



The New York Flute Club

NEWSLETTER

October 2006

FENWICK SMITH, BOSTON FLUTIST



Fenwick Smith recently resigned from the Boston Symphony Orchestra after a distinguished twenty-eight-year career as second flute, including five years during which he was acting assistant principal flute.

His Boston-based performing career began in 1975, when he joined the contemporary music ensemble Boston Musica Viva and the New England Woodwind Quintet. After winning his BSO audition in 1978 he continued his active participation in recitals, radio broadcasts, chamber music performances, and teaching; he has also performed on baroque flute with Boston's leading early music ensembles. Smith continues as a member of the Boston Chamber Music Society, which he joined in 1984. He often includes chamber music on his annual Jordan Hall recitals, which, after thirty seasons, are a much-anticipated feature of Boston's concert calendar.

As a concerto soloist Mr. Smith introduced to Boston audiences Lukas Foss's *Renaissance Concerto* and the flute concertos of John Harbison and Christopher Rouse. His adventuresome discography includes premiere recordings of works by Copland, Foote, Ginastera, Koechlin, Dahl, Schulhoff, Schoenberg, Harbison, Cage, Pinkham, Rorem, and Reinecke. His most recent project, with pianist Sally Pinkas, is a three-CD set of the complete works of Philippe Gaubert, on the Naxos label; forthcoming on the same label is a two-CD set of the complete flute sonatas of Jean-Marie Leclair.

Mr. Smith teaches at the New England Conservatory; during his 1997-98 sabbatical leave from the BSO he was also visiting professor of flute at the University of Michigan. In 2001 he was the recipient of New England Conservatory's Laurence Lesser Award for Excellence in

(Cont'd on page 7)

In Concert

Fenwick Smith, flute

Sally Pinkas, piano

Sunday, **October 29, 2006**, 5:30 pm

Yamaha Piano Salon, 689 Fifth Avenue

(entrance between Fifth and Madison on 54th Street)

First Sonata (1945)	Bohuslav Martinů	
		(1890-1959)	
The Small Rain (2006)	Scott Wheeler	
		<i>New York premiere</i>	(b. 1952)
Sonata Brevis (2004)	Daniel Pinkham	
		(b. 1923)	
Sonata (1918)	Philippe Gaubert	
		(1879-1941)	

Program subject to change.

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2006–2007

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Welcome Back to a New Season (of Live Concerts)

by David Wechsler



From the President

Welcome back everyone! I am happy that the new season is beginning, and with it my second term as president of the NYFC. I had a fairly restful and interesting summer, but alas, one that passed too quickly. I hope all of you had similarly pleasant vacations.

Our 2006/2007 season promises to be very exciting. The NYFC is presenting some great and interesting artists. On October 29, Fenwick Smith, the retiring second flutist of the Boston Symphony, will be performing a recital of flute and piano music with Sally Pinkas. On the program will be the

New York premiere of a commissioned work by Scott Wheeler. On November 19, the world-renowned jazz tenor saxophonist and flutist Lew Tabackin will perform with bass player Boris Kozlov and drummer Mark Taylor. On December 17, Laurel Zucker will perform with guitarist Mark Delpriora. On January 21, we will present Tim Liu performing traditional Chinese bamboo flute music accompanied by Li-Qun Li and Baoli Zhang playing the yangqin and erhu. The February concert will feature the Hanoverian Ensemble, with flutists John Solum and Richard Wyton playing Baroque music. The flute fair will be in March, date TBA. As in previous years, the Young Artist Competition winners' concert will be in April and the annual meeting and flute ensemble concert will be May (see back page for the full schedule). I hope you can attend these events.

The NYFC is again fortunate enough to have the use of the lovely Yamaha Piano Salon for all of our 2006/2007 season events except the flute fair. Thank you Yamaha! We also have some new people working at the Club in various positions, all of whom will do (and have already done) great things. Sue Carlson has joined us as the newsletter layout editor, Keith Bonner is the new membership secretary, John Romeri is the new corporate sponsor coordinator, Ed Wolf is our new treasurer, Annette Baron is our new ensembles coordinator, and Susan Friedlander has joined the board of directors, replacing, respectively, Alice Bar-more, Don Hulbert, Sharon Powers, Jim Blair, and Jane Rigler. I want to thank all the new people and all the continuing people, and especially Dave Lotozo at Yamaha, for last season, the upcoming one, and for helping to make my first year as president. . . . smooth!

With the plethora of entertainment and informational diversions available to everyone, particularly youngsters, it is becoming even more imperative for people to attend live concerts. None of us can now conceive of a situation where we have no access to recorded music. Yet I am finding that the more I listen to recordings (which I love), the more I am drawn to live music situations. Every modern recording is electronic music. We never think of it as such, but if it is inside your iPod, or your CD player, or a nice vinyl LP or even a shellac 78, it is electronic (with the exception, of course, of a wind-up phonograph reproducing a purely analog recording, and a player piano). I have two points: one is that I completely enjoy the human experience of seeing a performer work and hearing an actual sound wave produced from a vibrating musical instrument (not a loud-speaker!) hitting my eardrum. The other is that when one gets locked into a recording of a favorite rendition of a piece of music, or a favorite song that sounds a particular way, it can be difficult or disappointing to hear that music played live. In fact, it ought to be the other way around. We as practitioners of an art form should be thrilled and amazed at a live rendition of a work, and not say to ourselves "it is better on the record." Bearing this in mind, I hope to see many people at all our concerts this season, to have their eardrums tickled and soothed by some analog vibrating air! □

Member Profile

Annette Baron

NYFC member
since 2005

Ensembles
coordinator
since 2006



Employment: President and owner of Eagle Research, Inc., a NJ-based executive search firm specializing in the pharmaceutical and biotechnology industries.

A recent recital/performance: Performing Anne McGinty's *Masques* and an arrangement of *In the Bleak Midwinter* with the Our City Flute Choir as part of the May 2006 NYFC Ensembles Program at the Yamaha Piano Salon; coming up soon (on October 22 and November 8), solo recitals in Wayne, NJ, for a senior citizens' group and at a YM-YWHA.

Career highlight(s): As a flutist: playing with the Ridgewood Concert Band in Ridgewood, NJ. In the "day job" category: making use of her expertise in science and clinical medicine to grow the executive search firm she now owns from inception into a highly successful business with an outstanding national reputation among its client companies, candidates, and peers.

Current flute: Handmade silver Muramatsu flute and an exotic wood Weissman piccolo, both purchased new in 2005.

High school: Elmont Memorial High School in Elmont (Long Island), NY.

Influential flute teachers: Carla Auld, who brought her back to where she was after a long break from the flute, and Gerardo Levy, who has been fine-tuning and advancing her skills since then.

Degrees: BA in biology (Hofstra University, 1980), BS in medical sciences (Long Island University, 1982), and MBA (Regis University, 2004).

Most notable and/or personally satisfying accomplishment(s): Musical: getting back to the flute. Annette says, "After putting music and the flute aside after college and for the following 25 years, it has been most rewarding to have been able to pick it up (in January 2005) exactly where I left off by taking lessons with incredible teachers, playing with an amazing community band, and building a solo recital repertoire." Career: (i) making the transition from physician assistant to successful owner of her own company, and (ii) going back to school as an adult to get an MBA and getting the welcome affirmation that the skills she had learned on the job during her years in business weren't much different from what she sought to learn formally.

Favorite practice routines: Annette plays for at least one hour every day. She skips the exercises and goes straight to work on orchestral excerpts, recital pieces for upcoming performances, and Ridgewood Concert Band material.

Other interests: Her family: husband Andy (who works in NYC in magazine publishing/circulation), and three children (a senior at the University of Pennsylvania, a sophomore at William Paterson University, and a fifth grader who plays piano and French horn). And keeping fit, working out and jogging (typically eight miles per week).

Advice for NYFC members: Practice, practice, practice. As the new NYFC Ensembles coordinator, Annette urges you to come to the Fall Ensembles Gathering. "Playing together will be wonderful and fun. Everyone will walk away having learned something valuable!!"

FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

OCTOBER '06

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Wednesday 7:00–9:00 pm

"The Composer who yelled at Paula," a **PAULA ROBISON** masterclass featuring Paul Hindemith's Sonata and Eight Pieces for Solo Flute.

- Diller-Quaile School of Music, 24 East 95th Street, NYC. Admission (auditors): \$30 general, \$15 students. Info, call Heather Holden at 212-369-1484 x26, or email hholden@diller-quaile.org.

OCT
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Thursday 12:30 pm

On the Midday Concert Series: UpTown Flutes, with **PATRICIA**

DAVILA, CARLA AULD, ELISE CARTER, KAREN DEMSEY, Jeanne Fessenden, **JOHN MCMURTERY**, Becky Vega, and Virginia Schulze-Johnson, director, performing works for flute choir in the opening concert of their fall season.

- William Paterson University, 300 Pompton Avenue, Wayne, NJ. Admission: \$3. Info, call 973-720-2371 or visit www.uptownflutes.com.

OCT
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Sunday 2:00 pm

A program of twentieth century sonatas by Poulenc, Hindemith, Taktakishvili, and Liebermann performed by **KERRY WALKER**, flute, and Russell Hirshfield, piano, in a benefit recital for the Western Connecticut State University Friends of Music.

- The Actors' Chapel-Saint Malachy's at 239 West 49th Street, NYC. Ticket info, call 212-489-1340 or visit www.actorschapel.org.

NOVEMBER '06

NOV
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Tuesday 6:00 pm

SUE ANN KAHN performing the complete Mozart Flute Quartets

with Eriko Sato, violin, Ronald Carbone, viola, and Alexander Kouguell, cello, in a recital to celebrate the release of the group's new recording of the same compositions.

- The Union Club, 101 East 69th Street (at Park Avenue), NYC. Admission is free; for reservations call 212-675-1932 or visit kahns@newschool.edu. Jacket and tie required.

Dedicated to Barrère

The 2005 New York Flute Fair celebrated the centennial of NYFC founder Georges Barrère's arrival in the United States, and guest artist Leone Buyse and pianist Martin Amlin performed several works dedicated to and/or premiered by Barrère. Popular response was enthusiastic, and Crystal Records has just released the first of two CDs that include several of those pieces. The works on this CD cover only an eight-year period (1897-1905), from shortly after Barrère received his *premier prix* from the Paris Conservatoire until he left for the United States to become principal flutist of the New York Symphony under Walter Damrosch. Yet they offer considerable stylistic variety and an indication of the diversity of his professional associa-



tions, from elder statesmen such as Woollett and Lacroix to his contemporaries Gaubert, Caplet, and Seitz. Six of the nine works on the CD (indicated with asterisks) are premiere recordings.

The CD (with program notes by

Nancy Toff) contains these works: ANDRÉ CAPLET: Feuilles d'album (including the newly-rediscovered Invocation (c. 1901)*, HENRY WOOLLETT: Sonata in B-flat Minor (1903)*, ALBERT SEITZ: Chant dans la nuit, op. 14 (1901)*, EUGÈNE LACROIX: Quatre Pièces (1901)*, AUGUSTIN LEFORT: Bourrée (transcribed in 1902 for flute and piano by Philippe Gaubert)*, PHILIPPE GAUBERT: Romance (1905), and EUGÈNE DAMARÉ: Les Marionnettes: Polka rondeau for piccolo and orchestra (1900) (reduction for piccolo and piano by Martin Amlin)*.

A second CD will be released later this year: *Dedicated to Barrère*, vol. 2, with works of Gaubert, Griffes, Rieger, Kriens, De Lorenzo, Jacquet, Bauer, Roussel, Goldman, and Varèse. For more information, please visit www.crystalrecords.com.

FLUTE HAPPENINGS

NOVEMBER '06

NOV 12 Sunday 3:00 pm
FEMMES FOUR Flute Quartet, with **AMY ZIEGELBAUM**, Helen Richman, Lauren Ausubel, and Anna Povich DeMayor, in a program including works by Jeanjean, Guiot, Telemann, Schocker, the New York premiere of Leo Kraft's *Partita* for four flutes, and new works by Dan Cooper.


- Christ & St. Stephen's Church, 120 West 69th Street (between Broadway and Columbus), NYC. Admission (at the door, no advance ticket sales): \$15 general, \$10 students. Info, call 212-787-2755 or email FemmesFour@gmail.com.

MEMBER ANNOUNCEMENTS

Westminster Conservatory of Rider University and Brannen Brothers Flute Company are jointly sponsoring a masterclass by **Bart Feller** on Friday, October 27 from 4:30 to 6:30 pm at Gill Chapel at Rider University, Lawrenceville, NJ. Auditors are welcome, fee is \$10. Info, contact **Seth Rosenthal** at 732-257-9082 or seth_rosenthal@yahoo.com.

Flute Happenings Deadlines		
Issue	Deadline	Mail date
November 2006	10/05/06	11/02/06
December 2006	11/02/06	11/30/06
January 2007	12/07/06	01/04/07
February 2007	01/11/07	02/08/07
March 2007	02/00/07	03/00/07
April 2007	03/15/07	04/12/07
May 2007	03/29/07	04/26/07

The New York Flute Club's 2006 Annual Fall Ensembles Gathering



Sunday, November 5, 2006
2:00 to 4:00 PM

Shetler Studios, 939 8th Avenue
 (between 55th and 56th Streets)
 New York, NY

COORDINATOR:
 Annette Baron

PURPOSE:

Meet other flutists interested in forming ensembles to play throughout the year and/or for the annual May NYFC concert. Already established ensembles are encouraged to attend as well. All levels of players welcome.

EXPECTATIONS:

Bring flutes (all sizes including piccolos), music stands, and scores (if you have any).

RSVP required by OCTOBER 29, 2006 to Annette Baron, Ensembles Coordinator. Email: EnsemblesNYFC@aol.com (preferred) or call 973-633-0191.



Membership Deadline

To be included in the 2006-2007 Membership Directory, dues must be paid by **OCTOBER 31** (Barrère's birthday). Dues (regular \$50, student/senior \$35, contributing \$75) can be sent directly with identifying information (name, address, phone, email) to: Keith Bonner, Membership Secretary, NYFC, Park West Finance Station, Box 20613, New York, NY 10025-1515, keithbonner@earthlink.net, 212-942-5685

Questions for the Composer: Scott Wheeler on *The Small Rain*

by Katherine Saenger

Fenwick Smith's October concert will feature the New York premiere of Scott Wheeler's *The Small Rain* (2006) for flute and piano. Here are Scott's answers to some emailed questions posed by the Newsletter Editor.

KATHERINE SAENGER: *What inspired you to write this piece?*

SCOTT WHEELER: In the spring of 2005, Fenwick Smith asked me to write a piece for his 30th annual fall recital. I was flattered, as you can imagine, because I knew what a wonderful musician he is, and it's the sort of project that I most enjoy. I finished the piece in June of this year [2006].

The title *The Small Rain* comes from an anonymous 16th-century poem that I print in the score:

*O Western wind, when wilt thou blow
That the small rain down can rain?
Christ, that my love were in my arms
And I in my bed again!*

I was drawn both to the idea of the flute as the rain and the flute's breath as the wind, so I called the first movement "Western Wind" and the third movement "The Small Rain." The slow movement in the middle I think of as a love song, so I called it "Christ, that my love were in my arms."

KS: *Did Fenwick's input help shape the composition?*

SW: Fenwick and I were casually in touch throughout the composition process. Around February of this year, when I was doing some sketching on the piece, I met Fenwick in a practice room in the basement of Symphony Hall, where he gave me a brief private seminar on writing for the flute. I recorded his spoken and illustrated comments on double and triple tonguing, dynamics in various ranges, leaps, and other technical details. From time to time as I was composing the piece I would listen to this recording as a way

of communing with the spirit of the instrument and this particular virtuoso. I sensed in this spirit a kind of extravagant playfulness that I wanted to emerge in the music. The idea wasn't to make the piece especially challenging, but Fenwick tells me that it is (and he would know!).

After the piece was completed, Fenwick continued to make some suggestions, including a nice change in the

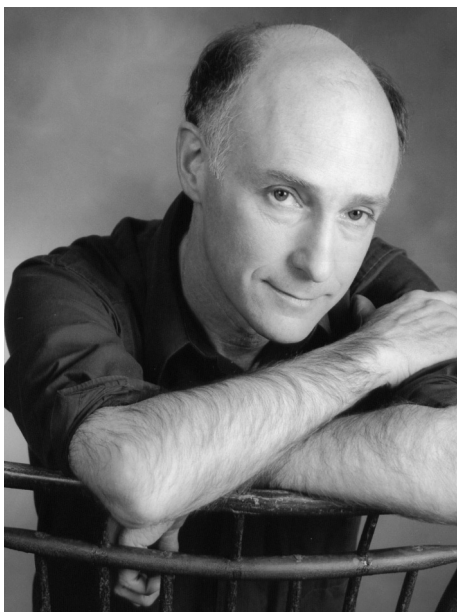


Photo: Susan Wilson

ending. His idea picks up on a playful part of the composition: as part of the dedication to him, each movement begins with the flute playing Fenwick's initials F-E \flat . Fenwick's suggestion was to end the piece with those notes, ending on his highest E \flat . I loved the idea and immediately incorporated it.

KS: *What should a first-time listener be on the lookout for?*

SW: I hate to tell anyone what they should hear, but I can tell you some of things that I myself notice about the piece. The opening sixteenths strike me as lyrical, even amiable, perhaps with a metrically shifting baroque feel-

ing. The same sixteenths in the coda of that movement take on a slightly jazzy feeling; a few moments of trading off between piano and flute probably come from my own jazz background. Parts of the second movement reflect my love of Ravel. The last movement starts with a dotted rhythm with a tango-like intensity, but the steady sixteenths eventually create a small rain, perhaps even a storm.

KS: *Can you tell us something about yourself?*

SW: I'm 54 and live in Boston, where I teach musical theatre at Emerson College and direct a new music ensemble called Dinosaur Annex. I graduated from Amherst College in 1973, did graduate work at New England Conservatory, and completed a Ph.D. from Brandeis in 1984.

My musical influences can mostly be traced to Stravinsky and all sorts of pop and jazz. My teachers include Lewis Spratlan, Arthur Berger, and Virgil Thomson.

KS: *Is the piece published?*

SW: Yes, like most of my music, it is self-published through ASCAP—Scott Wheeler Music.

KS: *Can you tell us something about the most interesting of your previous compositions and works in progress? And any chamber music compositions scored for at least one flute?*

SW: My biggest project has been my opera *Democracy*, which is based on Romulus Linney's 1973 play, which is in turn based on the great 1880 novel *Democracy* by Henry Adams. The opera was commissioned by Plácido Domingo for Washington National Opera, which premiered it in 2005. More productions are planned but not ready to announce. This year I have been commissioned to write a new

(Cont'd on page 6)

Scott Wheeler (cont'd from page 5)

opera for the Metropolitan Opera and Lincoln Center Theater—but no details on the project to tell you at this point. Meanwhile, I'm writing a chamber symphony which Kent Nagano will premiere this January with the Deutsches Symphonie Orchester in Berlin. I'll be in residence at the American Academy in Berlin for most of that month. When I return to Boston in the spring I'll conduct a chamber concert with Dinosaur Annex and an Emerson College production of Bernstein's *On the Town*.

I have written some chamber music with flute, including a woodwind quintet, and a flute-piano duo called *Fables*, which was written for Boston flutist Julia Scolnik and won a prize from the Composers Guild in 1999.

KS: Some of our readers will want more details. Do you have a website?

SW: Yes, www.scottwheeler.org.

KS: Thank you so much! We are all looking forward to hearing the piece. □

STOLEN FLUTE

STOLEN: Louis Lot No. 315 from William Bennett on September 6, 2006 in London. C-foot, open G# system, silver keywork. New-looking headjoint with ivory crown. Info/questions, contact Michie and William Bennett at mmichie@msn.com.

The "BEAUTIFUL B" WARM-UP

by Marjorie Hone

THE EXERCISE THAT HAS MY VOTE for being the most complete warm-up ever appears in Marcel Moyse's *De la Sonorité*. I call it the "Beautiful B" warm-up because I like to give my students simple names they can relate to, and also to emphasize that before starting they need to find the most beautiful, singing second octave B they can come up with on that particular day. After producing that "perfect" B₂, I take a breath, repeat it, and then slur slowly to B_♭, which I hold for about three or four counts. (Moyse uses A_♯, but young students think better in flats.) Again, I take a quick breath, come in on B_♭ with the same color, pitch and vibrancy, and slur to A. This is followed all the way down the range of the instrument. If I have time, I will then go back and repeat in groups of three, five, seven, nine, and finally all the notes. Next I start with the same pattern going up into the third octave, usually up to B₄.

The virtue of this warm-up is that it encourages matching of tone quality throughout the range of the instrument, clean and smooth transitions from one note to the next, quiet finger movement, and, in the section going up from B, familiarity and comfort with the third octave. As more notes are added to each group, breath control and full command of the chromatic scale are bonuses. It offers a wonderful opportunity to really listen, to breathe correctly and quietly, and to focus on great posture and hand position.

I recently started alternating notes with my students (i.e., they would start with B to B_♭, I take B_♭ to A and so forth). Initially I did this just because it seemed shorter that way and more fun, but I realized that it also forced matching of pitch and tone quality. They really seem to respond to this method, so I'm keeping it.

Variations of the "Beautiful B" exercise appear in several other books, including Paula Robison's *Flute Warmup Book* ("The Bell's Warm-up") and Trevor Wye's *Practice Book Volume 1, Tone*. Trevor Wye focuses on one octave at a time. If you have the time and energy, go for it. Either way works. □

Marjorie Hone is a private flute teacher in Westchester.

Stanford University Honors Frances Blaisdell

Frances Blaisdell, esteemed member of the New York Flute Club since 1928 and Lecturer in Flute at Stanford University since 1973, has received the university's Lloyd W. Dinkelspiel Award for Distinctive Contributions to Undergraduate Education. The ceremony was held at Stanford's commencement on June 18, 2006. The citation honors Frances Blaisdell

- For her extraordinary teaching, mentorship, and support to generations of students that emphasizes all of the qualities Stanford values—
- intellectual curiosity, integrity, excellence, discipline, and hard work;
- For her patience, wisdom, and uncompromising insistence on the highest standards of musicianship and artistry from all of her students—majors and non-majors alike—teaching them to overcome the seemingly insurmountable and realize their full potential;
- For teaching that music is not just playing notes on a page but the expression of the best that is within us; and
- For playing a pure tone that will resonate with Stanford students for years to come.



Photo: Linda A. Cicero

For more information about Frances Blaisdell's singular career, please see the April 2005 issue of the NYFC Newsletter, currently posted at www.nyfluteclub.org.

Fenwick Smith (cont'd from page 1)

Teaching. With his BSO career behind him, he has taken on an expanded teaching commitment at NEC, and looks forward to further concertizing and recording.

In his own words

(from www.fenwicksmith.com):

Annual fall recitals

I didn't set out to play decades of annual Boston recitals. Starting in 1975, when I returned to Boston from West Berlin, I played recitals from time to time, including a couple in consecutive years during the month of September. The Boston Symphony Orchestra is usually on vacation for most of September, and at the time, Boston's concert season didn't really get under way until the BSO's did. But in September, the schools and conservatories had reopened, and everyone was back from summer vacation. My September recitals were well attended—and favorably reviewed. Before I knew it, the Boston critics were announcing “Fenwick Smith's annual recital,” and declaring that it “opens Boston's concert season.”

This free promotion was too much to pass up. I was also encouraged to continue in the same vein by a fascinating booklet I stumbled across in a used-book store, entitled “Commemorative Record of the One Hundred Concerts given by the Boston Flute Players' Club 1921–1940.” This organization, under the direction of BSO principal flute Georges Laurent, presented four concerts a year, continuing into the 1940s. Contrary to what one might infer from its name, the Club presented chamber-music concerts comparable to those presented nowadays by the Boston Symphony Chamber Players or the Boston Chamber Music Society. Laurent appeared on every program, although he typically played only one or two pieces. His programming was adventurous: Boston, American, and world premieres appeared regularly, sometimes several on a program. He was presenting baroque music with viola da gamba and harpsichord in the 1920s. And in one hundred programs only a very few standard pieces, such as the Beethoven Serenade, were repeated.

With this inspiring model in mind, I decided by the mid-1980s not only to continue playing annual September recitals, but to do so without repeating repertoire. (If I had known I was going to do this I would not, in 1983, have played an all-Bach recital—thereby using up all at once a big chunk of our finest music.) The repertoire for the flute, compared with violin, piano, voice, or cello, is slim, and many flutists, tiring of our short list of chestnuts, are understandably tempted to borrow from the repertoire of others. While I have succumbed to programming the Franck Sonata, I do wonder how strong the interest is among the concert-going public in hearing, say, the violin sonatas of Mozart, Brahms, or Fauré played on the flute.

So I confess to having an agenda: I believe the flute repertoire is broader and more interesting than many flutists give it credit for. Without borrowing from the repertoires of other instruments, and drawing only sparingly from our own standard repertoire, I believe

“I believe the flute repertoire is broader and more interesting than many flutists give it credit for.”

that flutists can come up with a wide range of successful recital programs, enjoyable by the general public. A recital program, artfully assembled and arranged, can give lesser pieces greater impact than they have alone, and the whole can add up to much more than the sum of its parts. So if my programs inspire a few flutists to venture beyond Bach and Telemann, Schubert and Chaminade, Poulenc and Prokofiev, so much the better!

Flute-making and house-building

Boston has long been a world center of flute making. I worked for 12 years for Verne Q. Powell Flutes, Inc., and play a Powell flute of my own construction. Although I gave up flute making when I joined the BSO, my interest in working with my hands has since found a very different outlet: I designed a solar-tempered post-and-beam house which I built during the summer seasons in the woods of Richmond, six miles from Tanglewood. A book by George Ehrenhaft entitled *The Builder's Secret* describes

the experiences of ten individuals who built their own houses. The chapter about my house and me is called *Adagio*, in recognition of my profession, but especially because the project, started in 1982, is not yet complete—although the house has been comfortably functional since 1988.

The “Sonic Temple” recording studio

A more recent undertaking combined my knowledge of building and my experience as a recording artist. In 1995 I purchased a commercial building in the Roslindale neighborhood of Boston, which includes, on the top floor, the former Roslindale Masonic Temple. After four years of renovation, rewiring, soundproofing work, acoustical improvement, and the installation of silent, computer-controlled heating, air-conditioning, ventilation and humidification systems, the site is now a state-of-the-art recording facility. The lodge room has the size and acoustics of a fine recital hall, and retains its strikingly handsome original architecture. It is also the permanent home of a superb nine-foot American Steinway piano. Adjacent areas on the same floor serve as control room, editing room, office, kitchenette and lounge area. The facility, dubbed “The Sonic Temple” in recognition of its origins as a Masonic Temple, is operated by John Weston, doing business as Futura Productions.

Since opening for business in the summer of 1999, the Sonic Temple has hosted a distinguished roster of performers, including Yo-Yo Ma, Ran Blake, John Gibbons, Paula Robison, Russell Sherman, James Somerville, Ransom Wilson, and Jacques Zoon, as well as singers Nancy Armstrong, Max von Egmond, Lucy Shelton and Jayne West. Gunther Schuller has produced four CDs to date; the generous size of the Temple has accommodated a forty-piece orchestra in productions of video-game and movie soundtracks. My three-CD series of the complete works of Philippe Gaubert, now available on the Naxos label, was produced here, and a two-CD set of the complete flute chamber works of Jean-Marie Leclair has been recorded and edited, and awaits final mixing, also for release on Naxos. □



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



October 29, 2006 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)

Fenwick Smith and Sally Pinkas, flute and piano duo

87th Season

2006–2007 Concerts

October 29, 2006 • Sunday, 5:30 pm
FENWICK SMITH, flute, and SALLY PINKAS,
piano

November 19, 2006 • Sunday, 5:30 pm
LEW TABACKIN, jazz artist

December 17, 2006 • Sunday, 5:30 pm
LAUREL ZUCKER, flute, and
MARK DELPRIORIA, guitar
Holiday concert

January 21, 2007 • Sunday, 5:30 pm
TIM LIU, Chinese bamboo flutes

February 25, 2007 • Sunday, 5:30 pm
THE HANOVERIAN ENSEMBLE
JOHN SOLUM and RICHARD WYTON,
baroque flutes

March, 2007 • Date/place TBA
FLUTE FAIR 2007—guest artist TBA

April 29, 2007 • Sunday, 5:30 pm
2007 NYFC COMPETITION WINNERS

May 13, 2007 • Sunday, 6:00 pm
ANNUAL MEETING & ENSEMBLE CONCERT

All concerts and events (except as noted) at Yamaha Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs 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 732-257-9082.



From the Editor

Greetings! Looks like we are in for another season of great concerts, starting with recently retired Boston Symphony flutist Fenwick Smith in a program featuring recently recorded works by Gaubert and the NY premiere of a new piece written for Fenwick by the composer Scott Wheeler. Instead of the usual performer interview, we have some excerpts from Fenwick's website and an interview with Scott. The interview is definitely a must-read for readers with an academic or personal interest in how the performer-composer interaction can shape a piece.

David Wechsler's "From the President" letter touches on an issue that we will be hearing more about during the year: the importance of attending live concerts. After reading about why *he* likes attending live concerts, I encourage you to send me your collected thoughts on why *you* like attending live concerts (and how you think the teachers and performers among us might encourage our *students* to attend live concerts).

This issue is the first for our new Newsletter designer, Sue Carlson. You will hear more about her in a future Member Profile. This month's profile subject is Annette Baron, the NYFC's new ensembles coordinator and a small-business owner. The highlight for me: how she got back in shape on the flute after 25 years away. And from our March 2006 profile subject, we have "The 'Beautiful B' Exercise," Marjorie Hone's paean to her favorite warm-up. It was mentioned in her own profile last year and I thought readers would like to hear more about it and how she uses it in her teaching.

Anyway, all for now. See you soon. Best regards,

Katherine Saenger (klsaenger@yahoo.com)