



The New York Flute Club NEWSLETTER

1999–2000 Concert Season begins with Timothy Hutchins

Interview by Cathy Comrie

This interview took place over the phone in mid-September as Tim was about to leave for a European tour with the Orchestre Symphonique de Montreal (MSO).

Cathy Comrie: Your first flute teacher was your father. What was it like studying with him and did he spark your interest in the flute?

Timothy Hutchins: My father was an amateur [flutist and recorder player]. When I was around 6, he started me on recorder. When I was 7, he was going away to England and he said, "If I bring you a flute back will you practice it?" And I said, "Yes!" So he made sure that I did [laughs].

CC: Was he a taskmaster as a teacher?

TH: Yes, he was. He would sort of supervise my practice and then we would play duets together. We [were friendly with one family in Nova Scotia where] the father was actually a professional musician, a violinist in the symphony, and his son was about my age and he was playing flute, too. He



[the son] now works as a professional flutist in Toronto playing opera and ballet. We formed a recorder quartet, and we'd play duets for flute and do concerts in Nova Scotia at different festivals and whatever.

So I was doing a lot of [baroque and early] music that way...when I was like 12 or 13 years old. We actually played a lot of the old instruments, like crumhorn. We did all that early music—loads of it. And I inherited all the instruments and all the music recently. Stacks of...

CC: Crumhorn duos???

TH: [laughs] Yes. All these Flemish polyphonists and all that sort of stuff and Italian music of all sorts. So actually that was a very broad base, educationally—musically.

(Cont'd on page 6)

In Concert

Timothy Hutchins, *flute*
Janet Creaser Hutchins, *piano*

October 17, 1999
5:30 pm
The Lighthouse
111 East 59th Street

Program

Sonata in B minor
(movements II and III)
Johann Sebastian Bach

Fantaisie Pastorale Hongroise
Franz Doppler

Sonata for Flute and Piano
Otar Taktakishvili

Four Pieces *Jacques Hétu*

Duo for Flute and Piano
Aaron Copland

Carmen Fantaisie
François Borne

(Program subject to change)

IN THIS ISSUE

Timothy Hutchins	1
<i>Interview with Cathy Comrie</i>	
From the President	2
<i>Anticipation</i>	
Ensemble Program	3
<i>An Urgent Message</i>	
<i>May 1999 concert photos</i>	
Member Profile	3
<i>Rochelle Itzen</i>	
Member Perspectives	5
<i>A new column begins with</i>	
<i>two questions on teaching</i>	
Announcements	
Flute Happenings	3
2000 Flute Fair Proposals	5
Composer Nominations	5

Special Note

Cancellation

The New York Flute Club regrets to announce that due to unforeseen scheduling complications the **Emmanuel Pahud Masterclass** of November 3rd **has been cancelled.** We hope to reschedule in a future season. In the meantime you can catch his recital at the 92nd Street Y on November 4th.

Dates to Remember

November 7, 1999
Ensemble Program Gathering
(see page 3)



**THE NEW YORK FLUTE CLUB INC.
1999-2000**

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**From the President:
Anticipation** *by Patricia Spencer*

A season of extraordinary treats lies ahead for New York Flute Club members and guest flute enthusiasts. It is a pleasure to announce the concert series, ensemble program, commissioning plans, the annual Flute Fair with Bonita Boyd as featured guest artist, and a continuing monthly newsletter with articles about the artists and other topics of interest.

Concert Series—With new repertoire (thanks to some of today’s wonderful composers), new sounds (thanks to some very adventurous flutist-composers!), and new dynamics (thanks to exciting research and development by flutemakers), a flute recital of today can speak to a music-loving public beyond flute aficionados. The NYFC Sunday afternoon concert series offers tangible proof of this with an exciting line-up chosen by the Program Committee. Timothy Hutchins, first flutist with the Montreal Symphony Orchestra, opens our season October 17 at the Lighthouse (111 East 59th Street) at 5:30 pm. Recitals by Mark Sparks, first flutist with the Baltimore Symphony, and Joshua Smith, first flutist with the Cleveland Orchestra, will follow in November and December (at CAMI Hall). The Jubal Trio (Sue Ann Kahn, flute), winners of the prestigious Naumburg Chamber Music award, will make their NYFC debut in January. And in February a “piccolo special” will feature Jan Gippo, Mary Ann Archer, and Karen Griffen. The repertoire will be marvelously varied. Check out the Taktakishvili on the first program, and let us know your reactions!

Ensemble Program—An “opening bash” for the NYFC ensembles will take place at the Bloomingdale House of Music on November 7, from 1:00–5:00 pm. Participants will play together in small and large groups, with refreshments, camaraderie, and good music—all organized by Rochelle Itzen, Ensemble Program director, whom we now also welcome to the NYFC Board. Registration forms for the opening ensemble get-together are enclosed in this newsletter and will also be on hand at the opening concert, October 17, at the Lighthouse.

Flute Fair with Bonita Boyd, featured guest artist—An international soloist of high repute, Bonita Boyd’s recitals and recordings are counted among the treasures of flutists and music-lovers everywhere. It is a special pleasure at this point to announce the Program Chair for the Flute Fair 2000, Svjetlana Kabalin. Submit your proposals to her by November 15! See the paragraph on page 5 for more details.

Commissioning Program—The New York Flute Club announces plans for a continuing commissioning program, with special interest in flute pieces appropriate for well-trained high school age flutists. Please see the notice on page 5 to find out how you can nominate a composer.

Newsletter—A warm welcome to our new editors, Katherine Saenger and Alice Barmore. Send Kathy your ideas and requests for articles! Submitted articles are reviewed by an editorial committee, then selected for publication partly on a space-available basis.

Special Thanks—The members of the NYFC board are a constant inspiration, giving generous hours of expertise and tedious detail work to make this organization happen. Special thanks are due this month to Ardith Bondi for indefatigable work putting our financial accounts into the perfect computer format, and to Mindy Kaufman for tackling and solving the awesome task of setting up the membership database!

Welcome to a promising season! Be sure to speak to your board members, not only to thank them but also to let them know how we can all serve you better. □

ENSEMBLE PROGRAM

For Club Members:

An Urgent Message

from Rochelle Itzen

RE: 1999 Fall Flute Club Gathering
From: Ensemble Program Coordinator Rochelle Itzen
To: NYFC Members interested in playing in ensembles

The fall Flute Club gathering will be held on:
Sunday, November 7th, from **1:00-5:00 pm**

The location is:
The Bloomingdale House of Music,
 323 West 108th Street, New York City.

*Please fill out and return the enclosed Registration Form
 if you plan to attend. See you there!*

—Rochelle

*Don't miss the photos from last season's
 Ensemble Program concert on page 4...*

Member Profile

Rochell Itzen

Ensemble Program
 Coordinator



*NYFC Member
 since 1985*

Employment:

Freelance
 musician, part-time teacher.

Most recent recital/performance: A program of music for two flutes and piano at the Third Street Music School in April 1999 with fellow NYFC flutist Susan Friedlander.

Career highlights: Playing flute in exciting concerts in halls such as Alice Tully Hall, Merkin Concert Hall, and the auditorium at the New School.

Current flute: Sankyo Prima 9K Gold

Influential flute teachers: Julius Baker, Thomas Nyfenger, and Keith Underwood

High School: Wheaton High School in Wheaton, Minnesota

Degree: B.A. (Oberlin, 1979)

Most notable and/or personally satisfying accomplishments: Freelancing with many chamber ensembles throughout the years, performing theatrical pieces for flute and playing for theatrical productions. Favorite combinations are woodwind quintets, flute with piano or guitar, and flute ensembles (with 2, 3, 4, and upward to 20 flutes!).

Favorite practice routines: Usually 2-3 hours each day, beginning with warm-ups by Moyse and Taffanel-Gaubert. Then some solo literature and whatever she is working on for her next concert or freelance job.

Interests/hobbies: Happy family life with a wonderful husband and two great kids.

Advice for NYCF members: Please come to the ensemble get-togethers. We will form ensembles and play a lot of music with each other. Come out and have a great time! □

FLUTE HAPPENINGS

OCTOBER

October 17, 1999

Sunday 5:00 pm

Zara Lawler will perform "Music at an Exhibition" with newly formed chamber music group "Full Fathom." The all-Russian program will offer a new look at Mussorgsky's Pictures at an Exhibition, alongside works by Stravinsky and contemporary composers Mikhail Kollontay and Vladislav Uspensky.
 • *Nicholas Roerich Museum* • 319 West 107th Street • Free • Info: call (212) 749-5244.

October 19, 1999

Tuesday 4:00 pm

Zara Lawler in same program as above.
 • *Ezra Stiles College* • Yale University, New Haven, CT • Free.

October 24, 1999

Sunday 3:00 pm

Patricia Harper, flutist, with "Women in Music." Program to include Diaphonic Suite No. 1 for Solo Flute, and Suite for Wind Quintet by Ruth Crawford Seeger.
 • *Lyman Allyn Art Museum* • New London, CT
 • Info: call (860) 439-2720.

NOVEMBER

November 1, 1999

Monday 2:30 pm

Zara Lawler will present a fun concert of contrasts: from the serious to the not-so-serious. Program to include the Martinu Trio for flute, cello, and piano, and theatrical works by Gary Schocker, John Cage, Thomas Ades, and other 20th century composers.
 • *Donnell Library* • 20 West 53rd St. • Free
 • Info: call (212) 749-5244.

November 5, 1999

Friday 8:00 pm

David Wechsler with the OMNI Ensemble in an evening of woodwind and brass music featuring the Stravinsky Octet and a woodwind quintet transcription of Stravinsky's Pulcinella Suite.
 • *Brooklyn Academy of Music* • 58 Seventh Ave., Brooklyn • Tickets \$10.00 and \$8.00 • Info: call (718) 859-8649.

November 10, 1999

Wednesday 7:30 pm

Svjetlana Kabalin with The Sylvan Winds in "Music at the Court of Frederick the Great." The concert will feature guest artists **Susan Rotholz** (flute) and Dongsok Shin (harpichord) in music by Quantz, C.P.E. Bach, J.S. Bach, and Frederick the Great.
 • *Christ and St. Stephen's Church* • 122 W. 69th Street • Tickets \$15.00 & \$7.50 • Info: call (212) 222-3569.

(Cont'd on next page)

FLUTE HAPPENINGS

(Cont'd from previous page)

NOVEMBER

November 10, 1999

Wednesday 8:00 pm

Flutist **Patricia Spencer** performs Milton Babbitt's *None But the Lonely Flute* in a program honoring Jacques Monod, presented by the Guild of Composers.

- Merkin Concert Hall • 129 West 67th Street
- Info: call (212) 501-3330.

Deadlines for Flute Happenings Columns

Issue	Mail Date	Deadline
November 1999	11/08/99	10/21/99
December 1999	11/29/99	11/11/99
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

!! Reminder !!

To be included in the 1999-2000 *Membership Directory*, dues must be paid by **October 31** (Barrère's birthday).

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

ENSEMBLE PROGRAM

(Cont'd from previous page)

1999 Concert Scrapbook

Photos taken by Rochelle Itzen and Ardith Bondi at last season's Ensemble Program Concert at the Kaplan Space at Carnegie Hall on May 23, 1999.



The Firebird Quartet beginning their 4th season. (l to r) Karen Newman, Amy Kriegler, Cynthia Knapp, Jennifer Tower



Calvin Mercer helping out (as usual!)



(l) Rochelle Itzen and (r) Patricia Spencer



*(l) Ann Bordley (r) David Spielberg
Not pictured:
Liza Wu, piano*

↑
Correction:
Edward Wolf

FLUTE FAIR 2000

Flute Fair 2000 Program Ideas

Hear ye, Hear ye!

Now is the time to solicit those creative thoughts you all might have on possible workshops, lectures and other events for the upcoming Flute Fair 2000!

Let us know what you think will stimulate and/or inspire the students, parents, adult amateurs, teachers or performers attending the Fair; all ideas will be seriously considered.

Submissions must be in writing. Please explain clearly and include any space and equipment requirements, and any fellow collaborators. Keep in mind that sessions vary from 45 minutes to 1 1/2 hours in length.

All submissions must be received by **November 15, 1999** and will be reviewed by the Flute Fair Program Committee, with final approval by the NY Flute Club Board.

Please send to:

Svjetlana Kabalin
444 Central Park West #9H
New York, NY 10025
Fax: (212) 222-3569 or
Email: svjkabalin@worldnet.att.net

Call for Composer Nominations

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 combinations. The commissioning committee will choose a composer, through anonymous listening, who will write a piece to be premiered at a special event such as the Flute Fair, for a commissioning fee to be determined. This new project may focus on a work to be especially appropriate for high school flute students.

As flutists, our repertoire affects the character of all that we do—teaching, performing, musical studies. Our future repertoire could deepen our musical role. The NYFC board seeks the most thoughtful and informed nominations, and appreciates this input from the membership.

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, Commissioning Committee
New York Flute Club
Park West Finance Station
P.O. Box 20613
New York, NY 10025-1515

MEMBER PERSPECTIVES

Queries

This new space is intended to stimulate a more interactive newsletter, with short contributions from our members. 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.

Here are two questions your Newsletter Editor made up to get things started:

Q I am an adult amateur and would like to resume flute lessons. Are there any teaching techniques that are especially good with amateurs? Teachers—do you have to change gears and think differently with these students? Or do you have a basic approach to teaching that works with everyone (please share it!). And students—what's it like to start lessons again at age 30, 40, or 60?

Q My child says she wants to take flute lessons. Am I crazy to try teaching her myself? Parents—any recommendations or tips on what works and doesn't? Students—what's it like being taught by your Mom or Dad? or your boss (if you're being a nanny in return for flute lessons)?
[Editor's note: Being taught by a parent can sometimes turn out well—take a look at this month's interview.] □



Hutchins

(Cont'd from page 1)

CC: And then you later went on to study with Trevor Wye, Elizabeth Dubois, Stephen Pederson, and Jeanne Baxtresser. Did any of those people influence you in any particular aspect of your career?

TH: Oh, for sure. Like I said, I moved to England when I was 15 and 16 and did the last two years of High School [at a place] that trained you to do some sort of career in music, basically to get into some sort of music college. So I was able to practice my flute and play in groups and study music—it was kind of like doing first-year university music courses in terms of the academics. By the time I came back [to] Canada, I was definitely wanting to pursue some performance career in flute. I actually was still doing Baroque flute and recorder [when] I moved to Montreal to study with Jeanne [Baxtresser] at McGill. Played and studied with her for a year in a Master's degree [program], and at the same time I was doing

Baroque flute with a local group here that specializes in early music. We did quite a lot of Bach and Monteverdi, and I did the Bach unaccompanied flute sonata on Baroque flute with them. Those people helped me to prepare myself...for the rigors of trying to get into a symphony orchestra.

CC: What were the experiences that led to your becoming principal flute with the Orchestra Symphonique de Montreal in 1978?

TH: When I came back to Canada, I was in the National Youth Orchestra of Canada for two consecutive summers, just before I started my work with the MSO. And that's a really, really good organization and was a great experience for me. It was a good orchestra. It helped me because we worked, and prepared works that would be helpful to my starting out with the Montreal Symphony. A nice coincidence was that just before I started with the Montreal Symphony we played the Bartok *Concerto for Orchestra*, and my first rehearsal with the Montreal Symphony was Bartok *Concerto*. So I felt, "I know this piece, I've just done it!" And that was helpful in having a good first impression.

CC: You chose to stay in Montreal when a couple of prestigious American orchestras wanted to whisk you away. What made you want to stay in Montreal?

TH: It was a really tough decision. But at the time, the MSO was on an up-swing, [and beginning to get some] world renown with a lot of CD's and a lot of touring. So when the first big offer came, it was a really hard decision. So we stayed and went from there.

CC: You stayed with a very growing orchestra.

TH: Yes. It was very growing, and I was part of this group that had been hired all together. We had this kind of camaraderie—things have changed because a lot of people have moved on, but at that time there was that feeling of, "We're all here and we're in it together and we're learning and doing exciting things, and off we go." Later on there was another offer that came that was really, really difficult to refuse. There were still some things happening that I felt that I wanted to be part of—with all the recordings and things like that. Charles Dutoit [conductor of MSO] was the person that did it all, and he was very instrumental in helping me do recordings through Decca, which is the company we were recording with exclusively for many years. He was able to get me to record the Ibert with the MSO and do tours all over the world as a soloist with them—to Japan, to South America, to Europe.

CC: What advice would you give to a young flute student trying to win an orchestral audition?

TH: You've got to be smart. You've got to understand that you have to know the works that are going to be listened to completely. And especially, the critical parts of those works. How it sounds with the other instruments. So you have to listen, you have to have a score in front of you when you listen; you have to have it in your head. You can't just listen to it while you're doing the dishes or something else. You have to sit down and listen and maybe practice along with your recording sometimes to just sort of feel how the flute feels when you're doing that. And of course, the best is to be playing that

Editor's Note:

About Otar Taktakishvili (1924–1989) and his flute sonata

Tim Hutchins will be playing the Taktakishvili flute sonata at the October 17th NYFC Concert. I contacted Paul Taub (a professor at the Cornish College of the Arts in Seattle, WA) and Laurel E. Fay (a consultant to Schirmer's on Soviet and Russian music) to find out more about the composer and the sonata. Paul found a listing for Taktakishvili in the book *Biographical Dictionary of Russian/Soviet Composers* by Allan Ho and Dmitry Feofanov. The Georgian composer and conductor was born in Tbilisi and studied composition with Barkudaryan. A member of the Tbilisi Conservatory faculty and the Soviet Composer's Union, Taktakishvili was "important in the development of Soviet opera and wrote magnificent vocal-orchestral works based on Georgian folk traditions." One of his compositions was adopted as the Georgian national anthem. The Flute Sonata was written in 1964; Paul played an early US performance of it in Seattle in 1990. Laurel identified a more recent performance that some NYFC members may remember—one by Katherine Fink on November 16, 1997 at CAMI Hall in (you guessed it!) a NYFC concert. (KS) □

stuff in some orchestra as well. Because you have to listen.

CC: You have to know the whole piece, not just your part.

TH: Exactly. And then, of course, you have to be technically up to it. So you have to be knowing where your weaknesses are and not glossing over them, putting them on a shelf in your mind and subconsciously thinking, “Oh that’s not right, but anyway, I’ll just keep going...” You have to stop where you have a problem and figure out how you’re going to fix it. Then when you’re ready, and you’ve done a lot of good preparatory work, you should go and study with somebody who’s in a

the MSO, and these records in the mid-eighties with the group “I Musici de Montreal” of Honegger and Vivaldi, and many, many recordings with the Montreal Symphony.

CC: A lot of your solo performances have a good portion of French music.

TH: That’s what being a flutist is, I think. It’s just going to happen that you’re going to play French music because the Concours system, where they commission pieces for flutists every year to be examined on—that sort of set some sort of level. And some of these pieces are very good and are lovely just on their own. They’re not

had been] in the symphony just about a year or two, she happened to be driving through town on her way to Nova Scotia from Vancouver [quite a drive!]. I said, “You can’t just call, you’ve got to come and have lunch.” So she came into town and then things started to happen. Our previous relationships were over, and we were both free. So we got romantic at that point.

CC: And you got a lifetime musical partner as well.

TH: Yeah. When we work together, that team feeling is so neat. And you learn so much from working with a pianist. [For example, you learn not to] just look at the piece from the line you

happen to be playing. When you play the Bach *B minor Sonata*, which we’ll be doing down there—the last two movements, it’s three parts really,

—Timothy Hutchins

sometimes four. I’m playing one and she’s playing the rest. I think it’s important to stress that audiences [should] listen to the whole thing, not just the big name soloist... [I’ve really learned so much] from all her experiences and training and insights. And I’m still learning. And now I think sometimes she learns some things from me [laughs].

“It’s not an easy business, but you have to persevere—intelligently.”

symphony and who is known to be a good teacher, and they will be able to help you. But you shouldn’t necessarily waste your time and do it prematurely.

CC: Does it help to know specific things about the conductors? What they would like, what tempos. . .

TH: Well sure. But it’s pretty hard. Because everywhere you go, somebody flies into San Antonio, Tampa or someplace to play their audition; it’s pretty hard for them to know. There’s generally a ballpark area with pieces. And if you’re a player that’s worked out the things, and play something musically that’s really beautiful. That’ll come through. You may not win the audition [laughs]...

CC: But you’ll play well.

TH: You will play well and maybe you’ll learn something from that particular audition that will then help you go up another rung or two on the ladder, and eventually it’ll work for you. It’s not an easy business, but you have to persevere—intelligently.

CC: You’ve made a couple recordings with your wife.

TH: We’ve made one recording for Decca called *Flute a la Francaise*. Then the *Concerto Pastorale*, the Ibert with

the sort of test piece you throw away. And we’ve got a few of those on the *Flute a la Francaise* CD. We try to make the CD varied so it’s not just a bunch of Concours pieces. It’s more than that. It has the Poulenc, some shorter pieces. [A waltz] by Debussy that we transcribed, the *Piece en forme de Habanera* by Ravel—some other works by Taffanel and Louis Ganne.

CC: You often concertize with your wife. What is that like? So many of us are so envious of you for having this built in duo partner.

TH: When I came back to Canada in 1975 from England it coincided with Janet basically moving to Nova Scotia. She was studying with [the pianist William Tritt], and we were teamed up by our teachers to play together. So we played together, and I thought, gee, this just works so well the way we play together. So we did some recitals for the CBC Radio and she played my graduation recital at [Dalhousie] University and then she played my audition to go to McGill and then she went her own way to do her master’s in British Columbia in Vancouver at UBC. And we kept in touch. And when I got the first flute job here, she was one of the first people I called. [After I

Timothy Hutchins has held the position of Principal Flute with the Montreal Symphony Orchestra (MSO) since 1987. His teachers in Canada and England have included Trevor Wye, Richard Taylor, and Jeanne Baxtresser. He has recorded numerous CDs including one of French music for flute and piano, and one of the Ibert Concerto with the MSO. He and his wife Janet Creaser Hutchins are active in Montreal as teachers and chamber musicians and frequently perform together as a duo. A sampling of their broad and eclectic repertoire can be heard at the October 17th NYFC concert, which is scheduled around Tim and Janet’s visit to New York with the touring MSO.

Cathy Comrie is on the faculty of the DePaul University Community Music School in Chicago, Illinois and performs throughout the Chicago area with the Comrie-Hutchins Duo. Ms. Comrie also performs with the New York-based new music ensemble, The Critical Band. □

1999–2000 Concert Season



October 17, 1999 • Sunday 5:30 pm
TIMOTHY HUTCHINS, *flute*
at *The Lighthouse, 111 East 59th St.*

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 • 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 BARRERE
FLUTE

The New York Flute Club

NEWSLETTER

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

All programs at CAMI Hall, 165 West 57th Street, unless otherwise noted.

Please note that CAMI may schedule renovations this season! After January 1, 2000, confirm venue in NYFC's monthly newsletter. Info: call (212) 757-8339.

From the Editor:

Greetings!

October 1999 brings the first post-Don Bailey Newsletter—produced by a new staff of two comprising myself (Newsletter Editor) and Alice Barmore (Layout and Production). Alice works as a freelance graphics designer and is a new NYFC member who is returning to flute playing. I am a physicist at IBM Research, and occasional community orchestra flutist who tries to keep in shape with 20 minutes of daily practice. And I probably qualify as a NYFC oldtimer, since I've been a NYFC member since the early 1970's when I was a teenager studying with Harold Bennett.

As you might imagine, Don's Newsletter set a standard of excellence that was inspirational. Continuing with last year's tradition, we will have Newsletter interviews with the featured NYFC artists prior to their NYFC performances. However, I plan to rely on a variety of guest interviewers—not *this* writer—to do the interviewing. In addition to the interviews, I'd like to include some type of member profile in as many issues as possible. But I need your help! If you have an idea for an article or profile, or would consider writing something, let me know.

I'd also like to stimulate a more interactive Newsletter, with short contributions from more of our readers. To this end, we've started a Member Perspectives column (see page 5), with some discussion-provoking questions. Members are invited to submit paragraph-long responses to an existing question, or to submit new questions for either the general membership or a specific NYFC member. Responses and new questions can be sent by e-mail to saenger@us.ibm.com.

Finally, we welcome your feedback. This is *your* Newsletter.

Katherine Saenger

