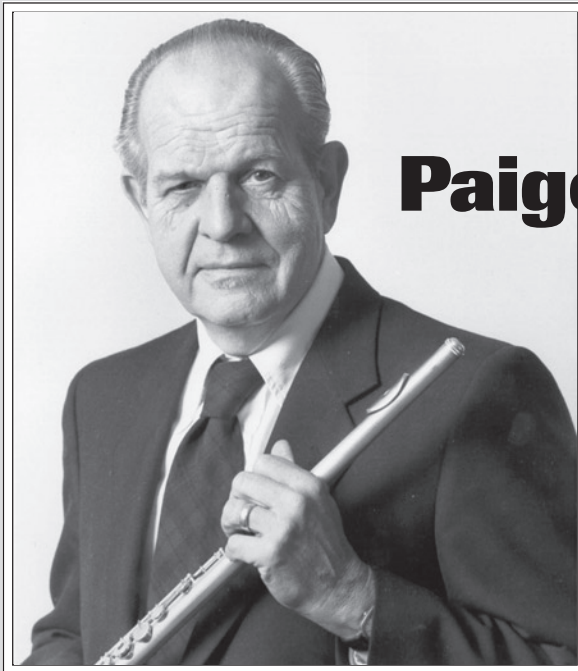




The New York Flute Club

NEWSLETTER

October 2000



Paige Brook A Tribute

PAIGE BROOK MEMORIAL CONCERT
October 22, 2000
Sunday 5:30 pm
All Souls Unitarian Church
1157 Lexington Avenue (at 80th Street)

Program

- | | |
|--|----------------------------|
| Divertimento No. 6 in C, K188
<i>(The playing of this 5-movement work will start before 5:30 so as to be heard while people enter.)</i> | Wolfgang Amadeus Mozart |
| Syrinx
<i>Doriot Anthony Dwyer</i> | Claude Debussy |
| "L'italiana in Algeri" (arranged for 3 flutes by J. Kuffner)
<i>Mindy Kaufman, Sue Ann Kahn and Diva Goodfriend-Koven</i> | Gioacchino Rossini |
| Improvisation on the letters of Paige's name (solo piano) | Robert D. Levin |
| Concertino, Op. 107
<i>Harold Jones, flute, and Colette Valentine, piano</i> | Cécile Chaminade |
| Dance of the Blessed Spirits, from Orfeo ed Euridice
<i>Doriot Anthony Dwyer and NY Philomusica Strings</i> | Christoph Willibald Gluck |
| Romance in A minor, Op. 40
<i>Robert Johnson, horn, and Sir Roland Hanna, piano</i> | Alexander Scriabin |
| Ballad: When Memories Linger (2000)
<i>Frank Wess, flute, Robert Johnson, Sir Roland Hanna, Gene Bertoncini, guitar, and Steve La Spina, bass</i> | Sir Roland Hanna |
| Prelude—My Funny Valentine
<i>Frank Wess, Gene Bertoncini and Steve La Spina</i> | J. S. Bach-Richard Rodgers |
| Cantilena, from Sonata for Flute and Piano
<i>As performed on CD by Paige Brook and Robert Levin</i> | Francis Poulenc |
| Divertimento No. 6 in C, K188
<i>(Selections during exit of audience.)</i> | Wolfgang Amadeus Mozart |

A reception in the foyer of All Souls follows the performance.

Program subject to change

See page 7 for more information about this program.

Remembrances

by Trudy Kane

It seems as if Paige Brook was always a part of my flute playing life. I was in high school when my parents brought me to hear Paige Brook at my first New York Flute Club recital. When I auditioned for the Flute Club competition while still in high school it was Paige who was running the audition.

But he made the greatest impression when I became a professional. I was so lucky that for two years prior to my beginning at the Met I was a

(Cont'd on page 5)

IN THIS ISSUE

Paige Brook: A Tribute	
<i>Remembrances</i>	1
<i>Biography</i>	4
<i>About the Program</i>	7
From the President	2
<i>"My End Is My Beginning"</i>	
Member Profile	3
<i>Linda Schepps</i>	
Member Perspectives	7
<i>Finding a place to practice</i>	

Announcements

Flute Happenings	3
Member Announcements	4
Fall NYFC Ensemble Gathering	7
Request for Rampal material	7



**THE NEW YORK FLUTE CLUB INC.
2000–2001**

Board of Directors

Patricia Spencer, *President*
 Rie Schmidt, *First Vice President*
 Bärli Nugent, *Second Vice President*
 Jan Vinci, *Recording Secretary*
 Michele Smith, *Membership Secretary*
 Ardith Bondi, *Treasurer*

Darla Dixon
 Katherine Fink
 Susan Friedlander
 Rochelle Itzen
 Svjetlana Kabalin
 Sue Ann Kahn
 Gerardo Levy
 Nancy Toff
 Patricia Zuber

Advisory Board

Julius Baker
 Jeanne Baxtresser
 Harold Jones
 Eleanor Lawrence
 Laurence Libin

Past Presidents

Georges Barrère	1920–1944
John Wummer	1944–1947
Milton Wittgenstein	1947–1952
Mildred Hunt Wummer	1952–1955
Frederick Wilkins	1955–1957
Harry H. Moskovitz	1957–1960
Paige Brook	1960–1963
Mildred Hunt Wummer	1963–1964
Maurice S. Rosen	1964–1967
Harry H. Moskovitz	1967–1970
Paige Brook	1970–1973
Eleanor Lawrence	1973–1976
Harold Jones	1976–1979
Eleanor Lawrence	1979–1982
Paige Brook	1982–1983
John Solum	1983–1986
Eleanor Lawrence	1986–1989
Sue Ann Kahn	1989–1992
Nancy Toff	1992–1995
Rie Schmidt	1995–1998

Newsletter

Katherine Saenger, *Editor*
 115 Underhill Road
 Ossining, NY 10562
 (914) 762-8582
 saenger@us.ibm.com

Alice Barmore, *Layout/Production*
 125 Christopher St., #4H
 New York, NY 10014
 (212) 675-9706
 abarmore@compuserve.com



From the President:

“My End Is My Beginning”
 “My End Is My Beginning”

by Patricia Spencer



Our marvelous editor, Katherine Saenger, suggested that I tell all of you what I told her about my summer. The big news? I was able to practice! I was in the fortunate position of having a special responsibility to practice a lot, for the premiere of Shulamit Ran’s new concerto, *Voices*, given at the National Flute Association convention in August. This gave me permission to shove some other responsibilities aside (my apologies if yours was an e-mail that I didn’t answer!)—because it was such an important trust to introduce a major new work. Especially a piece such as *Voices*, which stretches the expressive potential of our instrument, and is indeed a new masterpiece for us.

Having permission to practice led to a renewing, revitalizing summer. The focused work brought a wealth of musical and technical insights. It felt like a return to a place of first commitment, a reminder and renewal of the deep-rooted inspiration we all need in order to pursue artistic ends in North America’s indifferent artistic climate.

One of the insights was remarkably simple. As I was practicing I (fortunately) reached a point where the piece was “ready,” at least for rehearsals. At that point, of course, I knew I must keep on practicing. (Who could tell what the orchestra’s tempos might be, or whether the acoustics in the hotel ballroom might make it impossible to hear things?) To my delight, I discovered the obvious: if you keep on practicing a piece, even after it is “ready,” it doesn’t just sit there—it gets better! And if you continue practicing it, it gets better still! It felt like a rediscovery of something we all know (or knew at one time). Perhaps we could all dispense “practice permissions” to each other, for the further realization of our artistic pursuits.

Some of you will recognize the above title from Guillaume de Machaut (c1300–1377)—his famous little round, *Ma fin est mon commencement*, in which the second part consists of the first part sung backwards and upside down. The borrowing of this title refers to the sense in which our *goals* (ends) are the starting point for our endeavors. Beyond that, since this is the beginning of the season, let me also tell you a little about what lies ahead (further to the *ends* of the New York Flute Club!). We will open with a very special memorial concert for Paige Brook, member of the New York Philharmonic from 1952–88 and president of the Flute Club from 1960–63, 1970–73, and 1982–83. Very special thanks for the organization of this concert are due to Robert Johnson, director of the New York Philomusica and longtime close friend and colleague of Paige’s; Alice Brook, his widow; Sue Ann Kahn, friend, colleague, and current member of the NYFC board; and Harold Jones, friend, colleague, and former NYFC president. Our concert series continues with recitals by Robert Langevin (new principal flutist with the New York Philharmonic), Ransom Wilson (professor of flute at Yale University), a chamber music concert by the renowned Flute Force, and a special December program titled “Into the Millennium,” which will feature highlights of recent additions to the flute repertoire. The Flute Fair, scheduled for Sunday March 11, will honor the memory of Jean-Pierre Rampal, who was an inspiration to so many of us, and who appeared as special guest artist for the New York Flute Club’s first Flute Fair in 1994.

Looking forward to seeing you all at these concerts and other Club events. □



Member Profile

Linda Schepps

NYFC Member
since 1969



Employment:

Woodwind Specialist and Middle School Band Director (grades 5-8) with Teaneck, NJ, Board of Education. Director of high school flute choir, private flute instructor, and “gigs” with her flute and guitar duo, the *Syrinx Ensemble*.

Most recent solo recital/performance:

February, 1998, at Felician College in a program featuring a world premiere of a piece for voice, flute, piano and cello by Richard Sorce composed for their ensemble. Four concerts a year with the Bergen Philharmonic, as principal flute.

Career highlights:

Playing *Afternoon of a Faun* with the Bergen Philharmonic, *Carnival of the Animals* and *Peter and the Wolf* with the Adelphi Chamber Orchestra. Last year she was invited to conduct the North Jersey All-County Band and chose to premiere a newly-released piece by John Higgins with extensive percussion.

Current flute:

A 1971 Haynes silver (heavyweight) presented as a graduation present. She uses a new Haynes heavyweight headjoint instead of the Wummer original. Her teaching flute is an Armstrong silver French model with a gold lip plate, since she's one of the last of the traveling private music teachers and doesn't like to expose her Haynes to the elements everyday.

Influential flute teachers:

Eleanor Lawrence, Karl Kraber, Frances Blaisdell

High School:

Teaneck HS, Teaneck, NJ.

Degrees:

Freshman year at Manhattan School of Music; B.A. (Music Education, Rutgers University, '76); M.A. (Music Performance, Brooklyn College Conservatory of Music, '80); M.A. (Human Development, Fairleigh Dickinson University, '85).

Most notable and/or personally satisfying accomplishment:

Playing her flute in a cave hidden high up on the cliffs of the Grand Canyon. She still gets chills reminiscing. While on a whitewater rafting trip, she discovered that 3 people in her group had recently lost loved ones. When they hiked up to a special cave with amazing acoustics, she performed a concert as a memorial service.

Favorite practice routines:

Long tones starting in the low register, Moyse's *Tone Development Through Interpretation* and *How I Stayed in Shape*, and some Taffanel arpeggios. She plays every day, especially when she's teaching, but sometimes needs the motivation of an upcoming performance to really get herself practicing.

Interests/hobbies:

Tennis, biking, cooking, collecting antique glass (violin bottles), calligraphy, theater in NYC and travel. Being a teacher gives her plenty of time to travel and she usually takes a big trip (with her flute) every year. She has given impromptu recitals at B&B's in France, in wine country in Italy (with a program of Italian opera and *Carnival of Venice* for the wine growers while they guzzled Grappa and chewed on cigars), and on beaches in Hawaii, Mexico, Nova Scotia, and the Galapagos Islands. Linda has also worked as the cook/house manager for Eleanor Lawrence's summer masterclasses on Cape Cod for the past 25 years.

Advice for NYFC members:

Don't take your flute playing so seriously that you lose sight of why you play music. Share it with people wherever and whenever you can. You'll be surprised at how much good karma you get in return. □

FLUTE HAPPENINGS

OCTOBER

October 20, 2000

Friday 8:00 pm

Flutists **Patti Monson**, Jennifer Higdon, **Don Hulbert**, **Svjetlana Kabalin**, **Tara O'Connor**, Susan Palma-Nidel, **Judith Pearce**, **Jayn Rosenfeld**, **Patricia Spencer**, **Stefani Starin**, and Ulla Suokko perform Steve Reich's *Vermont Counterpoint* for the opening concert of the SONIC BOOM festival.

• *The Great Hall at The Cooper Union for the Advancement of Science and Art, 7th Street and Third Avenue, NY, NY* • Info: Sonic Boom Hotline, 212-674-5142.

October 23, 2000

Monday 8:00 pm

Patricia Spencer with the Da Capo Chamber Players, performing a program of chamber music by Stephen Albert, Sebastian Currier, Jonathan Leshnoff, and Bruce MacCombie, entitled *Leafy Speafing: A Musical Remembrance of Stephen Albert*. Guest artist Lucy Shelton, soprano, will join Da Capo for a performance of Albert's classic *To Wake the Dead*.

• *The Great Hall at The Cooper Union for the Advancement of Science and Art, 7th Street and Third Avenue, NY, NY* • Info: Sonic Boom Hotline, 212-674-5142.

October 23, 2000

Monday 8:00 pm

“New York Composers at Adelphi University” faculty recital with **Linda Wetherill**, flutist. Works by Joseph Perreira and Paul Moravec along with Robert Martin's *Concerto* for flute with 5 altos and Edison Denisov's *Sonata* for flute and guitar.

• *University Center Ballroom (2nd floor) at Adelphi University in Garden City, NY* • Admission is free • Info: 516-877-4290.

October 24, 2000

Tuesday 8:00 pm

Patti Monson, flutes, in a solo concert to celebrate the release of her first solo disk, *Conspirare: Chamber Music for Solo Flute*, on the CRI label. Music of Kaija Saariaho, Robert Dick, Steve Reich, Harold Meltzer, Jennifer Higdon, and Martin Bresnick.

• *Merkin Concert Hall, 129 West 67th Street, NY, NY*.

(Cont'd on next page)

FLUTE HAPPENINGS

(Cont'd from previous page)

OCTOBER

October 29, 2000

Sunday 3:00 pm

"Women in Music" concert with flute soloist **Patricia Harper** in a program of music by Farrenc, Chaminade, Tailleferre, and Lili Boulanger.

• *Evans Hall at Connecticut College in New London, CT* • Info: 860-439-2720.

NOVEMBER

November 1, 2000

Wednesday 7:00 pm

Chrissy L. Fong, flute, in recital with James Greening-Valenzuela, piano, in an evening of fantasies and variations. The program will include works by C.P.E. Bach, Boehm, Borne, Doppler, and Schubert.

• *Gershtwin Theatre at the Conservatory of Music at Brooklyn College* • 2900 Bedford Ave., Brooklyn • Free admission • Info: (718) 951-4500.

MEMBER ANNOUNCEMENTS

Guest master class with Michael Hasel, principal flutist of the Berlin Philharmonic, at Connecticut College on Friday, October 13 at 3:30 pm at the Cummings Art Center at Connecticut College in New London, CT. For more information, contact **Patricia Harper** at rpharper@connix.com. or 860-767-8637.

CLASSIFIED

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad should be submitted by hard copy or e-mail; deadlines are the same as for Happenings submissions (see below). Name and phone number are required; ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.

Deadlines for Flute Happenings Columns

Issue	Deadline	Mail Date
November 2000	10/12/00	10/30/00
December 2000	11/09/00	11/27/00
January 2001	12/28/00	01/15/01
February 2001	01/25/01	02/12/01
March 2001	02/08/01	02/26/01
April 2001	03/22/01	04/09/01
May 2001	04/19/01	05/07/01

Biography

Paige Brook

Paige Brook, principal flutist

(1920-1999)

who was associate of the New York

Philharmonic for 36 years was born on March 24, 1920 in Orange, New Jersey. The family, which included his twin brother and two sisters, moved to Rochester, NY. Paige enrolled in the Eastman School of Music to study flute and piccolo with Joseph Mariano. While there he met and married his first wife, Avis Bachmann.

In 1940 he became first flutist of the Buffalo Philharmonic. During WWII Paige served in the U. S. Army as Warrant Officer and leader of the 12th Armored Division Band in France and Germany. Upon completion of his tour of duty, he resided in Dumont, New Jersey with Avis and their three children, Nancy, Gail and Mitchell. The marriage to Avis ended in divorce in the mid-60s.

In 1947 he became First Flutist of the Little Orchestra Society in New York City. He joined the New York Philharmonic in 1952. While in the Little Orchestra Society, he developed the skill to build extensions on his home which included a teaching studio/family room and swimming pool. A youthful passion for building model airplanes was further developed and increased dramatically in retirement. In August of 1969 he wed Alice deBerry.

He was often a guest with the New York Philomusica. His solo recording *French and German Flute Masterpieces* was produced for New York Philomusica Records. The French portion of the music was first released on an audiophile label to rave notices, and all this material was later issued as a CD on the New York Philomusica label. He had numerous students for the entirety of his playing career. A significant number of them came from the freelance field. Woodwind players who could add flute to their doubling careers were in high demand in the commercial field. Paige was as gifted on the piccolo, alto flute and bass flute as on the flute. His rendering of Iain Hamilton's *Sonata for Flautist*, included in the New York Philomusica Records *Music of the 1960' and 70's* 2-CD release, is conclusive evidence of these talents. (Paige is also heard on the label's *Mozart Bicentennial Program* in the Piano Concerto No. 17, and on the CD *The Music of Jacob Druckman*.)

Upon retiring in 1988, Paige moved with Alice to Ingram, Texas, known in Texas as "The Hill Country." He is survived by Alice, all his children, and five grandchildren. The esteem in which he has been held by his professional colleagues, most of whom became close friends, is evident in the remembrances included here and in the Memorial Program.

—Robert Johnson

The New York Flute Club
INCORPORATED
Organized 1920

SUNDAY AFTERNOON
MARCH 3, 1963
FIVE-THIRTY P.M.

Program

PAIGE BROOK
STANLEY HOFFMAN
ROBERT MENGES
SU
CAMI CO
NEW Y
PAIGE B
JEROME

Trio Sonata from The M
Largo
Sonata in f#, opus 140 ..

The New York Flute Club
INCORPORATED
Organized 1920

SUNDAY AFTERNOON
JANUARY 26TH, 1969
FIVE-THIRTY P.M.

Program

PAIGE BROOK Flute, Alto Flute
ELEANOR LAWRENCE Flute
AVIS BROOK Soprano
ISADORE FREEMAN Piano

THE PHILHARMONIC WOODWIND QUINTET
Paige Brook, Flute Peter Simmsauer, Clarinet
Jerome Roth, Oboe Harold Goltzer, Bassoon
John Carabella, French Horn

I
Sonata for Flute and Piano (New York P
Allegro Vivace Lento
Paige Brook — Isadore

II
Five Nocturnes (New York Premiere) ...
Text by William
1. Night 2. To the Evening S
4. Interlude 5. I
Avis Brook — Eleanor Lawre
Isadore Freeman

INTERMISSION

The Philharmonic Wood
III
Allegro, from Quartet in D minor, K. 4
Allegretto vivacissimo

SUNDAY AFTERNOON
DECEMBER 19TH, 1971
FIVE-THIRTY P.M.

PAIGE BRO
ELEANOR
MEYER KU
LEON RUD

SUNDAY, FEBRUARY 24, 1980 at 5:
CAMI CONCERT HALL, 165 WEST 57th ST

PAIGE BROOK, Flute
JAMES HOSMER, Flute
BETSY BRUZZESE BLOOM, Flautist

Three Movements from Pianoforte Sonatas FR
Arranged as Flute and Piano Dialogues by Ja
From Sonata No. 7 in Eb, D. 568

Allegro Moderato
Menuetto
From Sonata No. 11 in D, D. 850
Rondo: Allegro Moderato

Concertstück for Flute and HEINRI
Orchestra, op. 98
Adagio
Allegro Animato

INTERMISSION

Four Solo Etudes, Arranged as Flute Duos by Jan
Op. 30, No. 12, G# Minor JOACE
Op. 107, No. 16, G Minor SIGFR
Op. 33, No. 6, B Minor JOACI
Op. 30, No. 4, E Minor JOACI

Trio Concertante, op. 119, FRIE
for Two Flutes and Piano
Allegro Moderato
Adagio Patetico
Rondo

NEXT CONCERT: RENEE SIEBE
March 23rd, 1980

Remembrances

Trudy Kane

(Cont'd from page 1)



a year and a half before she succeeded Paige at the Philharmonic.

My husband Harvey Estrin tells a wonderful story about his first meeting with Paige. They met at the Ringle rehearsal studios early in both of their careers. Paige invited Harvey to listen to him play some orchestral excerpts. Harvey describes his playing as phenomenal and shortly after that Paige won the audition at the New York Philharmonic.

After Paige retired and moved to Texas we continued to exchange Christmas cards. Paige always enclosed a little note or a picture. The Christmas before last Paige wrote a

longer letter than usual in which he told me that he had a treatable form of leukemia. I called immediately and he sounded very upbeat when we spoke. I intended to call him at Christmas time this year but Gail Williams called with the news that Paige had passed away. I feel very badly that I didn't have a chance to speak to my friend once more, or to thank him again for all he did for me and all I learned from him. But I would like to close the way Paige closed every communication with me:

Paige — Luvya Tons.

Trudy Kane has been principal flutist at the Metropolitan Opera since 1976. She is active as a recording musician, and has appeared at the New York Flute Club many times.

by Mindy Kaufman*

Paige was a great colleague and a real trooper. He often had to play principal flute on a moment's notice, and always did so without complaint and with a great sense of professionalism. He was a very kind person with a lighthearted attitude and great sense of humor. If he missed a note, he would say "I'll get it on Tuesday." (Tuesday was the last night of the run of concerts.) He was a natural at the flute, and also played piano and harpsichord. We will miss him.

Mindy Kaufman is a NYFC Board Member and a flutist/piccoloist with the New York Philharmonic.

* Excerpted from "Passing Notes—Paige Brook," *The Flutist Quarterly*, XXV(3) (Spring 2000), p. 23.

regular substitute at the New York Philharmonic. And although I played in every chair I spent the majority of that time sitting next to Paige. How lucky I was to be sitting next to someone so gracious,

so professional and such a wonderful player. Paige was always extraordinarily helpful but always treated me as an equal. He was a wonderful leader; today when substitutes play with me at the Met I try to emulate Paige's warm yet strong leadership.

Early in my time at the Philharmonic Paige invited me to play a recital with him at the Flute Club. He often brought me home with him on Friday afternoons after the Philharmonic concert—we would rehearse and Alice would make the most delicious dinner. Paige had a beautiful wooden stand that he had built himself with a desk on either side for two players. As Paige was rather tall and I'm rather short you can imagine how funny it was as we tried to find a height at which we could both be comfortable.

We both enjoyed the experience so much that we played two more recitals together: one on the WQXR midnight series, and another at the Flute Club (with Dave Williams and James Hosmer).

Paige was also wonderfully generous in a personal way. He lent me his piccolo for a few months(!) until I could find a good one of my own. He freely lent me his alto flute (now owned by the New York Philharmonic) when I needed one. And it wasn't just me—Paige was always terrific about younger players he respected. It was Paige who told me how wonderfully Sandra Church played—and she subbed at the Met for

Paige Brook and colleagues often performed at the NYFC. Here are samples of Paige Brook programs from the collection of NYFC Archivist Nancy Toff.

Flute Club

Judson Concert Hall
165 West 57th Street
New York City

Flute
Violin
Violin - Piano

Friday, January 30, 1988 at 5:30 P.M.
Concert Hall, 165 West 57th Street, N. Y.

New York Philharmonic Woodwind Quintet
Brook, Flute PETER SIMENAUER, Clarinet
Roth, Oboe LEONARD HINDELL, Bassoon
WILLIAM KUYPER, French Horn

Flute Solo SEBASTIAN BODINUS

Flute and Bassoon EUGENE BOZZA

Piano

Flute, Clarinet and Bassoon...WALTER PISTON
Scherzando

INTERMISSION

New York Flute Club

INCORPORATED
Organized 1920

CAMI Concert Hall
165 West 57th Street
New York City

Program

Brook, flute
Lawrence, flute
Kupferman, composer,
clarinet, and piano
Hosmer, piano

5:30 P.M.
TREET, N. Y.

Akio Yashiro*

Molto vivace

Meyer Kupferman

Sagittarius

Meyer Kupferman*

Meyer Kupferman

Serge Prokofiev

of the Knights

D. Lalenov*

Leon Moreau

Adrienne Greenbaum

James Hosmer

HIM ANDERSEN

1847-1909

D KARG-ELERT

1877-1933

HIM ANDERSEN

HIM ANDERSEN

DRICH KUHLAU

1786-1832

Remembrances

by Dave Williams

I miss Paige Brook. A day does not pass that I don't hear his voice or glimpse his face in my thoughts. He is the most profound influence in my life and has inspired me towards whatever success I have achieved thus far.

While he possessed many talents, I feel the most impressive was his magnificent command of musical expression. His approach to music was accurate, honest and aesthetically profound. His performances combined humility, boldness, and uncanny attention to detail.

Paige experienced life with unbounded joy and curiosity. His dry sense of humor and razor wit were a constant delight to those around him. His charismatic ability to extemporize any event or experience on a moment's notice, often employing the merest gesture—with or without a flute in his hand, frequently placed him at the center of attention.

Paige's most amazing gift, which I continue to realize daily, was his example of living life with dignity, integrity and honestly. I miss Paige Brook, but rejoice in the privilege of having known him.

***Dave Williams** is a Massachusetts-based maker of handcrafted flutes and beadjoints.*

by Carlos Moseley

For forty-three years I had the fortune of having Paige Brook as my friend. Mitropoulos had brought him into the New York Philharmonic several years before I joined the Philharmonic team. Paige was chairman of the orchestra committee when, in 1961, after the untimely death of George Judd, Jr., I suddenly found myself managing director and locked in negotiations for a new contract. Many were the adventures of the orchestra from those days on, with Leonard Bernstein as music director, the new concert hall soon to be opening, and new ways of extending the season to a full year to be developed. Exciting times all over the map brought all of us close together. I can still see Paige in the midst of what seems to me the flutists of the whole world. He was the head of the New York Flute Club for years, and the veritable

spirit of that numerous, active, and far-flung group. I dare say Paige's name was known from Tokyo to Kiev.

Paige meant a great deal to me personally, even though he did steal from under my nose the wonderful Alice deBerry, my invaluable and beloved assistant, to make her his wife. Their wedding was especially impressive as he, the groom, played, and played very movingly, before taking his place at Alice's side for the ceremony.

There was only one Paige Brook and what an endearing "page" that fills in my book!

***Carlos Moseley** is chairman emeritus of the New York Philharmonic.*

by Joseph Mariano

Dear Colleague, Dear Friend,

I remember our first meeting and your first words to me were: "I want to become a fine musician." My immediate response was, "And so do I,"—followed by saying, "Let us work towards that end."

The flute became almost secondary to the issue at hand. You felt instinctively that musicianship and flute playing would come together. My! How you worked with this theory and succeeded so well. It wasn't too long before you became the solo flutist of Buffalo Philharmonic, which prepared you for your long tenure in the New York Philharmonic, where you served with distinction for thirty-six years—never forgetting your musical ideals, always seeking to improve.

It was your love of the art which served you so well and brought honor and respect from all those fine colleagues around you.

It is true one will say of himself: "I wish I had done better." But in our case, I can honestly say we did pretty well.

I am proud to say I valued our friendship down the years. I will continue to admire you and the memory of your loving presence during the years left to me. *Arrivederci.*

***Joseph Mariano**, now retired, was a longtime faculty member of the Eastman School of Music and soloist with the Rochester Philharmonic.*

Remembrances

by James B. Hosmer

I would like to add to the many voices bringing praise to the late Paige Brook, our own former president of the New York Flute Club.

I was never a regular on-the-job colleague of Paige, but I spent many happy hours with him playing in duets or ensembles of all descriptions in social gatherings in his New Jersey residence.

I remember particularly a trip which I made in the late 1980s to his new home, down in Ingram, Texas, where he and his charming wife had settled. It was deep winter, and we all had a fine time. After playing some Kuhlau duets, he chose to accompany me in a flute solo on his fine concert grand piano. Instead of the customary amateurish keyboard artistry that you would expect from a flutist, I was astounded to hear the delicate and sometimes virtuosic playing which might have come from a true professional accompanist.

All told, that was one trip which I will not soon forget.

James Hosmer played in the Metropolitan Opera Orchestra for 30 years, and was the New York Flute Club's financial secretary from 1979 to 1991. □

About the Program

I asked Bob Johnson for some background information about the program and he told me the following: Bob Levin recorded all the keyboard for Paige's CD and was a close and longtime collaborator in the NY Philomusica. Messrs. Wess, Bertoncini, La Spina and Hanna (friends and associates of Bob Johnson's) were invited because of their wonderful musicianship and jazz repertoire. Paige was enamored of jazz, and did a lot to help advance the cause of jazz and its players. The humorous Rossini is Paige at his most playful. And who else could do his version of *Chico Chico*, played with the flute on the teeth?

—Katherine Saenger



Save the date!

The **Fall NYFC Ensemble Gathering** will be held on **Sunday, November 19th**, from 1–5 PM, at the Bloomingdale House of Music, 323 West 108th Street, NY, NY. Look for details in the next Newsletter. □

Call for Rampal Materials

The New York Flute Club is now in the preliminary planning stages for the March 11, 2001, Flute Fair, to be dedicated to the memory of Jean-Pierre Rampal (1922–2000). We are asking anyone who may have informal photos of Rampal's appearance at our first Flute Fair, in 1994, to let us know and perhaps to make them available for this event. Please contact Rie Schmidt at 711 Amsterdam Avenue, NY, NY 10025 or flforce@gateway.net, preferably before October 19, 2000. Thank you. □

MEMBER PERSPECTIVES

THIS COLUMN, introduced last year, is intended to stimulate a more interactive newsletter, with short contributions from our members. Readers 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.

Finding a Place to Practice

SOMETIMES IT'S HARD to find a place to practice. A recent article in *The New York Times* ["Finding Ways to Rehearse Without Getting Cursed," by Shaila K. Dewan, August 17, 2000, page B1] describes the creative solutions adopted by some New York musicians to avoid having their practice sessions interrupted by unhappy neighbors banging broom handles on the ceiling. What are *your* strategies for dealing with the neighbors? or a fellow musician sharing the same living quarters? What works, and what doesn't? Let us know. □

2000–2001 Concert Season



October 22, 2000 • Sunday 5:30 pm
PAIGE BROOK MEMORIAL TRIBUTE
at All Souls Unitarian Church
1157 Lexington Avenue, at 80th St.

November 12, 2000 • Sunday 5:30 pm
ROBERT LANGEVIN, *flute*

December 10, 2000 • Sunday 5:30 pm
INTO THE MILLENNIUM
The “Best of the New”—Highlights from recent repertoire

January 28, 2001 • Sunday 5:30 pm
FLUTE FORCE: Sheryl Henze, Gretchen Pusch, Rie Schmidt, and Wendy Stern, *flutes*

February 25, 2001 • Sunday 5:30 pm
RANSOM WILSON, *flute*

March 11, 2001 • Sunday 9:00 am–8:00 pm
Seventh Annual FLUTE FAIR
Remembering JEAN-PIERRE RAMPAL
Union Theological Seminary; 100 Claremont Ave. (between 120th & 122nd Streets)

April 22, 2001 • Sunday 5:30 pm
2001 NYFC COMPETITION WINNERS

May 20, 2001 • Sunday 3:00 pm
ENSEMBLE PROGRAM CONCERT
Place to be announced.



GEORGES BARRÈRE
FOUNDER

The New York Flute Club
NEWSLETTER

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

Concerts are at CAMI Hall, 165 West 57th Street, unless otherwise noted. All programs are subject to change. Tickets \$10, only at the door; free to members. For more information, call (212)799-0448.

October 2000



From the Editor:

Greetings! Hope you all had a good summer, and are ready for the 2000–01 New York Flute Club season. I spent some of the cool, rainy days we had in July lining up interviewers and Member Profile subjects for the coming issues. We’re in good shape, but if you think you might like to be a Member Profile subject, let me know.

This month’s Member Profile was especially interesting for me, since I got to catch up on what Linda Schepps has been doing since our quartet-playing days as college students in the early 1970s. We met through the NYFC when we were—believe it or not—matched up for a flute quartet by a NYFC Ensembles Coordinator.

October’s concert—at the All Soul’s Unitarian Church (1157 Lexington Avenue, at 80th Street)—is a memorial tribute to Paige Brook, noted flutist and past NYFC president. Paige’s friend and former NY Philharmonic colleague Robert Johnson did a tremendous job in organizing the program and program booklet, and I thank him for sharing the material he collected. For those of you who don’t know him, Bob is a horn player (not a flutist), and the founder and artistic director of the NY Philomusica. If you’re at the memorial concert, be sure to say a few words to him, and to Paige’s widow Alice Brook, who is flying in from Texas for the occasion. I myself never really knew Paige, but I remember him as a friendly and welcoming presence at one of the NYFC Ensembles concerts I played in with Linda Schepps.



See you soon. Best regards,
Katherine Saenger
saenger@us.ibm.com