February 2000

The New York Flute Club
NEWSLETTER

Piccolo Perspectives

Interviews by Ann Cecil Sterman

What do Karen Griffen, Jan Gippo and Mary Ann Archer have in common? They are all playing a wonderful triple piccolo recital on February 27 at 5:30 pm. But that's not all: Karen and Jan both have Scandinavian parents, and they each have a son who is big in hockey and another who writes. Karen and Mary Ann both started piano at age seven and went to the same college. Mary Ann and Jan were both self-taught until late in high school. Find out more about these fascinating players in the following interviews with Ann Cecil Sterman.

Karen Griffen... *is the contracted substitute at the Met. This interview took place in the Met green room in November. As we were walking up the stairs we found we had a mutual, unbounded enthusiasm for cars.*

ANN CECIL STERMAN: What was your first car?

KAREN GRIFFEN: My first car was a Jaguar, a red SK150. I remember taking my mother for a drive on these windy roads. It had 16-inch wheels and weighed 3,400 pounds, and I was going at about 75 or 80 miles an hour and I said to her, "Guess how fast we're going," and she said, "Oh, about 50, 55." I said, "We're going 80." She said, "Oh, it doesn't feel like that." I don't drive a real car for commuting. My real car—the

(Cont'd on page 4)

Mary Ann Archer... *is second flute and piccolo with the Metropolitan Opera Orchestra. This interview took place next to the opera house, outside, in November. We both sat on the garden wall, in surprisingly mild weather.*

ANN CECIL STERMAN: Your job here is unusual because it's divided fairly equally between flute and piccolo.

MARY ANN ARCHER: Yes, I get to play a good bit of both, but I like to play piccolo.

(Cont'd on page 6)

In Concert

Mary Ann Archer, *piccolo*
Karen Griffen, *piccolo*
Jan Gippo, *piccolo*

February 27, 2000
5:30 pm
The Lighthouse
111 East 59th Street

Program

Mary Ann Archer—
Piccolo Sonata
(with Linda Sweetman-Waters, piano)
—Robert Baska
Spindrift *—Ken Venshoof*

Karen Griffen—
The Elephant and the Fly
(with Marcus Rojas, tuba) —H. Kling
Suite for Karen *—David Horowitz*

Jan Gippo—
Suite from Eight Pieces, Opus 59 (1997) *—Lowell Liebermann*
Sonatina Piccola (1999)
(with Martin Amlin, piano)
—Martin Amlin
Eurhythmionics (1997)
(with Martin Amlin, piano)
—Stephen R. Kujala

Program subject to change

Jan Gippo... *is principal piccolo player with the St. Louis Symphony Orchestra. This interview took place on the phone in November. Jan was on his way to the studio to make a commercial, not on piccolo, but with his mellifluous voice!*

ANN CECIL STERMAN: I know you're on the radio and hearing your voice, I can hear exactly why.

JAN GIPPO: {Laughs} I have to recut a commercial. I'm on the cathedral concert series board and I do their commercials. Someone forgot to tell me that Guido's pizza is a sponsor, so I have to go and do another one.

(Cont'd on page 9)

IN THIS ISSUE

Jan Gippo Piccolo Masterclass
February 26, 2000
Saturday, 3:00–5:00 pm
See Details on Page 3 !

From the President:

Hey, Ho, Come to the Fair!

by Patricia Spencer

Hispanic flute traditions, flutes from 7000 B.C.E., flute music of the future (and how to commission it), flute music of the past—the **Flute Fair 2000** promises to be a millennial event, whirling us through a sparkling series of events while offering state-of-the-art instruments and accessories and music and service and camaraderie. The guest of honor, renowned flutist Bonita Boyd, fits right in with our whirlwind, having toured South America, Europe, the Far East, Australia, and Latin America, as well as throughout the United States.

If you want to touch the future, join composers Roberto Sierra and Joan Tower (both featured on Bonita Boyd's concert or her most recent CD) for their composers' panel—and go to a special session on commissioning, led by composers Thomas Oboe Lee and David Lang. If you want to reach into the past, go to the Baroque dance session (brought back by popular demand)—or go back 9,000 years and hear about the oldest flutes in existence! Piccolo makers' innovations, an opportunity to play in the Flute Choir reading sessions, a masterclass with guest artist Bonita Boyd, a special session on preventing muscle injury, and a wondrous array of flute wares in the exhibit hall—all this and more.

Opportunities abound for your own participation:

- ❍ NYFC Annual competition. Ages 18-27; winners perform in recital April 30, 2000, presented by NYFC;
- ❍ Masterclass with Bonita Boyd (contact Patricia Zuber about remaining openings);
- ❍ Student Flute Ensemble showcase, coordinated by Elly Ball;
- ❍ Flute Choir Reading Session, coordinated by Rochelle Itzen. Open to all!!

For more information about these and other events consult your Flute Fair brochure, or see details below. The Fair takes place Sunday, March 19, 2000, at Union Theological Seminary, from 8:30 am to 7:45 pm. Register now.

Piccolo Masterclass alert! Jan Gippo, solo piccolo with the Saint Louis Symphony Orchestra, will offer a masterclass on February 26, 2000. Participants to be chosen on a first-come-first-served basis. See the announcement on page 3 for more details about this special opportunity.

See you there! ❑

New York Flute Fair 2000

Sunday March 19, 2000
8:30 am–7:45 pm
Union Theological Seminary
100 Claremont Avenue *(between 120th and 122nd Streets)*

Checklist: Have you…

- ❑.....received your brochure and registration form?
  (If not, call Darla Dixon at (212) 799-0448.)
- ❑.....pre-registered by mail? invited a friend?
- ❑.....ordered your vegetarian or non-vegetarian box lunch?
- ❑.....planned out your day around "must-attend" events?
- ❑.....remembered to sign up as a volunteer flute fair helper?
  (If not, call Renate Jaerschky at (914) 368-1749.)

Member Profile

Harold Jones

NYFC Member since c.1961
President 1976–79

Employment: Recitalist, soloist; freelance musician; flute instructor; founder, musical director and conductor of The Antara Ensemble.

Most recent recital/performance: Soloist and conductor of The Antara Ensemble (November 14, 1999); faculty performance at the Manhattan School of Music (November 20, 1999).

Career highlights: First flutist with The Juilliard Orchestra under Jean Morel; soloist at Town Hall with Dimitri Mitropoulos conducting; performances with Bach Aria Group. Soloist with Symphony of the New World (Benjamin Steinberg/Carnegie Hall), The New York Sinfonietta (Max Goberman/ Carnegie Hall), American Symphony Orchestra (Leopold Stokowski/Carnegie Hall); solo recitals at Alice Tully Hall, CAMI Hall (a NYFC concert), NFA Conventions (in NY and San Francisco), Herbst Hall (San Francisco). Recordings include *Vivaldi Concerti* (with conductor Max Goberman); *From Bach to Bazzini* and *Afternoon Fantasies* (on Antara Records), and *Harold Jones* on The Black Artists Series (Performance Records).

Current flute: Lillian Burkart silver flute with B foot, sometimes used with a Lafin headjoint (with 15% gold alloy lip plate and 14 carat red gold crown). Lillian Burkart piccolo.

Influential flute teachers: David Underwood, Lois Schaefer, and Julius Baker. *Most* influential: Marcel Moyse.

High School: DuSable High School, Chicago, IL.

Degrees: Diploma in Flute (Juilliard School, '59)

Most notable and/or personally satisfying accomplishment(s): Arion Award (for outstanding musician) from DuSable H.S.; Outstanding Woodwind Awards from Juilliard, in 1958 and 1959, the first two years of the award's existence. President of the NYFC (1976–79). Being awarded key to the city of Jackson, Tennessee. Producing CDs *Let Us Break Bread Together* and *Just as I Am* with Antara Records; founding and directing The Antara Ensemble.

Favorite practice routines: Breathing and tone warm-ups followed by his own trill/scale exercises as well as exercises by Moyse and Taffanel-Gaubert.

Interests/hobbies: Tennis, French language, travel, movies, fishing.

Advice for NYFC members: Practice intelligently. Have good instruction: a teacher who can assist you with both the musical and technical aspects of playing, and one who has your best interests at heart. Remember—there is always room at the top for a player with talent, ambition, dedication, and a willingness to sacrifice. ❑

Jan Gippo Piccolo Masterclass

Saturday February 26th, 2000
3:00–5:00 pm

The Bloomingdale House of Music
323 West 108th Street

Participants: $25
Auditors: $10

Info: Patricia Zuber at
(201) 750-7989 or
pgzuber@idt.net

FLUTE HAPPENINGS

FEBRUARY

February 20, 2000

Sunday 3:00 pm

Michael Parloff, flute, with Deborah Hoffman (harp), Toby Hoffman (viola), and Timothy Cobb (double bass) in a program of music by Bach, Bax, Schulhof, Fauré, Takemitsu, and Ravel.
• *Manhattan School of Music, 120 Claremont Ave., NY, NY • Free admission • Info: (212) 749-2802*

February 25, 2000

Friday 8:00 pm

"Flutes and Friends" featuring **Patricia Spencer**, **Susan Glaser**, **Geoffrey Kidde**, and **Martha Boonshaft**, flutes; Sonia Grib, harpsichord; Naomi Drucker, clarinet; Blanche Abram, piano; the Hofstra Flute Ensemble and the Hofstra Percussion Ensemble. Works by Loeillet, Jolivet, Honegger, Geoffrey Kidde and Herbert Deutsch.
• *Monroe Hall, Hofstra Univ., Hempstead, NY*
• *Tickets $15 and $10 • Info: (516) 463-5490*

MARCH

March 14, 2000

Tuesday 8:00 pm

Eleanor Lawrence will play Mozart's *Andante and Rondo* with strings and Ernst von Dohnanyi's *Aria* for flute and piano and *Passacaglia* for solo flute with her group Monomoy Music. Both Dohnanyi pieces were written for and dedicated to Ms. Lawrence, who has recorded them for Musical Heritage Society.
• *Weill Recital Hall, 154 West 57th Street, NY, NY*
• *Tickets available at the Carnegie Hall box office or from CarnegieCharge (212) 247-7800*

Deadlines for Flute Happenings Columns

Issue	Mail Date	Deadline
March 2000	03/06/00	02/17/00
April 2000	04/17/00	03/30/00
May 2000	05/08/00	04/20/00

MEMBER ANNOUNCEMENTS

Bradley Garner will give a guest masterclass at Connecticut College in New London on Thursday, February 24th from 4:30 to 6:30 pm. For further information, call **Patricia Harper** at (860) 767-8637.

CLASSIFIED

Members may advertise in this section for $10 for up to 320 characters/spaces. Your ad must be submitted by hard copy or e-mail—no exceptions. Name and phone number are required. Deadline is the same as for Happenings submissions (see above). Ads must be paid for in advance. Make checks payable to the New York Flute Club *and mail to the Newsletter Editor.*

Karen Griffen

(Cont'd from page 1)

one I drive around for fun—is a 1957 Chevy Bel Air convertible. Turquoise with a white roof. With the roof down it is awesome. But I still want another Jaguar. Here's a picture.

ACS: It's straight out of the movies!
KG: Yes, it's got white wall tires, power pack, power steering, which was an option then.

ACS: When do you drive it?
KG: In the summer, the perfect time for a convertible. Now it's too cold. I won't take it out in any kind of weather—if the roads are wet. The appraiser gave it a 10/10 and it's a perfect Beverly Hills restoration from the frame up so I don't want to get any water splashed up into the undercarriage.

ACS: Tell me about your family.
KG: I have two sons and a daughter, two cats, four chickens.

ACS: So you have a rural setup!
KG: It's not really but I try to make it that way.

ACS: Do you have a lot of land?
KG: An acre. Which around here, I think, is quite good.

ACS: No wonder you drive fast! {We laugh.} We'd better get down to business—how did you begin on flute?
KG: I started piano when I was seven and started flute when I was ten and loved it. When we were in 8th grade I started playing piccolo in the band and it was such fun, I just loved it. My band director was so happy to have somebody who could play *Stars and Stripes Forever*, we played it at every basketball game for a year! The band was great. That's a Midwest thing more than East Coast, I think. Bands are more of a tradition there.

ACS: Is that why Americans are impeccable sightreaders?
KG: Well, depending on what part of the country you come from. I played the piano, and after reading Chopin and all those big reaches, one line on the flute seemed like nothing. And of course after reading all the high notes on the piano it seemed nothing to transfer that to the flute. And thank goodness the flute is in C. I was mean to my sister (she has perfect pitch, too). When she quit the violin she asked me what she should play and I said the band needs French horns and she's never forgiven me.

ACS: Who did you study with?
KG: I studied with a student of the first flutist in the Minneapolis Symphony and she was in college at the time (and it was great to start with her because then I went on to study with Emil Opava, who was the first flutist in the orchestra). And he was great but if I had started with him I don't think I would have learned the basics as well. I shouldn't say this but I didn't go to a music school and I used to think I should have but I don't regret it all looking back on it. Dominic Argento, who is well known, not so much in this country but in Europe, was my composition and analysis teacher. I had wonderful teachers. The orchestra had three flutes at the time and I used to play half the season each year I was there. I had to sightread some concerts. I got to play with Stravinsky.

> "If everyone's going to sound the same, it's like having McDonald's in every corner of the world instead of. . .individual local flavor, your own specialty." —*Karen Griffen*

ACS: What do you remember about it?
KG: I remember playing *Rite of Spring* with him, and that was special and it was really exciting! He was an old man. He was a much better composer than conductor. But how thrilling to be able to do that. Then I got a job in San Antonio playing piccolo right out of college. I went down there and John Corigliano Sr. was concertmaster down there, and John Jr. had written a couple of pieces so we recorded them and it was fun. I played the Vivaldi piccolo concerto, I swear it must have been at least 40 times. {laughs}

ACS: Did you have a mentor?
KG: Oh yes! My teachers. I think teachers are so important beyond teaching you your instrument; they teach you a whole way of life and they are so influential in your attitudes. My piano teacher graduated from Paris conservatory when she was twelve, had to memorize a hundred pieces, and played for kings and queens all over Europe. She was wonderful, but the war was bad and they ended up coming to Minnesota. Her husband was friends with the Tolstoy family. It was fascinating. She bought a Plymouth Valiant and she asked me to teach her how to drive. It was the most frightening thing I ever did. She was very jealous of the flute. I don't play the piano any more, but she wanted me to go to the Paris Conservatory.

ACS: Did you consider it?
KG: No, because my loyalties were already going to the flute and piccolo. Oh, I should say that to make enough money to buy my first Powell flute I played piano for ballet classes for four years, from 9th through to 12th grade of high school. And it was great. It was also great for sightreading. The teacher had all this Gershwin and all kinds of stuff that I'd just sit down and play. She would say, you pick something that goes with this movement and that movement. I'd play for the church choir and I played in a band and a community orchestra. I was very, very busy. I played the Mozart G major with the Minnesota Orchestra when I was in 12th grade. I didn't have any free nights.

ACS: Did you work while you were in college?
KG: When I was in college, I had the SK150 coupe, and I used to play calypso in a bar to get money to pay for my gas. It was so liberating to sit there and play a totally different genre of music, [improvising] these calypso solos. They seemed to like it a lot. I would be scared to do that now but when you're young and

single you'll do anything. (You know who's good at jazz and that's Mike Parloff!) So after two seasons at San Antonio I got married and I got a raise in San Antonio but [my husband] got a job in Kansas City so we went to KC. Then they ended up needing a second flute for a year so I played—sometimes I played first flute and sometimes I played piccolo. It was fun but they went broke so I figured you go to LA or NY. I went to NY.

ACS: What was it like, breaking into New York?
KG: I knew some people but I didn't work very much in the beginning. The Opera Orchestra of New York was my first job here and that was fun. I did that for a while. I did some ballet and then I did some Broadway shows and I liked it and it was fun. I wouldn't want to do it forever but it was good. And then there was a piccolo opening in '73, and they had auditions and I won but the piccolo player that retired didn't retire; he came back for another year because at that point they wanted another man in the section.

ACS: We forget those days existed, but they're not so long ago.
KG: I never thought about it—I thought—well, I play the flute and the piccolo. I was warned even by my teacher that it would be difficult. But I had a little Swedish stubbornness, I guess. I ended up sightreading a lot of operas during that season because he was out for three or four weeks. That was something I might not do again now, but I sightread *Otello* on piccolo and I sightread *Trojans* [*Les Troyens*] on live radio with Kubelik conducting. I didn't get the music ahead for any of this. Sightread *Vespri* [*Siciliani*] with Jimmy [Levine], and *Gotterdamerung* which isn't too much, it's just long.

ACS: Were you nervous?
KG: No! I did it because it was so fun! I always wanted to play in the Met opera—not the orchestra so much as the opera. I used to go to the opera—my teacher in Minnesota would take me—and I had met some of the people there, so it was really fun. The next audition was in the following year and I nearly didn't go because I thought, "They know how I play and I've sightread so much," and I realized that they were the rules and I'd have to do it. Then I did get the job. And then I quit after two years [for family reasons].

I've never really left here—I ended up subbing. Jimmy asked me to come back a couple of times and the Philharmonic had asked me to audition but I figured I gave up a job already. I could have—I'm much stronger now than I was then. I got a leave from here as an extra and played at the Philharmonic for a couple of years with Mehta and I did a U.S. tour with Bernstein, which was wonderful. (Oh, I have to tell you, Jeanne Baxtresser and I are from the same city. I met her mother when she was playing a piano concerto and she said, "You know, my daughter plays flute—you should get together and play duets some time." So the first time I played with Jeanne at the Philharmonic I turned to her and I said, "Your Mom said we should play duets together, and we finally are!")

ACS: What percentage of the performances do you do?
KG: I play mostly second flute. Last year I did some principal. I do quite a bit of piccolo and I love it, of course. This year I've been playing a lot. Maybe it's to make up for all those auditions I played all those years ago. It's been exciting. I've made lots of commercials, lots of movie sound tracks, records, quite a bit of recording outside the orchestra, jingles. McDonald's, Visa and Amex. I love doing ones for people I owe money to. {laughs}

ACS: In those early years of flute did you have flute idols, recordings you listened to obsessively?
KG: No, I didn't get a turntable or anything to listen on until I was in 12th grade. I got opera recordings right away. Isn't that odd? I don't suppose everybody grows up with the intention to play opera. But I would study these operas and I would think what fun piccolo parts these players have.

ACS: Do you think piccolo players need a certain personality?
KG: Well, you have to love it. If you don't love it, it doesn't work. And it's not the same as playing a flute. Every flute player can play the piccolo but you have to be a piccolo player to be a really good piccolo player.

ACS: How would you define the differences?
KG: I think probably a real dedication to spending the time to make it sound the way you want it to sound. I like some of the Shostakovich writing because it's melodic and it treats the piccolo like an instrument—not like some little funny thing. You have to recognize that and be willing to develop that.

ACS: How do you do that?
KG: You have to have a particular sound in mind that you want to hear when you play and be willing to spend the time to produce that sound and be willing to recognize when you are not producing that.

ACS: How did you form those ideas—that definite sound in your mind?
KG: I don't know for sure. I think when I played piccolo in the band and it never occurred to me that the piccolo shouldn't sound as full and wonderful as the flute.

ACS: How did you achieve that fullness?
KG: It's so tempting sometimes to produce a tight closed sound. It should be open and warm, not forced. It takes a lot of support but also you can't be tight. It has to be free and flowing and open; even the tongued stuff, flashy, soft, beautiful, loud.

ACS: What should aspiring piccolo players be practicing to acquire that?
KG: You can always take the flute exercises of anything—the Moyse—any of the flute things and do the same thing on the piccolo but with the intention of achieving the same thing on the piccolo. You have to treat it like a real instrument. Be patient, work on the sound. The tendency for most people is to cover too much on the piccolo and make it very small. Turn it away a little and open up the sound—don't be too covered and closed and, of course, you

(Cont'd on next page)

Mary Ann Archer
(Cont'd from page 1)

So whenever I can, I schedule myself to play piccolo.

ACS: Do you divide your practice time evenly to match?
MA: I guess so, yes. After so many years it has to be something new or a recital coming up that really makes me practice hard. There are so many familiar operas; I don't need to practice *Bohème* any more {laughs} but there's always an opera coming up that I don't know and that keeps me practicing.

ACS: How did you find that you love the piccolo?
MA: It happened in college. My teacher there was the piccolo player with the Cincinnati Symphony Orchestra, Jack Wellbaum, and I guess I just started enjoying it. They were asking did anyone play piccolo and everyone was being honest and saying no, but I'd just bought one so I said, "Yes, I play piccolo," and there I was in the orchestra. When they had an empty chair in the orchestra (when Karen Griffen left), I auditioned and got it.

ACS: Do you think that over the years people have started taking it more seriously?
MA: I think so. There seem to be more piccolo lovers out there. But I have to say that there are still fewer flutists who enjoy playing piccolo than those who prefer to be just plain flutists.

ACS: Do you think that that's a product of personality?
MA: It could be that they only want to concentrate on flute. It might be that they don't want their embouchure to become overly tight, although I don't find that it does that.

ACS: Speaking about tightening of the embouchure, does switching instruments ever bother you?
MA: Somehow it doesn't bother me at all. I find that when I'm practicing really hard on the piccolo as I am at the moment, my flute playing gets better, too. You have to be more focused on the piccolo. It seems to carry over into flute but it doesn't seem to be detrimental to it at all.

ACS: Are you practicing any particular repertoire on the piccolo at the moment?
MA: No, I'm just putting myself through some orchestral excerpts, just for the heck of it—just to keep on top of things and to keep ready for this recital. I'm trying to find two

---

Karen Griffen
(Cont'd from previous page)

have to always be aware of the pitch.

ACS: So keep the tuner on.
KG: Or listen carefully. I don't have a tuner any more, I think my son took it. I think the new piccolos have a better scale. I'm playing an old Powell and I fuss with the scale to compensate for the sound because I love the sound of that piccolo. I have a new piccolo too, which is very good. Lillian [Burkart] made it the last year she was at Powell. The scale is better but there's something about fifty-year-old wood—it must be fifty-year-old wood. My god, I hope it doesn't crack!!

ACS: The last time you played for the Flute Club was '75.
KG: Yes, that was a solo concert; I did the Vivaldi piccolo concerto with an orchestra. I had no idea that there was no room for an orchestra!! And then I did this piece that Dave Matthews wrote for me and it had a battery of percussion. [This time] I'm going to play *The Elephant and the Fly* [by H. Kling]. It's out of print and it's fun. And I'll be playing a solo piccolo piece David Horowitz is writing for me.

ACS: Do you ever find the need to use ear plugs?
KG: Yes, but I don't unless we're doing something where I'm really close to the timpani or the brass.

ACS: You're playing a Powell so obviously you're a traditionalist. Last week Emmanuel Pahud was in town and he was playing really hard on a new flute. What to do you think about preserving the old "ooey" sound?
KG: I like the warm old sound. There are some uses for the flashy things [like when some] of the jazz players put those microphones on their flutes, and I really like it. I get really tired of everybody trying to sound like everybody else. There are things that you can take from other people, but I think everybody should be open to having their own individual approach to things and to sound—it makes it more interesting for everybody. If everyone's going to sound the same, it's like having McDonald's in every corner of the world instead of your own individual local flavor, your own specialty. To me, when you're playing in ensemble you're going to blend. If you're playing second you automatically give up some of your own individually to blend, but I just like the idea of everybody having a thought of their own! {laughs hard}

ACS: How do you reconcile that with having to meet people's presupposed ideas in an audition. Let's take the recent Met audition. There were a lot of good players going for that and very few got through the first round?
KG: I don't know, I was totally uninvolved with that. I suppose that's possible. In any audition you just do the best you can and you just have to satisfy yourself and you're either what they want or you're not.

ACS: What's Karen Griffen's life philosophy in a nutshell?
KG: My philosophy is to do the best you can every day with your life, and enjoy every day and every moment. Think about the future; don't dwell on the past unless there are some good influences that you can take something from. Don't neglect your daily routine, and be good to yourself every day.

ACS: That's inspiring!
KG: My kids think it's OK! (All my kids get along—they all talk to each other and respect each other. That's probably my best job—that my kids get along.) ❑

pieces I really want to play and so I'm taking myself through that sort of repertoire as well. It will be fun to do a piccolo recital—I jumped at the chance to do it because I do love to play the instrument.

ACS: Were you encouraged as a child?
MA: I started on piano in second grade. I really loved music and a friend was playing piano so I asked for lessons and I kept that up through high school. I picked up the flute in seventh grade when the band program started in my school and I have to say I was self-taught until my senior year in high school which is really rather late. I played a lot by myself but I hadn't taken lessons until the summer before my senior year so I was a late bloomer.

When I got to college Jack Wellbaum had me write down everything I knew and it was about two solos and one etude book and he couldn't believe it. He said, "Well, we'll just have to play catch up," which we did. So I'm completely atypical; I didn't start out with a high-powered teacher at a young age. I wouldn't suggest this for the readership. These days I think start as soon as you can and get to the best teachers you can. But it's nice to know that with a real passion for it (and some talent) you can still make it if you start a little late. I think that has to do with passion; if you're interested in it, you'll practice.

ACS: How would you describe your personal philosophy?
MA: Hmmm. My personal philosophy is getting more and more spiritual these days. I'm actually about two thirds of the way done on a master's degree in spiritual direction through the Episcopal Seminary on 9th Avenue and 20th. And this year I've been hired by my church to run a spiritual direction group and some book groups and to help with retreats. And I guess the reading I do in the pit is spiritual material these days. When I'm taking a course I get a lot of my reading done {whispers} "in the pit."

ACS: In the LONG rests, we hasten to add!
MA: Oh yes, in the twenty-five minute rests. Like tonight—I have thirty-five minutes out in *Tristan*. So I think my personal philosophy has to include some spirituality, too. I think that often where your passion lies is also where God wants you to be. So trying to find those two things often results in happiness, and the same direction—in the same career or life goal.

ACS: Do you find yourself using the parameters of your spiritual practice in your teaching?
MA: Actually I do. Very often serious students on flute also get overly serious about everything like making a B in a science test and I have to be a counselor and explain that life is going to go on and not to get stuck on the little things and to relax and enjoy what they're doing and not to worry about every detail of what they're doing. I find that I'm counseling them too—not heavy duty—but things that will just help them enjoy themselves and their life more. And sometimes that kind of spiritual direction comes up in the orchestra. In fact I went into this work, this line of study, because people would talk to me a lot about deeper-than-surface-things so I thought, well, if they're going to talk to me I'd better know what I'm doing.

> "Anything with piccolo, I like to sparkle on."
> —Mary Ann Archer

ACS: So you really feel called to that?
MA: I do. It's not something I'll quit my day job for (I don't think spiritual directors ever make enough to live on!), but it's something that completes me as a person, so it's really important to me.

ACS: Can I ask you what sort of piccolo you play?
MA: Sure! I play a Brannen piccolo and a Brannen flute, too. I'm really happy with both of them.

ACS: Did you start with something older?
MA: In high school I bought a used Haynes flute and thought I was in heaven. I went through a series of different flutes in college and early on, here at the Met, settled on this Brannen flute. They numbered it 11 because they kept the first ten numbers for people in the company, but it was the first one that was shown at their very first flute convention. I stumbled upon it before the convention and said that I wanted it and they [let me have it after the convention]. I really love it. I have a Dana Sheridan headjoint on it and the combination I like very much. So it was the first one that Brannen sold.

ACS: Would you therefore classify yourself as a modernist as far as sound goes?
MA: Yes, I like the new cuts on the headjoints—the ones that make you make a big sound quickly without a whole lot of extra resistance. I know that the older school was a sweeter, smaller sound with quite a bit of resistance but I like the ease of the modern cuts. I like the modern scale, too. The modern Cooper scale seems to play much better in tune with itself.

ACS: Is the orchestra unified in that?
MA: Mostly. We all have slightly different names for it. We all have a version of the modern scale.

ACS: That leads me to ask you what your favorite flute records are.
MA: It's been a long time since I listened to flute records and it's really hard for me to pick . I can remember live performances that I was knocked out by, and they were Julie Baker's who I studied with for two years. In masterclasses he would play the Schumann *Romances* and it was just beautiful, and I remember coming to hear him at the Philharmonic when he played *Afternoon of a Faun* and how the note seemed to come out of the woodwork and was just glorious. Those are the things I remember the most. He could really play. It was beautiful.

ACS: Do you remember your lessons with him with fondness?
MA: [Yes…] I have to say that for the two years that I worked with him, he went out of his way to explain things. I'm real grateful for that. I'm sure that made the difference between me being a "flutist" and being a "professional flutist." I had graduated from Cincinnati and I was taking every audition I could get my hands on, and at the same time I started taking lessons with Julie. He used to tell me you just have to learn how the big boys do it. We feminists wouldn't say that anymore {laughs}, but I knew what he was talking about. He

(Cont'd on next page)

Mary Ann Archer
(Cont'd from previous page)

was trying to put that last bit of professionalism and polish into my playing, and I really owe a lot to those years of lessons.

ACS: Would you say that he was your most influential teacher then?
MA: Yes. I think Jack Wellbaum has to be in that category, too, because he really started me out with a lot of the basics. Just from his example of playing piccolo I learned to love it and to know that it could be played beautifully. So I put both of those teachers up there in the same category.

ACS: Do you listen to music at home or do you like to switch music off when you leave the office?
MA: Well, it's funny. Some of the music I enjoy the most is not flute music—it's Renaissance music or older music like Gregorian chant. That strikes a chord with me so I like that kind of music.

ACS: That might tie into your spiritual bent.
MA: I think it does. I go back in time when I hear it and I feel like I'm in some sort of large cathedral. Maybe that's it—maybe it has a spirituality to it that I like.

ACS: Do you travel much?
MA: Not a whole lot. I travel with the orchestra so I've been to Japan a couple of times and to Europe several times and that's fun. As a family we go down to Virginia and North Carolina to visit friends and family. We go whitewater rafting with the kids.

ACS: You do that!! You're an adventurer?
MA: {Laughing} Yes. Well, my daughter is so I have to keep up with her. If she wants to go over the rapids I have to be in the boat with her. That's how I got started and it actually is very fun. It's not nearly as scary as you think.

ACS: Tell us about your boots!
MA: These have a good story. Our son is adopted, and when we finalized his adoption in Texas when he was six months old we were televised by the *48 Hours* people with Dan Rather. So cameras followed us all over Dallas and we had body mikes on and I had a body-mike on here at the Met while they taped a little bit while I was in rehearsal. They came to our house with Dan asking us questions and when they finally turned the cameras off we were so relieved just not to be on, that we all went out and bought boots. {Laughs} So we all have Texas boots and mine are Chili Pepper Red boots! Dan Rather says they have to be pointed to be Texas boots so that you can kill a cockroach in the corner.

ACS: Did they choose you to document because you have this position here?
MA: No, they didn't even know that. They called through my [adoption] agency. It was the timing of it. They were doing a show on adoption and at the time most stories were horror stories about parents trying to get their children back and they wanted one happy adoption story so my husband and I said, "Yes, let's do it," because 98% of the time the adoptions go smoothly and they are happy stories and we thought that we would be doing a service to show that most adoptions go very well.

ACS: How old is your son now?
MA: He's six and a half and my daughter is twelve and a half and they get along like a big sister and a little brother—sometimes great—sometimes not so great. {laughs}

ACS: What sort of advice do you have for the whiz kids in college who are going to be coming through and doing the auditions? What advice, perhaps speaking from your spiritual angle do you have, because that might be different?
MA: Well, besides practicing a lot, I think it's important to find the personality of each piece or excerpt that you're playing—not just how fast you can play it or how showy it can be but what's the mood of it—what's the personality. When I'm preparing for a recital or when I'm helping students get ready to have them get past some of the stage fright I often say what you're doing is showing how wonderful this piece is—saying, "Isn't this great?…isn't this mysterious?…isn't this grandiose?" or whatever mood it is. If you can concentrate on getting that mood across, sometimes it puts less pressure on you because you're not saying, "Look how great I am." You're saying, "Look how great this piece is." It's also, "Look how wonderfully I can play it," but it's also beyond that.

I found from practical experience the more auditions you take in a row, the better you get at them. I would listen to people warming up and steal whatever good ideas I heard. I'd say, "Oooh I like the way they did that." Then I'd go home and try to incorporate that into what I could do.

ACS: Had you done many auditions before you won this one?
MA: Yes, I took a dozen auditions over about three or four years. Everything that came open in that post-college period. I was playing in an orchestra in Norfolk, Virginia and in an opera company, too but it was definitely part-time and I needed something more. I was doing enough teaching to supplement my income but I wanted to do more playing. I would get closer and closer the more I took.

I won this one because I didn't want to live in New York and I wasn't nervous at the finals. I got into the finals and that was all I wanted to do. I said, "Fine, I don't want to live here but I want to play well in this round," so I wasn't nervous and so I played well and I got the job. Also, I didn't hear any piccolo playing I liked better that day and we had to play both instruments. So I think it helped to play good piccolo. Piccolo's been very, very good to me.

ACS: How do you feel about NYC now?
MA: Oh, I'm fine. I'm so glad to be here and I'm so glad I got the job. I lived in the city for about five years and then I moved out to the suburbs and I like living in the suburbs better, but having a job in NYC is great.

ACS: Is there anything you get excited about here when you see it coming up on the program?
MA: Anything with piccolo…things that I've never gotten to do before like *Daphnis and Chloë* and *Semiramide*. It's really exciting that we get to do all the great opera stuff. We just did *Otello*. Anything with piccolo, I like to sparkle on. Even the Donizetti stuff. But we also get to do this symphonic repertoire which I haven't played that much because for many years here at the Met we just did opera. So I think that's some of the most exciting stuff. The Bartók *Concerto for Orchestra* is coming up.

Jan Gippo
(Cont'd from page 1)

ACS: Is that something you do professionally as well?
JG: Yes. Someone from the station heard me [doing our radio marathon for friends of the orchestra, years ago] and said they wanted to have something called "Notes on Music," a five-minute show with a sponsor. We did that for a year and then we changed sponsor and did a show called, "Jan Gippo at Large." It was twice a week for two-and-a-half minutes and lasted two or three years. Then they wanted to do a live broadcast chamber music program and broadcast it from the Missouri Botanical Gardens and that's what we've done.

ACS: How wonderful to see that genre return. It was so in vogue in the '60s, wasn't it?
JG: Yes, it was. This is our 14th season and we're still going. It's called "From the Garden—Live!" and I've been doing that on the radio for 14 years. We have three sponsors plus a corporate sponsor and it's the only classical thing that I know that makes [a 50% profit]. The people at the station don't really understand it, because they've never known a classical program like this to break even.

ACS: Your father was director of the Norwegian National Theater.
JG: He was an actor and was doing well and then the war came and he fled to Sweden along with my mother. Her entire family was killed by the Nazis. They had been transported to Auschwitz. She wrote a book [called *Crossroads*] about how about how the underground helped her get out. She walked to Sweden where she met my Dad. He was a Norwegian refugee. Dad went off to be in the Norwegian army which was in exile in St. Andrews, Scotland, where the King was. They'd finally regrouped when the war came to an end so he didn't see any action. Then they came over here and arrived in 1946.

ACS: Were you encouraged as a child?
JG: Yes, my father was a violinist. When we moved down to Concord [CA], he started the Diablo Symphony! The California Symphony (based in Walnut Creek) is its professional offshoot.

ACS: When did piccolo take your favor?
JG: Being in the small town of Klamath Falls, Oregon, you play in a band. There was a big school orchestra but I was a young kid. I played piccolo because I didn't want to march with my Haynes flute. Then I went off to New England Conservatory to Doriot [Anthony Dwyer] and then to Lois [Schaefer] at the end of my senior year.

(Cont'd on next page)

Mary Ann Archer
(Cont'd from previous page)

We do three Carnegie concerts a year and sometimes touring. Last year we toured Europe just with symphonic repertoire, and that's a lot of fun for the players. All the stuff you practiced for years you finally get to perform.

ACS: Could you talk a little about the unique aspects of piccolo playing psychology. You're out there, right on top of the orchestra and there's no hiding…
MA: You can't try to hide—you have to just play, but I think you can develop a tone that's sweet enough that it blends and you have to really really fine tune the intonation. You can play in tune and play with an abrasive sound and it won't sound in tune so I think the sweetness of the sound makes a big difference. I'm constantly trying to do better and better at that because you're so noticeable. So I'm always trying to play with the sweetest sound possible and with the best intonation with what's going on around me that I can. It's not like you tune once and you're there—you need to listen to every chord and asking yourself, does it need to go up does it need to go down. To be able to adjust quickly.

ACS: That's something you can only practice on the job. You couldn't achieve that with a tuner.
MA: Yes, that's what makes it so hard for young kids who aren't playing in an orchestra so much. You can practice, but you learn most of that on the job.

ACS: Do you ever practice with ear plugs?
MA: No, it never bothers me. I have a funny story about my husband. We used to live six blocks north of here in a one-bedroom apartment and I would sit on the edge of the bed and play piccolo and he would fall asleep in the bed, so we figured that it was a marriage made in heaven because if you can do that—you're set for life. It doesn't bother my ears and I've had my hearing checked just last year and it's fine. I even like the high notes although I don't practice over and over on high A's, B's and C's—that would get wearing. I think still that it's a function of the quality of the sound. If it's centered and sweet, it doesn't hurt.

ACS: Is there anything you'd like to say—anything you'd like to see in print for flute players to read?
MA: Yes. I think over the years that for me, having interests, passions, in addition to music, makes my music making deeper and better and I know that there is a tendency in conservatories to just play the flute and you do have to spend hours perfecting your craft but I think that having passions outside of it, interests in different types of music and completely different areas, rounds you out as a person and makes you more communicative as an artist when you perform. So I would say, "Diversify!"—if you feel drawn to those things, try to do those in addition.

ACS: So what are some of your other passions?
MA: Besides the spiritual direction: I love to garden. I love to decorate. And right now I'm enjoying my children grow, and being there enough for them so that we can talk as they grow up. ❑

Jan Gippo
(Cont'd from previous page)

I came back as Frank Battisti's assistant in wind ensemble conducting and wind literature and I have my master's degree in that also. I continued to work with Lois. The Portland, Maine Symphony needed a piccolo, so I auditioned and won. Then a year later I auditioned for the St. Louis Symphony and won that. So it was fortuitous that I played piccolo and that the positions open at the time were piccolo positions.

ACS: What was it like to study with Doriot?
JG: Doriot was a very intense, very demanding woman. In her life she was that way, too, although she did have a side of her that was not that way with her colleagues. I learned a great deal from her. All I did in the first year was play the Handel sonata in F major. The rest was exercises from Taffanel and Gaubert and my lessons would consist of learning posture and producing the kind of sound she wanted. The idea was more of an American-type sound from Mariano because she had studied with him rather than the French style which had gone around through Barrère and Moyse.

Prior to coming to the New England Conservatory (and this is some of my problem) I had been in VISTA (Volunteers in Service to America). Johnson created a Peace Corps that would go out into America and help the poor. I got drafted in May of that year but because I was in VISTA we got student deferments. Right after that I had to audition for New England Conservatory and get in so that I could continue my deferment, and I did.

During that time I got a new Powell [special ordered with] a larger embouchure hole. I couldn't play it. I thought that it was because I took a year off, […because, after all,…] this was a Powell flute. This was what I went to Doriot with for two years. I didn't think there was anything wrong and she said, "Well, if you can't play a Powell, you can't play the flute. Do something else—become an auto mechanic." One day she took my flute and tried to play it and she said, "Yes, this is a difficult instrument to play but you're just going to have to learn how to play it." In the '60s there weren't 45 different flutes that you could try and eight different headjoints from every maker. There was one flute and one headjoint… or Haynes.

After two years, Doriot decided she didn't want to teach me anymore and I had to get another teacher or I would be drafted. They were now drafting everybody—the war was at its height. So they gave me to Lois Schaefer. And one night when my roommates and I were having a dinner party and I was crying about how I wasn't doing very well, my date said, "Well, why don't you try the Haynes." I played it, and it played beautifully. It wasn't the sound I wanted, but it became very obvious to me that headjoints are 90% of the instrument. So I went down to Powell the next day and talked with Dick Jerome and said, "Make me a headjoint that looks exactly like this one," and he said, "Well, I'll do the best I can." He did and I went to Lois and three years later I got this job. It really was that—just changing the headjoint.

> "You can't come to the piccolo as though you're spitting a bit of popcorn out of your mouth." —*Jan Gippo*

What I found out about three years later was that a new person at Powell had taken the stack which they soldered onto the rounded lip plate, and put it in backwards so it was almost twice as long as it should have been. It was unplayable.

ACS: So you do think that being handicapped so severely gave you a distinct advantage in the long run?
JG: Oh yes, in the sense that I can now solve almost everybody's problems. At least I can analyze them. When you hear my masterclass, much of what I'm going to say is about how to play the piccolo and the sophisticated sound of the piccolo, which is my niche, I guess. That's what I'm bringing to it, I believe, something that I don't believe anybody else is doing—a pedagogy of the piccolo. [This has lead to] some techniques which are really very good for flute and for piccolo.

ACS: Are you talking about air, embouchure, angle of air…?
JG: It has to do with posture. It has to do with body-focus. It has a lot to do with where you place the sound in your back, how you stand, how you breathe. Ninety-five percent of the flutists in this country say they use diaphragmatic breath, but I don't think they understand what that means. Diaphragmatic breathing doesn't mean just taking a breath from the diaphragm. I can show what it's all about and [how it provides] the strength to produce what I call the sophisticated sound.

ACS: Tell us about your search for the perfect sound.
JG: [At one point] I was so intent on playing this big sound that I'd forgotten to blend and so forth. When I woke up, I started talking to some of my colleagues [about sound]. One day Peter Bowman, our first oboist, said [the words] "*dolce* in the sound." And then it hit me like a ton of bricks. I thought, "I've got to get *dolce* in the sound." Of course it was sort implied that you do that on flute, and I'd always done that on flute, but somehow it didn't transfer to piccolo. It took about another four years before I really started getting the sound [I wanted], and then one day it just popped.

ACS: You're known for championing the piccolo, and as a prolific commissioner of piccolo music. Tell us about that.
JG: Most of the work was getting passed around to the three other flutists, and the only thing I would be asked do was the Vivaldi [piccolo concerto]. I was doing those once a year and I just finally got exasperated. In 1986 I went to the National Flute Association in their San Diego convention and I said we need a piccolo committee to promote the piccolo. I gave them five areas that I wanted to work on: creating music, a Young Artist Competition, more performance of piccolo at the conventions, a list or

catalog and library of piccolo music, and restoration of the music of the golden age of the piccolo from 1880s to 1930s. So they created a piccolo committee.

Jerry Carey, who was going to be the program chairman in the 1989 convention in New Orleans, wanted a piccolo concert so I started commissioning. Marilyn Bliss wrote us a piece called *Rima*. During that time I also got in contact with Thea Musgrave. [Her piece] is standard now; you have to play this piece and everybody does. We now have a catalog 13 pages long, at least 300 pieces. At least 150 can be played by professionals at recitals.

ACS: Was the Persichetti your first commission?
JG: The first time I met Vincent Persichetti I said, "Would you write a piccolo piece? We have flute pieces, but we have nothing for piccolo." He said, "Well as a matter of fact I have something in the works—I'll send it to you." About two or three months later he sent me a piece and it's called *Parable Number 12*, and he has written on it, "Here's the piece I promised you." I did not commission it. I want that to be clear because ten to fifteen years later this is going to become my claim to fame. If I have any, it will be that I commission a lot of piccolo pieces. I went looking for more piccolo music and there just wasn't any. Will Gay Bottje wrote piccolo concerto in 1955 and Wilfred Kujala had the orchestral part reduced for piano. So there were about four pieces. So I started in 1984, after twelve years of thinking "What's going on?"

ACS: What is the secret of a good audition?
JG: Auditions are different from playing the job. In an audition you have to get their attention, and the way to do that is to have a huge low register, a brilliant high register but be able to play very, very softly up high. Of course, entry level is playing perfectly—all the notes and rhythms perfectly and then playing very loud down low and having a full rich sound EVEN when is says *piano*. You'll never lose an audition playing *forte* when it says *piano* when you go down low on the piccolo. And playing with *dolce* in the sound—lots of vibrato and playing a concerto that shows a lot of musicality on the instrument and making the instrument a solo instrument.

ACS: Which concerto would be good for an audition?
JG: Oh the Liebermann—the one I commissioned. The opening line—it's absolutely wonderful. And then the beautiful second subject in which you can play beautifully and light to show that you've got all kinds of lyrical ability. You have to do that boldly. You can't come to the piccolo as though you're spitting a bit of popcorn out of your mouth.

ACS: How do you feel about old instruments versus new?
JG: The older instruments do not have the right scale. We all know they play out of tune. That's why I devised the fingering chart and why I write for *Flute Talk*. The fingering chart shows primary fingering and the 47 other fingerings [needed] because the piccolo is difficult to play and because there are intonation problems. (We're hoping to get a book out of it. I have a ream of paper which is becoming a book of trills and tremolos and fingerings for the piccolo, which we're going to publish.) The second thing is that the embouchure holes on the old piccolos are too small to do what I think needs to be done to get a really sophisticated sound.

Having said that—why are very fine piccolo players in this country, respected piccolo players in fine orchestras, playing very old Powells and very old Haynes? Because they have a great sound. I play a 1918 Haynes. I've never played on a piccolo with such a phenomenal sound and I'm still looking. I'm convinced that the reason we keep going back to the old Powell flutes from the 40s and 50s is because the wood in the piccolo and the metal in the flutes have aged and that aging process has mellowed the sound. You have to work hard at getting a mellow sound from the new instruments, and you have to play them a little differently. People are buying the new flutes, but they're not really happy with the sound in orchestra and chamber music situations. That's why I have a Powell 436 [flute] made in 1942—it's got this gorgeous, wonderful sound. I use a modern headjoint but the body makes this wonderful shimmery sound.

ACS: So you would neither classify yourself as a modernist or a traditionalist regarding sound. You're looking for a hybrid?
JG: Well, I would call myself a traditionalist when I'm looking for the classic sound that blends in an orchestra, and we all are. The modern sound doesn't blend with oboes and French horns and so forth. When you get into an orchestra you just look for an instrument that's not like a solo instrument. Using a platinum Muramatsu flute as a second flutist won't work. If you're playing something that cuts through anything, it won't blend and people won't like it; flutists know this. So I think all orchestral flutist are traditionalists.

ACS: Do you have time for any hobbies that are not music-related?
JG: I love to read about the Dead Sea Scrolls and all the types of papyrus written from 200 B.C.E. to 200 C.E. There's a whole bunch of scholarly work on that. I have almost 100 books about it and if I took a sabbatical I would study it. For summer vacations I take a bike and I ride all over Wisconsin on trails. I like to fly fish.

ACS: Do you have a personal philosophy in a nutshell?
JG: What a wonderful question, I've never been asked that. I guess in a nutshell it has to be a 1973 poster from the Australian News Bureau that shows a koala, and you know how sleepy they are. There's a Ralph Waldo Emerson quote which says, "Nothing great was ever achieved without enthusiasm." I do have a lot of energy, and everything I do—I do with *enthusiasm*. Who on earth would think to champion the piccolo!

Ann Cecil Sterman *is a freelance flutist living in New York. She recently moved from Australia where she holds a six-CD solo recording contract with the Australian Broadcasting Corporation, distributed by EMI. In New York she has played for CBS TV, on off-Broadway and with the Philip Glass Ensemble.* ❑

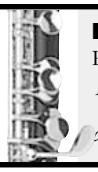
1999–2000 Concert Season

October 17, 1999 • Sunday 5:30 pm
TIMOTHY HUTCHINS, *flute*

November 21, 1999 • Sunday 5:30 pm
MARK SPARKS, *flute*

December 12, 1999 • Sunday 5:30 pm
JOSHUA SMITH, *flute*

January 30, 2000 • Sunday 5:30 pm
JUBAL TRIO, Sue Ann Kahn, *flute*; Christine Schadeberg, *soprano*; Susan Jolles, *harp*



February 27, 2000 • Sunday 5:30 pm
PICCOLO EVENING Mary Ann Archer, *piccolo*; Jan Gippo, *piccolo*; Karen Griffen, *piccolo*
at The Lighthouse, 111 East 59th Street

March 19, 2000 • Sunday 9:00 am–8:00 pm
SIXTH ANNUAL FLUTE FAIR
Guest Artist, BONITA BOYD
Union Theological Seminary; 100 Claremont Ave. (between 120th & 122nd Streets)

April 30, 2000 • Sunday 5:30
2000 NYFC COMPETITION WINNERS
at The Lighthouse, 111 East 59th Street

May 21, 2000 • Sunday 3:00 pm
ENSEMBLE PROGRAM CONCERT
at the Kaplan Space at Carnegie Hall

The New York Flute Club
NEWSLETTER
P.O. Box 20613 • New York, NY 10025-1515

February and April concerts are at THE LIGHTHOUSE, 111 East 59th Street. If you need further information, please call (212) 799-0448.

From the Editor:

Greetings! February brings us three wonderful interviews by Ann Cecil Sterman, with piccoloists Karen Griffen, Mary Ann Archer, and Jan Gippo. I found myself wanting to share their colorful stories and anecdotes with my non-flutist friends, and you probably will, too.

The back-and-forth editing for the Newsletter interviews is typically done by e-mail. However, this time the editorial e-mail traveled a bit further around the globe than usual, since Ann has been in her native Australia for the past month. She sent weather reports along with her edits—it may be winter in New York, but it's summer in Australia, and very hot.

Space constraints in this issue (despite our longer 12-page format) left no room for a Member Perspectives column this month, but it should be back again in March.

Hope you've all registered for New York Flute Fair 2000, to be held on March 19. We have a Flute Fair checklist on page 2 of this issue, along with a message from Pat Spencer on some coming Flute Fair attractions. Participant slots are still available for Bonita Boyd's Flute Fair masterclass (contact: Patricia Zuber at (201) 750-7989 or *pgzuber@idt.net*) as well as for Jan Gippo's on February 26 (same contact).

In the works for the March Newsletter is an interview with Flute Fair guest artist Bonita Boyd. However, in a change from the original schedule, Rochester-based flutist Glennda Dove Pellitto will be the interviewer. Enjoy!

Regards,

Katherine Saenger
saenger@us.ibm.com