



January 1999

# The New York Flute Club

## NEWSLETTER

### Jeanne Baxtresser

#### Going Strong

Interview by Don Bailey

*We continue our November interview with Jeanne Baxtresser, former principal flutist with the New York Philharmonic. Jeanne was very open about her experiences in the orchestra and displayed unbridled enthusiasm about her plans for the future.*

*I have always been in love with the flute – from the first moment I decided I wanted to learn to play when I was nine. There are many brilliant things that the flute can do, but the sheer beauty and lyricism of the instrument has always drawn me more than anything else. The flute is such a powerfully primal instrument; it's been a part of every culture on the planet since the beginning of time. We flutists are so fortunate – the sound is immediate and comes right from the heart of the player. I think many of us live in the world of music simply because this magical instrument called to us and we had to play...I know this is true for me. – Jeanne Baxtresser*

#### **Did you always want to be an orchestral flutist?**

Yes – the power of orchestral music pulled me like a magnet! I was raised in a family of musicians and music lovers, and as a child I attended many concerts of the Minnesota Orchestra. Also, my father constantly played symphonic music on these huge stereo speakers in our living room. I felt the most beautiful flute music came out of the orchestral repertoire of Beethoven, Brahms, Schubert, Schumann, Debussy, Stravinsky, Ravel and on and on.... I also knew that I would never have access to this music unless I was sitting in an orchestra. Because of this, I knew very early on that I wanted to be an orchestral player. I must add, the glory of the orchestral experience was greater than I ever imagined! There is nothing to compare with sitting in the middle of a great orchestra with a master conductor playing a great symphonic work!!!

#### **Isn't your mother a concert pianist?**

Oh yes, and my father was an amateur pianist. There was music in the house all the time - all kinds of music.

#### **Do you remember when you played in an orchestra for the first time?**

I must have been about 13, and I was terrified out of my mind. I was second flute in a chamber orchestra playing some Haydn symphony, and I was counting like a maniac and came in wrong and was thinking, "How do people DO this?" I was so terrified. I remember thinking, "I don't want to do this. I want to be a soloist - like Rampal." Soon after that experience, I played in a number

of youth orchestras, became more experienced, and got over my terror.

#### **I read that you made your solo debut with the Minneapolis Symphony when you were 14. Do you remember what you played?**

I think it was the Mozart Concerto in D. I had won a competition.

#### **Who were some of your flute teachers?**

Well I had a wonderful first teacher to whom I owe a great deal....Mary Roberts Wilson. I also did summer study with Albert Tipton, Moe Sharp, and others. I am also a great listener, and I studied many recordings of flutists, singers, and violinists. I believe that imitation is a great way to learn. I remember hearing a recording of Rampal and how moved I was by his wonderful brilliance. Another idol was Heifetz. I knew I would never sound like Heifetz, but I sure tried. I believed that everything I did trying to sound like him would make

me sound better – at least. But Julius Baker, from the time I first heard him at age 12 or 13, was my ideal. I loved his flute playing, I loved his sound. Julie had such honesty in his playing - wonderful intonation, beautiful phrasing, everything for the music's sake. I followed a path that I hoped would eventually lead me into his musical world, and indeed it did – in more ways than I ever could have imagined!

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Patricia Spencer

a game of "Human Bingo", attending workshops such as the jazz improvisation clinic—these are some of the treats you can expect at the upcoming Flute Fair. See Bärli Nugent's article elsewhere in this newsletter for details.

But does the Fair have a theme? What is it all about?

One underlying theme is simple and profound: to enhance listening. Since the first NYFC Fair, in 1994, the steering team has opted not to schedule back-to-back and simultaneous performances all day, but rather to keep our listening ears fresh for the guest artist's recital. Topics for the panels and workshops are geared variously toward increasing historical and cross-disciplinary awareness (the Baroque dancer), increasing creative-edge awareness (the composers' panel), upping one's "state-of-the-art" equipment savvy (the 21st century flute), or building inner psychological awareness ("Taking the Stage" workshop) of an artistic exchange — a performance.\*

How might all this awareness happen? Here are some examples. We have all watched or participated in enough marches to know how a march should "feel" — we experience it physically as well as aurally, and we play marches differently because of this. What if we were equally familiar with the "feel" of a sarabande, or an allemande? Our listening and performance of these would have an added dimension; the Baroque dance workshop will be a step toward this.

Similarly, listening to composers or others describe musical shapes in poetic terms opens up a wealth of helpful images. Thinking of a weird Cb as an "intruder" or an "invasive, destabilizing force" in a phrase that otherwise moves cheerily along in Bb major can assist us in the color and inflection of the phrase. And what if the composer says "invasive" but you the flutist had been thinking "uplifting,

## Note from the President

### Come, Look, and Listen

by Patricia Spencer

Hearing a recital by the internationally renowned artist Aurèle Nicolet, checking out the latest offerings of a wondrous array of flute vendors, playing

though destabilizing". Which is it? (Is the composer always right?) A related question: what if you like to work with poetic images but the composer wants to describe everything in technical terms? Does it help, in the example cited above, to observe that the Cb is a Neapolitan? Is a detailed diagram of the harmonies Bach uses in a given phrase more helpful than the poetic observation that these harmonies are highly chromatic and unbelievably wrenching? You can expect questions generated at the composers' panel to be intriguing!

On the subject of listening, here's a listening "stretch" that everyone can do. Play the opening three notes of Varèse's *Density 21.5*:



Now put them through some variations:



Repeat this, reversing the dynamics, feeling the upward pull of the F#. Next make up your own articulation and rhythmic variations of this musical "word". Then play the entire first phrase:



and notice how the soft G at the end of the phrase feels. (It will be different for everyone.) You have now heightened your sense of the musical forces in this opening.

You have doubtless detected by now that these ideas fly in the face of an accepted, "incontestable" dictum, namely that we are born either with or without a musical ear

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## Flute Choir Survey

by Elly Ball

Flute choirs of all types are popping up all over the world. From little Suzuki groups to professional recording artists, there is a new spirit in multiple flute playing. The NYFC is exploring whether it might be able to provide an opportunity for New York flute students to play in such a group. Initially, we might begin by forming a High School Flute Choir which would meet once a month, possibly on the same date as the NYFC Sunday concerts. To successfully add this to our array of activities, we would need several volunteers with specific interests/background in this activity. If you would be interested in helping to create this wonderful experience for young New York flute enthusiasts, please contact: Elly Ball, (914) 241-7953. E-mail: Ball5555@msn.com.

## Note from the President

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and that nothing we do can change it. This "fact" is false. Suzuki teachers have long reported that perfect pitch occurs in 90% of their otherwise normal 3-year-old students. An exceptional ear is most often the result of such early training. Later training takes longer — just as learning a language at age 18 takes longer than at age 5. To deny the process to someone who happens not to have had early training (by saying, as we have all heard some well-meaning parents say to some students "you just don't have an ear for music"), would be equivalent to telling an 18-year-old "don't even try to learn French (or Japanese, or any language) — it's too late."

In conclusion, a thought about the long-term "return" for time spent on listening enhancement: the expanded aural world doesn't disappear, but is there for us to experience (and further expand) again and again in years to come.

See you at the Fair!

\*A brief aside: too often we forget that the real beneficiaries of this artistic process are the listeners, including ourselves. If we nourish and enhance our own listening at concerts, we renew our own energizing source, as well as further understanding our own work from the perspective of the listeners' needs.

Recognized as a major force in the performance of new music, **PATRICIA SPENCER** has received acclaim as a soloist and as flutist with the Naumburg Award-winning Da Capo Chamber Players. An exciting repertoire of pieces has been written for her, including the title works of her most recent solo CD, *Narcissus* and *Kairos* (works by Thea Musgrave and Judith Shatin). On her earlier solo CD (both are on the Neuma Records label), Ms. Spencer and pianist Linda Hall offered a rich collection of classics and newer works—Pierre Boulez's *Sonatine*, Elliott Carter's *Scrivo in vento*, George Perle's *Monody*, Shirish Korde's *Tenderness of Cranes*, Louise Talma's *Conversations*, Stephen Jaffe's *Three Figures and a Ground*, Salvatore Martirano's *Phleu*, and Arthur Kreiger's *Intimate Exchanges*. In addition to performing, Patricia Spencer teaches flute and chamber music at Bard College, Hofstra University, and privately in New York City.

*How did you come up with the name Baxtresser?*

Just lucky, I guess. I spent the first half of my life hating it because it was so different, but I have become rather fond of it in the end....

## FLUTE HAPPENINGS

**January 13, 1999**

**Wednesday, 7:30 pm**

**Suzanne Gilchrist** with Galatea Ensemble. World premiere of Brazilian composer Jaime Zenamon's *Llanura* for flute and strings; interview/discussion with the composer. Also works by Bach, Elgar. Alma Gluck Concert Hall, Turtle Bay Music School, 244 E. 52nd Street. \$15, \$12 (students/seniors). Info, call 212-753-8811.

**January 16, 1999**

**Saturday, 1:00 pm**

**Karen Bogardus** with pianist Karen Beluso presented by The Children's Orchestra Society. Christ Episcopal Church, 1355 Northern Blvd. Manhasset, NY. Works by Franck, Bach, Arnold and Boehm. Info, call 718-358-4866 or 516-869-9696.

**January 17, 1999**

**Sunday, 2:00 pm**

**Barry Crawford** with Collette Valentine, piano. Islip Arts Council's Winter Concert Series at the Bayard Cutting Arboretum, Oakdale, NY. Free. Info, call 516 224-5420.

**January 17, 1999**

**Sunday, 2:00 pm**

**Michael Laderman** and Connie Grossman, flutists, at St. Peter's Lutheran Church, Citicorp, 619 Lexington Av. at 54 St., with cellist Joel Turken. Works by W.F. Bach, Mozart, Haydn, Telemann, Bartók, Cambini, Kuhlau. \$12, \$6 (students/seniors). Info, call 212 935-2200, Fax 212-355-3423.

**January 17, 1999**

**Sunday, 2:30 pm**

**Paul Lustig Dunkel** with Laura Tchekorotova, piano. The Long Island Flute Club in the Lynbrook library. Works by Mozart, DeDomenica, Schubert, Bach, Harberg, Prokofiev. Free. Info, call 516-887-3712.

**January 26, 1999**

**Tuesday, 8:00 pm**

**Eleanor Lawrence** with the Monomoy Chamber Ensemble at Weill Recital Hall at Carnegie Hall. Works include Mozart's *Serenade for 8 winds*, K. 375, Stravinsky's *Octet*, Beethoven's *Trio in Bb Major*, Op. 97 "Archduke". Tks available at Carnegie Charge 212-247-7800 and at the box office. Info, call 212-799-3245.

## FLUTE HAPPENINGS

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# Jeanne Baxtresser

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***I would like to talk about this "coming full circle" from your being a student at Juilliard and studying with Baker to your returning to the same place as his successor. Did you play in the Philharmonic while a student at Juilliard?***

No, I didn't. I don't know if there were any women in the orchestra when I first came to Juilliard. I had no expectation or goal or even a thought of ever getting into the New York Philharmonic. It never occurred to me. My aim was just to get into an orchestra...I didn't care where. I just wanted to play that music. My first audition actually brought me into my first job. I was in my senior year at Juilliard and the Montreal Symphony Principal Flute was announced. My second audition was for the Toronto Symphony, where I played for seven years. My husband, David Carroll, is a wonderful bassoonist. He was asked to join the NY Philharmonic before I had even auditioned. We are extraordinarily fortunate that our careers have always worked out so we could always be together!

***You were only 21 years old when you landed the principal flute position in Montreal. Surely you were nervous playing in front of your new colleagues the first time.***

I can honestly say that for me, in the three orchestras where I served as the principal flutist, it always took about two full seasons for me to feel that I completely belonged and that I was truly worthy of the responsibility I had been given. I didn't really feel settled until I played all the major solos—Beethoven 3<sup>rd</sup>, Leonore, Daphnis, Brahms 4 and 1, Capriccio Espagnol. It also takes that amount of time to adjust to new players around you, the acoustics of a new hall, and to a new conductor. I know that I put myself under a lot of personal pressure in those years to always be the best I could possibly be. But at some point, I had to realize that my pleasure and joy in doing the job could be enhanced if I became more accepting of my fallibilities. We strive for perfection in the practice room, but a human being sits in the chair in performance. That humanity

is what makes live performance so compelling. Also, even at the highest level of performance, you must realize that you can't possibly please everyone. It is even a bit arrogant to think you should. I guess in the end, I have come to a point in performing where I realize the most important thing is my love for music, for the flute, and my dedication to always prepare the best I can. Beyond that, the music belongs to the listener.

***I'm curious how someone in your position interacts with the rest of the flute section. Are you the boss?***

The real boss in an orchestra is the conductor. The principal players, however, are in charge of making sure the section works smoothly and cohesively. You certainly don't come into an orchestra like the Philharmonic and tell people how to play...they already play beautifully. Most of my job was to make sure my col-

leagues' needs were met, professionally and personally, while they were at work. I took this very seriously because I truly believe people that care about each other can play better together. I also had a great appreciation and respect for all the players in my section, and I tried to be sure to express it to them by never taking their extraordinary playing for granted. Our flute section was like a musical family, and our support of each other was a big part of our musical success.

***Don't you just love playing Daphnis and Chloe?***

Oh, absolutely. And the thing that is so exciting is that everybody in the section is equally involved. The second flute part is incredibly challenging, the alto part is fabulous, and the piccolo part is so brilliant and touching. So, everybody's sort of "in the soup" in that piece. Also, the music itself is so sublime, I feel as if I am in another world for the entire performance!

***Can you remember how you felt the first time you played it?***

There have been a number of pieces that I loved so much, I couldn't wait to play them in an orchestra...and not all of them were big "flute pieces." Rachmaninoff 2<sup>nd</sup> Symphony for the first time was just as thrilling as Petrouchka. I think that the greatest sense of pressure in playing these pieces for the first time is that you want to do justice to the solo. I always listened to recordings of the big solos and played along with them in preparation. But, when you play your first Daphnis, it is overwhelming to realize it's going to be YOU playing that opening scale and no one else!! I always wanted it to be as beautiful for the listener as it had been for me when I had heard it played. I had to learn not to let my powerful emo-

tions about the music get in the way of my performance. All wind soloists experience the same thrill, I am sure.

***What can say about tone projection in solo playing as opposed to playing in the orchestra?***

You must learn a great deal about projection to be a successful soloist...in an orchestral setting, or with a piano. I think the most important thing for me to learn was that the tone had to be focused, and never forced. Julie used to talk about spinning the tone forward, which is a

lovely image. My greatest challenge was to produce the most beautiful sound I was capable of making, at all times. Roger Mather wrote a wonderful article on this subject of projection.... it should be reprinted.

***You mentioned once that you'll never know how you actually sounded out there in the audience.***

Yes....one of the ironies of being a musician is that you can never hear yourself as the audience hears you in the hall. It will be an eternal mystery to me, I guess. Sometimes I can't even identify my own playing when I hear it on the radio!

***Did you have to practice the repertoire daily, or had it become second nature?***



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# Flute Fair 1999

## READ THIS NOW! (please)

by Bärli Nugent



Bärli Nugent

- Person #1:** What do outspoken teenagers, a powdered wig, shopping, a yummy sandwich and 400 flutists have in common?
- Person #2:** Beats me.
- Person #1:** The 1999 Flute Fair on Saturday, February 6<sup>th</sup>, 1999 at Union Theological Seminary!
- Person #2:** Hey, are you serious?
- Person #1:** Of course I'm serious. This is the greatest coming together of interesting people, thought-provoking ideas, jaw-dropping virtuosity and fabulous prizes for Human Bingo since Bill Gates invited a few pals into his garage twenty years ago!
- Person #2:** Did you say, "Human Bingo"?
- Person #1:** Uh-huh.
- Person #2:** What *are* you talking about?
- Person #1:** It's a cool game. With prizes. But you have to come to the Fair to find out more.
- Person #2:** Fine. Sure. But what about the other stuff?
- Person #1:** Why don't you just read the article below and then you'll know everything. OK?
- Person #2:** Alright already. But it better be good . . .

## About The Fair

And dear reader, rest assured, it *will* be good. Your Board has labored mightily to arrange a day of diverse and first-rate activities designed to recharge your musical batteries, lower your stress levels, and surround you with the beauty that is our instrument. Here's what we're offering.

Events of particular interest to teens, students, and their teachers include a non-competitive showcase for young flute ensembles with members under 18; a master class by the great Swiss flutist Aurèle Nicolet; a fun workshop on stage presence; *Teen Scene*, a chance to get the real scoop from a group of outspoken teens about the audition process and first year of music school (led by Jeanne Baxtresser); and a jazz improv clinic.

Other Fair-goers may be more drawn to the panel of composers talking with Monsieur Nicolet, or an unusual chance to see and hear the rare and beautiful flutes in the Glennis Stout private collection. We will continue our "21<sup>st</sup> Century Flute" series with flutists/flutemakers presenting their design innovations. And returning by enormous popular demand, the elegant and articulate Baroque dancer Carlos Fittante (he's the one with the powdered wig) with flutist Sandra Miller.

Other favorite events include the Annual NYFC Competition preliminaries and finals, the Choir reading session, and the wonderful shopping opportunities presented by our loyal exhibitors (almost 30 so far). You can pick up anything from a new gold flute to hot new music to a plethora of amusing flute trinkets.

And the pièce de résistance that ends the day is the concert at 5:30 pm by Monsieur Nicolet with repertoire by Bach, Holliger,

Luzuriaga and Takemitsu, assisted by Jayn Rosenfeld, flutist and Colette Valentine, pianist.

Oh, I almost forgot . . . the yummy sandwich? Delicious lunches can be ordered in advance if you pre-register before January 27 (postmark date). And 400 flutists? That's how many of your fellow players you can see if you come to the Fair.

So there you have it. Fair brochures and registration forms have already been mailed to our membership. If you need extra copies, please call Darla Dixon at 757-8339. See you there!

## HAVE SOMETHING TO SELL?

If you are an NYFC member in good standing, you are invited to take advantage of one of the features of membership: a chance to sell your music-related items such as CDs, tapes, videos and music at the Fair. You may bring up to, but no more than, **ten (10) separate items** to the NYFC table in the **Exhibit Hall** at the beginning of the day (*ex., 2 CDs of the same release equals 2 items*). The Club will provide selling labels at the table for you to mark your price and an assigned identification number on each item. **You must pick up any unsold items by 5:00 pm** from the NYFC table in the Exhibit Hall. The Club cannot be responsible for any items that are unsold and unclaimed by the end of the day. The Club will collect a 10% commission on the sold items. You will receive a check for the balance within two weeks after the Fair.

## Aurèle Nicolet

Guest Artist, Flute Fair 1999



Aurèle Nicolet was born in Neuchâtel, Switzerland. He studied Zürich with André Jaunet and at the Paris Conservatory with Marcel Moyse. He concluded his studies in 1947 by obtaining a "Premier Prix du Conservatoire". In 1947 he also won the first prize at the international competition in Geneva. For two years he was solo flute at the Tonhalle Orchestra in Zürich. In 1950 Wilhelm Furtwängler called him to Berlin. Aurèle Nicolet played the solo flute with the Berlin Philharmonic until 1959. From 1953 until 1965 he was professor at the Musikhochschule in Berlin. Until 1981 he directed a master class for flute at the Musikhochschule in Freiburg.

Aurèle Nicolet plays in concert as a soloist as well as a chamber musician in music centers all over the world. There are many records of his performances, including radio and television broadcasts. Several have won distinguished international prizes.

## Nicolet Commentary

by John Ranck

Greater Boston Flute Association

On November 22, 1998, Aurèle Nicolet presented a short recital and master class for the Greater Boston Flute Association. About 100 people attended the event.

The program began with a version of the *Tríosone*, BWV 1079 by Bach for flute and keyboard, Takemitsu's *Masque pour deux flûtes* with Doug Worthen, and finished with a surprise offering of a Couperin duet with Renee Krimsier. The pianist for the Bach was Linnea Bardarson.

The master class followed with Jill Dreebin playing Karg-Elert's *Sonata Appassionata* for solo flute, John Ranck playing Roussel's

*Joueurs de Flute* with pianist Stephen Yenger, and finished with Susan Gall-Hampton's masterful performance of Takemitsu's *Air* for solo flute.

Throughout the performance and class M. Nicolet showed himself to be a masterful flutist, musician and pedagogue. His ability to play from memory at the drop of a hat was astounding, as was the range of material he drew from - everything from Debussy's *Sonata* for flute, viola and harp, to Villa Lobos's *Assabio a Jato*, to a Charlie Chaplin film! His insight was particularly valuable in Roussel as he knew or knew of all the flutists to whom the pieces were dedicated. He was able to show how Roussel used their characters and playing styles in writing the four movements.

While he apologized for his poor English, it was certainly adequate to get his ideas across. It was inspiring to see such a great musician and teacher in action. We were very fortunate to have him come to Boston.

## Jeanne Baxtresser

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It became somewhat second nature. I mean, so much of it I had played many times. I've been playing principal flute parts for thirty years, and six years before that at Interlochen and Juilliard. You get to know the repertoire. Still, with the big solos, I always re-worked them for every new season. My feelings for the music changed with time, and my abilities on the instrument became stronger. This led me into new interpretations and a desire to say more with the music each time I played a standard solo. But there are always new things that come along that you have to learn. We did a world premier of a big Messiaen piece with Zubin and it had a monstrous flute part, which took a lot of work. But I think most of it comes down to staying in absolutely phenomenal shape so that you can play any note at any time at any dynamic. I always warmed up with daily exercises that I knew worked for me.

An important part of my teaching is helping students find a system of warming up that suits them personally. We're all different in this respect. I have my own daily regimen. I play crescendo/diminuendo on every note of the flute, tapering down to a thread of sound so there is just a little sliver of a tone left - all the while watching my tuner. Same with the crescendo. I hold each

note about ten counts. I continue all the way up to high E and F - way way above high D. Mind you, those notes were pretty crass and horrible, but I still do them. I always try - thinking maybe someday I'll get a good sound on the high F. This was the kind of warm-up I did everyday when I was in the Philharmonic. You have to remain in shape flute-wise as well as physically.

### How did you structure your day?

The first thing I did every morning was ask, "What am I playing tonight?" We generally operated on a 6-day schedule so I would plan my day according to that. Mornings were spent teaching and rehearsing. I usually ate a big meal after rehearsal because flute playing is hard work and you've got to have energy. I took a nap every afternoon around 4, had dinner around 5:30, then usually did another practice session around 5:45 or so, going through everything for the last time and doing my final warm-up. I've asked many conductors what they do to relax, and most of them sleep for an hour or so to shut down the mind.

### Do you keep in good physical shape?

I have always felt that the better shape I am in physically, the

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## Jeanne Baxtresser

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better I am able to play. This is not always an easy task, with the extremely busy schedules we all have. I guess the only way to do it is to make it a priority...one of those things that's easy to say and real hard to do! *I'm curious about some of your personal habits. Do you drink milk before a performance?*

I do have some very specific ways of doing things that have evolved into a kind of ritual...I think this is common for people who perform a lot. Someone once told me milk coated the throat, and after that, I never had milk products before playing....if it's actually true, I don't know. I also noticed that singers often had bananas taken to their dressing room, so I often have one before I play. I always try to have everything ready - dress, shoes, hair taken care of, etc. - but I confess, many times I am trying to scrape myself together at the last moment....makes for some exciting moments!

*Do you keep water onstage?*

No, not onstage. If I am sick with a cold, however, than I have some under my chair in case I start to cough. In auditions, by the way, I have noticed that people often come into the room with a cup of water. If this helps you in any way, I think it's fine.

*I've heard some "interesting" stories surrounding the use of auxiliary fingerings for difficult technical passages. What's your take on this issue?*

First off, let me say that auxiliary, or alternate fingerings, are not fake fingerings - there's nothing fake about them, they're real. I've always said in my lectures and classes, "This is not an issue of morality where you're a good person if you use a real fingering in a real fast passage, you're a bad person if you don't." You learn when you're in an orchestra playing at tempos that are so fast, especially in the third octave, that the most important thing is to get the notes out clean and clear, and any fingering that will enable you to do that is what you do. I'll sometimes demonstrate difficult passages for students and they'll sound fast and facile. They'll never be aware that I'm using alternate fingerings. I regard alternate fingerings as very creative study. It's exciting to try different ways of doing things. I must

add, however, that these fingerings must have acceptable intonation and tone quality and not sound as if you are suddenly playing a bamboo flute!

*I remember once playing the Prokofiev Scherzo in a master class using auxiliary fingerings for the repeated "rip" up to high F. It was so clean that the teacher singled me out as an example of proper technique. He had me demonstrate to the class by playing the section slower and slower until at one very slow speed he noticed I was playing harmonics for the top few notes. He was surprised and suddenly turned the lesson on me saying I must use the correct fingerings. My success with the alternate fingerings supports your philosophy.*

Precisely. Alternate fingerings are also helpful in altering pitch so that you can play better in tune with other instruments. My colleagues on oboe, clarinet and bassoon often try different fingerings to bring a better blend into the tone in a unison with another instrument - we should do the same. We shouldn't think that there's just the one way to play we learned in the third grade. Any fingering you can use to make the sound, the intonation, or the technical ability easier, why not?

*A former teacher of mine said there were three main ingredients to playing the flute - Tone, Fingers, and Tongue. Do you agree?*

Yes, but I would also add Musical Style (playing in the proper style of the period), and a very complete understanding of phrasing - knowing where you're going with your phrase and what you're hoping to achieve. All the music we play in Western music has direction. It's either going TO something or coming AWAY from something. We have to be aware of this at all times when we're playing, and we must find the way to ensure that the phrase has life. Good flute playing with good rhythm and good tone is not enough - phrasing is key. In the end, it's intelligent analysis that can free the heart and soul to sing!

*Did you feel that once you decided to leave the orchestra, it was more difficult to maintain your enthusiasm, drive, etc?*

No, not for an instant. The entire operation of that magnificent institution, the great music, my colleagues, AND the conductor - those are pretty powerful forces. I told my husband, David, (bassoonist) that

(continued on page 8)

## CLASSIFIEDS

**NEW CD: "VOYAGE" -- DON BAILEY**, flute with the **ARCAIA STRING QUARTET**, plus harp and bass. From the repertoire: Corigliano, Foote, Ginastera, Hoover, Jacob. New orchestrations of Ravel's *Sonatine*, Tchaikovsky's *November*, Kohler's *Papillon*, Alfvén's *Herdsmen's Dance*, Peterson-Berger's *Frösöblomster*, Paderewski's *Minuet in G*. On sale at the Flute Fair at the NYFC table. For info, call 212-877-6440.

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad must be submitted by hard copy, email or fax - no exceptions. Name and phone number are required. Deadline is the same as for newsletter submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the newsletter editor.

## FLUTE HAPPENINGS

(continued from page 3)

**January 28, 1999**

**Thursday, 8:00 pm**

**Patricia Spencer**, DA CAPO CHAMBER PLAYERS, performing *Visions and Voyages*. Inspired by Russian Poetry. Premiere by Karchin plus Shatin and Shostakovich, setting poetry by Yevtushenko, Akhmatova and Blok. Readings and commentary by distinguished poet, Yevgeny Yevtishenko. Christ & St. Stephen's Church, 122 West 69th Street. Admission \$12 (\$6, students/seniors).

Concert repeated Friday, January 29, 1999 at Bard College, 8:00 pm. Info, call 914-758-6822. Admission free for the Bard concert.

**February 8, 1999**

**Monday, 12 noon**

**Barry Crawford** with Paul Schwartz, piano Trinity Church Noonday Concert Series at St. Paul's Chapel, Broadway & Fulton Street. Works by Hue, Bartok, Muczynski and others. Free. Info, call Concert Hotline 212-602-0747.

## Phlutists, Philanthropers, Printers

The NYFC is priming and our printing costs are escalating. We wonder if within our membership there are printing professionals who can contribute their services. Please contact Don Bailey at 212-877-6440 if you would like to help us out.



Nancy Toff

## From the Archives: 60 Years Ago

by Nancy Toff

In December 1998, the New York Flute Club honored composer Elliott Carter on his ninetieth birthday, and Michael Parloff's expertly chosen program celebrated Mr. Carter's enormous contributions to the flute literature.

In fact, the New York Flute Club has been doing this sort of thing for years, providing a venue for new and adventurous music, especially by American composers. Almost exactly sixty years earlier, our founder, Georges Barrère, presented a concert on which four of five works were premieres. The original program, preserved in the club's archives at the New York Public Library for the Performing Arts, is reproduced here. All the pieces except the Marion Bauer have been published; we are on the trail of the Bauer manuscript.

Other concerts in the 1938-39 season featured recitals by Mildred Hunt (later Wummer), Lamar Stringfield, Sallie Possell, and Lambros Demetrios Callimahos, with a variety of assisting artists. On March 19, the club heard a quartet program by J. Henri Bové, Henry Zlotnik, Lamar Stringfield, and Milton Wittgenstein that included the first concert performance of Bové's *The Pied Piper of Hamelin* and his flute trio entitled *Slippery Fingers*. Those works have slipped into oblivion, but others on the program, such as Robert Russell Bennett's *Rondo Capriccioso* (which was originally published by the club), have become repertoire staples.

## Jeanne Baxtresser

(continued from page 7)

the feeling of achievement after a performance is one thing I definitely miss. Every night when you finish a concert, you sort of pat yourself on the back and say, "Job well done." Or, (laughing) maybe "Woah!! I hope nobody was out there I knew tonight." I've often thought the timing for my leaving the orchestra was perfect. I didn't leave a moment too soon or a moment too late. I felt it coming.

### When did you leave?

I actually spoke to Masur year before last, and everyone suggested I take a sabbatical, a leave of absence. They said, "You may feel differently at the end of the year." Last year was my sabbatical leave. They were very generous and said, "If you ever think, even after your resignation, that you might want to return, you just come back." I can't tell you what that meant to me, because no matter how thoroughly I had thought it through, it was still a frightening decision. But, the orchestra was so wonderful; they gave me the luxury of possibly making a mistake with no penalty. It was like having a safety net underneath. At this point, however, my life has evolved into a totally new episode. The orchestral years, as much as I adored them, are a part of my past. I am so grateful for my life in music, I relish the opportunity to dedicate myself to a future of more study, teaching, playing, and sharing, with the remarkable students that will become the music world of tomorrow.

### What's life like for you now that you've left the Philharmonic?

My life is very full and extremely busy. Of course I am teaching at three great and very different schools: Juilliard, Manhattan, and Carnegie Mellon University. I love the variety in this teaching, as

each class is outstanding, but slightly different in focus. I am also doing classes all over the world — this is such an education for me! I am also doing much more solo playing — in classes and the recitals that are a part of my appearances.

### Can you talk about how different this must be for you?

When I was playing in the orchestra, I was constantly thinking of following the conductor, matching my performance to his interpretation. Since the flute part is often right on top, we are like the lead alto player in a great dance band. We have tremendous responsibility in terms of leadership. We must always ask ourselves, "How am I fitting in intonation-wise with the clarinet, or oboe?" We're thinking of balance — "Am I too loud? Is it too little?" "Is the second flute line more important and I should back off?" Everything you do goes through about eight or nine filters in terms of making your performance its best. You're playing with about 106 people, so you develop wonderful flexibility.

### You sound almost like you have a sense of freedom since leaving the Philharmonic.

In a sense, yes. The responsibilities of being principal flute in the Philharmonic weighed on me very heavily. I had such respect for the institution — it's one of the great orchestras of the world and my colleagues were so wonderful. I never thought there was even a rehearsal that I shouldn't be prepared for. I would have been very ashamed to play anything less than my best.

### What's different about your playing now?

## THE NEW YORK FLUTE CLUB

INCORPORATED



### Programme

RECITAL OF  
NEW MUSIC FOR FLUTE

by  
GEORGES BARRÈRE

Assisted by

ALICE NICHOLS Pianist  
RICHARD FRANKO GOLDMAN Pianist-Composer  
JEROME RAPPAPORT Pianist

1. Sonatine (Flute and Piano) Philippe Gaubert  
(Dedicated to G. Barrère, new, first time)  
Allegretto  
Homage to Schumann (Variations)  
At the Piano, Mr. Rappaport
2. Five Greek Lyrics (Flute alone) Marion Bauer  
(Dedicated to G. Barrère, new, first time)  
1st: Dorian chromatic  
Hymn to Pallas Athene (Mistral)  
Ficus (Phrygian chromatic)  
Tomb of (Original chromatic)  
Ophrymb (Phrygian and Hero lines)  
3. Sonatine (Flute and Piano) Yvonne Maillard  
Moderato  
Andante  
Vivace  
At the Piano Miss Nichols
4. Three Pictures (Flute and Piano) Eugene Goossens  
(Dedicated to Art Van Leeuwen, new, first time in New York)  
From the Ballet of Bruges  
From the Ballet in the Courtyard  
From a Ballet in Montparnasse  
At the Piano Mr. Rappaport
5. Divertimento (Flute and Piano) Richard Franko Goldman  
(New, first time)  
Allegro  
Ice Pastoral  
Tempo Di Fato (Pompier, 18th Century)  
At the Piano, the Composer

Beethoven Association Sunday, December 13, 1938  
Clubhouse  
36 WEST 54TH STREET  
NEW YORK

NYC F. M.

## Jeanne Baxtresser

(continued from page 8)

Something really important has happened to me as a player. Now, when I stand there playing alone with the piano, all those orchestral/ensemble filters I mentioned earlier are suddenly gone. Not that I've not played solo before, but now it's all I'm doing, and my playing is taking on a certain kind of freedom. It feels great.

**AND, you're not being conducted.**

Right! When you're playing with piano you don't have the same issues of balance, intonation, and conductor. You're very free. Just recently, my husband David heard me play in Oxford (England) and said, "You've never sounded like this before. There's something very different in your playing." It's wonderful.

**Many flutists feel that being an orchestral player eventually takes its toll on the solo playing. Care to comment?**

I feel that the ideal combination is to do both. Many great flutists feel the same. Whether it's Galway or Baker or Adjoran, Nicolet, Marion, Debost, they are all great orchestral players, brilliant soloists, and

valued teachers. It is true, that there are differences between orchestral and solo performance, but doesn't that just make you stronger – if you can ride both of those horses? Everything you do in the orchestra serves you very well on the stage as a soloist....and as a great solo performer you are able to bring great strength and personality to your orchestra solos. It's definitely a win-win situation!

**Let's change the subject a bit and talk about all this enthusiasm you have about your teaching. You've taught all throughout your thirty years as a flutist. Aren't you tired of it?**

Oh no, not at all! I am tremendously excited about my teaching. It feels very different now. I have the time to read and research, and I'm developing new ideas. The whole teaching world has begun to open up. I'm traveling all over the world now working with remarkable students at a very high level. When I was performing four nights a week, there was no question that the most important in my life was what I did on the stage in the evening. Even though I taught with everything I had, I still had to save so much for the evening concerts. Now, I can devote all my energy to my students.

**Students come to you from all over. They've already had great teachers who've brought them to a very high level of flute playing.**

**What do you offer these players to take them to the next step?**

You're right. When students come to me at Juilliard or Manhattan or Carnegie Mellon, they are very serious and have already decided to dedicate their lives to music. With this in mind, it becomes my responsibility to prepare them not only as flute players, but also in every other way as well, because a career in music is a total existence in terms of commitment and lifestyle. Students must learn to be good business people as well as good colleagues. Not only is being a good colleague enjoyable, but it's also helpful in a business sense. Being a generous person to your peers can go a long way in establishing yourself in the music field. I must also

prepare my students for the possibility that they may not necessarily go in the direction that they originally intended – for one reason or another. For example, if someone says, "I just want to be principal of a major orchestra," I might say, "Great. Hang on to that dream. It's a great dream; however, there are many other wonderful ways of making your life in music. If this dream doesn't happen when you want it, what are you going to do in the years leading up to that point? You can't just wither and die."

**Do students really want to hear that?**

Well, I hope they can realize that everything they learn while preparing for their careers will only enhance their overall success as professional flutists. Whether their preparation involves working with children in outreach programs or doing more teaching, it will make them better people and better professionals. This kind of approach relieves the student of tremendous pressure. When all of their energy is focused on achieving only one goal, the pressure becomes extraordinary when the time comes to prove themselves in an orchestral audition, for example. It's very hard for the music to come through with that kind of pressure. If I can present other possibilities so that they become

larger in their own minds, then they're able to approach auditions and competitions with more of a philosophical and honest approach. I once told a student who was auditioning for Juilliard, "Don't play for gain." She said, "Can you TELL?" I thought it was so adorable. I said, "Don't play to get into Juilliard, you've got to play the MUSIC. It must be an honest expression of your feelings and your love of the flute and of music. Don't play in that audition TO GET IN." Yes, there is a subtle difference and you can hear it.

**(Grinning) Jeannie, did you play for gain when you were younger?**

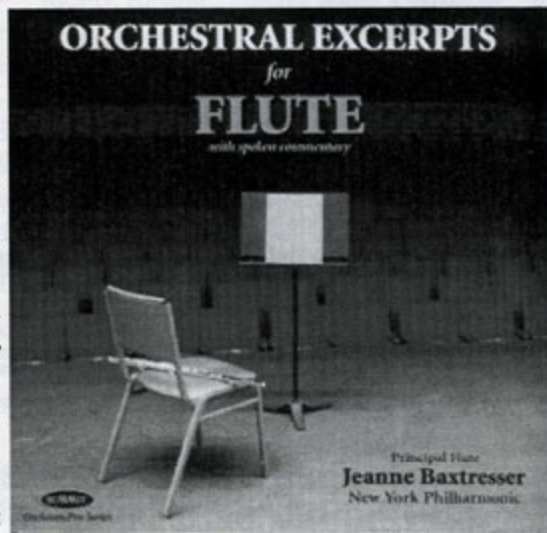
Well, I think there has to be a certain ambition; that's healthy. I wouldn't discourage healthy competition and a burning ambition, but I've learned to deal with this during the past thirty years, and I think I'm a better player for it. This is wisdom that I can share with my students and perhaps save them some disappointments.

**It's a shame how self-defeating our approach to success can be sometimes.**

Yes, I think it's too much the norm for people in this country. We tend to think that you start off towards a goal, and you stay on that path until you've reached that goal – never veering off the path for fear of being deemed a failure. I read a wonderful book about Eastern philosophy that suggests if we start off on a path, and are taken off that path for some reason or other, we should regard this juncture as a new opportunity and think to ourselves, "Ah, what brings me here? Where can this lead me?" It doesn't have to mean we're losing sight of the goal.

**Do you ever discourage students because of the large number of flute players and the diminishing number of jobs?**

No, I don't discourage them, because the pursuit of music and



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## The Fair Particulars

Saturday, February 6, 1999

8:30 AM - 7:30 PM

Union Theological Seminary

100 Claremont Avenue between 120th and 122nd Streets

Parking Garage located on 120<sup>th</sup> Street between Claremont - Riverside Drive

Public bus: M104 to Broadway and 122<sup>nd</sup> Street

Subway: IRT #1 to Broadway and 116<sup>th</sup> Street

|                   |                                                                                                                                                                        |
|-------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 9:00 AM - 5:30 PM | Exhibits open                                                                                                                                                          |
| 9:00 AM           | Warm-up rooms open for competitors                                                                                                                                     |
| 9:00 - 10:30 AM   | Flute Choir Reading Session, led by Rochelle Itzen<br><i>Please note: there is only one choir reading session this year.</i>                                           |
| 10:00 - 11:30 AM  | Student Flute Ensemble Showcase, led by Elly Ball and Stefani Starin<br>HUMAN BINGO begins at the end of this showcase.                                                |
| 10:30 - 1:30 PM   | NYFC Annual Competition preliminary round                                                                                                                              |
| 10:45 - 11:45 AM  | The 21 <sup>st</sup> Century Flute with Sandy Drelinger (UpRite vertical headjoint),<br>Patricia Zuber (Murray system flute) and Eileen Yarrison (Haynes wooden flute) |
| 11:45 - 12:45 PM  | Aurèle Nicolet Master class                                                                                                                                            |
| 12:00 - 1:30 PM   | Flutes from Baroque to Boehm, presented by Glennis Stout with rare<br>instruments from her private collection.                                                         |
| 12:00 - 1:30 PM   | Pre-ordered lunches are served                                                                                                                                         |
| 1:00 - 2:00 PM    | Composers and Aurèle Nicolet in Panel Discussion                                                                                                                       |
| 1:45 - 2:45 PM    | Taking the Stage, with flutists Jill Felber and Claudia Anderson                                                                                                       |
| 2:15 - 3:15 PM    | Baroque Dances and the Flute Repertoire, with dancer Carlos Fittante and<br>flutist Sandra Miller                                                                      |
| 3:00 - 4:00 PM    | Teen Scene, with Jeanne Baxtresser and a diverse group of teen students from New York<br>area music schools                                                            |
| 3:30 - 4:30 PM    | NYFC Annual Competition final round                                                                                                                                    |
| 4:15 - 5:15 PM    | Jazz Improvisation Clinic with flutist Jill Allen and pianist Skip Wilkins                                                                                             |
| 5:30 PM           | Aurèle Nicolet Concert, with guest flutist Jayn Rosenfeld and pianist Colette<br>Valentine, in a program of solos and duos by Bach, Holliger, Luzuriaga and Takemitsu. |

## Jeanne Baxtresser

(continued from page 9)

music making is too lofty a pursuit. Instead, I try to guide them into the other possibilities as well. I never say "Don't do this..." because you never know what might happen. I've had students who I thought would never make it, and I've seen them land wonderful jobs to everyone's surprise. You just never know, and you can't take on this responsibility for turning somebody away from something they love. But, I think it is incumbent upon us to make sure students are aware of other possibilities so they have a very broad base beneath them. This frees them as musicians and helps them not feel so defeated when they don't win an audition.

**Don't you find that eager young students are reluctant to branch out because it might make them appear as failures in some way?**

I agree with you, that this is a very normal response. It is imperative that the student has tremendous focus on their dream, their goal. I think that we teachers have to encourage them to realize that they still have space in their lives to learn other skills, as well. It's irrational to think the more you do the less you are - the more you do, the MORE you are, the better you are!

**You're still playing your Haynes with the Cooper head?**

Yes, since I joined the Philharmonic in 1984, I've been playing a

relatively old Haynes, #29995 with a 9k Albert Cooper head, formerly belonging to Baker. I also have a LaFin headjoint, which is on it now. Both are beautiful.

**You've been a positive role model for many flutists because of the special alterations you made to your flute. I can easily remember not so long ago when the BoPep was controversial, the offset G key was frowned upon, and the new scale was considered a crutch. Can you offer a few comments about "ergonomic flute playing?"**

I think it's anti-intellectual to think that way about a new scale or a new flute design. Albert Cooper once told me that the right hand closed offset G is the best flute for the vibration of the tube and intonation. We seem to have these pre-conceived ideas of what things should be. This type of rigid mindset prevents things from growing, changing, and getting better. Fortunately, over the last 20 years people have changed their opinions greatly about flute alteration. It used to be "you either played it as it was, or you don't play it." And that's utterly ridiculous. Everybody's hands are dif-

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# Jeanne Baxtresser

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ferent. If your flute isn't comfortable, it should evolve to fit you.

**Do you think any of your flute changes will become standard features on flutes of the future?**

No, not at all. My flute was changed to accommodate my hand at a certain point in my career with the rigors of playing seven hours a day. If someone has great discomfort playing their instrument, they could get some ideas from flutes that have been altered. But they should make a design to fit their own hand....and I must stress, if you don't have a problem, don't even think about it!!!!

**What flute/music curriculum do you recommend for your students? What's in a typical lesson, and what do you expect from the student?**

I expect a great deal from my students as the relationship is a true partnership. We are entirely dependent upon each other for the success of the venture. I never have a problem with my students as they are all motivated to becoming the best they can be...as flutists, as good colleagues, and as professional musicians. I am demanding, but I am always amazed at what they are able to accomplish. We work on tone and technique exercises, etudes, orchestral repertoire, and solo literature. The balance in these areas is always changing.

**Jeannie, when most people might relish the thought of giving it all up, you chose to accept a new position at Carnegie Mellon University? What were you thinking?**

Carnegie Mellon has been a remarkable addition to my teaching life, and my commitment is total....I am a full-time Professor, so I am there every week. The environment of a great university is very stimulating to me and to the students. With the help of my associates on the flute faculty, Jennifer Conner and Alberto Almarza, we have put together a curriculum that is unique and challenging. The flute studio is absolutely outstanding!

**What is your view about the future of flute playing, or for classical music in general?**

**Do you have any suggestions for anyone aspiring for a professional career?**

I have no doubt that classical music will always be an important part of the lives of

those people who feel it enhances their lives in real and meaningful ways. However, in this extraordinary time of massive changes in technology, occurring faster than we can even adjust, there is a great challenge to those of us in the arts. We have to be very creative in making sure that art and music don't become marginalized, and available only to a few privileged members of our society. Anyone thinking about a career in music has to have a very generous spirit and be very pro-active in areas such as keeping music in the schools, planning programs with outreach potential, and being involved in the community to keep all the arts a part of the lives of as many people as is humanly possible. This kind of thinking has to begin with the student in school....so that being a musician means always reaching out to others in a very real way, not just on a stage.

**Can you imagine your life as a non-flutist?**

I cannot....music and the flute has always been such a part of the fabric of my life, I would be lost without it.

**To what degree has your career shaped your life outside of your profession?**

My career has shaped my life to an enormous degree....and it has been more than I ever could have imagined. The greatest gift that came to me from my life in music was my husband, David. We met in the Montreal Symphony, and it has been the best thing that ever happened to me. Also, I have met and become friends with so many remarkable people. ...I simply love musicians!! Every year, I meet the most extraordinary young people through my teaching....they become friends for life just as I did with my teachers. Last of all, it has been a great bond with my family...I owe my parents so much and music has enabled me to thank them.

**Your career has been filled with the stresses of performing, traveling, touring. Can you tell me some of your coping mechanisms?**

I think that in addition to the many things I have learned over the years about dealing with performance stress, one of the most sophisticated methods is with humor. Nothing shatters a stress-filled moment better than a laugh....and judging from the behavior of many of my colleagues, I have a lot of company in that approach.

**Any horror stories to tell about travels or performances?**

There are a few. Someone once said the greatest gift in life was good health and a short

memory. In the area of horror stories, I am working on my short memory real hard!

**Have you pursued any other arts, such as writing, painting, crafts?**

I am not talented in art or crafts....but I have an absolute passion for looking at the work of others. Collecting art and simply looking at art of all kinds is my true hobby. Writing has always interested me, and one of my greatest goals is to do more publishing in the years to come.

**Have you ever received a bad review? What effect did this have on your life?**

Like every musician on the planet, YES. We musicians are all so vulnerable to criticism of our playing that of course, it hurts when someone has a negative comment about your performance. I think that a healthy attitude is to try to see if there is some possible justification in a criticism of your playing, and then to try to see if you can allow that criticism to make you better. Sometimes, it can be very helpful, and sometimes it is just plain hurtful. In the end, you play because you have to play, and you will do anything to be the best you can. Be true to yourself, take joy with each moment in the music, and be grateful for the privilege of being a musician. All the rest is unimportant.

Jeanne Baxtresser is an internationally renowned flutist and teacher. She has held principal positions with three major orchestras, culminating with her fifteen year tenure as solo flutist with the New York Philharmonic.

Hailed by the press as an artist who "plays with absolute perfection, a refined style, and a ravishing sonority," Ms. Baxtresser has a multi-faceted career as soloist, chamber musician, recording artist, author, and teacher. A familiar figure on the "Live from Lincoln Center" broadcasts with the New York Philharmonic, she has appeared as soloist with that orchestra on more than fifty occasions.

Among her many solo and chamber recordings is the most recent, critically acclaimed "New York Legends - Jeanne Baxtresser." Ms. Baxtresser has also recorded the major symphonic works with conductors Leonard Bernstein, Zubin Mehta and Kurt Masur.

Her legendary teaching in the United States, Europe and Asia has resulted in many of her students occupying positions in major orchestras throughout the world. This year she will present masterclasses in England, Germany, Austria, Slovakia, as well as the United States and Canada.

Ms. Baxtresser is professor of flute at Carnegie Mellon University, and a member of the Juilliard School and Manhattan School of Music faculties.

## THE 1998-99 CONCERT SEASON

**October 11, 1998 Sunday, 5:30 pm**  
**Marco Granados**, flute. AMERIGO  
 ENSEMBLE: Wind quintets plus Venezuelan  
 favorites for flute, guitar, cuatro, bass.

**November 22, 1998 Sunday, 5:30 pm**  
**Renée Siebert**, flute. Works by Bach,  
 Poulenc, Deak, Fauré, and Beethoven.

**December 13, 1998 Sunday, 5:30 pm**  
**Michael Parloff**, flute with collaborating  
 artists. In celebration of Elliott Carter's 90th  
 birthday.



**February 6, 1999**  
**Saturday, 9:00 am - 8:00 pm**  
**Flute Fair with Aurèle Nicolet**  
**Union Theological Seminary.**

**February 28, 1999 Sunday, 5:30 pm**  
**Nadine Asin & Carol Wincenc.**

**March 14, 1999 Sunday, 5:30 pm**  
 Memorial Concert for Robert Lehman. **John**  
**Solum, Richard Wyton**, historical flutes.

**April 18, 1999 Sunday, 5:30 pm**  
 1999 NYFC Competition Winners.

**May 23, 1999 Sunday, 5:30 pm**  
 Ensemble Program Concert. Kaplan Space at  
 Carnegie Hall.

All programs at CAMI Hall, 165 W. 57th Street, unless otherwise  
 noted. All programs are subject to change. Tickets \$10, only at  
 dop. For more information call (212) 751-8555.



## The New York Flute Club

NEWSLETTER

215 W. 83rd Street, #6H · New York, NY 10024

Katherine Saenger  
 115 Underhill Road  
 Ossining, NY 10562

10362+4408



Be at the Fair.  
 or be square.



Don Bailey

## From The Editor

Hello friends! I'm flying solo with this issue, so please bear with me. Wanna know what last-minute cramming is like?! Since there was no concert this month, I took the liberty of sending this issue out late for several reasons - primarily, to allow time for me to learn the software, but also to give the board a chance to enjoy the holidays. I also needed time to finish the wonderful interview with **Jeanne Baxtresser** which I began in November, plus the board wanted to prepare all of our Flute Fair stuff for this issue - which, by the way, is PACKED! If you don't find something of interest in this newsletter, well, I just may never play the harmonica again! The February issue will go out mid-month. See deadline for submissions on page 2.

Last issue I requested input for a possible article on "The Life-Altering Experience of Producing a Compact Disc." So far, I've not heard from anyone, so I'll ask again. If you have recorded a CD of music featuring the flute within the past three years, please let me know. You and your CD just might be featured in a future issue of the newsletter.

Next up is the **Flute Fair** on February 6, 1999, featuring guest artist **Aurèle Nicolet**. This all-day event will be held at Union Theological Seminary and is your chance to commiserate with all your friends and colleagues in one fell swoop. Many, many details can be found inside these pages, so mark your brand new appointment books accordingly. **Enjoy!**