



The New York Flute Club

NEWSLETTER

November 2002

Meet Stephanie Mortimore

Interview by Dorothy Wu

Stephanie Mortimore left the principal flute position with the Portland (Maine) Symphony Orchestra when she became piccoloist of the Metropolitan Opera Orchestra in 2000. This interview took place in Stephanie's Upper West Side apartment, where I was welcomed warily by her otherwise affectionate birds: Shosi (a beautiful gray cockatiel), Hawkney (a Bronze Wing Pionus), and Benny (a finch). I began by asking her where she grew up.

STEPHANIE MORTIMORE: I was born in Minnesota and then we moved to Milwaukee when I was three. I grew up there and my parents still live there.

DOROTHY WU: *How did music first come into your life?*

SM: I started with Kodaly training actually. It's a method that teaches very young kids about music through the use of primitive percussion instruments.

I studied piano for 10 years, and I started studying the flute when I was about 12. I quit playing piano when I was a senior in high school because I didn't have time to practice both. I went to Switzerland for one year as a foreign exchange student right after high school.

10 years, and the flute
12. I quit
I was a
because
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school.

(Cont'd on page 4)

In Concert

STEPHANIE MORTIMORE flute and piccolo

Jennifer Undercofler, piano
Daniel Clark Smith, tenor
Rebecca Pechefsky, harpsichord
David Heiss, cello
Joe Tompkins, percussion
Michael Werner, percussion

Sunday, **November 24, 2002**, 5:30 pm
CAMI Hall, 165 West 57th Street

First Sonata for flute and piano Bohuslav Martinu
Cantata Arias for tenor and flute J.S. Bach
"Das Blut, so meine Schuld durchstreicht" from Cantata No. 78
"Erschrecke doch, du allzu sichre Seele" from Cantata No. 102
"Ach, ziebe die Seele mit Seilen der Liebe" from Cantata No. 96
Cleopatra Polka Eugène Damaré
Sonata for piccolo and piano, Op. 61 John La Montaine
First Concerto for flute and percussion Lou Harrison
Sonata for flute and piano, Op. 23 Lowell Lieberman

Program subject to change.

IN THIS ISSUE

Meet Stephanie Mortimore	1
<i>Interview by Dorothy Wu</i>	
From the President	2
<i>Creating a Stimulating Program</i>	
Member Profile	3
<i>Patricia Davila</i>	

Announcements

Flute Happenings	3
Update on Flute Fair 2003	5
FYI: About Tickets	6





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2002–2003

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Newsletter

Katherine Saenger, *Editor*
 115 Underhill Road
 Ossining, NY 10562
 (914) 762-8582
 klsaenger@yahoo.com

Alice Barmore, *Layout/Production*
 125 Christopher St., #4H
 New York, NY 10014
 (212) 675-9706 (phone and fax)
 abarmore@compuserve.com

www.nyfluteclub.org

Creating a Stimulating Program

by Jayn Rosenfeld



From the President

Dear Friends:

Recently I went to a string quartet concert, and I was struck by the unity of the evening. There was a Renaissance transcription by Charles Wuorinen, a one-movement work by Stravinsky, the last Mozart string quartet, and Bartok's Fith Quartet. Of course we flutists envy the chamber group that has two violins, a viola, and a cello; this instrumentation has existed for over 200 years and has a repertoire of treasures. The unity of the concert I heard came partly from the sensual experience, the mixture of timbres, and partly from the intellectual

stimulation—there was no music to dream by on this occasion, only pieces which required one's entire attention. Motivic similarities, patterns and scales called attention to themselves, contrapuntal patterns and various sorts of four-part writing demanded to be heard. It was fascinating, and all of a piece. And of course seeing four people sit in a rough square creates a unity too.

This concert made me think about programming, how to put music together for good reasons. Think of a vase of flowers. Should the vase be filled with flowers of many, toning or contrasting colors, or just a few, or one? Should the length of the stems be the same? Shall we put together tropical and temperate zone growths, or add some dried flowers, or some greenery for fluffy background? It is interesting to look at programming from this vantage, both for performers and teachers. Does one want a complete representation of music from among all periods, or a narrower focus? There is sometimes the danger that the unity desired, which I so admired in the quartet concert, will miss the goal of coherence and come out as sameness. And then, here's a poignant question: should one play less than great music? The answer to this has to be yes, oddly enough; there are so many voices to be heard. To stretch my metaphor a bit, a dried flower might be represented by a Renaissance dance or song. Something especially tall standing out from the mass might be a difficult contemporary piece. Another danger to be skirted is the programming of a contemporary piece as a token gesture, it can sound exclusive and uncomfortable, not integrated into the whole.

When students are planning an audition or a first recital, they may not have a wide array of pieces to choose among, and there is something to be said for going right down the middle of the repertoire. But for the growth of their individual personalities, a wide range of music should be provided by teachers; there's no telling how the final bouquet might be devised. I herewith invite the teachers reading this to send me a name or a few names of the music most distant from our usual repertoire that they have successfully worked on with interested students. How do you inspire your students or your listeners when it's your turn to create a two-hour oasis of sound? What would you like to hear new at CAMI Hall? What music keeps your mind most alive? In the meantime, I will ask archivist Nancy Toff to help us find the most repeated pieces in the club's history at our Sunday afternoon concerts (not counting Bach, who is always welcome).

Stephanie Mortimore's program on the 24th of November reveals an admirable desire to work outside the "flute and piano" box; she has chosen a route involving chamber music and it will be intriguing to discover the connections between the different pieces on her program. I hope to see you there.

All the best. □

Member Profile

Patricia L. Davila

NYFC Member
since 1994



Employment:

Private flute teacher and faculty member at the Rockland Conservatory of Music in Spring Valley, NY; performances in freelance orchestra gigs, recitals with harp and/or guitar, and with UpTown Flutes (a professional flute ensemble-in-residence at Drew University in Madison, NJ); co-director of the NJ Flute Society at Drew.

Recent recital/performances:

Playing with UpTown flutes on June 15, 2002 (at Weill Recital Hall) and August 15, 2002 (at the NFA Convention in Washington, DC); also in June, a flute and harp recital in Princeton, NJ.

Career highlight(s):

Sold-out performances in Weill Recital Hall with UpTown Flutes (in June 2002) and a flute and harp duo (in 1995). Being a three-time Artists International winner (1995, 1996, 2002) and a Miyazawa Flute Artist (1996–present). Performing as a flute soloist for the Papal Visit to Giants Stadium in October 1995, and with the NFA Pro Flute Choir in 1993 and 1996. Her NY debut recital at CAMI Hall in 1985, produced by her husband and glowingly reviewed in the *NY Times*.

Current flute:

A=442 Miyazawa, model Classic 1 RH, 20th anniversary limited edition with gold-silver-alloy handcut headjoint with engraved 9k gold lip plate, 14k gold riser and gold barrel. [As noted above, she's a Miyazawa Flute Artist.]

Influential flute teachers:

John Wion, Dave Williams, Paige Brook,

Ethan Stang; master classes with Jean-Pierre Rampal, Thomas Nyfenger, Robert Stallman, and Trevor Wye. Coachings with Bart Feller and Jeanne Baxtresser.

High school:

Mahwah High School in Mahwah, NJ.

Degree:

Two years at Carnegie Mellon University; B.M. in flute performance (Hart School of Music, 1990).

Most notable and/or personally satisfying accomplishment(s):

Editing and co-producing the UpTown Flutes CD, *A Flute Renaissance*. Being able to share what she does with audiences, and the good relationships she's developed with her colleagues in UpTown Flutes.

Favorite practice routines:

Long tones from Moyses's *De la Sonorité*, exercises from Taffanel and Gaubert, and Anderson etudes for flexibility. Lots of metronome and tuner work when preparing repertoire for a recital (usually 2-3 hours a day).

Interests/hobbies:

Patty is *still* working to find a guilt-free balance between flute and family. Her household includes husband James, daughters Jessica (15) and Melanie (8), and Sophie, a cocker spaniel. Both daughters are flutists (taught by mom!), singers, and cheerleaders. In her rare free moments she enjoys home decorating, painting furniture, and gardening.

Advice for NYFC members:

Take time to appreciate all the aspects of your life: family, friends, and the flute. Enjoy finding your own special career path and share your talent. □

FLUTE HAPPENINGS

NOVEMBER '02

NOV
17

Sunday 2:00 pm

Harold Jones, conductor and artistic director of the Antara Ensemble, will be flute soloist with the group in a performance of Howard Hanson's *Serenade* for flute, harp and strings.

• The Graduate Center, 365 Fifth Avenue at 34th Street, NYC • Admission \$20, \$15 seniors/students • Info, call 212-866-2545.

NOV
17

Sunday 3:00 pm

Flute Cocktail: A Flute Quartet with **Amy Ziegelbaum**, Jordan Vogel, **Helen Richman**, and Lauren Ausubel.

• Great Neck House, 65 Arrandale Ave., Great Neck, NY • Admission is free • Info, call 516-482-0355.

NOV
23

Saturday 7:30 pm

UpTown Flutes in an Abendmusik series concert.

• Morristown Methodist Church, 50 Park Place, Morristown, NJ • Admission \$10, \$8 seniors/students • Info, call 973-538-132.

DECEMBER '02

DEC
15

Sunday 3:30 pm

The Sonata Trio with Tamara Freeman, violin, **Nancy Horowitz**, flute, and Noriko Kubo, piano, will be playing seasonal works as well as trio sonatas by Quantz and Stamitz.

• Emmanuel Baptist Church, 14 Hope Street (at E. Ridgewood Ave), Ridgewood, NJ • Admission is free • Info, call 201-444-7300 or email Nancy at nancyhorowitz@yahoo.com.

Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2002	11/07/02	11/30/02
January 2003	12/05/02	12/28/02
February 2003	01/16/03	02/08/03
March 2003	02/20/03	03/15/03
April 2003	03/20/03	04/12/03
May 2003	04/03/03	04/26/03

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Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad should be submitted by hard copy or email. Name and phone number are required. Deadline is the same as for Flute Happenings submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.

NYFC Flute Fair 2003

UPDATE

Saturday, March 29, 2003

9:00 am–7:00 pm

Union Theological Seminary

100 Claremont Avenue (between 120th & 122nd/Broadway & Riverside Drive)

Features to date:

- Flutist ROBERT AITKEN and composer/conductor HENRY BRANT as guest artists
- New York premiere of Henry Brant's *Ghosts and Gargoyles*, scored for solo flute (Robert Aitken) and flute ensemble, to be conducted by the composer
- Panel discussions, masterclasses, and workshops by guest artists and others
- Young Artist Competition (Pat Zuber, coordinator, pgzuber@earthlink.net)
- Flute choir events
- Exhibits

Katherine Fink, *Flute Fair Chair*
(finkkath@optonline.net)

So would you say that the piccolo and flute are more different than similar?

I think it's much more different than people realize. A lot of things translate, but everything translates on a much smaller scale on the piccolo. Any bad habit you have on the flute is going to be magnified on the piccolo, and good things that you do on the flute you can take over to the piccolo, but you just have to make the movements and gestures smaller, because it's such a small instrument and it can't really handle a lot of the things you can get away with on the flute.

But I've found that playing the piccolo has actually improved my flute playing in the long run. At first it's hard to see that because switching back and forth is hard. If you really want to learn to play the piccolo, it's good to get away from the flute for a while. When I was preparing for the Met audition I put my flute away for a couple of months and really focused on the piccolo.

Were you worried about losing your flute technique?

No. I'd been playing the flute for sixteen years at that point, so I kind of figured I could get it back after a couple of months. I wasn't really worried. I knew the flute excerpts; I'd played them a million times, you know, and the real focus of the audition would be piccolo. I thought that if I wanted to win the job that's what I had to do. It was really helpful. When I came back to the flute, it was a little hard at first, but it came back very fast and was really worth it.

Do you find that you've changed a lot since coming to work at the Met?

Oh, absolutely. A lot.

Can you describe how you've changed?

I'm much more confident now in what I'm doing. When I won the job I felt a bit like I hadn't yet really come into my own. I had learned the piccolo, but it wasn't as ingrained in me. Now I feel like I've really internalized what I know. Back then, it was still so fresh I felt like I still had to think about everything that I was doing. Also, I now feel like I have developed my



(MORTIMORE, from page 1)

Did you study music while you were there?

Yes, I studied with one of the teachers at the conservatory there [Conservatoire de Genève], while going to a Swiss high school. The high school itself had an artistic program because students specialize earlier there, so I learned music history and theory at the high school too.

After Switzerland I went to DePaul [in Chicago, IL]. I wasn't sure whether I wanted to be a voice major or a flute major, so I auditioned for both and then had to choose which one I wanted to study. So I chose flute.

Why?

I guess because I'd done it longer and I just liked it. Singing was pretty easy for me, and I'd worked really hard on playing the flute.

When did you know you wanted to pursue music as a profession?

When I was a senior in high school I knew I definitely wanted to go into music, but I wanted to be a music teacher because

I had a really great choir director in high school who really encouraged me that way. But my the time I came back from Switzerland I knew that I wanted to go back into performance.

When did piccolo come into the picture?

Well, my parents bought me a piccolo when I was in high school and my teacher at DePaul—Mary Stolper—was a really good piccolo player. I decided to take extra lessons with her on the piccolo and started to like it, as well as realize that it's really a different instrument than the flute. Then when I was in the second year of my master's program I won the Portland Symphony piccolo audition in Portland, Maine. People heard me, and then I started getting a lot of work in town playing piccolo, etc. So, then auditions came up and I started taking lessons with Geralyn Coticone, the piccolo player in the Boston Symphony. Geralyn is a really great player and a very good teacher—really picky. She really made me look at the piccolo as a totally separate instrument. So I guess that's how I ended up at the Met.

own sense of what I want, being away from a teacher. I think that happens whenever you leave school. It takes a while to become your own player and in a way move away from your teacher.

It requires completely switching your mentality and the perspective from which you see everything.

Yes, exactly. I was looking at everything at such a microscopic level when I was taking lessons. Now I feel like I've done that, and I can step back and away from it, and look at the whole picture. So that's good! And I've changed just because I've been playing now for 2½ years with people who have been doing this for twenty, thirty, forty, fifty years. There's one guy in the orchestra who is in his 57th season this year. So being around that and hearing the style, just learning the way the Met plays, is a really changing experience.

The Met Orchestra is a very distinct group. We're constantly accompanying singers, so there's a real sense of listening and trying to be flexible, as well as a lot of attention to melody. You really get a sense of line and song in your playing. And also, when we play symphonic repertoire, it's kind of neat because most of the people in the orchestra haven't played any of this stuff before. They've been playing opera all their lives. So it's kind of cool that an orchestra of this caliber can sit down and play the Mahler 9th, for example, and have it sound so fresh.

So what is it like at the Met—what were your expectations and how have things turned out?

When I started out at the Met, I'd only played two operas in my life and those were in college, done in English. It's really different from anything I'd expected. Every week we have about five to six operas going on, rehearsing one or two and about four more going on in the pit. So it's kind of hard to learn all that repertoire when you're starting out. After a while it gets easier.

“...I think a really important part of being a musician is knowing when to step away from it and do something else... then you can bring...things back to the music.”

It must be one of the most demanding orchestral jobs to have.

We work twenty to thirty percent more than any of the top five symphony orchestras in the country. We did some research on that when we were doing

our last contract agreements. Right now [pre-season] we're “only” rehearsing from 11–5, four or five days a week. It's when the season starts that it gets really busy. Then we have shorter rehearsals (although sometimes not much shorter) and four shows a week.

Could you describe how you were trained as a flutist and how you developed the flute and piccolo?

Well I started getting private lessons when I was a sophomore in high school. I wasn't a real etude and scale person. I did them, but I wouldn't say that I was very disciplined that way. I did it when it was assigned. I often warm up now with scales, and right now I'm thinking of developing a concrete warm-up for the piccolo, for students. I've never actually needed that much warm-up time on the piccolo. If I play for a couple of minutes I feel pretty good.

So are there any people who've really inspired you, been major factors in your musical growth?

Well definitely Mary Stolper has been a huge influence, because she's a really strong woman, which was really important for me at that time in my life—to be studying with this woman who was so strong and just so supportive of me, and told me I was going to make it. That was a really great thing that she did for me; it was the kind of encouragement that I needed. Fenwick Smith has also been a huge support and a wonderful teacher. I studied with him for my master's at New England Conservatory.

(Cont'd on next page)



About Tickets:

At each concert, the membership representative at the door (usually Calvin Mercer) holds a list of current members. So if you forget your membership card or tickets, you and/or your guests may still attend the concert without paying the concert fee—as long as your membership is current and your name is on the list.

Also, if you didn't receive your full complement of tickets with your membership materials, you may pick up your extra set at any concert.

Questions? Please contact Michele Smith, membership secretary at michele.smith1@att.net or (phone) 718-399-1842.



(MORTIMORE, from previous page)

And GERALYNN Coticone, of course. My parents. I don't want to leave anybody out; I feel like I'm at the Oscars, trying to thank everyone!

It's always amazing to me how the people you know and meet, even randomly or briefly, can change a person's life a lot. Especially other people's confidence in you.

Yeah, well I'm sure Mary had no idea of what she was doing for me when she told me that I was going to make it, but that's something that really stuck with me. I was fortunate to have been born with a lot of confidence, but that brings up the whole nature-versus-nurture argument. But I also got a lot of confidence from my parents, probably because they had so much faith in me. I think that's THE number one thing for winning the audition—having confidence. It's 80 percent of the game.

It's interesting then to think about how you describe yourself as having gained so much confidence since starting out at the Met!

I was confident in my abilities to play the piccolo, but it wasn't a confidence that was internalized fully. It was separate from my "core" I guess. Kind of like I had it, but now I feel like it's really a part of me. Does that make any sense?

You mean that people are responsible for their "core" being, that this can be influenced a great deal by parents, environment, outside factors, etc. But that we are ultimately responsible and are born and grow into our distinct selves.

I think that is very true. You know, everyone can benefit from personal growth work, even people who are relatively happy and healthy. I think musicians can have immense success with this kind of work. We spend so many hours of the day holed-up in a practice room that it becomes difficult to take the time necessary to deal with issues such as self-esteem, which can really get in the way of expressing yourself fully as a musician, as well as hinder you from winning an audition. I can't tell you how many gifted musicians I see who just don't have the confidence they need to win a job. I'd like to see that change!

In general, could you describe how you develop a sense of musical style?

Well, I think that you have to research the piece that you're working on. For instance, playing something French baroque, like Couperin, you can't just pick that up and play it; you have to know what you are doing. There are all these symbols, road signs, and then there's a different way of playing the instrument. That's a very easy example because it's so different, stylistically, that you have to learn about *notes inégales*, and all this special stuff that you have to do for the music of that era. Well, it's the same for any other composer—you cannot play Mozart the way you play Beethoven, and you have to learn what that means exactly. It's also important to do a lot of listening, reading, seeking out good teachers.

Music is something that's always come very naturally to me, and an idea of what I want. That put on top of doing my homework has developed my sense of style. I feel like the music part was easy for me, but it was the technique that was not always so easy. I'm not what I would consider a "natural" player, the kind of person that can pick up an instrument and just play anything. I always had to work hard to play the flute. So, I've always really appreciated it too.

Are you musically satisfied?

Oh, it's not completely everything that I want. I mean, a job is a job and there are just amazing moments that I have at that job. But it's not everything that I want. I'd like to do more solo playing—concertos, recitals, on flute and piccolo. And I'm interested in things outside of the flute. For so long I had to focus mostly on the flute, and now I feel like I have more time to do other things. Learning some more languages—Italian might be good, considering where I work—and cooking, traveling....

How did you like Portland?

Portland was a great experience for me. I played piccolo there for one year, then I was principal for 2½ years. I learned a lot of repertoire and learned what it was like to play with other artists and deal with all those personalities. It was good.

How did you like playing principal versus piccolo?

I like both. It just so happens that I'm a piccolo player now. I was getting extremely close at a lot of principal flute auditions. I was getting in the finals all the time at flute auditions, so it's kind of just a fluke in a way that I'm now a "piccolo player." I could have been a flute player I guess. I like both.

Do you have chances to play other positions in the Met?

I played a lot of principal flute last year because one of the principal players was out for a while, so there were opportunities to do that. It's kind of a neat challenge. Sometimes I don't get a rehearsal so my first time playing principal will be in the pit at the performance. A lot of the time they're operas that I've played the piccolo part for, so I've seen them being conducted and I know what they sound like. But it's different playing a different part.

When you're playing piccolo you have all this tacet time and you don't really pay as much attention, you're just daydreaming a little...thinking about dinner or something. If you're playing first flute, all of a sudden you have to be paying attention all the time! So that's a little bit challenging—not missing your entrance. Another thing that's really weird about moving to first flute from playing piccolo is that if I'm used to playing the piccolo part, which is often in octaves with the first flute, I'll sometimes overblow it on the flute because I'm used to playing the exact same thing on piccolo. My muscle memory sets up and reacts as if I'm playing on the piccolo and so it's kind of funny to have to do it on the flute.

Have you always been a good sight-reader?

No! Unfortunately, sight-reading is something I've always considered my "weak suit."

So there's hope!

[Laughing] That's right, there's hope for all of you! I'm not the best sight-reader I know, but I get by, and it's something that I have to work on, just like everyone. It gets better though, the more you do it. At the Met we often don't get the music as far in advance as I would like, so I get to practice my sight-reading on the job sometimes.

In your opinion, what does it mean to be a musician?

I think it's about several different things. One is integrity. Like I said, you have to research what you're doing so that you have musical integrity. It's also about expression and being willing bare your soul to other people. And I think a really important part of being a musician is knowing when to step away from it and do something else so that you become more well-rounded, so that it's not the only thing that you're about. Because then you can bring these things back to the music; if you read a great book, see a great movie, take a walk in the park—all these things can affect you and make you a better musician.

Do you think that there's a way to work on expression, on baring your soul to other people?

Sure. A lot of it is about all those things I just mentioned...and then, of course, personal growth, which is different for every person. Expression is the part that I've always felt has come pretty naturally to me, though in my experience as a teacher, that's something that seems to be difficult for a lot of people. It's the technique that comes more easily to most people and the music that's harder. I've fortunately always been pretty well in touch with that—maybe because I started out so young with the Kodaly. I've always had a really good ear for sound: I started talking when I was six months old and I was talking in complete sentences by thirteen months. My brother hadn't even started talking by thirteen months, probably because I never shut up! So I think that kind of ear for sounds that please me was there already when I was born.

One of the things I admire about you is that you're very creative in the way you learn, making exercises out of whatever you happen to be working on. You don't go to a book for technique but instead make it up as you go along.

Actually, that's true. I love learning so I guess I think a lot about how to do that. I started to get more creative about learning after I left school and had to be my own teacher for awhile. In order to be a good musician, you have to be

STEPHANIE MORTIMORE became piccoloist of the Metropolitan Opera Orchestra in February of 2000. Prior to that, she was principal flutist of Portland (Maine) Symphony Orchestra and an active freelance flutist in the New England area, as well as around the country. She has performed in the flute sections of Boston Symphony Orchestra, Minnesota Orchestra, Milwaukee Symphony Orchestra, Boston Pops Esplanade Orchestra, Boston Philharmonic, and Rhode Island Philharmonic, among others. Stephanie has also been the winner of a number of competitions, including the 1998 Myrna Brown Competition, resulting in a concerto performance with the Dallas Chamber Orchestra, the 1996 James Pappoutsakis Competition, and the 1995 Union League Civic and Arts Foundation Competition. She received her master's degree from the New England Conservatory of Music and her bachelor's degree from DePaul University. A native of Milwaukee, Stephanie has also spent a year studying at the Conservatoire de Genève in Geneva, Switzerland. Her teachers include GERALYN COTICONE, ISABELLE GIRAUD, PAULA ROBISON, FENWICK SMITH, and MARY STOLPER. In her spare time, she enjoys hiking, cooking and eating good food, and hanging out with her two parrots, who both love the piccolo.

open to learning all the time. It's important to never think that you know everything, because it gets boring then. It can be really easy if you have a job to stop trying to learn and grow and change, but being that way is not really fun.

In my practicing, I tend to make exercises out of excerpts—just come up with weird things to test myself. For example, I would number all my excerpts, put them in a box, and draw each number out at random just to practice playing the first note of each excerpt. I found that on the piccolo it was difficult to just start excerpts; once I got started I was calm enough, and could say “Okay, this is going to go fine.” I just spent two days pulling out numbers and playing the first notes of all the excerpts, and if I got it I took the number out, and if I didn't I put it back in the box. Once I got all the numbers out of the box, I put them all back in the box and started over. It took me a couple of days, but that really helped my confidence with the piccolo.

Do find that you learn more ways to learn as you teach more and more?

Yes, definitely. And I've learned what works, how I can describe things that work.

How do you deal with pressure?

It's not as much pressure anymore as it was my first couple of years. I have tenure now....

That's great! Congratulations!

Thank you. But it still can be high stress. To help me deal with it, I like reading good books, riding my bike, cooking, hanging out with friends, and of course, playing with the birds.

How do like New York?

I love New York! I think it's a great place to live. Of course I miss some people from Boston, but I definitely enjoy living in New York, and I like my life here. □

Dorothy Wu is a master of music candidate at the Manhattan School of Music. She studied with Bonnie Kim and Bart Feller, and is currently a student of Michael Parloff.



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



November 24, 2002 concert

Sunday 5:30 pm • CAMI Hall, 165 W. 57th (across from Carnegie Hall)

STEPHANIE MORTIMORE, flute and piccolo

Ms. Mortimore is piccoloist of the Metropolitan Opera Orchestra and will bring us a varied program of chamber music and solos.

83rd Season 2002–2003 Concerts

October 27, 2002 • Sunday 5:30 pm
ROBERT STALLMAN, flute

November 24, 2002 • Sunday 5:30 pm
STEPHANIE MORTIMORE, flute and piccolo

December 15, 2002 • Sunday 5:30 pm
NEWEST OF THE NEW—*New Music*

January 12, 2003 • Sunday 5:30 pm
ULLA SUOKKO, flute and theatre

February 23, 2003 • Sunday 5:30 pm
ROBERT DICK, flutes

March 29, 2003 • Saturday 9:00 am–7:00 pm
FLUTE FAIR with guests Robert Aitken, flutist,
and Henry Brant, composer and conductor
Union Theological Seminary, 100 Claremont Ave.

April 27, 2003 • Sunday 5:30 pm
2003 NYFC COMPETITION WINNERS

May 11, 2003 • Sunday 4:00 pm
2003 NYFC ENSEMBLE PROGRAM
Kaplan Space at Carnegie Hall

Concerts are at CAMI Hall, 165 West 57th Street (across from Carnegie Hall), unless otherwise noted. All programs are subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org or call (212) 799-0448.



From the Editor

Greetings! November brings us a concert by Stephanie Mortimore, piccoloist of the Metropolitan Opera Orchestra. Stephanie was interviewed by Dorothy Wu, a master's degree student at the Manhattan School of Music. The interview covers topics ranging from the challenges of switching between flute and piccolo to the "continuing education" projects Stephanie is considering (learning Italian is high on the list). Read it and enjoy!

Every interviewee-interviewer match has its own special story, but Dorothy's is better than most. This summer I asked a number of established flutists and teachers to

suggest possible NYFC newsletter interviewers. Michael Parloff immediately (one-hour turn-around-time by email!) recommended Dorothy, who, as it turned out, happened to be in Paris. Paris!?! But Dorothy regularly checked her email at a local Internet cafe, and I had my answer a few days later.

November's Member Profile subject is Patty Davila. I was glad to learn more about the person I mainly knew from her Uptown Flutes concert listings in the Flute Happenings column (for example, she has two flute-playing daughters and has performed for the Pope!).

As most of you should know by now, our Flute Fair 2003 will be held on Saturday March 29th (NOT Sunday March 30th, as has previously been reported in various places including last month's newsletter). Flute Fair Chair Kathy Fink will have some more details for us in the December newsletter; what she knows so far is in a box on p. 4.

Hope to see you at the concert.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)