



**Fenwick Smith
to resign from
BSO**

represented by

RPR / CopyWriting & Creative Services

54 Beach Street ♦ Woburn, MA 01801

(781) 937-0389

copywriter@rcn.com

For Immediate Release

GBFA co-founder Fenwick Smith resigns from Boston Symphony Orchestra— Accomplished flutist to take more active role in GBFA

Woburn, MA – Thursday, December 15, 2005 — Fenwick Smith, flute: Myra and Robert Kraft chair, endowed in perpetuity in 1981.

Fenwick Smith took his first flute lessons in the public schools of Medford, Massachusetts. Largely self-taught until his senior year in high school, he was encouraged by Elinor Preble and Doriot Anthony Dwyer to apply to the Eastman School of Music, where he studied with Joseph Mariano, graduating in 1972.

Smith showed an early interest in things mechanical. By the age of sixteen he was working as a part-time milling machine operator for a small manufacturing firm. The following summer, Verne Q. Powell Flutes Inc., the leading American flute maker, offered him employment, which continued, mostly on a part-time, work-at-home basis, for the next twelve years. During this time he built about one hundred Powell flutes, including the instrument he has played during his entire professional career.

After a summer at the Tanglewood Music Center, Smith moved to West Berlin, where he promptly became an active free-lancer, taught at Schiller College, and came under the salutary influence of James Galway. He lived in Germany for three years, with forays to Greece and to Paris, where he auditioned for the French Ministry of Cultural Affairs. In 1975, soon after Smith had made plans to return to Boston, the Ministry offered him the position of principal flute in the Regional Orchestra of Toulouse. Had the offer reached him sooner, he would probably now be a French citizen.

In Boston Smith began a thirteen-year membership in the contemporary-music ensemble Boston Musica Viva, became a member of the New England Woodwind Quintet, joined the faculty of New England Conservatory's Preparatory School, and was soon well established in the Boston free-lance scene, where he performed with a wide variety of ensembles and became a frequent substitute with the Boston Symphony Orchestra.

Mr. Smith joined the BSO as second flute in 1978. Due to various vacancies in the flute section during his twenty-eight year career in the orchestra, he was advanced several times by Music Directors Seiji Ozawa and James Levine to the position of assistant principal flute, in which he served with distinction for a total of five years.

As a concerto soloist, Mr. Smith has introduced to Boston audiences Lukas Foss's Renaissance Concerto and the flute concertos of John Harbison and Christopher Rouse. Other concerto appearances include the New Hampshire Symphony (Mozart), Handel and Haydn Society (Bach B-minor Suite), Eastman-Rochester Symphony Orchestra (Franco Donatoni Puppenspiel 2), Greater Boston Youth Symphony Orchestra (Nielsen, performed in Boston and Stockholm), Boston Pops Orchestra (Quantz), Coro Allegro (Mozart), New England String Ensemble (CPE Bach), and Northwest Sinfonietta (Ibert). The Boston Gay Men's Chorus commissioned Conrad Susa to compose a work for solo flute and men's chorus. The resulting composition, A Winter Serenade on texts of Longfellow, was premiered by Mr. Smith and the Chorus in 1991, and released on an Afka CD.

Mr. Smith is an avid performer of chamber music, and has appeared frequently on chamber-music series in Boston and throughout the Northeast. In 1981 BSO principal viola Burton Fine, harpist Susan Miron, and Mr. Smith formed the Melisande Trio, performing widely and making many radio recordings over the following fourteen years. He has been a member of the Boston Chamber Music Society since 1984, and frequently lends variety to his flute recitals by inviting distinguished colleagues to join him in chamber music works.

As a recitalist Mr. Smith has made a unique niche for himself in Boston's musical life. His annual fall flute recitals, begun in 1977, have been presented at New England Conservatory's Jordan Hall since 1983, and have become a fixture in the fall concert season. In his twenty-nine programs to date he has presented 147 works by 89 composers, repeating only seven, and has earned a reputation for engaging, adventuresome, and satisfying programming.

Mr. Smith is a prolific recording artist. In Dawn Upshaw's Grammy-Award winning CD "The Girl with the Orange Lips" he plays a prominent role in works by Delage, Stravinsky, Ravel, and de Falla. His eclectic discography of solo and chamber music includes premiere recordings of works by Martin Boykan, John Cage, Peter Child, Aaron Copland, Ingolf Dahl, Arthur Foote, Alberto Ginastera, John Harbison, Charles Koechlin, Joyce Mekeel, Daniel Pinkham, Carl Reinecke, Ned Rorem, Arnold Schoenberg, Erwin Schulhoff, Gunther Schuller, Ezra Sims, Gregory Tucker, and Ellen Taaffe Zwilich.

Smith is equally at home in traditional repertoire—he has recorded the complete sonatas for flute and obbligato harpsichord of CPE Bach, and for the Naxos label he has produced a three-CD series encompassing the complete works of the French romantic composer Philippe Gaubert. His next project for Naxos is a two-CD set of the complete chamber music with flute by the French baroque composer Jean-Marie Leclair. Mr. Smith has had a life-long affinity for early music, and has performed on baroque flute with Boston's leading early music ensembles and on his Jordan Hall recitals.

During his many years of recording activity Smith was often frustrated by the scarcity of suitable venues. In 1995 he took a large leap of faith and bought a neglected 14,000 square-foot commercial building in Roslindale Square—which included a recently vacated Masonic Temple—with the intent of renovating the Temple and ancillary rooms for use as a recording facility. The Temple is the size of a small concert hall, has an attractive natural acoustic, and retains its splendid original architecture. In the course of a four-year renovation, silent heating, cooling, humidification, dehumidification, and ventilation systems were designed and installed; massive amounts of soundproofing and sound isolation work have resulted in an extremely quiet facility. The studio has been in commercial operation since 1999 and is presently occupied and operated by Futura Productions; clients have ranged from high-school students making audition CD's to Yo-Yo Ma recording for Sony Classics. In the meantime Smith has created an apartment in the building, where he makes his home. Not incidentally, his renovation of the building has contributed substantially to the revitalization of Roslindale Square.

An effective and successful teacher, Mr. Smith has been on the faculty of the Tanglewood Music Center since 1979. After serving for a few years on the faculties of Boston Conservatory and Boston University School of Music, he elected in 1982 to teach exclusively at New England Conservatory. During his 1997-98 sabbatical leave from the BSO, he was visiting professor of flute at the University of Michigan, while continuing his regular commitment to NEC. He was the recipient in 2001 of NEC's Laurence Lesser Award for Excellence in Teaching.

Smith has been an active citizen in the flute world. In 1992 he and his former BSO colleague Leone Buyse founded the Greater Boston Flute Association. This organization continues to thrive, recently experiencing a more than 200% increase in active membership, publishing a magazine (*The Gazette*), and presenting events ranging from masterclasses and recitals (by the likes of James Galway, Paula Robison and Aurele Nicolet), to coaching and performing opportunities for youngsters—in addition to hosting and their annual New England Flute Fair. Smith served on GBFA's Board of Directors for the first six years (now on their Advisory Board), the National Flute Association's for two, and the Board of Directors of the James Pappoutsakis Fund (named after Smith's predecessor in the BSO) for fourteen years.

Following his resignation from the BSO, Verne Q. Powell Flutes, Inc. plans to sponsor Mr. Smith in masterclasses and recitals, nationally and internationally, as an emissary and representative of the company. Mr. Smith plans to continue his concertizing and recording, to take on an expanded teaching commitment at New England Conservatory, and to pursue his many extra-musical interests.

—December 2005

GBFA Administrator's note: This is *not* Fenwick's "farewell"—but simply a new, extended *Welcome Fenwick* from the New England flute community.



Greater Boston Flute Association is committed to achieving, through diverse and innovative programming, collaboration among all who have a passion for the flute. Our mission is to utilize the flute as a means of celebrating our humanity, and to present cultural and educational opportunities for flutists and other interested community members.



Contact Information: for general information about GBFA, please visit www.gbfa.org or write to: GBFA P.O. Box 2184 Woburn, MA 01888-3184. Or email: copywriter@rcn.com