



The New York Flute Club

NEWSLETTER

December 2011

Demarre McGill: Seattle's Newest Flute Star

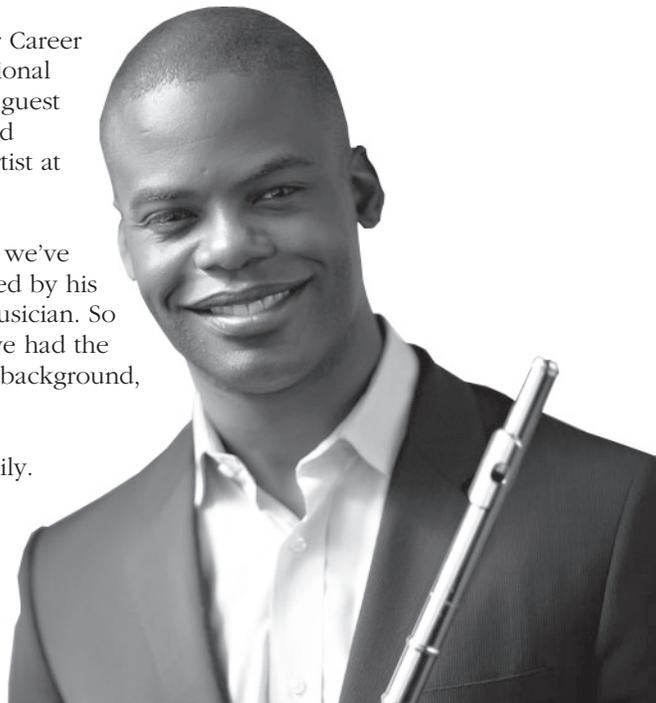
by Nathalie Joachim and Allison Loggins-Hull (*Flutronicx*)

Not many flutists can say that they've received an Avery Fisher Career Grant and been the principal flutist of three different professional orchestras, an artist with Chamber Music Society Two, and a guest on a popular PBS children's show. Demarre McGill, the accomplished principal flutist of the Seattle Symphony and this month's featured artist at the Flute Club, can say that he's done all of the above and more.

Demarre has served as inspiration to us over the years, even though we've never met. As students, we were consistently inspired and encouraged by his accomplishments as a flutist, artist, and African-American classical musician. So we were thrilled when, over an exchange of coast-to-coast emails, we had the opportunity to learn more about his upbringing, musical endeavors, background, and some highlights of his multifaceted career.

Born in Chicago, IL, Demarre grew up in an artistic and creative family. His mother (a dance therapist and art teacher who now works in the theater) and father (recently retired from the Chicago Fire Department, but also a former art teacher) both painted avocationally. In addition to their own strong passion for the arts, Demarre's parents were also very encouraging and supportive of their children's artistic pursuits. Knowing this, we asked Demarre how his parents helped to encourage him and how their encouragement helped to shape him as a person. "They taught us early on the power of having a positive mental attitude and never saying, 'I can't,'" Demarre says. "I believe these things continue to have a powerful impact on me today." Demarre's brother Anthony (four years his junior, and now principal clarinet at the Metropolitan Opera) also greatly benefited from this environment

(Cont'd on page 4)



In Concert

Demarre McGill, flute

TBA, piano

with guest artist Anthony McGill, clarinet

Sunday, **December 18, 2011**, 5:30 pm

*Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue
(entrance on East 25th Street between Lexington and Third Avenues)*

Four Prayers for flute and piano	Ned Rorem (b. 1923)
Petite Suite for flute, clarinet, and piano	Claude Debussy (1862–1918) arr. Michael Webster
Sonata for flute and piano	Carl Vine (b. 1954)
Duo for flute and piano	Aaron Copland (1900–1990)
Sonatine en Trio for flute, clarinet, and piano	Florent Schmitt (1870–1958)
Choros No. 2 for flute and clarinet	Heitor Villa-Lobos (1887–1959)
Sonata for flute and piano	Lowell Liebermann (b. 1961)

Program subject to change

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Forging Ahead

by John McMurtery



From the
President

As we enter the holiday season, I reflect on the huge role music plays in our lives this time of year. *Nutcracker* performances, school concerts, and advertisements containing holiday music are all celebrations of long-held traditions. Perhaps a student or family member will give you a gift card to one of your favorite online music retailers, where you can download your favorite track and add it to your library within seconds. Or maybe you'll browse YouTube for a recent performance of a piece you are working on. Gone are the days when we looked endlessly for our favorite albums, schlepping from one record store to the next. Now we can just fire up the search engine, and the results are there in a fraction of a second.

Many public-domain music scores are available as free or inexpensive downloads. We can study scores on our computer screens or print them. We can make our own arrangements and produce professional-looking printed scores using the latest notation software. We can take these capabilities for granted, but there was a time when they did not exist. There is a well-known story about Julius Baker from his student days. When he first learned “Volière” from *Carnival of the Animals*, the Curtis library was missing the flute part, so he had to copy it from the score by hand. It became what he called his “good-luck piece”; he practiced it every day for 10 years before making a very famous recording of it. One wonders if the very act of writing the music out by hand instilled both a deeper connection with “Volière” and the zeal for practicing it.

A highlight of our recent club activities was Greg Pattillo’s workshop on “beatbox” flute. Beatboxing is a form of vocal percussion, using one’s lips, tongue, mouth, and throat to imitate drum machines, synthesizers, and other musical instruments common in popular music idioms. These techniques, produced acoustically without the aid of amplification, can be combined with the flute to produce melodies and rhythm effects. It was gratifying to look out into the audience and see flutists of all ages trying out these new sounds. Greg used common words (“boots/cats,” for example) to explain how he produces a common backbeat pattern, and then had everyone imitate him while he improvised over the top. The energy in the room was tangible; I saw many smiling faces as many of the youngsters seemed eager to talk to Greg and then go home to try out what they had just learned.

The workshop’s success is due to the efforts of our education and enrichment committee, headed by Susan Lurie. The committee is working on several other projects this year to engage the imaginations of our young flutists.

Other plans for the rest of the season are falling into place. Our new coordinator for the Young Musicians Contest is Soo-Kyung Park. After much searching, we finally have a venue and a date for the 2012 Flute Fair. The DiMenna Center for Classical Music is the new home of the Orchestra of St. Luke’s and is ideal for our activities. I am pleased to announce that our guest artist this year will be Amy Porter. Please see the box on page 3.

On a personal note, the ongoing fiasco at the New York City Opera has forced me and many of my colleagues to pursue other employment opportunities. I recently accepted a six-month position as piccolo/third flutist of the Oregon Symphony Orchestra, based in Portland. Over the next several months, my time in New York City will be limited, but I will be flying back and forth several times to perform and to assist with NYFC events.

We are so excited to present Seattle Symphony flutist Demarre McGill in recital on December 18th. Please join us for our annual holiday reception immediately following the concert.

Member Profile

Barbara Hopkins

*NYFC member
on and off
since 1979*



Employment: Assistant principal flute with the Hartford Symphony Orchestra, flutist/director of the Rosewood Chamber Ensemble (flute and guitar), adjunct flute professor at the University of Connecticut, owner of Cardinal Classics Music (www.barbarahopkins.com) for distributing her CDs and John Wion's opera excerpt books), and artist/clinician for Avanti Flutes.

A recent recital/performance: A "Musical World of John Quincy Adams" lecture/demonstration on period flutes with the Rosewood Chamber Ensemble's guitarist Judy Handler at the Adams National Historic Park in Quincy, MA, last July for JQA's birthday celebration.

Career highlight(s): Winning the NFA Orchestral Audition Competition in 1982, the NYFC Competition in 1983, and a fellowship to Tanglewood Music Center in 1985; playing principal flute in Copland's Third Symphony under Leonard Bernstein at Tanglewood—his personality and musicianship were so powerful, he could just draw the music out of you.

Current flute: Her modern flutes are a c. 1981 silver A=440 Brannen-Cooper played with a 14k gold Dave Williams headjoint, and an Avanti 2000. She also has three simple system, early American wood flutes made by Asa Hopkins (a distant cousin) and a 1981 Haynes piccolo (bought from Florence Nelson when she retired from the NYC Opera).

Influential flute teachers: John Wion (for orchestral excerpts), in college; Tom Nyfenger (for tone colors and understanding flute embouchure), as a master's student; and Sam Baron (who got her interested in baroque flute), as a DMA student.

High school: Abington Heights High School in Clarks Summit, PA.

Degree: BM in flute performance (Hart School, 1982), MM in flute performance (Mannes College of Music, 1986), and DMA in flute performance (SUNY at Stony Brook, 1996).

Favorite practice routines: Barbara says, "I usually start my practice day on the modern flute with a half-hour routine of Moyse long tones, articulation, scales, and Taffanel. After that, it's a matter of what I have to perform next and what instruments it's on. It's really a challenge to get enough practice time on all the flutes and I often feel like a doubler. Since I make most of my money on modern flute that always gets practiced!"

Most notable and/or personally satisfying accomplishment(s): In Barbara's words, "The things that are the most satisfying are the things that were the hardest. In launching the Rosewood Chamber Ensemble, I went from a situation where I was an orchestra player and all I had to do was show up for work prepared, to a situation where I had to generate all the gigs myself. I don't remember how many presenters I approached before we got that first gig, but I told myself I could quit after 100."

Other interests: Running, a sport Barbara picked up as an adult from her fiancé, Robin Woodbury. She says, "I might not be a natural athlete, but I've got self discipline and the ability to follow a training plan." She also loves reading and spending time with her cat.

Advice for NYFC members: Decide what is unique about you, what you do better than anyone else, and go for it. It's better to steer your own career than wait for someone to hire you. In my pedagogy course at UConn I focus on the business of the music business (business/marketing plans, writing resumes and studio policies) as well as how to teach the flute, since it doesn't matter how great a teacher you are if you don't have any students.

FLUTE HAPPENINGS

DECEMBER '11

Dec 12 Monday 8:00 pm

The **JAMIE BAUM** Septet (plus special guests) in a program of compositions based on influences from her several visits to South Asia, including a work commissioned by the American Music Center.

- Roulette, 509 Atlantic Avenue (corner of Atlantic and 3rd Avenues), Brooklyn.
- Admission: \$15 general, \$10 Roulette members/students/seniors. • Info, visit www.roulette.org/newroulette.

Dec 13 Tuesday 8:00 pm

The Antara Ensemble, with **HAROLD JONES**, flute, will perform a chamber music program including works by Telemann, Mozart, and Bolling.

- Saint Peter's Church, 619 Lexington Avenue (at 54th Street), NYC. • Admission: \$25 general, \$20 seniors. Info, call 212-866-2545. • Info, visit www.saintpeters.org.

Holiday Refreshments

Post-concert refreshments are needed for Sunday, December 18th.

Please contact **Mary-Ann Tu** (maryann.tu@gmail.com) if you can bring something.

Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles.



Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2012	12/08/2011	01/05/2012
February 2012	01/12/2012	02/09/2012
March 2012	01/28/2012	02/25/2012
April 2012	03/08/2012	04/05/2012
May 2012	03/29/2012	04/26/2012

McGill (Cont'd from page 1)

and has achieved his own professional accomplishments as a musician. “My family continues to inspire me as an artist. I am constantly in awe of my mother’s energy, my father’s discipline, and my brother’s creativity.”

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Being surrounded by so much innovative energy, Demarre was able to blossom creatively while exploring his musical interests through imaginative expression. We wondered what made Demarre specifically choose the flute as his artistic voice. “When my parents were dating, they would get together and have jam sessions where my mother would sing and my father would play a wooden flute,” Demarre remembers. Perhaps this early musical bond between his parents foreshadowed what was to come for their children. “My mother eventually bought my father a used silver flute which I found in their closet when I was seven years old.” Demarre quickly took to the flute and became a very accomplished young flutist. He and his brother even had the opportunity to appear on “Mister Rogers’ Neighborhood”! Demarre fondly recalls, “Being on Mister Rogers’ with my brother, Anthony, was a pretty awesome experience. One of the things I will never forget was his focus on our emotional connection to making music. His questions about what sadness, happiness, and anger sound like, when communicated through a musical instrument, touched on something I believe some classical musicians don’t think about enough.”

Demarre’s bio is quite impressive. After winning many competitions and performing opportunities as a youngster, Demarre went on to study at the Curtis Institute of Music with Julius Baker and Jeffrey Khaner. He continued his studies



with Baker at the Juilliard School, where he received his masters. Demarre has performed concerti with many top-tier orchestras, played in numerous music festivals (Mostly Mozart and Marlboro, to name a few), and was a winner of an Avery Fisher Career Grant in 2003. Before starting as principal flute at the Seattle Symphony this fall, he had held principal flute positions with several orchestras (the Florida Orchestra, the Santa Fe Opera Orchestra, and the San Diego Symphony Orchestra) and was acting principal flute of the Pittsburgh Symphony (during the 2005-06 season). He has been featured on a PBS Live from Lincoln Center broadcast with the Chamber Music Society performing Bach’s Brandenburg Concerto No. 2 and performed on the A&E network series “The Gifted Ones.” While in Florida, he was a member of the Ritz Chamber

Players, and while in San Diego, he was a member of the Myriad Trio (flute, viola, and harp) and cofounded (and became artistic director of) Art of Élan, a nonprofit chamber music organization that seeks to attract nontraditional concertgoers through innovative and diverse short programs.

With such a vibrant performance schedule and involvement in so many different musical outlets, we were curious to know what, so far, has been one of the highlights of his career. Demarre says, “I feel that there have been many highlights in my career. I never take for granted the fact that everyday I am doing what I love. This never escapes me.” Demarre remains grateful and excited about his life and has maintained a positive attitude and work ethic. “I

am particularly excited about my new musical adventures playing with the Seattle Symphony and our new music director, Ludovic Morlot. I also am very proud of what my chamber music organization, Art of Élan, is doing to promote great music in San Diego.”

Although an orchestral position remains a highly coveted one, there are many challenges and some not so glamorous moments. We asked Demarre about any challenges that he has faced as a principal player. “I believe the challenges of being an orchestral musician are similar to challenges faced in any work environment. After years of doing something over and over again, it is possible to become less and less invested in it.” Demarre explains that any potential monotony can be avoided by keeping active in a variety of musical

activities outside of the symphony. “I decided early in my orchestral career that it was vital to maintain a healthy non-orchestral, musical existence to complement my orchestral work. Because I’m equally passionate about the chamber music that I do and the organization I co-direct, when I am playing in orchestra my only focus is performing the repertoire as beautifully as I can, while doing my best to inspire others to do the same.”

On top of having an eclectic roster of performance outlets, Demarre adds teaching to the mix. Teaching gives another dimension to his career and serves as a vital component to his overall artistry. “I have always loved teaching,” he says. “In addition to the joy I receive in seeing a student’s development, I enjoy teaching because it makes me a stronger performer. I am always making sure that I’m practicing what I’m preaching!”

I believe that everyone’s culture, family life, and past experiences make their perspective a unique one. When I am making music, I am not thinking of whether the music is black or white. I am simply trying to make great music.

As flutists who share a similar ethnic background, we asked Demarre if being African-American has factored uniquely into his experience as a classical musician. “Of course it has.



Demarre McGill with the Myriad Trio members Julie Ann Smith (harp) and Che-Yen Chen (viola).

But, I believe that everyone’s culture, family life, and past experiences make their perspective a unique one. When I am making music, I am not thinking of whether the music is black or white. I am simply trying to make great music. I am aware that my race becomes a very important factor when I am doing outreach in black and Latino communities. It is crucial that young black and Latino children are made aware that they can do anything they set their minds to, including becoming a classical musician.”

Another aspect that gives musicians a unique perspective is their own musical taste. The music that we listen to as well as the music that we play influences our artistic point of view. “Although I listen to a lot of hip hop, R&B, pop, and folk/world music, I’ve never attempted to venture into these genres,” he says. “I do feel, however, that the wide variety of music I listen to influences how I approach classical music as a performer and a listener.”

Getting to know Demarre has only made us that much more excited about his upcoming December performance. Eager for details, we asked him what to

expect. “I am very excited about my NY Flute Club concert. The program will primarily consist of works by American composers. There will also be a musical reunion with my brother. We will play one or two pieces together. It should be a great time.”

We definitely think it will be a good time, and we look forward to seeing you all there on December 18th.

Nathalie Joachim and Allison Loggins-Hull are *Flutronix*, a critically acclaimed pair of fresh and eclectic flutists who are paving the way from their classical roots to the future of music.



Photos from November 20 workshop and concert

Greg Pattillo's November 20 pre-concert beatboxing workshop and the Flutronix/Project Trio concert that followed brought in a younger-than-usual audience (thanks to the efforts of the NYFC's education and enrichment committee, headed by Susan Lurie). Photos by Ardith Bondi show some special moments.



PROJECT Trio members Greg Pattillo (flute), Peter Seymour (bass), and Eric Stephenson (cello)



Flutronix flutists Allison Loggins-Hull (left) Nathalie Joachim

From the Archives: December 1961

Curiously—and by total coincidence—the New York Flute Club program of exactly 50 years ago also featured an African-American flutist—Harold Jones. Harold went on to serve as NYFC president from 1976 to 1979, but at the time of the concert he was a freshly minted Juilliard graduate (class of 1959). In addition to several Baroque works and the Chaminade Concertino, the program included a piece for flute and piano by the British composer Lennox Berkeley (1903–1989) and the trio for flute, viola, and cello by Albert Roussel (1869–1937).

The New York Flute Club
INCORPORATED
Organized 1920

SUNDAY AFTERNOON
DECEMBER 17TH, 1961
FIVE-THIRTY P.M.

JUDSON CONCERT HALL
165 WEST 57TH STREET
NEW YORK CITY

Program

HAROLD JONES	Flutist
JOHN JACKSON	Flutist
SELWERT CLARKE	Violist
KERMIT MOORE	Cellist
OTTO SEYFERT	Pianist

I

Sonata V George Frederick Handel
Larghetto · Allegro · Siciliana · Ciga

II

Sonatina Lennox Berkeley
Moderato · Adagio · Allegro · Moderato

III

Trio Sonata in G Major for Two Flutes
And Piano Johann Sebastian Bach
Adagio · Allegro · Adagio · Allegro Moderato

INTERMISSION

IV

Sonata in F Major Benedetto Marcello
Adagio · Allegro · Largo · Allegro

V

Concertino Cecile Chaminade

VI

Trio Albert Roussel
Allegro Grazioso · Andante · Allegro Non Troppo



Harold Jones, Hal Archer, and Connie Boykan at NY Flute Fair 2011. Photo by Nancy Toff.



John Solum and Harold Jones, NY Flute Fair 2011. Photo by Nancy Toff.



Greg Pattillo's beatboxing workshop was a participatory event.



Save the Date



New York Flute Fair 2012
Saturday, March 24, 2012

Guest artist: Amy Porter

(www.amyporter.com)

The DiMenna Center,
 450 W. 37th Street, NYC.
 (www.oslmusic.org/dimenna-center)

Watch this space and/or visit
www.nyfluteclub.org
 for further details
 as they become available.

TRAFFIC ADVISORY

To avoid getting caught in traffic on concert days, please visit the NYC Department of Transportation's weekend traffic advisory site:

www.nyc.gov/html/dot/html/motorist/wkndtraf.shtml

NYFC ENSEMBLES PROGRAM

UPDATE

by Mary-Ann Tu

On Saturday October 8, 2011, the New York Flute Club Ensemble kicked off its season at Studios353, my favorite rehearsal space. Ten flutists attended (despite the Columbus Day holiday weekend), a 50-50 mix of longtime and new members.

During this first get-together, the group sightread through many new pieces including:

- *Flight of the Bumble Bee*, by Nicolai Rimsky-Korsakov, arr. by Trudy Kane. We have unanimously decided to perform this delightful piece at the end-of-season concert in May.
- *Ave Verum Corpus*, KV 618, by W.A. Mozart, arr. by H. Kamioka. Denise Koncelik, our marvelous bass flutist, generously provided the music.
- Jewish Music For Flexible Flute Ensemble, arr. by Phyllis Avidan Louke.
- *Ave Maria* by Franz Schubert, arr. by Victoria Jicha.
- Brandenburg Concerto No. 3, by J.S. Bach, arr. by Nancy Nourse.

A November rehearsal of the NYFC Ensemble Program, also at Studios353, took place on Sunday, November 20, from 2-4 pm.

Next Rehearsal: Saturday, December 10 from 2-4 pm, at Studios353, 353 West 48th Street, Studio 4. We will be rehearsing for our December 14 performance.

Upcoming Performance: The NY Flute Club Ensemble will perform at the Atria Senior Residence on the Upper West Side (333 86th Street, between West End Avenue and Riverside Drive) on Wednesday, December 14 from 7 - 8 pm. All NYFC members are welcome to join in the festivities. Mary Lynn Hanley kindly provided a list of all senior residences in NYC. It takes a village! Thanks everyone!



Pictured sans flutes, participants in the October get-together included (left to right) Julie Znoy, Mary Lynn Hanley, Alexis Jacobs, Ensemble Program director Mary-Ann Tu, Jay Pendley, Ann Bordley, Denise Koncelik, Karen Robbins, Barbara Seidel. Not shown: Eddie Crawford and Diana Wayburn.



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



December 18, 2011 concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)
Demarre McGill, Seattle Symphony flutist

92nd Season 2011 - 2012 Concerts

October 16, 2011 • Sunday, 5:30 pm
CAROL WINCENC, flute, & Kenneth Cooper,
harpichord

November 20, 2011 • Sunday, 5:30 pm
Flutronix! with special guest Greg Pattillo

December 18, 2011 • Sunday, 5:30 pm
DEMARRE MCGILL, Seattle Symphony

January 22, 2012 • Sunday, 5:30 pm
CHRIS NORMAN, Celtic flute

February 26, 2012 • Sunday, 5:30 pm
MARON KHOURY, Metropolitan Opera
Orchestra

March 24, 2012 • Saturday, all day
Flute Fair, guest artist Amy Porter

April 22, 2012 • Sunday, 5:30 pm
NYFC Competition Winners Concert

May 12, 2012 • Sunday, 2:30 pm
Annual Meeting & Ensemble Concert
(Bloomingdale School of Music)

All regular concerts will take place at Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street), on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$20, students and seniors \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.



From the Editor

Greetings! Our December concert will feature Demarre McGill, newly appointed principal flute of the Seattle Symphony. Flutronix flutists Nathalie Joachim and Allison Loggins-Hull interviewed Demarre via email, and report on his musical beginnings (he and his clarinetist brother Anthony grew up in Chicago in a household with two parents active in the arts), the satisfactions of teaching (practicing what he preaches makes him a better performer), and his activities in bringing chamber music to nontraditional audiences.

I learned from John McMurtery's "From the President" that he will be taking on a temporary position with the Portland-based Oregon Symphony (good news that he has a paying position, but not such good news that it is so far away!). We wish him

the best of luck in juggling his new responsibilities. His column also reminds us to be grateful for the conveniences of the latest music technology—for me personally, this means software for making legible arrangements and transcriptions, scores and parts from www.imslp.org, and YouTube videos to see which parts of unfamiliar orchestral pieces coming up for performance are exposed enough to merit extra practice.

Don't miss the p. 7 update on the Club's ensemble program (and a December 14 performance) from Mary-Ann Tu. We also have a "From the Archives" program indicating that the NYFC's Sunday concert 50 years ago this month featured the Club's own Harold Jones. I was intrigued to see a familiar name on the list of assisting artists—John Jackson, my first flute teacher (for two years in the mid-'60s) and the person who introduced me to Andersen etudes and Handel sonatas.

Barbara Hopkins, a Connecticut-based orchestral musician with an interest in period flutes, is this month's profile subject. I was intrigued to learn she is distantly related to the early American flutemaker Asa Hopkins and to hear the case for her advice that every flutist should have a business plan. Check it out!

Anyway, all for now. See you soon.

Best regards,
Katherine Saenger (klsaenger@yahoo.com)