughout the Vail Valley. The festival has quickly become a summer destination for thousands of music lovers.

5) NEW PROJECTS 2014

### **Co-founder**

[NotedEndeavors.com](http://NotedEndeavors.com)

September 2014 – Present (2 months) internet

NOTED ENDEAVORS is a video blog that celebrates individuals and ensembles who've successfully created their own opportunities. Founded by Eugenia Zukerman (flutist, writer, TV/video arts correspondent) and Dr. Emily Ondracek-Peterson (first violinist of the Voxare String Quartet, educator, arts advocate, researcher) in partnership with MusicalAmerica.com. It's a video archive of accomplished ideas which is intended to teach and to inspire. It launched in early September and new videos will go up weekly. See also: [NotedEndeavors.com](http://NotedEndeavors.com) AND Noted Endeavors on Facebook.

### **Music Director (starting October 27, 2014)**

[Clarion Concerts of Columbia County](#)

2014 – Present (less than a year) Columbia County, NY

Sanford Allen, distinguished violinist and music director of Clarion Concerts in Columbia County, which presents the Leaf Peeper chamber music concerts each fall, announced that internationally acclaimed flutist Eugenia Zukerman has been appointed to the board of directors for the upcoming 2014 concert season and will assume the position of music director upon Allen's retirement. Clarion

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## Eugenia Zukerman – Lecture Biography

Concerts in Columbia County was founded in 1982 by the late Newell Jenkins, noted musicologist and conductor. It has been presenting the highly popular, world-class chamber music series known as the Leaf Peeper Concerts each fall since then and is the longest-running chamber music series in Columbia County. Website: [www.leafpeeperconcerts.org](http://www.leafpeeperconcerts.org)

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# Eugenia Zukerman – Sample Essay

## **WHEN YOU CAN'T CONTROL IT, COPE WITH IT... Strategies For the Age of Anxiety**

by EUGENIA ZUKERMAN

A patchwork life. That's how I see mine. A kind of crazy quilt with one common thread holding it all together – music.

I'm a flutist, writer, TV journalist (25 years on CBS TV News' Sunday Morning) arts administrator (13 years as the Artistic Director of the Bravo! Vail Valley Music Festival in Vail, Colorado), lecturer, and teacher. But if you ask me what I do, I'd say I'm a musician. That's my center. That's my core. The discipline that it has taken me to become proficient at playing the flute is the discipline that I apply to everything I tackle. And tackle is the verb that springs to mind because although ideas and inspiration come easily to me, as they do to many people, it's the exploring and expanding of inspired ideas that take disciplined time and disciplined effort in order to achieve a goal.

And what has been my goal? Until 1993 my goal was to be really good at a number of things. I worked hard and I was offered many opportunities and I was on top of my game. My path was smooth and then, without any warning, I hit a roadblock. In 1993 my father, to whom I was very close, died, and later that same year I was diagnosed with a rare life-threatening lung disease. But before I talk about My Really Bad Year, let me tell you more about my how I pieced my patchwork life together up until 1993.

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As a freshman at Barnard College in New York City I told a professor I wanted to be a musician, a writer and an actress.

“In that case,” I was warned, “You will be a dilettante.”

My father disagreed with the professor. “He’s wrong,” my dad told me. “You can do it all and do it all well. You just have to apply your ass to the chair.”

What he meant was: You have to do the work.

I applied my ass to the chair. I started working and working hard. I began winning auditions as a flutist and getting parts as an actress and winning competitions as a writer, but in my sophomore year in college my flute teacher (Julius Baker, the first flutist of The New York Philharmonic) asked me, “What are you doing fooling around with liberal arts? You’ve got the stuff to be a fine flutist, so come to Juilliard. Then you’ll get a job playing in an orchestra and you can write the all-American novel.”

That game plan appealed to me, so I went to my parents who agreed that I could switch to Juilliard if I could get in. I auditioned, I got in, I did the work, and as my graduation approached, I auditioned for the job of first flute in the then Denver – now Colorado -- Symphony Orchestra. The conductor, Vladimir Golschmann asked me to take the job, but there was just one problem: My boyfriend at the time was a gifted violinist from Israel named Pinchas Zukerman. Pinky said, “Don’t go to Denver. Marry me.”

We were in love. He was 18. I was 21. And we got married.

For the first year or so of our marriage I traveled with him as he made his debuts around the world and became a “superstar” – which in the 70’s was a recently

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coined term. Our life was exciting and glamorous. I travelled everywhere with Pinky and I practiced my flute and wrote in our hotel rooms. But I had an epiphany one day when my husband made his debut in Rotterdam. He played the Tchaikovsky Violin Concerto and after the first movement the audience spontaneously leapt to their feet, screaming and applauding, as they did everywhere he played. There I was standing and clapping and feeling very proud, **but** for the very first time I also realized that the intense bond I felt with my husband was blurring my sense of reality. The applause was for him alone; his career was his alone. I was inappropriately identifying with him. I realized I needed to do more with my own musical ability than just practicing in the bathrooms of international hotels. So I entered the Young Concert Artists competition in 1970 and I won. I was given a New York debut at Town Hall and I joined the Young Concert Artist roster.

My career began, and not only was it on a different level than my superstar husband's, it was a level with which I was very comfortable. I never wanted to be a superstar. This was at the height of the Women's Movement, which seems somehow to have eluded me, as did the *make love, not war; take drugs and follow your bliss* of the 60's. I wanted to be a super wife and a super mom and I wanted to be able to fit my music and writing and other pursuits into my life, not the other way around. I remember a conversation I had with my mother when my two daughters were infants. "I don't believe in women's lib," I told her. "I want to be a muse to my husband. He comes first."

I shock myself every time that memory slips into my head.

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Who was I back then? Who was that wannabe “muse?” I was a product of a mother who was herself a muse... to my very brilliant inventor father. The first woman admitted to New York City College School of Engineering, and a gifted modern dancer, my mother did not pursue a career as either. A talented painter and ceramist, she dabbled in those arts. Now 100 years old, in remarkable shape, with her marbles still intact, she finally admits that she wishes she had done more with her own many interests.

Despite my admission that I wanted to be muse to my man, I was also very driven. That drive came from being the daughter of a very demanding and dazzling father. It was not only for Dad that I wanted to bring home the gold stars on my papers and to be chosen to play the solo flute parts in the school orchestra. I enjoyed excelling and I loved music. I was not however, a natural performer. Playing in public at school concerts and recitals made me so nervous I'd get sick to my stomach. However, even with dyspepsia and jitters, I did manage to perform until I became a rebellious and obnoxious young teenager. At thirteen, I announced that I was going to stop playing the flute. My father listened to my reasons which were simply, “I don't want to play the flute. It's stupid. I quit.”

I remember the ensuing lecture about having a gift and therefore a responsibility, and I simply had to live up to my responsibility and there was no choice. I would have to keep playing the flute. I ran up to the attic and locked myself in and stayed there for a very long time, sulking and crying. Then I got hungry. It was dinner time. I snuck back downstairs and there was music coming from the record player in

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the living room. I listened. It was beautiful, and I remember all my resistance falling away, all my anger melting, and I walked into the kitchen and took my place at the table. I looked at my father. He was smiling at me. I smiled back. And after dinner, without being told I had to, I practiced the flute for a very long time.

Looking back, I'm grateful to my father for his firmness. Had he let me quit, I know I would have grown to regret it profoundly. My story of resistance is mirrored by most musicians I know, who at some point in their early years wanted to quit but were forced to go forward. Yes there are stories of pushy parents who crushed their child's passion for music. But when the insistence is tempered with love and support, it can turn into a positive experience, as it did for me.

What does it take to become a good musician? Years of study and practice and discipline of course. But along with the hours spent learning to play, you also have to learn to listen – not just to yourself, but also to others -- and that skill may be the most valuable one I learned, because it has also helped me to become a journalist and interviewer.

How did I get the job on CBS TV's Sunday Morning and how did I keep it for more than a quarter of a century? Luck. But as someone put it, "opportunity favors the prepared mind."

How was I prepared for that job? During the time I was studying music and performing concerts I was also writing, and I began to be published as a journalist in the New York Times, Vogue, Esquire and other periodicals, and by 1970 I had published my first novel – *Deceptive Cadence*, published by Viking Press – which was

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very well received. I had done some talk shows for the book, and one day I got a call out of the blue from a man named Shad Northshield. Shad, along with Charles Kuralt, had started a show for CBS TV called “Sunday Morning.” I had never seen it and I had no idea who this man was.

“Eugenia Zukerman,” Mr. Northshield said, in his legendary forceful voice, “I’ve heard you play the flute, I’ve read your novel, I’ve seen you on the talk shows. I have a job for you. You’re going to do it and you’re going to love it.”

“Who are you?” I asked suspiciously. And after he told me, I said, “But I don’t have time and I’m playing concerts and I have two small daughters and a husband and....”

“I said, you’re going to do it,” he insisted. “And you’re going to love it.”

I did it. And I didn’t just love it. I adored it. Being able to talk intimately with many of the greatest musicians of the late 20<sup>th</sup> century was not just an honor, but also a tremendous source of inspiration. More than 300 of my “pieces” were aired during my years at Sunday Morning. Becoming an Arts Correspondent was not something I sought out, but I am so grateful that Shad Northshield found me.

So by 1993 my life was incredibly full. Yes, sadly, my first husband and I had divorced, and of course, as it is for everyone, it was traumatic for me and for my daughters. But four months after our separation I met a Hollywood writer/director with four children – David Seltzer – and five years later we married. We had what we called a heterocoastal marriage....flying back and forth and meeting sometimes on his production sets or at my concerts in various venues around the globe.

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My patchwork quilt of a life was colorful and varied --- mother/ wife/ musician/writer/TV correspondent -- Devoted to my children I spent as much time as I could with them, I traveled a lot, I performed a lot, I wrote a lot, I was on camera a lot, and I loved it all a lot. I saw myself as a juggler. And sometimes juggling all those things was intense, but I've always been a glutton for getting the gold stars, for getting things done. Everything was chugging merrily along, and then my father's prostate cancer metastasized and he was gone. His loss was incomprehensible to me, a real shock to my system, but typical of my particular pathology – I just kept on going, going, going. That winter, I was on tour with cellist Yo-Yo Ma, pianist Emanuel Ax, violinist Pamela Frank and clarinetist Paul Meyer..... and I was exhausted and had a persistent cough. I had just turned 50 and I figured that what I thought were hot flashes were all part of peri-menopause and I would just ignore them. I went to my doctor but he heard nothing in my chest and suggested I see a psychologist because he could find nothing physically wrong with me. I was exhausted and feeling very stressed.

But I kept going and going and going until one day I felt so lousy I told a close friend what was going on. She heard me cough. "Have you had an X-ray of your lungs?" she asked.

A light bulb went off in my head. I dragged myself to the doctor who asked me if I had a fever. "No," I said, "I just have these hot flashes that last longer than most women's."

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A thermometer was pushed in my mouth and I had a temperature of 103. I was sent off to the hospital for a chest X-ray, and as the technician read the results I heard his horrified gasp.

“That’s it,” I thought. “Cancer. TB. I’m a goner.”

“What is it?” I asked the doctor when he called me in.

“It’s a classic case, eosinophilic pneumonitis, very advanced. Very rare. But it’s treatable.”

Phew, I thought. I’m sick but I’ll get better. “What’s the treatment?” I asked.

“High doses of prednisone for a long period of time.”

“How long?”

“Probably a year. Maybe longer.”

Now I was the one who gasped in horror. I knew about this drug. My close friend, the cellist Jacqueline du Pre had to take high doses of prednisone when she was diagnosed with multiple sclerosis and she had horrible side-effects, including the Cushingoid Syndrome which makes your skin flushed and causes you to gain weight and have puffy chipmunk cheeks. So like a perp requesting my Miranda Rights, I asked the doctor if I could make one phone call. I called my sister-the-doctor, Harvard Professor and (then) head of a division of Massachusetts General Hospital Dr. Julie Ingelfinger and told her what the diagnosis was and what the treatment would be.

“I don’t want to take all that prednisone!” I sobbed to my sister. “I’d rather die!”

“Then you will,” she said.

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Well that was a conversation stopper. I swallowed hard. I took the medication. And the year of my illness was a challenge I did not choose, an opportunity I did not desire, and yet I think it strengthened my character and forced me to come to terms with what I wanted for the rest of my life.

My first response to the diagnosis was horror, fear, and anger. I was horrified to learn that I was seriously ill. I mean menopause seemed to be enough of an insult, but now this? I feared losing my multiple livelihoods – who wants to hire a flutist with a lung disease, and who wants a chubby chipmunk-cheeked TV arts correspondent?

And then I became angry that I had been felled by some weird pestilence.

Eosinophilic pneumonitis is a rare and mysterious disease. Neither bacterial nor viral in origin, it results in massive inflammation that severely affects the ability of the lungs to oxygenate blood. No wonder I felt as if I were drowning. No wonder I was exhausted. The good news was that no one could catch the disease from me, but how did I get it? Again, it was a mystery. My body had acted against itself. Something had triggered an explosion of eosinophilic white blood cells that infiltrated the lining of my lungs. I had a microscopic battle going on in my lungs and the only thing that could stop the mayhem was a medication called prednisone.

I quickly put the rage and the Why Me? aside and I vowed to battle this thing and win. My big sister the doctor would help me. And she did. Realizing that although she often prescribed prednisone to her own pediatric kidney patients, and provided their parents with a one-sheet explanation of possible side-effects, she had never really dealt with helping a patient cope with this miraculous but problematic medication. Now

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her little sister was having to deal with a prolonged treatment with prednisone, and she began to help me with strategies for preventing and handling side-effects.

The result of our collaboration became a book, a practical guide, called “*Coping with Prednisone.....it can work wonders, but how do you handle the side effects?*”

Published in 1996 by St. Martin’s Press, it was updated and revised and republished by St. Martin’s in 2006, and it also came out in England that year.

It’s been called “a superb resource,” and it is still the only book on the subject. It’s an engaging guide for the many who must use long-term cortisone-related medicines. People still stop me and thank me for helping them through a treatment of prednisone. It’s tremendously gratifying to know that my experience has resulted in aiding others.

Rather than dwelling on the trials and tribulations of my year of illness, I want to address the gifts that my disease paradoxically gave me and the lessons I learned from it. Recovering from a life-threatening illness gave me an unshakable sense of gratitude. Gratitude that I can breathe. The effortless inhaling and exhaling that is taken for granted -- an unconscious given for a healthy person – and a sine qua non for a flute player – was another gift. I felt a renewed sense of purpose, a desire to make the rest of my life as meaningful as possible. Recovering from this disease taught me to keep applying my ass to the chair. It taught me to feel grateful for the gift of life, and for the time granted me to continue on my path.

My illness is in remission. I last saw my pulmonary doctor a year ago, when I had a persistent winter cough. Luckily my x-rays were clear. My lung capacity was

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excellent. And my doctor said I should not have to worry about recurrence. And so I don't worry anymore. But neither do I take it for granted that the gift of health will always be with me. And I'm also aware that there are thousands of people whose illnesses are chronic, illnesses that will require lifetime treatment with prednisone and other corticoid steroids. I got off easy, knock wood. And that knowledge makes me even more grateful to be well and robust at my mature age.

Mature? Am I? Maybe in years, but I often glance in the mirror and find myself surprised because my inner self-portrait is my third grade class photo when I had flaxen curls and a twinkle in my eye and my entire life was ahead of me, waiting for me with open arms.

I'm a Baby Boomer, born into the generation that stormed the barricades in the 1960's and shook things up and wanted to make love not war. The 60's was a time of social and sexual revolution. My generation also swore never to trust anyone over 30 and here I am, more than double that. So what, now, is the revolution in which I need to take part?

I believe we all took part in a revolution in November, 2008 when we elected a young African American as our new President. Our revolution quickly hit stumbling blocks, missteps, natural disasters and a devastating economic situation. It has shaken up the Boomers who stubbornly held on to the belief that we could stay young and vital forever, that we could change the world and reap the benefits and pass them on to our children and grandchildren. Now in the wake of the economic sunami, we have to regroup, reconsider, and re-evaluate. The Great Recession has affected so

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many, and there now is no certainty about the future, and no easy way to replace that which has been lost.

I've got close friends who were Madoffed. I've got friends who have lost jobs and homes and can't replace them. And being in an aging demographic, there are deep health concerns. I've got close friends who are chronically ill and some who are fatally ill, I have friends who have lost children. I have friends whose golden years are being spent caring for their aging parents. We all have friends and family who are in crisis.

I, too, am in crisis, having stepped down from a job as the Artistic Director of the Bravo! Vail Valley Music Festival with the hopes of replacing that position with another perhaps more challenging, and closer to home, only to find that jobs in the arts are few and far between. Only to find that there is ageism in the arts. Only to find that the possibilities are diminished. CBS Sunday Morning no longer wants what they call "the high arts" on their TV program. My concert bookings are not as robust as they were just a few years ago. I have written a new novel that needs re-writing but even if I do re-write it, the chances of publication are not excellent, given the confused state of publishing. And if my mother's longevity is being passed onto me, I simply cannot afford to live without working, nor do I want to.

So what to do? Like many other people, I'm forging ahead. I am aggressively seeking my next position, my next concert. But I'm beginning to feel like a gerbil in a cage, racing in the wheel, and getting nowhere. I can no longer keep going, going,

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going because the road is no longer endless and because I want to make what's left of my journey as meaningful as possible. I'm filled with anxiety and self-doubt.

Here I am closer to senescence than adolescence having a crisis that feels every bit as confusing and upsetting as one I might have had in my teens. But this crisis is intellectual and spiritual, financial and fundamental, physical and metaphysical. I find myself spending time grappling with reality, trying very hard to look in the mirror and see myself in the here and now, not as I was as a cute little girl with flaxen hair from many years back.

And I find myself looking back in order to move forward, in order to turn things around. When I examine my life so far I feel very fortunate to have been able to make a living doing the things I love to do. Those things are no longer givens in my life. There is an element of the unknown that is overwhelming and frightening. Problems do not disappear simply by wishing them away. Challenges are not overcome easily. But, as I discovered during my illness, the best way to deal with something you cannot control is to find strategies to cope with it. And so I am looking to My Really Bad Year and I tell myself, "If you could cope with a life-threatening disease and the tough medicine you had to take, you can cope with this."

And so here are some strategies that I find myself applying from that year. The first thing I did when I was diagnosed in 1993 was to try to find out everything about my illness. So the first thing I did when I diagnosed myself in 2009 with being under-employed and in need of a new job was to inform myself.

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I started buying books and reading magazines with articles about people my age trying to change their jobs and their lives. I quickly put down the stories by self-satisfied sexagenarians who relieved the stress of their difficult lives by exercising and eating properly or having great sex or climbing mountains or jumping out of airplanes or swimming the English Channel. I admired stories of self-sacrifice – the older woman who lost her job and went to Indonesia and worked in an orphanage, the man who was fired from a long-time executive position in a corporation and joined the Peace Corps and helped evacuate a village after an earthquake. But I have family and obligations and although I wish I had the stuff of heroism in me, I don't.

How about all those articles about re-inventing yourself? Couldn't I do that? I'm inventive. But I realize that by the time you're my age and you get your medicare card parts A and B and the additional prescription card and the dental insurance that doesn't cover diddly squat, you are simply not going to magically morph into someone new, fresh and filled with potential. Yes, our great qualities --and we all have those, even though they often lie dormant or just get buried under the dirty laundry – our great qualities are still ours, and can keep us on course. But it's our lesser qualities that threaten to tip the canoe. And that's because as we get older all of our characteristics become more pronounced....good and bad. We become an exaggeration of who we are.

And here's where awareness is really helpful --- catch yourself before it's too late. That's what I try to do when the negative voice in my head says, "You're a loser,

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you're past it, you can't get published, you don't have concerts, you're no longer a star, you're future is behind you....”

With what do I replace all that negative energy? Another shallow half-truth we've all been sold is that you can be anything you want to be. True, but what is always left out is the second half of that sentence.....Yes you can be anything you want to be IF you do the work and IF you're very lucky and, I'm sorry to now add, IF you're young enough.

I'm no longer young, but I'm never going to be over the hill. I'm always going to keep climbing, efforting. Work is another positive coping strategy:

Even though I'm no longer sure it will get me anywhere, I apply my ass to the chair and working makes me feel productive. Feeling productive is basic to our sense of self. It's a primitive drive, it's a human necessity. We were put on this planet and forced to be purposeful in order to survive....we had to get out there and hunt and till the soil and raise the crops or die. So just doing the work makes me feel as if I'm still a viable part of the human race.

One thing I learned about becoming a musician is that process is everything. One thing I learned about becoming a writer is that process is everything. One thing I learned about becoming a television commentator and about becoming an arts administrator is that process is not only everything, it is also the best teacher. Process is not synonymous with time spent. Process involves time spent with real attention, mindfulness, awareness. And so I find myself applying my ass to the chair but not just

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in order to get work done – but rather, in order to find work, meaningful work, and in order to reaffirm my priorities and to find a path.

Another strategy is to make time to do the opposite of work -- to stop thinking and start moving. Observing is learning, and there's a lot of information to take in with our senses. If I'm in the city I like to hit the streets and blend in with the mass of humanity and experience the diversity, the sights, the smells, the energy, the craziness, the throbbing life of the great metropolis. Or if I'm in a country setting, I love to be outside in the fresh air, in nature, which always fills me with wonder and hope. I also love to go to a gym to exercise and I find it curative. Endorphins are my friends.

I've also become ruthless with myself when I start spiraling down into self-pity. I talk to myself. Sometimes even out loud, when no one is around. I say to myself --- Get over it! Quit it with the woe-is-me! Leave the pity party right now. Count your blessings! Move on! Change your tape loop! You are boring me!

Talking to yourself might help but talking to others can be far more effective. There are of course professional listeners, but in my experience with psychologists, sessions became an excuse for not making decisions. Questions like "Should I leave him? Should I stay?" can take years to answer when you're on the couch. And for a Boomer with urgent problems to solve, friends and colleagues can offer perspective and valuable suggestions that can help in the here and now.

My father used to remind me that people like to help each other. "Man is not an island," he'd say. "When you ask someone for advice he or she feels valued. When you ask for help, you make that person feel worthy."

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I've now got some very, very worthy friends. But everyone I know and ask for direction, for ideas, for advice – is pleased to offer it and I'm pleased, when asked, to reciprocate.

I know it is a huge challenge now to find the thing or things that will keep me connected to what I love but also provide me with adequate financial compensation. I'm told it's crucial to have faith in myself, to be my own advocate. I'm trying. And I'm discovering that there is an upside to the fact that my window of opportunity is smaller than it was when I was younger. It forces me to focus. It forces me to clarify goals and possibilities. To me it's become another form of discipline another way to be disciplined. Limitations do not have to stop creativity. Just in the way that writing Haiku is confined to a certain number of syllables – 17, I do believe ---so some of the most beautiful poems result from those very limitations.

I'm new in the world of searching for work. Opportunities always came my way. Now I have to look for them. I'm new at selling myself. Now I have to announce my achievements and capabilities. And I'm working hard not to be embarrassed or discouraged and to keep my eyes and ears open. I've thrown my hat into a number of rings, and I'm vigilantly pursuing all opportunities. When one door shuts, another opens. I'm knocking on the doors. And I will keep knocking until one opens.

Recently I bumped into a young man with whom I had worked many years ago at CBS TV. I talked to him about the end of my days at Sunday Morning and about the fact that I'd tried, unsuccessfully to reposition myself as an arts correspondent on all

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the network, cable and independent TV shows and he said, “Stop trying. Get off the Titanic. Get into the lifeboat. Do your interviews on the web.”

It took me two years to move ahead with that idea. Stephen Warley and three of his young friends and I have started Classicalgenie.com. My new web business provides musicians, schools and institutions with video content to help promote reputation, increase attendance, heighten interest and awareness, and help in raising funds. This new venture is poised to take off and it’s energizing for me to be working with young people who understand the new and constantly changing world of the new technologies. I’m definitely in the lifeboat. And I don’t expect to be rescued. I’m planning to row myself to shore, and when I get there, I’m going to keep working on the third act of my life, trying to make it meaningful -- not just for me, but for my daughters for whom I want to leave a legacy. I want them to know that life is like a path that sometimes leads to wrong turns and treacherous detours. But I also want them to know that when their mother stumbled, she could brush herself off, pull up her socks, and keep on trekking until she found her way.

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