



The New York Flute Club NEWSLETTER



Joshua Smith

Meet the Artist *Joshua Smith*

few favorite cases and briefcases now. But that is why I got started.

EB: Can you tell us about your first lesson or teacher?

JS: I first started with a guy named Arlen Asher, basically a jazz player and the lessons were very short. I remember learning how to play *Mary Had a Little Lamb* in school and coming home to perform it for my parents, and I remember thinking that it was somehow not quite right.

EB: When did you decide to switch to classical from your jazz beginning?

JS: My next teacher was a music professor from the University of New Mexico, Frank Bowen. When I started getting serious, my lessons became more structured.

Josh went on receive an Artist Diploma degree from the Curtis Institute of Music, where he studied with Julius Baker and Jeffrey Khaner. He joined the Cleveland Symphony as principal flute in 1990, at the age of 21.

EB: Can you tell us about your job? How many years have you been in the Cleveland Orchestra?

JS: This is my tenth season.

EB: It goes fast, doesn't it? What is the best part of your job?

JS: I like the music. Going back to when I was a kid, I was lucky to be in a youth symphony. There is a strong program in New Mexico. I enjoy being part of a bigger picture. Being part of a

(Cont'd on page 6)

Interview by Elly Ball

Cleveland Symphony Orchestra flutist Joshua Smith was born in New Mexico and began playing the flute at the age of seven. This interview took place during several phone conversations in late October and early November.

Elly Ball: How did you first decide to play the flute?

Joshua Smith: Actually, I've been asked this question a lot. In second grade, one of my friends began flute lessons with the band teacher in school and I liked the way his case looked. I remember thinking that his case was very interesting looking. To this day (laughing), I'm really into luggage!

EB: That's interesting to know about you...do you have a special case now?

JS: Well, yes {more laughter} I have a

In Concert

Joshua Smith, flute
Kathryn Brown, piano

December 12, 1999
5:30 pm
CAMI Hall
165 West 57th Street

Program

Sonata in B Minor
Johann Sebastian Bach
Duo for Flute and Piano
Aaron Copland
Sonatine
Pierre Sancan
Fantaisie
Gabriel Fauré
Sonata in D Major
Sergei Prokofiev

(Program subject to change)

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Dates to Remember

December 11, 1999
Saturday 7:30 pm

Joshua Smith Masterclass
CAMI Hall, 165 West 57th St., New York, NY



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1999-2000**

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From the President:
YES—Commission!

by Patricia Spencer

Flutists and others frequently ask me about the mysteries of commissioning new works: how to choose the composer, how to set up a contract, how to locate funding. My first answer is always “Yes, do it!” You will have the pleasure of interacting with the creative side of music-making, plus helping to bring a potentially welcome addition to our repertoire. The importance of this can hardly be overstated: one need only note briefly the gaps in the flute repertoire even in the twentieth century—no Bartok, no Sessions, no Ives, no big Stravinsky piece, no Berg, and on and on—to lament the low level of commissioning activity of our flutist forebears. The depth of the musical voice of the flute is dependent on our repertoire. Fortunately, many of today’s flutists are actively pursuing commissioning projects, and our repertoire now gains exciting additions every year!

Don't Forget
Deadline
 for Composer
 Nominations is
Dec. 15, 1999
(see next page)

How can you be part of this? It is not as difficult as you might think. Keep in mind that composers *like* to be commissioned. You have a lot of composers to choose from; inform yourself and choose someone whose music you are excited about, and the composer in most cases will be pleased to be asked. Being informed is the key: listen to a lot of possibilities at concerts and on recordings. You might also

be able to borrow tapes from some of the many dynamic new music groups in New York. The American Music Center (30 West 26th Street, NYC 10010; (212) 366-5260; webpage www.amc.net/home.html) has a library of scores and tapes by living American composers and is an excellent resource.

During the process of choosing, you should also be developing a plan for how to fund the commission. Maybe it is a special “big” birthday or anniversary gift (this takes some advance planning, of course, as a composer may need a year or more to write a piece). If you plan a piece for flute choir, maybe each member could contribute. Flute choirs are blossoming everywhere, and since there is no existing body of repertoire by dead composers for this medium, commissioning projects are especially needed here! If the piece will be for a chamber group, Chamber Music America (305 Seventh Avenue, NYC 10001; phone (212) 242-2022; webpage www.chamber-music.org) can be a helpful resource both in designing a contract and in pointing you toward possible funding sources (including its own commissioning program). Another very important resource is Meet the Composer (2112 Broadway, NYC 10023; phone (212) 787-3601; webpage www.meetthecomposer.org). They publish guidelines outlining suggested composer commission fees for works of different sizes and instrumentations, and also administer a grant program to which you can apply for commissioning funds.

When you have a plan (you need not have the actual funding in hand), the fun part starts—talking to the composer, choosing a length, an instrumentation, perhaps a text if the work includes voice. All of this information will be part of a project description if you are doing a grant application. You would be well-advised, if you are depending on a grant request for the funding, to state this clearly in a written agreement with the composer. A few phrases to the effect that “the payment of the commission, and the completion of the proposed piece, are contingent on procurement of funds through planned grant applications” can keep things smooth down the road if grants are slow to materialize and alternative plans need to be discussed.

This is of necessity just a brief initial set of pointers. Be sure to get advice from the above resources, and do let the New York Flute Club know about any projects you undertake! The joy of commissioning is long-lasting and continually renewed: every time the piece gets played you and your group can feel a sense of pride at having been a stimulus for it, and for taking an active role in flute repertoire-building. □

Member Profile

Jamie Baum

NYFC Member
since 1988



Employment:

Freelance musician
(jazz, classical,
Brazilian, Latin), clinics, private lessons.

Most recent recital/performance:

Six-week tour of South America, including Bolivia, Colombia, Chile, Paraguay and Dominican Republic with The Baum-Bailey-Vincent Jazz Trio performing mostly the music of Duke Ellington in honor of his 100th birthday, and teaching jazz workshops sponsored by the USIA/Kennedy Center Jazz Ambassador Program—just back October 27th.

Career highlights: (1) Her recent Jazz Ambassador tour to South America; (2) Playing at the Kennedy Center twice this year; (3) Making her last CD; (4) Being voted in *DownBeat* in '98 and '99 in the "Talent Deserving Wider Recognition" category (and seeing her name appear in the same list as some of her mentors); (5) Getting to play with great musicians (too many to list).

Current flute: Wm. S. Haynes silver c-foot #38524 (previously owned by Samuel Baron), sometimes used with a David Williams silver head joint having a gold riser. Alto Flute: Altus, with a

curved silver head joint. [Editor's note: Jamie has had endorsement agreements with Altus from 1993-1995, and with Haynes since 1997.]

Influential flute teachers: Keith Underwood, Robert Stallman, Hubert Laws, Michel and Kathy Debost.

High School: Rodger Ludlow High School in Fairfield, Connecticut.

Degrees: B.M. (New England Conservatory of Music, Jazz Flute and Composition, '81); M.M. (Manhattan School of Music, Jazz Composition, '99).

Most notable and/or personally satisfying accomplishment(s): Being able to make a living as a full-time musician, making two CD's as a leader and having them be well received, finishing her master's degree after going part-time for seven years.

Favorite practice routines: 2 to 4 hours a day, long tone warm-ups, learning new pieces, practicing scales, transcribing solos, writing music.

Interests/hobbies: spending time with friends and family, traveling, exercising, reading.

Advice for NYFC members: Be open to listening to, learning, playing and performing different kinds of music. Not only will it be a source of enjoyment, it will open up other career opportunities as well as enhance your overall musicianship. □

FLUTE HAPPENINGS

DECEMBER

December 4, 1999

Saturday 8:00 pm–12:00 am

The **Jamie Baum Quartet**, featuring Michael Formanek and Jeff Hirshfield, performing jazz standards and originals.

• *The Waterwheel* • 50 Water Street, Milford, PA
• Info: call (570) 296-2383.

December 5, 1999

Sunday 2:00 pm

The flute quartet FIREBIRD with NYFC members **Cynthia Knapp**, **Amy Kriegler**, **Karen Newman** and **Jennifer Tower** featuring works by Mozart, Cynthia Folio, Debussy, Mendelssohn, Gossec, Gary Schocker, Frederick the Great and Rimsky-Korsakov.

• *Saint Peter's Church* • 619 Lexington Ave at 54th Street, New York, NY • Admission is free.

December 5, 1999

Sunday 3:00 pm

Patricia Davila, flute and Darren O'Neill, guitar in a program including works by Piazzolla, Kleynans, Beaser, Larson and Rodrigo.

• *Good Shepherd Lutheran Church*
• *Pearl River, NY* • Info: call (201) 529-2337.

December 5, 1999

Sunday 7:00 pm

Patricia Davila, flute and Merynda Adams, harp, in recital.

• *First Presbyterian Church* • *Basking Ridge, NJ*
• Info: call (201) 529-2337.

December 10, 1999

Friday 9:00 pm–12:00 am

The **Jamie Baum Quintet**, featuring Doug Yates, Micheal Formanek, Jeff Hirshfield, performing all originals.

• *The Cornelia Street Cafe* • *Cornelia Street, New York, NY* • Info: call (212) 989-9319.

December 10, 1999

Friday 8:00 pm

FLUTE FRENZY featuring **Carol Wincenc** and Juilliard flute students Alice K. Dade and Ma Yong, with Stephen Gosling, piano, in a program of Enesco, Dutilleux, Martin, Telemann, Kuhlau, and seasonal favorites.

• *The Juilliard School—Morse Hall, S level*
• *65th Street & Broadway, New York, NY* • Free admission • Info: call (212) 799-5000, ext. 510.

December 12, 1999

Sunday 4:00 pm

Bart Feller in a recital to celebrate the release of his solo CD *Elysian Fields*. Works by Gaubert, Bach, Sollberger, Muczynski, and Maggio (NY premiere).

• *St. Peter's Church in Chelsea, 346 W. 20th St., New York, NY* • Tickets \$10, \$5 for students and seniors • Info: call (212) 691-6263.

(Cont'd on next page)

A Reminder from NYFC Commissioning Committee:

Deadline for Composer Nominations is December 15, 1999

The New York Flute Club invites members to propose composers to be considered for writing a commissioned work for solo flute, flute and piano, flute and tape, or other combination.

To nominate a composer, send a cassette tape of a recent work (solo or duo preferred, but it need not be for flute), a brief resume of the composer, and a signed note of nomination to:

Sue Ann Kahn; NYFC Commissioning Committee; Park West Finance Station; P.O. Box 20613, New York, NY 10025-1515.

NOTE: A more detailed version of this announcement appeared in the October 1999 Newsletter.

FLUTE HAPPENINGS

(Cont'd from previous page)

JANUARY

January 10, 2000

Monday 8:00 pm

Flutist **Patricia Zuber** on the series "Manuscripts from the New York Public Library for the Performing Arts," with Anna Reinersman, harp. Works by Mozart, Persichetti, Debussy and an unidentified 18th century composer.
 • *The Great Hall at Cooper Union • 7th Street & 3rd Avenue, New York, NY • Info: call (212) 674-5142.*

Deadlines for Flute Happenings Columns

Issue	Mail Date	Deadline
January 2000	01/17/00	12/30/99
February 2000	02/14/00	01/28/00
March 2000	03/06/00	02/17/00
April 2000	04/17/00	03/30/00
May 2000	05/08/00	04/20/00

Obituaries

❖ Longtime NYFC member **Doris C. Parr** died August 14, 1999 at the age of 74. She was a graduate of Oberlin College ('49) and the Union Theological Seminary School of Sacred Music ('53), and an organist, flutist and teacher.

❖ **Charles B. Roberts**, friend and flute repairman to many NYFC members, died October 13, 1999 at the age of 52. See the remembrance on this page by Mindy Kaufman.

A REMEMBRANCE

Charles B. Roberts—Master Craftsman

by Mindy Kaufman

On October 13, 1999, my friend and wonderful repairman for over 20 years, Charles B. Roberts, died suddenly at the age of 52. For those of you who have never had Charlie work on your flute, you have missed meeting one of the greatest craftsmen of all times. Charlie worked at Haynes and Powell in the 70's, and for years afterwards both companies sent their overhauls to him.

Most of his customers had decades-old relationships with him. My own relationship with Charlie goes back to when I was a student at Eastman. The first several years, I never met him, but sent the flute. Several weeks later it would arrive carefully wrapped in tissue paper, with a charming note from his old typewriter.

Charlie was an extremely humble man. A perfectionist, he charged by the job, whether it took one week or three weeks. He charged barely enough to make a living and seemed to live from one job to the next. While his house was a mess and full of junk, he was meticulous in his care of the flute. If someone else worked on my flute, he could tell right away by the damage or mangling of keys. (One person must have used a screwdriver to get the bushing out, and boy was he mad about that! He showed me the telltale signs on the cups, that someone pried out the bushing with a large tool.) And he used to gently scold me for not washing my hands after lunch, before playing the flute.

What also made Charlie such a great craftsman was that he was a terrific

flutist. I remember the first time I heard him play while testing a flute. He was really good! He played a passage from the Casella Sicilienne and Burlesque to see if the left hand was binding. How many repairmen do *you* know that can do that? He had studied at New England Conservatory with Pappoutsakis. Charlie loved music, too, and played with several orchestras in the area. He especially loved playing piccolo, and had a very sweet sound. I was astounded that he could be so musically active in Orange, MA, which seemed to be in the middle of nowhere.

Because Charlie was such a fine flutist, he knew how a flute should feel. The tension and key heights always felt good. And the flute always felt great. When I got a flute back from him, there was a noticeable difference. You could tell the pads sealed. He slaved over the pads with incredible patience. The low register spoke again. He used to say, "If your middle E in the staff is cracking, it means you're due for an oil and adjust." (I always thought it was me, so it was nice to know it wasn't...) The action wasn't too soft and it wasn't too hard either. It had some resistance, but not too much.

I knew Charlie was really good, but didn't appreciate how good he was until I borrowed other people's flutes if mine was in the shop. It was then that I realized how many flutists simply don't know what a properly adjusted flute ought to feel like. I had taken mine for granted, but his work was so stable that I didn't need to see him more than once a year.

Charlie was also a very honest person. He hated what he called "voodoo repair." In his opinion, there was nothing magical about flute repair. It was like a car. You fixed it and it worked. No hocus-pocus, no magic that made it resonate, just good old fashioned repair. He hated gimmicks. Unfortunately, he didn't like flute fairs or conventions, and he probably wouldn't have been too popular. He

NYFC COMPETITION

The **2000 NYFC Young Artists Competition** will be held at the Flute Fair on March 19. For application and information, please contact the competition coordinator:

Dr. Susan Glaser; Music and Music Ed., Box 139; TC, Columbia University;
 525 W. 120th Street; New York, NY 10027; phone (212)-678-3450; sjg37@columbia.edu

If possible, please inquire by email. The application deadline is **February 19, 2000**.

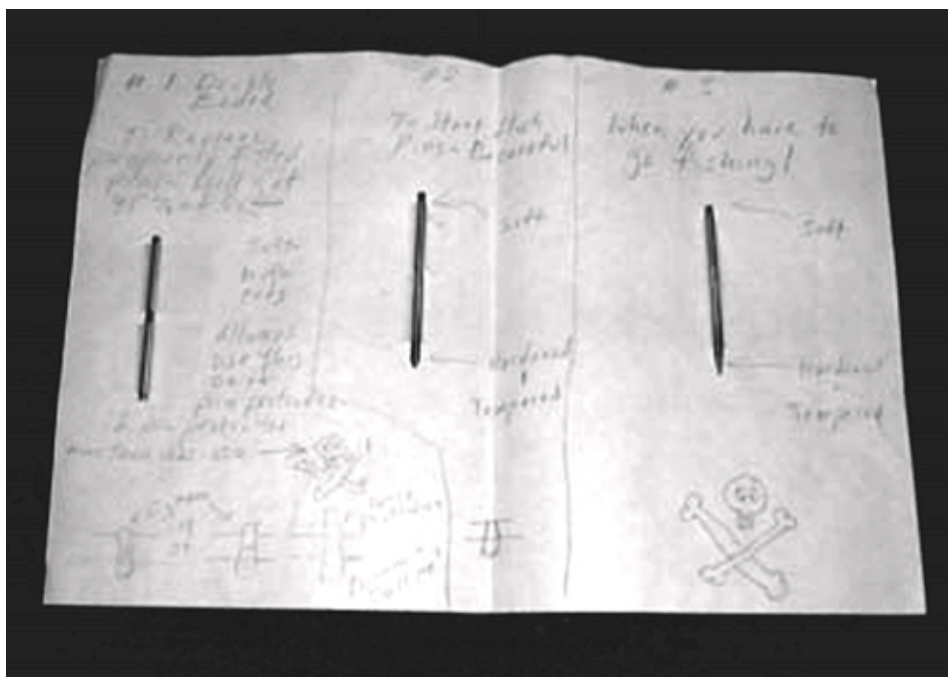
didn't like the "new and improved." He hated the idea that flutists wanted a flute that would play itself if you hung it out the window, a flute that would magically play in tune. He believed in good old practicing.

Charlie appreciated the old Powell flutes, one of which I play, for their craftsmanship, simplicity of design and beauty of sound. Since only about 2,000 Powell flutes were produced under Verne Q. Powell, he used to get very upset when people cut the headjoints or butchered the bodies. Verne Powell will never again be able to make another flute, and Charlie respected that, so when someone destroys an old Powell,

I thought I'd have a quarter century more with him.

Charlie had many unusual hobbies. He played the dobro, which is like an acoustic amplified guitar and is used in bluegrass music. He loved photography, and took classes. He enjoyed gardening. He played in several orchestras and bands. He loved the outdoors, and would often go camping. One wonders where he had all the time for that.

I am lucky to have known him for 24 years, and saddened by his untimely death. I still hear his voice and his words so clearly in my mind. It is a tragedy that people will never see him work again. On one visit, Sandra Church



A letter from Charlie Roberts to Mindy Kaufman, explaining how to take out flute pins. Included are 3 types of pin removers.

it is gone forever. Charlie used to say, "If you can improve it, why don't you make it first!"

About a year ago, I started thinking that because Charlie was ten years older than I was, I wanted to learn what he knew so that it could be passed on. When I told him, he started sending me catalogs and tools, telling me to get this or that, not realizing that I'm a complete dingbat with flute repair. Anne Pollack showed me some basics, and Charlie showed me little things, like how to put a pin back in without damaging the rod. I had planned to spend more time with Charlie, but unfortunately, I never really got around to it.

came with me, and she has often remarked at how graceful he was with his hands. Here was this big, hulky guy, yet he had a delicate touch with the flute. His death is a great loss on both a personal and professional level.

With the greatest respect and admiration, I send him my blessings and hope he is at peace, and that he's not worrying about being behind on his work. He was a great artist in his too short life. Those of us who knew him, I am sure, are very thankful to have crossed paths with him. He will be missed by us all.

Mindy Kaufman is a NYFC Board Member and a flutist/piccoloist with the NY Philharmonic. □

MEMBER PERSPECTIVES

New questions

FLUTE PLAYERS can often benefit from techniques and methods in the performing arts that were not necessarily developed specifically for the flute. Ardith Bondi writes, "Dalcroze techniques have markedly influenced my teaching and playing in a very positive way." I've invited Ardith to tell us more about this in a future column, but would like to balance this with input from other NYFC members. Do YOU have a favorite technique (borrowed or creatively adapted) that has enriched your flute playing? Or one you think deserves to be more widely known? Let us know.

THOSE OF US who are used to performing chamber music and/or playing it for pleasure know how much can be lost to audiences when this music is performed in a large concert hall. A recent article in *The New York Times* [Acoustic Music, Live From the Living Room, by Neil Strauss, November 8, 1999, page A1] described a concert hall alternative that is becoming increasingly common—the private home, "where the best seat in the house is *in* your house." Ten to fifty people pay for a seat in your living room, the proceeds go to the performers, and everyone has a great time. Do any of our members have a relevant story to share? Have you participated in a home-based concert as a host, audience member, or performer? Any pitfalls or recommendations? Can it work in a Manhattan apartment? We'd like to hear about it.

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.

Joshua Smith, (Cont'd from Page 1)

large whole—a connection—like a family, there is that feeling in the orchestra.

EB: And is that the way you feel now, at Cleveland?

JS: Definitely.

EB: And what is the most difficult part?

JS: Early on, I would have said the most difficult part of my job is the speed at which music comes up. Trying to learn so many different programs, especially when it is music that I haven't done. We have full programs every week, and practicing through all of it and having a cycle where you actually feel prepared all of the time [didn't always seem possible]. Now, while it is still really a difficult job and it's hard to stay organized sometimes, it is a lot easier, because music that I know comes up more often. Now, my answer would be that the challenge is to find time to be able to do things like recitals and chamber music. I'm much more interested in that approach now—not that I would fashion a full-fledged solo career. I don't think I'm even interested in that. But the idea of figuring out how you can broaden the whole musical approach outside of the orchestra is a big challenge.

EB: Do you have a great deal of new, or commissioned works?

JS: We do a fair amount of that, but I think the orchestra plays new and 20th century music almost every week.

EB: Do you rely on recordings to familiarize yourself with new repertoire?

JS: As a rule, I try to avoid listening to recordings to learn a piece, unless there is something that completely confuses me or unless I'm not sure exactly how the flute fits in. I think it is much more interesting, particularly with really solo works—if I'm learning a concerto or recital program—to avoid listening to a recording until after I've played the piece. But I like having the

perspective of hearing how other people might do something and usually try to do that afterwards.

EB: In learning new works, does the orchestra do this in concert? Would the winds perhaps work together?

JS: Not usually, not unless it is a hugely difficult piece. We just played *Explosante-Fixe*, a 35-minute piece by Pierre Boulez, a few weeks ago. It had some fairly prominent flute parts and we did rehearse in sections, but that is unusual—we usually don't have sectional rehearsals unless it is a very tricky piece.

EB: Does the conductor dictate the interpretation of a new work?

JS: In an ideal situation, and particularly

EB: Do you have a favorite piece, or period?

JS: Not really. I don't like the "favorites" question. I usually say I like whatever we happen to be working on at the time.

EB: Almost all of us can remember experiences that seemed disastrous at the time, but amusing in retrospect. Can you recall any embarrassing moments from your life as a professional flutist that you'd be willing to share with us?

JS: Oh, sure I do. This was most definitely an embarrassing moment. It was my first year in the orchestra we had a run out concert. We were asked to wear a "dark suit." And I had gone out and picked out a dark suit—I thought a very nice dark green suit. But under the

“ I suppose that the difficult part of my job...is teaching. I worry more about my teaching than about my playing. ” —Joshua Smith

in this orchestra, the conductor is often more a facilitator than a dictator, someone who unleashes the potential of the orchestra and [brings out] what is already there.

Also, I will say this, I haven't played in another orchestra, but from what I understand, our orchestra here in Cleveland is pretty unique. There is a sense of style and a tremendous sense of [satisfaction in] what you do to contribute to it. That is something that is translated throughout the orchestra.

EB: Does it ever get boring—like how many times can you play the same Beethoven?

JS: Not with Beethoven. I'm sure there is some music I like more than others. There are one or two pieces I think I'm not actually fond of—*The Planets* and *Pictures at an Exhibition*, but I find we don't program them too often.

lights, it looked *really* green. I remember feeling incredibly obvious. It was a very flute-heavy program, actually, we were playing *Firebird*. I remember feeling very self-conscious every time I played, and taking a bow with everyone in the orchestra looking at me.

EB: Did the orchestra tease you about it?

JS: Oh yeah, I think they still do. I'm the guy with the Kermit green suit. The orchestra has since reworded the instructions to wear a "dark navy or black suit."

EB: Is there any particular hobby or pastime that you are famous for?

JS: I have a lot of interests, especially anything to do with food, which I enjoy preparing. Also, I have a great big garden and I enjoy working in it. Not vegetables—it's actually a perennial garden. We have already had snow but it's 65 now [Nov.5].

EB: *I understand you will be doing a masterclass when you are here in New York. Is there anything that you feel is your message in flute-playing that you particularly want to say?*

JS: I think that the most important thing is to make sure that you are sending a “message” from the composer rather than from yourself. I suppose the one issue that I’m a stickler is about legato.

EB: *Legato? What do you mean?*

JS: It drives me crazy to hear an interrupted legato phrase...

EB: *That might be interrupted by...?*

JS: An interruption in the air stream, which is very normal actually, or maybe a bulge in the vibrato.

EB: *Are we talking about breath support?*

JS: Yes, breath support, but I think it’s the big picture of playing between the notes—not just the notes themselves, but how they connect to each other. Of course the air stream is definitely a strong reason that that happens, either good or bad. And that is something that I think a lot of us don’t talk about enough.

EB: *In terms of support, is it hard to adapt to sitting all the time?*

JS: I find sitting enables me to breathe more easily, more naturally. I’m more in touch with the apparatus of breathing. I tend to let my shoulders relax much more. You know a great way to feel your breathing is to bend forward and breathe.

EB: *What can you tell us about your December NYFC program?*

JS: I prepare at least one solo program each year, and some of these pieces I have not done for a while. I’ve wanted to do the Bach sonatas, but I’ve had trouble finding a pianist who wanted to do them. The pianists that I work with are scared of Bach sonatas—like they are afraid of not playing them well enough—or that they should be played on harpsichord [even though] I am playing on a modern flute. I have a pianist who will play the Bach on piano, a friend who will be playing with me. She is Kathryn Brown, a wonderful pianist and happens to be a singer also.

The Bach started the idea of playing a major work from [different eras]. Copland, this is a Copland [centennial] year, and the Prokofiev is a major work representative of this era, contrasted by the two French pieces in between.

EB: *Many flutists spend a great deal of their careers working towards a job like yours—a principal flute position with a major symphony orchestra—and view this as the big challenge of their professional lives. You accomplished this early on. Are there musical challenges for you now?*

JS: I suppose just on a day-to-day basis the whole idea of trying to do my very best. That is something I am constantly thinking. I am constantly learning new things about how to perform well, or how to play well, or even very specifically how to play Beethoven well. And a lot of my time is spent with making sure that I am always moving forward rather than staying put.

Going back to your earlier question, I suppose that the difficult part of my job, the one I’m tortured by, is teaching. I suppose that sounds dramatic, doesn’t it? But what I mean is, I worry more about my teaching than about my playing. If there is something on my mind after work at night, it’s teaching.

JOSHUA SMITH is principal flute with the Cleveland Orchestra and appears as soloist with the Orchestra on a regular basis. In addition to his responsibilities with The Cleveland Orchestra, he serves as head of the flute department of the Cleveland Institute of Music and is a faculty member of Kent/Blossom Music’s professional training program. Mr. Smith has served as a guest artist/coach for the New World Symphony in Florida, and on the faculties of the Domaine Forget Summer Festival in Quebec and the National Orchestra Institute in Maryland; he has performed with the Guarneri String Quartet and as soloist with the Chamber Orchestra of Albuquerque and the New Mexico Symphony Orchestra. Mr. Smith lives in Hudson, Ohio, with Cleveland Orchestra cellist Charles Bernard and their four dogs and three cats.

NYFC member **ELLY BALL** teaches flute and recorder at the Hoff-Barthelsson Music School, where she is Director of Outreach and Chamber Music Coordinator. □

CLASSIFIED

NEW CD—“Elysian Fields”—

Bart Feller, flute, with Linda Mark, piano, plus cello and harpsichord. Includes Taffanel *Der Freischutz Fantasy*, Burton *Sonatina*, Martinu *Trio* with cello, 1st recording of Maggio *Elysian Fields*, plus others. Order online at www.bartfeller.com, or call (212) 262-8684 for a recorded message.

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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 page 2). Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.

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*
at CAMI Hall, 165 West 57th Street

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 • 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

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



GEORGES BARKERE
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The New York Flute Club
NEWSLETTER

P.O. Box 20613 • New York, NY 10025-1515

Please note that CAMI Hall will close permanently after January 1, 2000. After that date, please confirm the concert venue in the NYFC's newsletter.

From the Editor:

Greetings! December brings the last of our 1999 Newsletters. We hope that the transition to Y2K will be a smooth one for you, as well as for the computers we use for Newsletter production. If all goes well you should see the first 2000 issue in mid-January.

I enjoyed playing and talking with the NYFC members I met at the Ensemble Program Gathering on November 7. Ensembles Coordinator Rochelle Itzen will have a report on the afternoon's activities in the next Newsletter for those of you who want to know what you missed.

Last month I worked on lining up the interviewers for this season's Newsletters; this month I've been working on finding members willing to be Member Profile subjects. The profiles are intended (i) to help the NYFC members get to know each other better—maybe to feel less shy about starting up a conversation during a concert intermission, for example, and (ii) to inspire NYFC members with some of your accomplishments—flute-related, or not. I want to have some balance and variety in the profiles—not all NYFC members are professional flutists, and among our flute professionals many different paths have been taken to successful and satisfying careers. The members we profile should reflect this diversity. Amateurs are an especially under-represented category in my pool of potential profile subjects. So, professional or not, if you think you might like to be profiled, nominate yourself to be a Member Profile subject by sending me *your* answers to the Profile questions.

With best wishes for the holiday season and for a healthy and happy New Year,

Katherine Saenger
saenger@us.ibm.com

