



The New York Flute Club

NEWSLETTER

Flute Fair Guest Artist

Bonita Boyd

Interview by Glendda Dove Pellito

Bonita Boyd is Professor of Flute at the Eastman School of Music, a renowned flute soloist, and former principal flutist of the Rochester Philharmonic, a position to which she was appointed at the age of 21. This interview took place one evening in early February, in the Rochester living room of flutist and former Eastman classmate, Glendda Dove Pellito.

GLENDDA DOVE PELLITO: *What were the early influences in your life that started you in music?*

BONITA BOYD: My mother started me on piano when I was 5 and taught me for 3 years. At that time we were in Chicago and the people in the school music program asked my mother what instrument I should play. She said, "She already plays the piano, we don't see a need for another instrument." But they said, "No, no—we really want her to have some type of band instrument." So that's how I began flute. I had a beginner's book and I kind of taught myself to play over the summer. And I put the foot joint together wrong, like this [moves hands], with the bars all lined up. I

put my thumb on the E_b key and my fingers up over this way—so I had it completely backwards. And I learned the whole first book—with my hand backwards. So at the



first lesson when I finally got a flute teacher [a freelancer in Chicago], he told me, "Oh, no, no. That's not the way..." and he changed that around.

Then we moved to [Columbia] South Carolina. The nearest flute teacher was 100 miles away. So I studied with a clarinet player. And when it was time for vibrato he said, "You know—flutists play with vibrato. So you should get a vibrato." So the next week I came back wiggling my chin to get the vibrato. So he said, "No, no! You can't do it like *that*—you have to do it with *air* somehow." But I learned a lot musically.

Then we moved to Cleveland, and that's when I studied with Maurice Sharp. I was still going very, very heavy with piano. And, unfortunately, I had the wrong piano teacher. If it hadn't been for that, I probably would have been a pianist.

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In Concert

Bonita Boyd, flute

Nicolas Goluses, guitar
Barry Snyder, piano

March 19, 2000 5:45 pm

Union Theological Seminary
100 Claremont Ave. (between 120th and 122nd)

Program

Pieces for a Musical Clock (1793)
(Flötenubr)

Memo 4 for Solo Flute (1977)

Cronica del Descubrimiento (1988)
(Chronicles of Discovery for flute and guitar)

Sonata for Flute and Piano

Caprices 17, 21, 24 for solo flute

Chant de Linos

Franz Joseph Haydn

Bernard Rands

Roberto Sierra

Francis Poulenc

Nicolo Paganini

André Jolivet

Program subject to change

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NEW YORK FLUTE FAIR 2000

Sunday, March 19, 2000

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1999-2000**

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From the President:
Choosing Your Flute

by Patricia Spencer

As flutists, we can thank our lucky stars that we needn't spend hours each week choosing reeds—or worse, making them! But when it's time to buy a new instrument, we are faced with a dizzying and perhaps confusing array of choices. Since students and friends frequently ask me for advice on this matter, and since the upcoming Flute Fair offers a terrific opportunity to explore some of the possibilities, here are some thoughts on this important process.

1) Take your time.

The flute you choose may shape your artistic voice for many years. Be informed about the wide range of choices before you narrow things down. Do you want silver, gold, wood, platinum? Do you want thin wall or heavy tubing? What kind of a cut in the embouchure hole will give you the best results? Do you want a Murray flute? A Kingma system flute? What options are available for smaller budgets? (There are many!) Find out as much as you can about these and other variables from your favorite flute repair technician, a trusted dealer, and of course your teacher.

2) Think a lot about your concept of sound, and the colors you want to be able to use.

This will of course be unique to you. It develops from your earliest musical experiences, from hearing your teachers, from your own experimentation with sounds, and from all the concerts you've heard and been excited about. And not just by flutists: think about singers, other winds, and string players whose performances have moved you.

3) Getting "outside ears."

When you feel informed, and have a clear vision of the "voice" you seek, consider taking a tape recorder along on your trips to the dealers. Or invite a colleague, fellow student, or teacher to give you their reactions. (The flute sounds different from outside your own head, since you hear it through your bones and inner ear passages as well as from the sound in the room.) You may also want to arrange to try the instrument in a concert hall, with a tape machine or colleague listening from a distance. Keep in mind that top professionals routinely try an instrument in their orchestra or chamber group, or in recital, before making a final choice.

4) A "starter" checklist of things to be aware of:

- intonation
- "alive," colorful, flexible sound in all registers (low, middle, high)
- dynamic range
- articulation response in all registers
- ease of changing register
- ease of adjusting pitch
- smooth key mechanism

Dealers will be happy to respond to your questions—they want you to be happy with your new instrument. So ask away, enjoy your search, and good luck! □

See you at New York Flute Fair 2000!



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)

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Meet Svyetlana Kabalin, NYFC Flute Fair 2000 Program Chair:

Member Profile

Svyetlana Kabalin

NYFC Member since 1977
Program Chair, NY Flute Fair 2000

Employment: Flutist and Artistic Director of the Sylvan Winds, recitalist and freelance musician.



Most recent recital/performance:

A Sylvan Winds concert on January 20, 2000, at the National Arts Club (on Gramercy Park South in NYC) in a replica program of Taffanel's "Société de musique de chambre des instruments à vent," and various Broadway shows.

Career highlights: Performance with Aaron Copland and the World Youth Orchestra at Interlochen; concerts of 4th Brandenburg with Alexander Schneider and the New York String Orchestra at Carnegie Hall and the Kennedy Center; performances with the Jupiter Symphony (Jens Nygaard) and the Orpheus Chamber Orchestra; soloist in 5th Brandenburg with Ani Kavafian and Kenneth Cooper; Sylvan Winds performances at Town Hall and with the Guarneri String Quartet; recordings with the Sylvan Winds and others.

Current flute: Powell #7551: silver, 0.016" undercut headjoint, 0.018" tubing.

Influential teachers: Philip Dunigan, Tom Nyfenger, Marcel Moyse, Julius Baker, and Keith Underwood.

High School: Columbia High School in Maplewood, NJ.

Degrees: B.M. (North Carolina School of the Arts); M.M. (SUNY Stony Brook); D.M.A. (Manhattan School of Music).

Most notable and/or personally satisfying accomplishments: Founding a chamber group (the Sylvan Winds) that she performs with nationally and internationally; recently sharing a concert with Susan Rotholz in a program of works from the Court of Frederick the Great; being a mother.

Favorite practice routines: In addition to Moyse and Taffanel-Gaubert, she plays the Reichert Daily Exercises, Anderson etudes (which she enjoys now more than ever), and Paula Robison's exercises. She also makes up her own exercises, depending on what she has to perform next.

Interests: Spending time with her husband and son, watching movies (new and old), having animated discussions on what motivates people and current events, especially foreign affairs. Recent family interest: downhill skiing in Quebec.

Advice for NYFC Members: Stay open to ideas, people and experiences, good and bad...and come to the Fair! □

FLUTE HAPPENINGS

MARCH

March 11, 2000

Saturday 8:00 pm

The "Three Flute Moms" **Laura Gilbert**, Linda Chesis, and **Carol Wincenc** will be featured in a benefit concert for UNIFEM. Works for flute choir to be performed include the NY premiere of Thea Musgraves' *Voices from an Ancient World*, written for the group.
• Alice Tully Hall • Info: call (212) 749-5718.

March 12, 2000

Sunday 4:00 pm

Carla Auld, Diana Charos, Melissa Chiarolanzio, Patricia Davila, Marcia Hankle, John McMurtery, Virginia Schulze-Johnson and Kate Winslow perform a flute ensemble program to include *Fanfare XXV: the Silver Jubilation* by Sonny Burnette, *Silver Winds* by Doug Borwick, *Blue Train* by Ryohei Hirose, and *Over the Edge* by Benjamin Boone.
• Brothers College Chapel, Drew University (on the "Chamber Music at Drew" series) • Admission: \$10 adults, \$5 seniors, free for students with ID
• Info: (973) 408-3428.

March 14, 2000

Tuesday 10:30 am

The "Morning Music Club" presents flutist **Zara Lawler**, pianist Carmel Lowenthal, and soprano Mary Ellen Callahan, in a program of works by Telemann, Chaminade, Poulenc, Mary Ellen Callahan, Mark Zuckerman, and Mark Fiedler.
• Naurausbaun Presbyterian Church, 51 Sickletown Road, Pearl River, NY • Admission is free • Info: call (914) 735-5556.

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, New York, NY • Tickets available at the Carnegie Hall box office or from CarnegieCharge (212) 247-7800.

March 22, 2000

Wednesday 12:15 pm

Flutist **Zara Lawler** will perform a program of works by David Loeb, Chaminade, Foss, and Poulenc with pianist Carmel Lowenthal.
• Columbia University Faculty House, Morningside Drive (enter through courtyard on 116th Street between Morningside and Amsterdam), New York, NY • Admission is free
• Info, call (212) 854-1088.

(Cont'd on next page)

FLUTE HAPPENINGS
(Cont'd from previous page)
MARCH

March 22, 2000

Wednesday 8:00 pm

The NY Wind Quintet, with flutist **Carol Wincenc**, will perform in a Juilliard faculty concert dedicated to the memory of oboist Ronald Roseman who died on February 10, 2000.

• Paul Hall, The Juilliard School, 65th Street and Broadway, NY, NY • Admission is free.

March 25, 2000

Saturday 4:30 pm

Flute Force, with flutists **Sheryl Henze, Gretchen Pusch, Rie Schmidt** and Wendy Stern, will play a program of quartets by Stravinsky, Meyer, Bacchus, Dick and Kronke in a flute choir festival coordinated by **Jan Vinci**.

• Skidmore College, Saratoga Springs, NY
• Tickets: \$5 adults, \$2 students and seniors
• Info: call (518) 580-5320.

APRIL

April 13, 2000

Thursday 6:00 pm

A concert based on the new CD *Blessings of Beauty: Judaic Gems* featuring **Amy Ziegelbaum**, flute, and Laura Leon-Cohen, piano. Music of Weill, Rossi, Gould and Amram.

• The Museum of Jewish Heritage: A Living Memorial to the Holocaust, 1 Battery Park Plaza, NY, NY • Admission: \$7 regular, \$5 students and seniors • Info: call (212) 307-7171 or www.mjbnyc.org.

Deadlines for Flute Happenings Columns

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

MEMBER ANNOUNCEMENTS

Patricia Harper—Residential Summer Flute Class at Connecticut College, June 25–July 1, for all levels of playing age 17 and older. A week of focused flute study and ensemble opportunities with Continuing Education credits available. For a repertory list and application form e-mail: rpbarper@connix.com or phone: 860-767-8637.

STOLEN from practice room at the Mannes College of Music on February 15, 2000: Brannen Cooper, 14k rose gold, open hole, in line G, serial #1810, B footjoint. Dark brown hard case with velvet burgundy interior.

Contact Detective William McKinzie, 20th precinct, NYPD at (212) 580-6414.

Bonita Boyd
(Cont'd from page 1)

GDP: So the bad piano teacher actually caused a shift.

BB: Yes. Then we moved to southern California around 9th or 10th grade. And, once again, I got a not-so-good piano teacher—he just wasn't the right person for me. But I got Roger Stevens [of the LA Philharmonic] on flute. He basically took my whole technique apart and put it back together properly. I had many bad habits. I think I owe him all—one hundred percent—of my technique and sound—everything. When [he sent me to Joseph Mariano at Eastman, Roger] told me, "You won't be any better a flutist after you leave him, but you will be a better musician."

GDP: So when did you decide on flute, rather than piano?

BB: I really didn't make a decision until right at the end. Even when I came into Eastman I studied piano for a couple of years. [A deciding factor] was this Young Artists competition there—I entered it in piano and flute. I did the Liszt Eb in piano, and the Ibert in flute, and I won third prize in piano and first prize in flute!

GDP: That would be enough to tip the scales! When did you know you wanted a career in music?

BB: I think in the fourth grade—maybe even sooner than that. My mother found out I had absolute pitch when I was five. It was really weird. She was piddling around on the piano one day, and she was saying, "Oh, is this one higher or lower?" or something like that, and I was across the room I said, "Oh, that's an Eb." And she goes, "WHAT!" So that was kind of funny!... And she used to set up the egg timer for me to practice. Ten minutes. When it was up, I could get up.

GDP: Ten minutes. Now this was for piano?

BB: Yes. Now flute, somehow, just at it up. I loved it right from the start.

GDP: What were your goals and aspirations when you were at Eastman, first starting out? Did you know what you wanted, other than the fact that you loved flute?

BB: Yes, I think I did...I really wanted to be a soloist. And, at that time it really wasn't anything anyone was doing just yet. Rampal was just starting to play in this country a little bit. And that was it. So I was running just a little too early, or maybe late, depending on how you want to look at it. Too late for the 19th century, anyway!

GDP: But it's true. When we were at Eastman, pretty much everybody felt that there would be an orchestra gig out there for you somewhere. Maybe not New York or Chicago, but out there somewhere. And that's what you were there for.

BB: Right. Well, yes, that's what everybody else was thinking. And I was thinking something different [laughter].

GDP: I have wonderful memories of Mr. Mariano, very vivid memories, and he certainly influenced me as a player. More so as a musician than as a flutist. But how did he help shape you as a young flutist?

BB: It was major. Major. A life-changing influence. The whole first year, Mariano talked about things like simplicity, and line—I obviously didn't have any—and so on, and I really didn't understand what he was talking about. I was kind of like a wild stallion. There were some landmark performances I heard where I finally began to understand what Mariano was after. One that really got me was Rostropovich on tour—it was my sophomore year, when I was playing in the Philharmonic. For an encore he played the Bach *Sarabande*. It was the most free and delicious playing I've ever heard in my life, but with absolutely splendid simplicity and control.

GDP: Is there anything else you'd like to say about Mariano?

BB: Yes. First of all, he valued *music* way above the flute. A major value for him was to be a musician, the flute was simply a vehicle...He had three categories—one was "flute player," then there was "musician," and there was "artist." So after I played something and he said, "You are a really good flute player, Bonnie" I knew it was the pits, it was the worst.

GDP: Yes. He had very polite ways of saying, "This is really not very good."



New York Flute Fair 2000

Don't miss...

Bonita Boyd Masterclass and Concert • Composers' Panel • Exhibits
 Flute Choir Reading Session • The 21st Century Piccolo • Historic Flute
 Annual Competition • Students Ensemble Showcase • Baroque Dance
 Cause and Prevention of Muscle Injury • The Community Commission

...and More!

Have something to sell? Bring it to the NYFC Table!

If you are an NYFC member in good standing, you are invited to take advantage of one of the benefits of membership: a chance to sell your music-related items such as CDs, tapes, videos and music at the Fair on Sunday, March 19th between 9:00 am and 5:00 pm.

You may bring up to, but no more than **ten (10) separate items** (for example, 10 copies of one CD or 5 copies each of 2 CD's) to the NYFC table in the **Exhibit Hall** at the beginning of the day. The Club will provide labels at the table for you to mark your price and an assigned identification number on each item.

You must pick up any unsold items by 5:00 pm from the NYFC table in the Exhibit Hall. The Club cannot be responsible for any items that are unsold and unclaimed by the end of the day. The Club will collect a 10% commission on the sold items. You will receive a check for the balance within two weeks after the Fair.

BB: But, all in all, it was to place the value of great music at the top. And maybe this is another topic—but that's one of the shortcomings of the flute—the repertoire. Sometimes when I think about that I really feel I should have been a pianist.

GDP: Yes. We've really had to struggle for lack of great concertos and such. That was Moyses's thing too—don't play the flute, play the music. You owe the composer first.

BB: Probably great music making, in the end, is the merging of the person who's playing and the composer. For a long time, "how I felt it" was in the way of Bach, or Hindemith, or whoever I was playing. So it involved my getting out of the way, completely, for a long time, until I learned better about the styles. And I've dealt with that with students ever since. When students come in at a very high level that becomes a question. "So where do I fit into this? Where do my ideas fit in? And how do I know when my ideas are transgressing the style?"

GDP: That's a good one.

BB: It's a long term learning process. It's something you have to experience.

GDP: Let's move on to where you took all you learned—the product you became—and you played in the Rochester Philharmonic for a long time.

BB: It was about 15 years—something like that. [Editor's note: BB joined the RPO as principal flutist in 1971 at the age of 21 and left in 1984.]

GDP: Why did you leave, and do you miss orchestral playing?

BB: No. I don't miss orchestral playing—much to my astonishment. I expected to miss it. What I do miss, really, are the people, my colleagues from the orchestra.

The reason I left was that I always felt this other, really burning desire to be a soloist; I decided that I'd rather leave and take the chance than regret it later. I've always been a little bit adventurous... [But] in fact, I took a leave, for a year, to be sure that it was the right decision. It was not an overnight decision. I had been thinking about almost since I started.

GDP: For 15 years you were thinking, "Why am I doing this?" [laughter]

BB: No, no. That's really not entirely correct. I really, really treasured the experience, and I would not trade it for anything. I think I learned as much from [David] Zinman as from anyone in my life. He taught me a tremendous amount about rhythm. I learned how to fit rubato in and to still be myself.

GDP: Since leaving the orchestra and being appointed flute professor at Eastman, with your solo career and your chamber music, your career has more flexibility...you can do more things...you can be more adventurous?

(Cont'd on next page)

MEMBER PERSPECTIVES

Queries on Teaching and Parenthood

IN THIS ISSUE, Bonita Boyd speaks about balancing a flute career with motherhood. She feels that it may be easier to wait to have children until one's career is somewhat established, so that flutists with young children "only have to go to the job, not find the job." Do you agree? Any members who have done the reverse, or know someone who did? Tell us. And has parenthood enriched your career or influenced your teaching in a positive way? Let us know.

IN SPEAKING about how her teaching has changed over the years, Bonita Boyd says, "We tend to be very good at working with whatever problems we had, because we went through it. It's the ones that are foreign to you—those are the ones where the experience comes in." What problems of your flute students have you gotten better at fixing over time? And which ones do you find as difficult as ever?

Members are invited both to submit paragraph-long responses to an existing query, or to submit discussion-provoking new queries for either the general membership or a specific NYFC member. Responses and new questions can be sent by email to saenger@us.ibm.com. □

Bonita Boyd
(Cont'd from previous page)

BB: Yes. And that's part of the reason I left the orchestra, too. I had come to the point of wanting to miss major concerts—maybe even when they were doing *Daphnis* that night. When you want to miss too much, then it's time to go.

GDP: How do you think the opportunities for aspiring orchestral flutists compare to those of 30 years ago, when you were starting out?

BB: There's this litany—that orchestras are folding, orchestras are dying. But that's not true. There are so many more orchestras now than there were then. Many small cities have really good orchestras now. But one problem is that the baby boom generation is still in the jobs—I think that's why the field seems so terribly crowded. Like the 200 people at the Met audition... But I tell my students to hang in there—keep up your skills, keep up your art. In 20 years, the demographics tell us, there will be openings everywhere when all of us—the baby boomers—retire. And all of us will be wanting to go to concerts! So there will be a big market.

GDP: A new audience for the next group.

BB: That's right. Where we can expect to see our students playing!

GDP: What are your thoughts about flute playing careers for people starting out now?

BB: I think that individualism is coming back into vogue...there's a great market for people with great imagination who have the courage to step out on their own. [In the old days] it was expected earlier that you would go to an orchestra, and if that didn't work out then you would teach. Now there are all these other possibilities. Chamber groups are popular, percussion groups—I never heard of any such thing when we were younger. Not that it's easy to make a living with chamber music—but it's certainly possible now—and it was impossible 25 years ago (with the exception of a few string quartets). And there's still a market for orchestra and opera—so I think the future's actually very bright.

GDP: Have your teaching concepts evolved over the twenty-something years you've been at Eastman?

BB: Yes. {Pause} What I like to do in general, is to develop the individual. I'm looking for the keys to that person, and ways to help them be who they are through their music. Because I think that's the most important thing. So it's a matter of personality what a person chooses to do—orchestral work, or chamber music, or teach, or a combination—but it's my job to help each individual person be the best artist they can—and what they do with that is up to them. So I teach all the mediums—

“I'm fascinated by the idea of creativity and...talent and how to unlock that in each person...” —Bonita Boyd

orchestral excerpts, solo literature, recitals.

Interestingly enough, I've gotten better at being a policewoman. I always thought that everyone would just do the work that they were assigned...but some people don't. So I forced myself to keep notebooks and track of what people do. Now when they don't bring me their scales, I look in my book and I say, “Oh, yes. This week you are in A_b.”

GDP: So even at Eastman you still nudge them to do scales.

BB: Oh, yes. Scales and arpeggios, etudes. The whole range. I also think I've gotten better knowing how to work with problems I didn't have, in particular. We tend to be very good at working with whatever problems *we* had, because we went through it. It's the ones that are very foreign to you—those are the ones where the experience comes in. I think I can fix problems much more quickly now—those years of experience are very beneficial.

GDP: How do you prepare your students for a career in music?

BB: A lot of prongs. First of all, we make sure that they have the flute as a vehicle—they have all the technical prowess and great sound and the works—so their flute playing does not hold them back as a musician. And then we work on music in general. With graduate students you talk a lot about what directions they might pursue.

GDP: Again, as to what people will need, you emphasize the individuality, the imagination, the unique qualities you think they can take to chamber music...

BB: [Yes.] Because that's what's very convincing in the long run. I mean, Galway's Irish playing is unmatched. It's fabulous and totally genuine. And Rampal's French playing and Frenchness. It's really special.

GDP: You will be doing a masterclass in New York. What do you try to accomplish in a masterclass?

BB: What I do is to try to teach the student that's there. I'm not there to

entertain the audience. So my focus is on the student. It isn't a good place to take somebody's tone apart. You know, if I can make a few suggestions that they can think about long term, I tell them. But it's very personalized.

GDP: Tell us now what we can expect from the recital you're doing in New York.

BB: Well I'm looking forward to doing the Memo 4 by Bernard Rands. It is a piece of great variety and extreme registers for unaccompanied flute. Quite a tour de force. Bernard invited me to do it at Aspen...so I thought that would be fun to do in New York. And then this Roberto Sierra—our CD is the first recording of the whole *Chronicles*. The first two movements have been recorded elsewhere, but the rest of them have not. So the piece is not well known yet. A wonderful piece. He's a great composer.

GDP: After you play it in New York, it'll be known a lot better...was that part of your thinking?

BB: Well, I think people are interested in hearing things they haven't heard before. Plus the Flute Fair has this Composers' Panel...Robert Sierra is going to be there, and others.

GDP: You and your husband Chris [Soderstrom] have 3 beautiful boys. How do you manage to juggle, or rather balance, a flute career and your family?

BB: I've begun, finally, to take it one step at a time, instead of trying to find a single solution that is going to work for my entire life, which is what I was trying to do at first. I think it's something you don't ever solve completely, you just live it, day-by-day.

It's really hard to do both. It helps that I compartmentalize things very well. When I'm with a student, I'm not thinking about my playing, I'm not thinking about my children, or where my next concert is, or anything like that. I'm completely focussed on them; for that hour, it's *their* hour. And the same thing is true once I get home.

It also was important that when I had the first child, I was already [well established]. I only had to go to the job, I didn't have to *find* the job. It takes so much energy to get started. I kind of urge my girl students to think about getting rolling first, rather than [having children early on].

You know, I had a concerto engagement after the 2nd child was born. It was in Providence, Rhode Island. Didrik was late—he was supposed to have been born already—but he had not arrived. The concert was on a Sunday, and the rehearsal was the Tuesday before, exactly one week after the due date. So we drove up to the rehearsal and I was 9 months and one week pregnant. I played the rehearsal—and nobody said anything [about my state]—I'm not even sure if the conductor noticed. We got back in the car and drove home. Still no baby Wednesday... Thursday I began to feel a little funny, and indeed, the baby was born early in the morning on Friday. So, the question was then—am I going to play or not? I did have somebody lined up just in case, but he hadn't been to the rehearsal. So anyway, Saturday morning Chris picked me up at the hospital and we drove straight there.

GDP: You drove on Saturday?

BB: Yes. Because I had to perform on Sunday. And maybe I practiced Thursday morning, but I certainly didn't play on Friday. So we came to the hotel, checked in, and just went to bed with our 5-year old son and a brand-new baby. And then Sunday morning I had to get up to go to the [final] rehearsal. So I got the flute out of the case to see

if it would play...and it did seem to play. So I went over and played the rehearsal. It was the C.P.E. Bach in D minor and the Griffes *Poem*. At the end of the rehearsal, the conductor said, "Why don't you go back and get a nice rest, I'm sure you've been very busy." So that was the end of our conversation—he didn't notice anything. But the concertmistress came over to me and she said, "So when is the baby due?" And I said, "Oh, I already *had* the baby—I had it on Friday." And she said, "Oh, a week ago Friday?" And I said, "Oh, no, no. The day before yesterday." And she said, "OHHH! So it was a small baby?" And I said, "No. Actually it was 10 lb. 11 oz." And then, it was very funny, I saw her walk back to this group of musicians and the conductor and they talked a while, and kind of looked over their shoulders at me like I was some type of lunatic or something. So the conductor came back over to me and said, "Ahem. I didn't realize just *how* busy you'd been." {Lots of laughter}

GDP: Some time ago I learned that you make all your own concert dresses.

BB: Yes...one time *Vogue Pattern Magazine* even did an article on me, because I used their designer patterns.

GDP: You are a woman of many talents...

BB: Well, it's a good hobby. Especially when you see the prices of the gowns!

GDP: Yeah. And if you want to look spectacular, you'd have to spend spectacular money! And how you find time for that and everything else...

BB: I used to sew them on airplanes, actually. I once was making a very large gown, and worked on it on the plane trip to LA.

GDP: One last question...if the tables were turned and you were interviewing your favorite flutist, who would that person be and what would you want to know?

BB: Well, my favorite flutist is my teacher, Joseph Mariano [now retired and living on Cape Cod], because he's much more than a flutist, he's a great artist. A *massive* artist...a person of immense depth. And I would ask him where he draws his inspiration from, his thoughts on the meaning of music and the meaning of life.

GDP: Where do you think he draws his inspiration from?

BB: He's a very strong and devout person...He asked me a few questions at Eastman, when I was in my agnostic period and I didn't have an answer for him. But I thought about this a lot and those kinds of things stick with you.

GDP: This is something I'd like to know more about. What can you say about the meaning of life and music, and where you draw your inspirations from? In a nutshell, how would you answer the question you would want to pose to him?

BB: I wasn't planning on having someone ask *me* that question! I have to think...I'm fascinated by the idea of creativity and what we call talent and how to unlock that in each person. [Personally,] I consider God to be the original creator, and [think that] all of our creativity comes from that source. You give over your control of your life to God, and you become more yourself than ever. It's ultimately freeing. When you're no longer trying to get your own point across—when you can truly make music without having yourself at the center anymore—when the objective is more to make the music truly heard *through* you the best way it can be, it becomes more individual than ever, and you get the greatest art. And that's a reflection of our relationship with God—which involves the same type of giving over.

GDP: I couldn't think of a more inspiring way to end the interview. Bonnie, thank you very much.

Glenda Dove Pellito graduated from the Eastman School of Music and the Royal College of Music. She teaches at Genesee State College and the Hochstein Music School in Rochester, NY, and performs with several chamber music ensembles. She studied flute with Frances Blaisdell, Joseph Mariano, John Francis, Jean-Pierre Rampal, and Marcel Moyse. □

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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*



March 19, 2000 • Concert 5:45 pm
SIXTH ANNUAL FLUTE FAIR
Sunday 8:30 am–7:45 pm
Guest Artist, BONITA BOYD
Union Theological Seminary; 100 Claremont Ave. (between 120th & 122nd Streets)

April 30, 2000 • Sunday 5:30 pm
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



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From the Editor:

Greetings! March brings us New York Flute Fair 2000, and an inspiring interview with flute fair guest artist Bonita Boyd. The program for her March 19th concert will feature works by at least one composer who will be at the Flute Fair (as a Composers' Panel participant), and pieces that can be found on her two recently released CDs (available for purchase at the NYFC table in the exhibitors' hall). If you're in the market for a new flute, read Pat Spencer's *From the President* on what to look for. And if you want to meet flute fair program chair Svjetlana Kabalin, you can get a head start with this issue's *Member Profile*.

This month your editor got a better idea of the work involved in putting together a Newsletter interview. Glenda Dove Pellito interviewed Bonnie in Rochester, but (as we knew early on) our tight production schedule would make it necessary for *me* to transcribe the audio tapes into text. Since I work down the hall from the speech recognition group responsible for IBM's voice-to-text software products, I decided to start out by getting some professional advice. After a personalized tutorial from the experts—the high point of which was teaching a computer to reliably recognize the word "Mariano," I decided that it would be more efficient to do the listening and typing myself. Many hours of work later, I had the rough text of the interview...and a newfound appreciation for the efforts of our interviewers this past year. Please join me in giving them a big thank you.

See you at the Flute Fair!

Regards,

Katherine Saenger
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