



The New York Flute Club NEWSLETTER

NYFC Ensemble Concert *About the Performers*



The Intercontinental Quintet
Flutists **Richard Paratley**, **Krystyna Berman**, **Arlene Keiser**, and **Shira Fishkin** (performing as a quartet in the absence of Cathryn Magno).

The group has been in existence since meeting three years ago through the NYFC. Shira has a degree in music from Queens College, and currently makes a living teaching flute and piano; she also has work experience as a cabdriver, bartender, waitress, and hairdresser. Cathryn Magno is pursuing a Ph.D. in international education. Krystyna has a degrees in flute performance and flute instruction from the State Academy of Music in Warsaw, Poland. Since coming to the U.S. in 1993, she has worked as a private flute teacher, a flute technician, and most recently as a substitute music teacher at La Guardia H.S. for the Performing Arts.

Rana Boland (flute), **Craig Devereaux** (flute), **Dorothy Papo** (flute).

This trio also formed their group at a NYFC Ensembles gathering.

The New York Flute Club Choir

This group consists of the flutist performers on the program supplemented by NYFC members in the audience who wish to play *Simple Gifts* and the Pachelbel *Canon*. Bring your flutes/alto flutes and join in for an impromptu performance conducted by NYFC Ensembles Coordinator **Rochelle Itzen**.



NYFC Ensemble Program Gathering (11/99)



Ann Bordley (flute), **Ed Wolf** (flute), and **Marilynn Mendelson** (piano).

Ann Bordley and Ed Wolf began collaborating several years ago, after being introduced by Susan Friedlander. Both are amateurs; Ann is an Assistant District Attorney in the Brooklyn D.A.'s office, and Ed is a Professor of Physics at Polytechnic University in Brooklyn. Marilynn Mendelson is their pianist this year. She has an M.A. in music from Indiana University, and is active in the Chamber Music Associates group that meets at Goodman House on 67th Street. □

In Concert
NYFC Ensemble Concert
Rochelle Itzen, Coordinator
Sunday May 21, 2000
3:00 pm
Kaplan Space
at Carnegie Hall

Program

Trio of the Young Ishmaelites
Hector Berlioz

Ann Bordley, *flute*
Ed Wolf, *flute*
Marilynn Mendelson, *piano*

Trois Pastorale
Henri Tomasi
Thea Musgrave

Rana Boland, *flute*
Craig Devereaux, *flute*
Dorothy Papo, *flute*

Fantasia on Rhapsody in Blue
George Gershwin (arr. Shira Fishkin)

Theme from Schindler's List
John Williams (arr. Shira Fishkin)

The Intercontinental Quintet
Richard Paratley, *flute*
Krystyna Berman, *flute*
Arlene Keiser, *flute*
Shira Fishkin, *alto flute*

Simple Gifts
Shaker Folk Song (arr. Ricky Lombardo)

Canon
Johann Pachelbel (arr. Robert Webb)

New York Flute Club Choir
(performers plus audience members)
Rochelle Itzen, *conductor*

Program subject to change

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1999-2000**

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From the President:
A Challenging Question

by Patricia Spencer

Among the other wonderful memories of our New York Flute Fair 2000, the Teen Scene panel discussion on “The Performer in the Liberal Arts School” led to some interesting larger questions about the role(s) of an artist in our present day society. Clearly the performer who is surrounded by history and science and literature majors will develop a different worldview, a broader perspective on this issue. Since our North

American arts culture often suffers from the indifference or estrangement or even rejection of the larger public, might these performers develop a special insight that could help other artists deal effectively with this public? Further: “movers and shakers” in the arts are often board presidents or patrons who are professionals in other fields (though many wonderful flutists also qualify as movers and shakers!). Can a liberal arts perspective help us interact with these important leaders, help us provide them with the support and insight they need from us?

However, if we ask these questions only with the thought of learning to promote the arts, we may learn something but we will be falling short of our greater responsibility as artists—to raise the spirit, enrich the lives, intensify the colors, increase the poetry of those around us. Casals in an oft-quoted statement said that he was “a man first and an artist second.” Schoenberg wrote that “Art is the cry uttered by those who experience at first hand the distress of mankind.” The work of an artist in our present society needs to go far beyond creative self-development, challenging and exciting though that may be. If we can listen carefully to colleagues who develop a broader, humanistic perspective, we may be better equipped to fulfill our essential role.

This short statement is intended only to pose the question. If you have a response to this, please share it with us. □

Flute Fair 2000 Scrapbook

(cont'd on page 5)



PHOTOS BY MARK BROWN

Bonita Boyd with student Lisa Licare in the Masterclass

Member Profile

Paul S. Gray

NYFC Member since
c. 1970

Employment:

Private flute teacher.

Most recent

recital/performance:

A Long Island Flute Club *Members' Potpourri* concert with NYFC/LIFC member Linda Wetherill, on October 22, 1999.



Career highlights: Performing as a freelancer with the Radio City Music Hall Orchestra, the New York City Opera, the New York City Ballet, the Longines Symphonette, the Goldman Band, the Pro Arte Symphony Orchestra, the Orchestra da Camera, and many more; playing in these organizations sitting alongside such truly outstanding flutists as Tom Nyfenger, John Wion, Frances Blaisdell, and Paul Dunkel.

Current flute: A William S. Haynes silver B-foot French model built to match a platinum headjoint with a 14K gold embouchure plate and crown. History: the headjoint was lying around in a drawer at the Haynes factory when Lewis Deveau showed it to Tom Nyfenger, who asked that a flute be made for it. Tom used the flute when he toured Russia with the New York Woodwind Quintet, and sold it to Paul upon his return.

Influential teachers: In person: Ralph Guenther, Alfred Fenboque, Maurice Sharp, John Wummer, and Sam Baron. From careful analysis of their recordings (in lieu of lessons during his high school years): Julius Baker and William Kincaid. Paul also learned a lot from his friend and colleague Tom Nyfenger.

High School: C.E. Byrd High School in Shreveport, LA.

Degrees: B.M. (Conservatory of Music, Cincinnati, OH, 1960); M.M. (SUNY Stony Brook, 1971).

Most notable and/or personally satisfying accomplishments:

Initiating *A Tribute to Sam Baron* at the 1993 NFA convention held in Boston; at the event, giving a talk about Sam and presenting him with a book of comments from his many friends and colleagues. Following up with the sad assignment of speaking about Sam at the Memorial Concert given for him at the NFA Convention in Chicago in 1997. As president of the Long Island Flute Club (i) enlisting leading performers to come and play for the Long Island community, and (ii) bringing the LIFC to the attention of flutists around the country.

Favorite practice routines: About an hour and a half on scales and arpeggios, followed by work on new pieces. His routine also includes etudes (a genre he really likes!), as well as time on multiphonics and other extended techniques.

Interests: Transcribing the music of earlier-era composers such as Haydn, Mozart, and Beethoven into flute quartets; noncompetitive chess (because he's fascinated with the intricacies of the game); fossils and minerals. [Editor's note: Paul's transcriptions have been performed by *Flute Force*, and Falls House Press will be publishing his transcription of the Mozart Quartet in G (K387).]

Advice for NYFC Members: Don't let yourself be pigeonholed into just one category. Broaden your interests (be a complete flute player). If you haven't learned multiphonics yet—do so. If you don't play Bach on your recitals—do so. It's all part of playing this beautiful instrument we love so much. ☐

FLUTE HAPPENINGS

M A Y

May 7, 2000

Sunday 11:00 am–3:00 pm

The **Jamie Baum** Trio performs originals and jazz standards at the Maker Jazz Brunch.

- *Maker Cultural Center, 35 West 67th Street, New York, NY* • Brunch available, no cover.
- *Info, call (212) 601-1000.*

May 12, 2000

Friday 7:30 pm

St. Ann's Church Music Society presents *The Collins Project*, with **Kim Collins**, flute, and Steve Collins, percussion. Works by Farr, Harrison, Heuser, Owens, MacDonald, and Whiteman.

- *St. Ann's Church, 289 Arch Road, Avon, CT.*
- *Admission is free/donations accepted* • *For info/directions, call (860) 673-9858.*

May 27, 2000

Saturday 8:30 pm–12:30 am

The **Jamie Baum** Quartet plays jazz standards and originals.

- *The Waterwheel, 50 Water Street, Milford, PA.*
- *Info, call (570) 296-2383.*

May 31, 2000

Wednesday 10:00 pm–11:00 pm

The **Jamie Baum** Quintet plays all original compositions for one set only.

- *Knitting Factory, 74 Leonard Street, New York, NY* • *Info, call (212) 213-3006.*

J U N E

June 3, 2000

Saturday 3:00 pm

Pamela Sklar in an unaccompanied flute recital featuring music for flute or bass flute by Hindemith, David Loeb, Honegger, Debussy and Sklar.

- *The New Rochelle Public Library Auditorium, Library Lane, New Rochelle* • *Admission is free.*
- *Info, call (914) 632-7878 x33.*

MEMBER ANNOUNCEMENTS

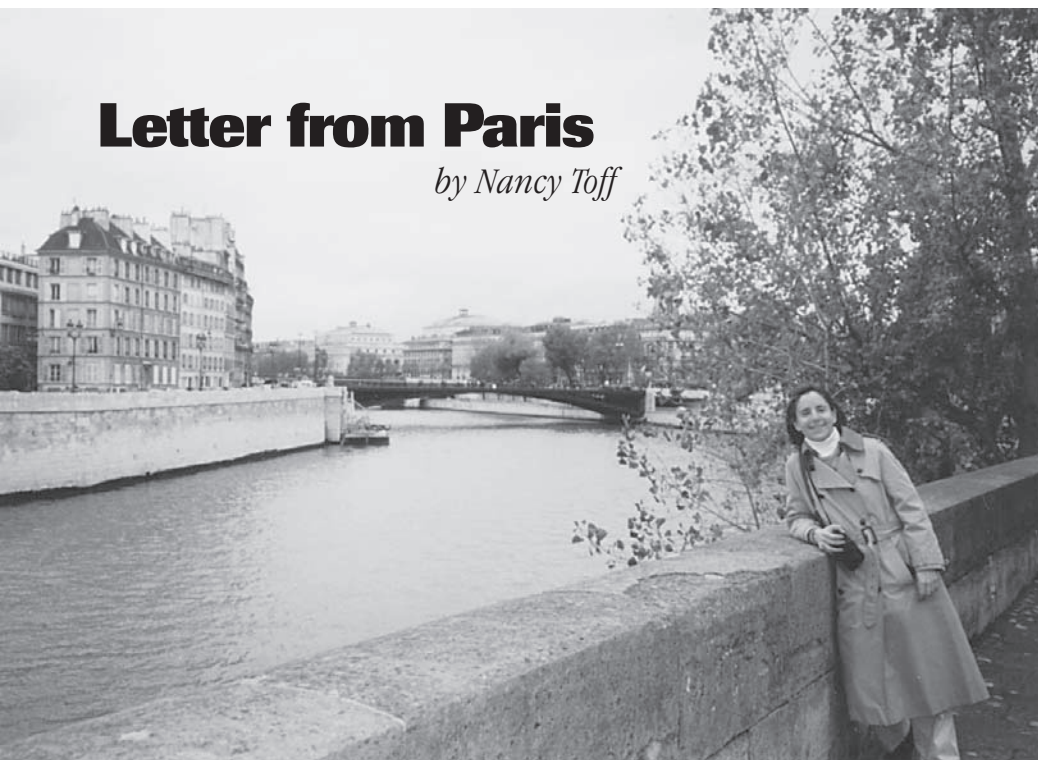
Jeanne Baxtresser will present a flute master class with **Carol Wincenc**, Jeffrey Khaner, Michel Debost, Alberto Almarza and Don Greene, at The Juilliard School, June 17–25. Advanced participants and auditors of all levels are welcome. A daily option is also available. Classes, lectures, mini-lessons, ensembles. Info: G.S.I., 12 Princeton St., Summit, NJ 07901; 908-608-1325 (phone), 908-608-1325 (fax); jbmclass@aol.com.

CLASSIFIED

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

Letter from Paris

by Nancy Toff



The author in Paris in November 1999. The building at center is the Châtelet Theatre, where Barrère played in the Colonne Orchestra.

In the 1994-95 season, the New York Flute Club celebrated its 75th anniversary and commemorated the 50th anniversary of the death of our founder, Georges Barrère, with the exhibition *Georges Barrère and the Flute in America* at the New York Public Library. All of our concert programs that year featured music in Barrère's repertoire, much of it written for him or dedicated to him. But that was just the beginning.

The project convinced me that Barrère's life was not only fascinating in its own right, but would also be a window onto musical composition and performance in Belle Epoque France and 20th century America. So I have continued my research with the aim of writing a full-length biography. Fortunately, the research has required annual trips to Paris—who can complain?—as well as work in a variety of libraries throughout the United States.

In the fall of 1997, with a small grant from the Music Library Association, I made a week-long research trip to Paris. I spent most of my time at the Bibliothèque Nationale (BN), poring over music periodicals unavailable in

the United States and searching for programs of Barrère's innovative chamber music group, the Société Moderne d'Instruments à Vent (SMIV). This enabled me to begin documenting the SMIV's repertoire and to track Barrère's teaching and performing activities at the Schola Cantorum. Much to my excitement, on my first walking tour of "Barrère's Paris" I found that all four buildings where he lived from 1895 to 1905 were still standing. I also spent time at the Archives Nationale (AN), where his progress at the Conservatoire is documented with semiannual jury reports, culminating in the *premier prix* in 1895. When I returned to Paris in 1998, I was a little more comfortable with the French bureaucracy and I had a little more time. At the BN, I completed reading a 10-year span of *Monde Musical* and *Guide Musical*, and was able to identify 58 of the 61 pieces premiered by the Société Moderne. I haven't found all the music yet, but at least I know what to look for.

At the Archives de Paris, I found Barrère's military record—alas, in a volume so brittle that it could not be photocopied. At that time, French men had to remain registered for military service until age 45, even if they were

not resident in France; so this document gave me several addresses and the dates when he moved; his parents' full legal names; and the interesting fact that he was discharged from the reserve in 1903 for a chronic middle ear problem—which apparently kept him out of World War I (unlike many of his French compatriots, including André Caplet, who returned to France to serve their country).

From Barrère's autobiography I knew that his mother had died in 1899, and at the *mairie* (mayor's office) of the 9th arrondissement I was able to get her death certificate, which showed that she hailed from Finistère, in northwest France. To do this, I had to charm the clerk, who was fascinated that an American would come all that way to do such research—but first, she wanted to talk about American western movies. Other than football, baseball, and astrophysics, there are very few things I know less about, but in a few minutes she had hauled some dusty volumes off the shelves and produced the death certificate. Unfortunately, she could not find a marriage certificate for Barrère or a death certificate for his father.

In October 1999, with the support of a Sinfonia Foundation grant, I returned to Paris for the third time. Appropriately, John Eliot Gardiner was conducting Gluck's *Orpheus ed Euridice*, Barrère's signature piece, in the Châtelet Theatre, where Barrère played in the Colonne Orchestra. I was too jet-lagged to attend, but it was a good omen. (I did hear Gardiner's *Alceste* at the Châtelet the next night; the newly restored theatre is magnificent, and in the Grand Salle there was a poster for an operetta by Paul Burani, Barrère's father-in-law.)

Back at the Archives National, I was finally able to prove definitively that the Société Moderne received an annual subvention (subsidy) of 200 francs beginning in 1904; although the formal budgets were missing from the likely boxes, there was a rapporteur's handwritten note (much like an NEA observer's) from a 1911 concert that detailed the history of the SMIV's subvention. Eureka!

Barrère wrote in his autobiography that he had joined the Paris Opéra as

an extra after he left the army, and indeed he had—a week later. The AN had all the sign-in sheets for substitutes at the Paris Opéra in the late 1890s; Barrère's fellow extras included Fernand Gillet, future principal oboe of the Boston Symphony, and Adolphe Sax (of saxophone fame) was the contractor.

At the Archives de Paris I found the *calepins de cadastre*, or city real estate records. On the sheet for the Barrères' apartment on rue Rochechouart, there was a notation of the address for his father's office-furniture business. The record for that building cross-referenced to an earlier residential address for the family, which in turn took me to another business address. It turned out that Gabriel Barrère, cabinetmaker, was quite a prosperous enterprise, operating at three locations simultaneously.

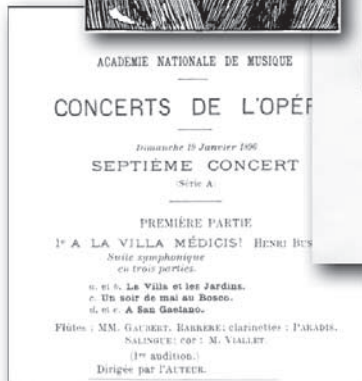
Some of the archives of the Colonne Orchestra are now at the Archives de Paris—alas, not the minute books for the years Barrère was on the orchestra committee—but day-by-day logs of rehearsals and concerts, timed to the minute by an unbelievably meticulous secretary.

And the office of the French musicians' union produced the board minutes of the union that Barrère helped found in 1901. Those records make his problems with the American union, which tried to prevent Barrère and four other French musicians from playing in the New York Symphony when they arrived in 1905, all the more ironic.

The Bibliothèque de l'Opéra turned

out to be a goldmine. Not only is the reading room spacious and well-lit (in contrast to the BN music department), but it's in the fabulous old Garnier Opéra, an inspiring building in which to work. For some reason, it had Barrère's opera orchestra contract, missing from the batch at the Archives Nationale.

Also, early in my visit I was able



to interview Christian Casadesus, the eighty-plus-

year-old son of Henri Casadesus, the founder of the Société des Instruments Anciens and a good friend of Barrère since their Conservatoire days. M. Casadesus authorized me to consult his father's papers at the Opéra library, and I was able to see his *carnets* (daily calendars) and other papers for the World War I period, when Casadesus

was in New York and in regular touch with Barrère.

Early in his career, Barrère was principal flute of the Concerts de l'Opéra, a series of concerts conducted by Georges Marty and Paul Vidal on the Opéra stage, that bastion of state-sponsored conservatism. Yet the repertoire was almost exclusively new music. Here the Bibliothèque de l'Opéra, which "should" have the programs, failed me—but the BN program catalog indicated that the BN itself had them. The call slip came back, marked with the notation no researcher wants to see: "*Rien* [nothing]." I insisted that if there was a card in the catalog, there must be a folder to match. One of the technicians finally took pity and appeared half an hour later with a good-sized folder of programs. Another Eureka!

But there's more...I have not yet begun to delve into the daily newspaper criticism, or find all the manuscripts and school records, or unravel all the family history. Happily, I'm planning another trip for October 2000. Stay tuned for further exciting developments.

Nancy Toff is the archivist of the New York Flute Club. For her work on Barrère she received the Dena Epstein Award for Archival and Library Research in American Music from the Music Library Association in 1997, and a research assistance grant from the Sinfonia Foundation in 1999. □



Long-time NYFC member Philip Lashinsky testing a piccolo



Young flutists explore the Exhibit Hall

Twentieth Century Compositions for High School Flutists

by Kerry E. Walker

Each year the Western Connecticut State University High School Flute Camp dedicates one day of its week-long camp to a living guest composer. Through this experience, I have discovered that high school musicians from throughout the country commonly make false assumptions in dealing with a serious contemporary composition (meaning a non-popular culture piece that is often labeled “classical”). The students usually assume that the composer is already dead and that the material will be non-melodic and require difficult techniques. They approach this musical territory with caution and the fear that they will not understand the language or its style when forming their interpretation. I chose the following selections as perhaps the first contemporary compositions to which a student might be exposed, with the hope that they would “get their feet wet” and then experiment even further with more advanced techniques (found in such pieces as Robert Dick’s *Flying Lessons* or *Afterlight*) as they mature as players.

The following compositions (listed alphabetically by composer) are accessible to most ears, and melodically appealing at first hearing. No more than a few contemporary techniques are introduced in any one piece, and the programmatic content may help the student more easily understand and appreciate the work. I chose unaccompanied works, feeling that the young student might find it easier not to be dependent on peer or paid accompanists to hear the complete piece or perform it. Many of these works were National Flute Association commissions for the National High School Competition finalists.

Charanga (1993) by Michael Colquhoun (b. 1953) is written in the style of a salsa, a popular Hispanic dance form. The piece starts with an appealing rhythmic ostinato that is interspersed throughout the work, as the flutist acts as his or her own accompanist. The student should be proficient in counting meter changes and playing third-octave fingerings before taking on this very rhythmic piece. Contemporary techniques include multiphonic glisses, timbral trills and singing while playing. Due to its improvisatory sound, this piece would be especially appealing to the student who enjoys jazz traditions.

“...and the Strange & Unknown Flowers” (1990) by Charles DeLaney (b. 1925) was inspired by a quotation from Thomas Wolfe. DeLaney creates an illusive quality using octatonic scales that fit well under the flutist’s fingers. There are many interpretive and color opportunities. The pacing of the tempo is guided by DeLaney with many rubato choices left to the performer.

Flute Fantasy (1976) by Cynthia Folio (b. 1954) begins and concludes with sections marked “freely” in which Folio employs gradual accelerandos, pitch bending, multiphonics and a variety of vibrato uses. These devices, as well as the scale-like passages, are written idiomatically—perhaps with flute in

hand. The contrasting middle section is jazzy, energetic and rhythmically strict.

Arca Sacra (1997), also by Cynthia Folio, is a fascinating palindrome puzzle. The performer needs to recognize the symmetrical gestures (that read the same forwards as backwards) and interpret them in a balanced, equal manner. The composer employs pitch bending, timbral trills and harmonics. The performer should be able to subdivide with confidence. As in the *Fantasy*, one can hear the composer’s love of jazzy syncopated rhythms.

Mei (1962) by Kazuo Fukushima (b. 1930) has the sounds of the Japanese flutes as it mournfully invokes the spirit of the dead. A hauntingly spiritual atmosphere is created through timbral changes, quarter tones, pitch bending, expressive graces, key clicks and extreme dynamics.

Song (1995) by Jennifer Higdon (b. 1962) is a barless, freely improvisatory flow of sound, although the composer indicates phrase grouping, articulations and specific rhythms. The lyric sections offer opportunities for vibrato and tone color experimentation. The contrasting animated and energetic sections, though technically demanding, again fall well under the flutist’s fingers. Though there are occasional tempo markings, much of the pacing is left to each individual performer’s interpretation.

In **Reflections** (1982), Katherine Hoover (b. 1937) presents a medieval Norwegian chant, and then writes free variations on the theme. The overall mood of the piece is prayer-like and meditative. One can even hear bell-tones, perhaps church bells. The student flutist can explore much rubato interpretation guided by the composer’s suggestions. There are animated variations in which the runs move stepwise, as in a chant.

Kokopeli (1990), a spacious and earthy piece by Katherine Hoover, speaks from the heart. The flute player Kokopeli was a great Mahu, or legendary hero of the Hopi. Young flutists will enjoy hearing the Southwest sounds of the flute echoing through canyons and cliffs. While the rhythms are conventionally specified, the music is barless and much of the interpretive pacing is left to the performer.

Winter Spirits (1997), also by Katherine Hoover, is much like *Kokopeli* in that it is programatically appealing and also barless. It has the sound of an invocation. Hoover has included timbral trills and some multiphonics in this piece.

Sonata (1967) by Alan Hovhaness (b. 1911) has three contrasting movements: Andante, Allegro, Adagio. The first is a great embouchure development piece, for it explores pitch bending,

extreme leaps and *ppp* in the high register. The second movement is a nice introduction to mixed meter; marked 20/8 [3/8+3/4+3/8+4/4]. It has an enjoyable, syncopated feel. The third movement starts and ends with a haunting adagio melody. The middle section is *senza misura* with some fast finger sections that rise in intensity.

Sonata (1957) by John La Montaine (b. 1920) has four character movements: Questioning, Jaunty, Introspective, Rakish. There are expressive opportunities with each. There are no contemporary techniques, just tempo and meter changes. This is a nice piece to introduce contemporary interpretation without the range or counting being too difficult.

In **Solosuite** (1995), Gary Schocker (b. 1959) composes a five-movement Baroque-style piece that diverts into “Schocker” harmony and rhythms. Lyricism and character make the movements accessible to the young ear. It may be enjoyable to explore *Solosuite* after the student learns some Baroque sonatas, comparing *Solosuite* to the *Partita in A Minor* by J.S. Bach, for example. Incidentally, Schocker has created a teaching edition of the Bach, with an accompanying duet part.

Short Stories (1999) by Gary Schocker has seven movements that offer many interpretive opportunities, as each movement presents different moods. Schocker’s writing has fun syncopations and virtuosic runs. There are technical

challenges for the flutist, such as low range articulation and wide interval leaps.

Density 21.5 (1936, revised 1946), by Edgard Varèse (1882–1965), was written at the request of Georges Barrère for the inauguration of his platinum flute. 21.5 g/cm³ is the density of platinum. For its historical significance alone, this piece merits a place in the student’s repertoire. The metronome markings and rhythms should be strictly adhered to. The extreme dynamics, counting and multiple high D’s are some of the challenges. Incidentally, Nyfenger student Tadeu Coelho once told me that Varèse, upon hearing Nyfenger perform this work on national television in the early 60s, called to inform him that he had played a couple of wrong notes: after the B sharp grace note in measure 23, the other B’s should be B natural. This is also consistent with the main motive of the piece. Hopefully this will resolve any questions that flutists may have about this issue.

—♦—

Kerry Walker is Associate Professor of Flute at Western Connecticut State University, as well as principal flutist with the Ridgefield Symphony Orchestra and the Ridge Winds (woodwind quintet). Dr. Walker is the chair of the National Flute Association Convention Performers Competition and directs the Julius Baker Master Classes and the National High School Flute Camp, both held annually on the midtown campus of Western Connecticut State University. □

MEMBER PERSPECTIVES

Contemporary Compositions for High School Flutists

IN THIS ISSUE, Kerry Walker describes pieces that might be used to introduce high school flutists to “serious” contemporary music for flute. Do you have a favorite contemporary piece by a living composer that you didn’t see on her list? Tell us what it is, and why you might recommend it for high school flutists (or adult amateurs with the abilities of high school flutists). Readers with their own “top ten” lists should consult with the Editor about a follow-on article in a future Newsletter issue.

Members are invited both to submit paragraph-long responses to an existing query, or to submit discussion-provoking new queries for either the general membership or a specific NYFC member. Responses and new questions can be sent by email to

saenger@us.ibm.com. □



Flute Fair Program Chair Svjatlana Kabalin and Amy Frawley



Patricia Spencer with composers Joan Tower (l) and Leo Kraft (r)

1999–2000 Concert Season

October 17, 1999 • Sunday 5:30 pm
TIMOTHY HUTCHINS, *flute*

November 21, 1999 • Sunday 5:30 pm
MARK SPARKS, *flute*

December 12, 1999 • Sunday 5:30 pm
JOSHUA SMITH, *flute*

January 30, 2000 • Sunday 5:30 pm
JUBAL TRIO, Sue Ann Kahn, *flute*; Christine Schadeberg, *soprano*; Susan Jolles, *harp*

February 27, 2000 • Sunday 5:30 pm
PICCOLO EVENING Mary Ann Archer, *piccolo*; Jan Gippo, *piccolo*; Karen Griffen, *piccolo*

March 19, 2000 • Concert 5:45 pm
SIXTH ANNUAL FLUTE FAIR
Sunday 8:30 am–7:45 pm
Guest Artist, BONITA BOYD
Union Theological Seminary; 100 Claremont Ave. (between 120th & 122nd Streets)

April 30, 2000 • Sunday 5:30 pm
2000 NYFC COMPETITION WINNERS
at The Lighthouse, 111 East 59th Street

 **May 21, 2000** • Sunday 3:00 pm
ENSEMBLE PROGRAM CONCERT
at the Kaplan Space at Carnegie Hall



GEORGES BARRÈRE
FOUNDER

The New York Flute Club

NEWSLETTER

P.O. Box 20613 • New York, NY 10025-1515

If you need further information, please call (212) 799-0448.

From the Editor:

Greetings! The month of May brings us a concert by participants in the NYFC's Ensemble Program. Hear your fellow members in a program of music for multiple flutes. Flute quartet aficionados interested in new transcriptions for this medium should take a close look at this month's Member Profile of Paul Gray.

In place of an in-depth performer interview, we have two articles. Nancy Toff reports on her most recent trip to Paris, where she did some research on NYFC's flutist founder Georges Barrère. Kerry Walker provides an annotated list of contemporary pieces she recommends for high school flutists. Check the Member Perspectives column for what to do if you think she missed one.

This is the last newsletter for the 1999–2000 season. As Newsletter Editor, I thank all of the season's writers and interviewers, and hope that they will entertain requests for future contributions. Most of all, I'd like to thank Newsletter Designer Alice Barmore, the person responsible for our newsletter's look and layout. Seeing the newsletters she produced from the text files I sent her each month really opened my eyes to how graphics and design can be used to enhance a text message. She also did a great job with Newsletter production (arranging for printing and mailing), and patiently put up with all my last-minute corrections. Thank you Alice!

Best wishes for a healthy and happy summer.

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