



THE NEW YORK FLUTE CLUB CENTENNIAL CONCERT

National Flute Association convention
Saturday, August 14, 2021, 1:00 pm

Hosted by Nancy Toff

The New York Flute Club is the oldest continuously operating flute club and the oldest non-keyboard musical instrument organization in the world. It was founded in 1920 by Georges Barrère, principal flutist of the New York Symphony Orchestra and flute professor at the Institute of Musical Art. Its first officers included William Kincaid (then the flutist of the New York Chamber Music Society and later the esteemed principal flutist of the Philadelphia Orchestra) and the flutist-composer Lamar Stringfield. The club presents a professional concert series featuring the world's leading flutists; an annual flute fair; and competitions for flutists and composers. It has an active ensemble program for amateur and professional players and offers masterclasses and other educational events for flutists of all ages.

It has also sponsored commissions, recordings, publications, and museum exhibitions. In its first century the New York Flute Club premiered some 200 compositions. This program presents a selection of the most important of those works, performed by some of its artist members and by several distinguished winners of the New York Flute Competition and its predecessor, the Spring Young Artist Concert.

GEORGES BARRÈRE (1876-1944)

Nocturne (1913)

Published by G. Schirmer, 1913

Mary Kay Fink, flute (*A performer on the 1984 NYFC Spring Young Artist Concert*); Nicholas Underhill, piano

Georges Barrère, founder of the New York Flute Club, won first prize at the Paris Conservatory in 1895 as a student of Paul Taffanel. He then served as piccoloist of the Paris Opera and principal flutist of the Concerts Colonne and founded the Société Moderne d'Instruments à Vent, a woodwind chamber music society that gave the premieres of 61 works by 41 composers in its first decade. At the invitation of Walter Damrosch, in 1905 Barrère became principal flutist of the New York Symphony Orchestra. He also taught at the Institute of Musical Art, later the Juilliard School. Barrère founded the New York Flute Club in December 1920 to provide a performance and chamber music venue for his students and colleagues. The *Nocturne* is his only published composition for solo flute, though he also made many arrangements for both solo flute and woodwind quintet. As the exemplar of the French flute school in the United States, Barrère

pays subtle homage to the Concertino of Cécile Chaminade, a staple of the French flute repertoire.

ELDIN BURTON (1913-1981)

Sonatina (1948)

Winner of the NYFC 1948 Competition Competition

Allegretto grazioso

Andantino Sognando

Allegro giocoso quasi fandango

World premiere: Arthur Lora, flute; Leonid Hambro, piano, January 30, 1949

Published by Carl Fischer, 1949

Mindy Kaufman, flute; Bryan Wagorn, piano
Recorded at the NYFC Centennial Gala Concert, Merkin Hall, November 17, 2019

In 1947, the New York Flute Club announced a composition contest for a "major work" for flute and piano, with a prize of \$100 and publication by a leading publishing house. The judges, Frederick Wilkins, John Wummer, and Arthur Lora, chose the *Sonatina* for flute and piano by (Thomas) Eldin Burton. A native of Georgia, Burton graduated in 1938 from the Atlanta Conservatory of Music and was named director of the Georgia Conservatory and Music Center in 1940. He came to New York to attend the Juilliard Graduate School, where he studied with Bernard Wagenaar, graduating with honors in May 1946.

One of Burton's friends at Juilliard was Samuel Baron, who was then a student of Arthur Lora. The received wisdom is that Baron heard a piece Burton had written for piano and suggested he adapt it for flute. We do not know whether that was because of the flute club contest or, more likely, somewhat earlier, but in any case Burton dedicated the work to Baron. Presumably Baron tried it out with him, and perhaps gave a student performance, but there is no record of a public performance at that time.

The premiere of the piece took place at the flute club on January 30, 1949, at the City Center chamber music hall, played by flutist Arthur Lora and pianist Leonid Hambro, and it was published that month by Carl Fischer. The piece rapidly established itself in the repertoire. New York Philharmonic principal flutist John Wummer played it often and recorded it with Burton for Classic Editions in the early 1950s.

JOHN LAMONTAINE (1920-2013)

Sonata for flute solo, op. 24

Questioning

Jaunty

Introspective

Rakish

New York premiere: Paige Brook, flute, January 25, 1959

Published by Broude Bros.

Christina Jennings, flute (*First prize winner, NYFC Competition, 1993*)

John LaMontaine attended the Eastman School of Music, where he studied with Howard Hanson and

Bernard Rogers and met Doriot Anthony Dwyer, who was his classmate and friend at Eastman and the dedicatee of several of his works. He continued his composition studies with Bernard Wagenaar at Juilliard and with Nadia Boulanger in France. The Solo Sonata is dedicated to Paul Renzi, with whom LaMontaine, a talented pianist, played in the NBC Symphony from 1950 to 1954. Paige Brook, an Eastman graduate, associate principal flutist of the New York Philharmonic (1952-1988), and three-time president of the NYFC (1960-63, 1970-73, 1982-83), played the New York premiere at the NYFC on January 25, 1959 (it may actually have been the world premiere). The piece was first recorded in 1980 by Doriot Anthony Dwyer, for LaMontaine's own Fredonia label.

KATHERINE HOOVER (1937-2019)

Kokopeli

World premiere: Katherine Hoover, flute, December 16, 1990
Published by Papagena Press, 1990

Julietta Curenton, flute (*Second prize winner, NYFC Competition, 2001*)

Katherine Hoover had a distinguished career both as a flutist and a composer, with a particularly notable catalogue of works for her own instrument. Ten of her pieces won the National Flute Association's Newly Published Music Competition, and in 1994 she was awarded the American Academy of Arts and Letters Award in Composition. Hoover earned a performer's certificate in flute and a bachelor of music in music theory from the Eastman School of Music, where she studied with Joseph Mariano. She studied with William Kincaid for two years before moving to New York, where she taught at Juilliard's Preparatory Division and performed at the leading halls. In 1969, she began teaching theory at the Manhattan School of Music. Hoover launched her own publishing company, Papagena Press, in 1990 and inaugurated it with the publication of *Kokopeli*. Written during a trip to the Southwest, it was inspired by Native American legends, arts, and cultures. Hoover herself gave the world premiere at the New York Flute Club's concert at the Kosciuszko Club on December 16, 1990.

PAUL SCHOENFIELD (b. 1947)

Six Chassidic Songs

1. Ufaratsta
2. Achat Sha'alti
3. Kozatske

World premiere: Carol Wincenc, flute; Stephen Gosling, piano; March 10, 2007

Nos. 1 and 2 published by G. Schirmer

Carol Wincenc, flute (*A performer on the 1972 Spring Young Artist Concert*); Bryan Wagorn, piano

This work epitomizes the late-20th century revival of klezmer, the joyous Eastern European Jewish musical tradition of the 19th century. In 1986, Carol Wincenc commissioned Paul Schoenfield to write *Klezmer Rondos*,

a work for flute and orchestra funded by a National Endowment for the Arts Consortium Commissioning Grant jointly awarded to Wincenc, Paula Robison, and Ransom Wilson. The three works were premiered at New York's Town Hall and recorded on New World LP 80403 (1991). The record also included a smaller-scale work by each of the three composers; in Schoenfield's case, *Ufaratsta* and *Achat Sha'alti*. The flute versions derive from his *Six Improvisations on Hasidic Melodies* for piano, which in turn are rooted in Schoenfield's Hasidic improvisations of the mid-1980s and are based on biblical texts.

ROBERT RUSSELL BENNETT (1894-1981)

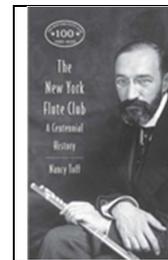
Rondo Capriccioso (1921)

Presumed world premiere: Georges Barrère, Wm. M. Kincaid, G. R. Possell, R. E. Williams, flutes, April 3, 1921
Published by NYFC, 1922; Chappell Music, 1962; Masters Music, 2001

Flute Force: Rie Schmidt, Wendy Stern, Kathleen Nester, Sheryl Henze (*Rie Schmidt was a participant in the 1975 NYFC Spring Young Artist concert*)

Barrère was ahead of his time in supporting American composers and women composers and performers, traditions the club continues to this day. The works of his students Lamar Stringfield and Quinto Maganini appeared often on the early programs. Robert Russell Bennett met Kincaid after he moved to New York in 1916, and in the early 1920s he roomed at the West Side YMCA next door to Brown Schoenheit, a Barrère student who would become principal flutist of the Kansas City Symphony. Thanks to Schoenheit's introduction, Bennett's *Rondo Capriccioso* for four flutes was premiered by Barrère, Kincaid, and two other Barrère protégés at the club, and it was the club's first publication. The piece was played at flute clubs nationwide and was championed by Barrère and Leonardo De Lorenzo, who often played it with his flute students at Eastman in the 1920s and '30s. Chappell republished the work in 1962, incorporating minor revisions, and it was recorded by Eleanor Lawrence, Wendy Heckler-Denbaum, Susan Stewart, and Sue Ann Kahn for the NYFC bicentennial LP, *The Flute in American Music* (Musical Heritage Society MHS 3578). The version on this concert is an abridged version edited by Flute Force to meet the time limitations.

—Notes by Nancy Toff



The centennial history of the New York Flute Club is available for free download on the NYFC website: <https://nyfluteclub.org/store/view/The-New-York-Flute-Club-A-Centennial-History/>. Print copies are also available.