



# The New York Flute Club

## NEWSLETTER

April 2002

# 2002 Young Artist Competition Winners

**T**hirty talented young flutists participated in the New York Flute Club's annual competition. The judges were Bart Feller, Tara Helen O'Connor, and Susan Palma; Patricia Zuber was the competition coordinator.

### FIRST PRIZE

### YONG MA

was born in Huainan, China. From 1987 to 1996 he was principal flutist of the China Youth Orchestra and of the China Youth Symphony while he studied at the Central Conservatory of Music in Beijing. His flute teacher there was Yongxin Wang. At the age of thirteen he was one of the finalists in the "Prague Spring" International Music Competition in Czechoslovakia. In 1999 Mr. Ma was the winner of the Olga Koussevitzky Woodwind Competition in New York. The following year he won first prize in the Young Artist Competition of the Flute Society of Washington. Mr. Ma is currently in his third year at the Juilliard School, where he is a student of Carol Wincenc. □



### SECOND PRIZE

### SOO YUN KIM

was born in Seoul, Korea, where she attended the Seoul Arts High School. In 1997 she was the first prize winner of the National Flute Association's High School Soloist Competition. She then attended the Juilliard Pre-College Division, where she won the concerto competition in 1998. That same year Ms. Kim was a finalist in the National Flute Association's Young Artist Competition. She is currently attending the New England Conservatory of Music, where she is a student of Paula Robison. In 2001 Ms. Kim was a semifinalist in the Kobe International Flute Competition. □



### THIRD PRIZE

### SUH-YOUNG PARK

a native of Seoul, Korea, studied at the Ecole Normale de Musique in Paris, receiving her diplome de Superieur with highest honors and diplome de Concertiste, and at the Conservatoire National de Région de Rueil-Malmaison, receiving her diplome de Superieur and diplome d'Excellence. In 1990 she won the first prize in the E-Wha Concours in Seoul. In Paris, she won first prize in the Piccardi European Concours (1997) and the second prize in the U.F.A.M. International Concours (1998), and was a semifinalist in the Jean-Pierre Rampal Concours (2001). Currently, she is pursuing her Master of Music degree at the Peabody Conservatory, studying with Marina Piccinini and Laurie Sokoloff. □



### In Concert

### 2002 NYFC Young Artist Competition Winners

Sunday, April 28, 2002, 5:30 pm  
CAMI Hall  
165 West 57th Street, NYC

### Program

#### Suh-Young Park, flute; Linda Mark, piano

Fantasie on themes Paul Taffanel  
from "Der Freischutz"  
by C.M. von Weber

#### Soo Yun Kim, flute; Linda Mark, piano

Sonata in E Minor Georg Philipp Telemann  
Chant de Linos André Jolivet

#### Yong Ma, flute; Linda Mark, piano

Cantabile and Presto Georges Enesco  
1. Cantabile

Sonata Francis Poulenc

Grand Polonaise Theobald Boehm  
in D Major

*Program subject to change.*

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# Spring and Musical Birth!

by Jan Vinci



**From the President**

Dear NYFC Members:  
 As we come upon the dawn of spring, I cannot help but liken it to the birth and growth of musicians. Every year, in our Young Artist Competition, so many young people present their new exciting musical voices. And, not only in the spring, but throughout the year, musicians constantly learn new ways to express themselves, new pieces to perform, and new ways to teach music.

Webster's Dictionary defines an artist as "one who professes and practices an art in which conception and execution are governed by imagination and taste." Through the use of imagination, creativity becomes a treasured product of artistry. A birth, if you will, of insight into musical expression.

One's artistic language is often improved through preparation for competitions. Contestants often focus on the ability to play fast runs with amazing precision, soft high notes with effortless ease, and loud low notes with the forging power of a cello. And, although some may say that flute acrobatic feats are not all there is to competitions, those abilities give performers the ability to express their musical ideas more clearly. That is so often why competitions can give rise to a new level of artistry for an individual.

Often, and sometimes very often, accomplished musicians experience the birth of new physical abilities, which add to their expressive palette, and new musical ideas that lead to the overall development of music. Whether a standard work or a newly composed piece, learning a new composition can spur on exciting growth. And, just as important, performing newly learned pieces contributes to the development of a player's audience.

In the teaching process, intuition and creative thinking can lead to fresh ideas for both a student and teacher. In essence, we often experience "spring," whether it is a student acquiring a new skill, or a teacher finding another way to help enable a student's musical voice. That is why, so often, lessons can be enormously inspiring to both the student and teacher.

So, I welcome everyone to spring! I encourage you to celebrate by learning some new music, sharing the experience with your audiences, and enjoying the growth that it feeds your artistry. And, come celebrate the artistic development of our Young Artist Competition winners on April 28th! □

Several NYFC members have asked about getting copies of works by composer **Nicholas Underhill**, whose *Prelude* for flute and piano was heard at the March 2002 concert. The following flute/piccolo works are available:

- MKF Squared* for two piccolos ..... \$6
- Nocturne* for flute and piano ..... \$10
- Piccolo Peculiarities* for piccolo and piano ..... \$12
- Piccolo Concertino* (full score) ..... \$15
- Aspirant Variations* for four flutes and chamber ensemble ..... \$20

For further information, contact the composer by email, phone, or regular mail:  
 Nicholas Underhill, 3021 Essex Rd., Cleveland Heights, OH 44118  
 email: NUnderhill@aol.com, phone: 216-397-9938

## Member Profile

### David Latulippe

NYFC Member  
since 1989



#### Employment:

Freelance flutist, singer, and voiceover artist; newly relocated to San Francisco.

#### Most recent recital/performance:

December 9, 2001 at CAMI Hall, where he played Bob James's *Odyssey* in the New York Flute Club's "NOW HEAR THIS! Great New Music" concert.

**Career highlight(s):** Recent highlights span the worlds of flute, radio, and film. Flute: during 2001, performances of George Crumb's *An Idyll for the Misbegotten* in Dublin and Sligo, Ireland (with members of the Royal Irish Academy of Music) and in Brooklyn (with the Brooklyn College Percussion Ensemble). Radio: being a classical music and news announcer for WNYC. Film: choosing music for the HBO film *Wit* as music advisor to director Mike Nichols. He's also narrated such classics as *Peter and the Wolf* and *Tubby the Tuba*, developed computer-generated supertitles for Brooklyn College Opera Theater productions, and worked as an arts administrator/director.

**Current flute:** Powell #8166 flute (14K gold with B-foot), bought new 10 years ago; Zentner piccolo; Trevor James alto; Gemeinhardt bass.

**Influential flute teachers:** Bernard Goldberg, Georgetta Maiolo, Mary Ellen Jacobs, and Bobbi Phillips (his first flute teacher).

**High school:** Rockville High School in Vernon, CT.

**Degrees:** B.M. from the Ithaca College School of Music (Applied Music and Music Education, 1986); M.M. from Brooklyn College (Flute Performance, 1988).

**Most notable and/or personally satisfying accomplishment(s):** Having the Berlin Film Festival review Mike Nichols' film *Wit* as having "spot-on music selections"; being on the air for "America's most listened-to public radio station" (WNYC Radio); singing Sinatra standards with the Mount Washington (NH) Hotel Big Band; his relationship with partner of 15 years, Ronn Seely, who was recently promoted to VP Director of Gump's catalog—and is the reason for David's relocation to the West Coast.

**Favorite practice routines:** Long tones, scales, and 5-note patterns (typically while reading the *NY Times* or *SF Chronicle!*), then Moyses's *Tone Development Through Interpretation* and *De la Sonorité*. Also helpful: "Keeping in mind virtually anything that Bernie Goldberg ever passed on to me" about his amazing career and the historic influences of Casals, Barrère, and Moyses.

**Interests/hobbies:** Snowboarding, skiing, tennis, racquetball, rollerblading; international travel; maintaining his website at [www.davidlatulippe.com](http://www.davidlatulippe.com) (check it out for a classy approach to marketing chamber music for special events!).

**Advice for NYFC members:** (i) Always approach every playing opportunity with a positive attitude and make it count! Never say no to a gig—but have the chops to back it up. (ii) Diversify and absorb! David himself got this advice during his first year in New York (1986). He recalls, "I distinctly remember a conversation I had with Leonard Bernstein after an Avery Fisher Hall concert, when I told him of my ambition to become a professional orchestral flutist. His response: 'That's it? Nothing else? Don't you want to learn Russian, fly a plane...'" Though becoming a pilot is indeed a goal, David's recent move has put flight school plans on hold. But he's soaring anyway, and flutists on both coasts can expect to hear from him soon! Drop him a line at [david@davidlatulippe.com](mailto:david@davidlatulippe.com). □

## FLUTE HAPPENINGS

APRIL 2002

April  
19

Friday 6:30 pm

The Sylvan Winds with **Svjetlana Kabalin**, flute and piccolo, presents "Northern Lights II," a program featuring works by Nordic composers Peter Rasmussen, Finn Mortensen, Hafliði Hallgrímsson, Joonas Kokkonen, and Larss-Erik Larsson.

• Victor Borge Hall at Scandinavia House, 58 Park Avenue (at 38th St.), NYC • Admission: \$20 general; \$10 students/seniors • Info/reservations, call or fax 212-222-3569.

April  
19

Friday 7:30 pm

**Patricia Davila**, flute, and Elaine Christy, harp in a faculty concert series program featuring works by Debussy, Schaposhnikov, Hicks, Caliendo, Bondon, Schocker, and Bizet/Borne.

• Simons Hall at Rockland Conservatory, 7 Perlman Drive, Spring Valley, NY • Admission \$10 general, \$5 students/seniors • Info, call 845-356-1522.

April  
27

Saturday 12:00 noon

**Patricia Zuber**, flute, and Diana Mase, piano, present "Flute Music that Tells a Story," a concert for children ages 7 and up. Works by Deak, Gubaidualina, Copland, Honegger, Bolling and Schubert.

• Bruno Walter Auditorium at the Library for the Performing Arts at Lincoln Center, NYC • Admission is free • Recorded program information, call 212-642-0142.

April  
27

Saturday 8:00 pm

**UpTown Flutes** in their "On the Road to Carnegie" program including works of Bach (*Brandenburg Concerto No. 3*), Scott (*Memories of East Tennessee*), Debussy/Ben-Meir (*Cortège*), Hoover (*Three for Eight*), Schocker (*Nymphs*), Lombardo (*Renaissance for a New Millennium*), and Boone (*Over the Edge*). For UpTown Flutes concert info, call 973-408-3428, email [vschulze@drew.edu](mailto:vschulze@drew.edu), or visit [www.depts.drew.edu/music](http://www.depts.drew.edu/music).

• St. Paul's Church, Broadway/Division Street, South Nyack, NY • Admission: \$6 donation.

April  
28

Sunday 2:30 pm

**Patricia Davila**, flute, and Elaine Christy, harp, in a repeat of their April 19th program (see above).

• St. Mary's Church, 17 Pompton Avenue, Pompton Lakes, NJ • Admission \$10 general, \$5 students/seniors.

(Cont'd on next page)



## FLUTE HAPPENINGS

MAY 2002

May  
5

Sunday 6:00 pm

**UpTown Flutes** in a repeat of their April 27th "On the Road to Carnegie" program (see previous page).

• Jesus Christ Prince of Peace Chapel, William Paterson University, 300 Pompton Avenue, Wayne, NJ • Admission: free-will offering.

## ANNOUNCEMENTS

The Adelphi Flute Repertoire Week with **LINDA WETHERILL**, flutist, and composers Jean Sze (China) and Joel Thome (NYC) is to be held July 22–26, 2002 at Adelphi University in Garden City, NY. Tuition is \$250, room and board is \$100. All levels are welcome; contact Linda Wetherill at Muzarte@msn.com or 917-861-4528 (phone) for registration information.

There are still several places available for advanced students and serious adult amateurs at the Lake Placid Institute's International Flute Seminar, which will take place July 8–20, 2002. Faculty will include Leone Buyse, **LINDA CHESIS**, Timothy Hutchins, David Nicholson, **MICHAEL PARLOFF**, Rachel Rudich, and Jim Walker. If interested, please contact the Lake Placid Institute at lpinst@northnet.org (email) or 518-523-1312 (phone), or visit the website at [www.lakeplacidinstitute.org](http://www.lakeplacidinstitute.org).

### Flute Happenings Deadlines

Issue	Deadline	Mail date
May 2002	04/18/02	05/10/02

### Sylvan Winds/ Barrère Treasures Repertoire

Several NYFC members have asked whether the works played by the Sylvan Winds at the January 2002 concert are in print. Three are:

- Deslandres: *Three Pieces* (Southern; in *22 Woodwind Quintets*, ed. Andraud)
- Wailly: *Aubade* (International)
- Reinecke: *Sextet* (Masters Music)

—Nancy Toff

# Letter from Paris III



by Nancy Toff

**D**espite the tensions of flying so soon after September 11, October 2001 found me once again in Paris on the Barrère trail. I was nearly

ready to cancel when one of my Oxford authors reminded me that the Archives Nationales would be closing on November 1 for at least six months. That was like waving a red flag in front of a bull, and I was off.

My goal for this trip was to clear up a number of loose ends in my research—and as usual, the two weeks were a combination of frustration, elation, and serendipity. Unfortunately, the French archival karma (see "Letter from Paris II," May 2001) had a renaissance in my honor. On my first day in Paris, a Sunday, I had planned to visit the Pompidou Center, which had been closed for renovations for several years. Alas, the security guards were on strike to protest the mandatory 35-hour week, and the museum was locked up tight. It was an omen.

On Monday mornings most archives are closed, so I started the day by making phone calls. First on the list was the notary who had prepared Barrère's marriage contract in 1902. After two years of phone calls, letters, and faxes, the notary had finally faxed it to me in September. The combination of pixillated printing and difficult penmanship, not to mention formal legal French, had proved an unwelcome challenge. I needed to get a clear photocopy, and the secretary agreed to mail a copy to my hotel.

Next was the daughter of the bassoonist Fernand Oubradous, who took over Taffanel's wind chamber music society. I was hoping to find her father's library, but it turned out that she had sold most of it. She did, however, put

me in touch with the great-nephew of Reynaldo Hahn, whose "Bal de Beatrice d'Este" Barrère's Société Moderne d'Instruments à Vent premiered in 1905. Again, the family has little memorabilia left, but the great-nephew's wife was lovely and gave me the names of other relatives who might be able to help. Mme. Oubradous also referred me to the head of the French bassoon society, so I could post a notice on the society's website seeking information on the bassoonists who worked with Barrère.

After that it was "Charley on the MTA" day. When I arrived at the Archives Nationales, I found it was closed because of the strike. Two French readers told me it "might" open in the afternoon. When? No one knew.

On to the Historical Library of the City of Paris, where I had previously found a few Société Moderne programs and all of the Colonne Orchestra programs. This time I wanted to try the "miscellaneous concerts" category, a rubric that often yields treasures. I had written ahead to Mme. Morlet, the librarian in charge. But that morning she could not be found. When I reached her by phone later in the week, we agreed that I'd come back the following Monday, when the other libraries were



closed. It seemed like a good idea at the time....

Next I took the Métro to the Mitterrand building of the Bibliothèque Nationale (BN), where the periodicals are housed. As I approached the people mover that takes readers to the basement entrance, another reader came up, snarling that the building would not open until 2:00 pm. Back to the Métro, and to the BN's Richelieu building, which is open on Monday mornings and issues cards for the music department across the street. At the reader service office, the functionary informed me that she couldn't give me a card until 2:00, but could give me a one-day pass for the music department. And she handed me a list of "new" hours—which were the old hours, and which clearly stated that Mitterrand opened at 9:00.

At the music department I got a warm welcome and made some immediate progress on the biographical front. Many of the composers whose works Barrère played could fairly be described as obscure, and I still needed basic biographical information. I did a methodical sweep through the clipping files, and also discovered a new database (fortunately, also available at the New York Public Library) of historical biographical dictionaries.

Another mission was to determine definitively whether André Caplet's quintet for piano and winds had been premiered at the Société Moderne concert of 30 March 1900 or at the Société des Compositeurs (SdC), as one source had said. The SdC archive proved easy to find and go through—and indeed, my original information was correct; the premiere was at the SMIV's own

concert. (The piece won the SdC competition, and the Société Moderne reprised it there on 21 February 1901.)

As always, I was hoping to find more Société Moderne programs. In the interest of some

(Continued)

## Teaching Contemporary Music

by Patti Monson

[Editor's note: Patti Monson recently became director of TACTUS, the Manhattan School of Music contemporary ensemble. I asked her to tell us about what she taught and what she learned during her first year on the job.]

My connection and passion for the newest music has led me to many experiences. Often I would think a certain experience was *the* best experience ever...until the next year when some other extremely interesting challenge presented itself. My newest extended challenge is directing the Manhattan School of Music contemporary ensemble. I am loving the experience. I am indebted to Linda Chesis, chair of the wind department at MSM, who recommended me for this position, and am thankful for her guidance and support.

This year I've introduced some of my favorite scores to a crowd of passionate students at MSM interested in new music. I'll never forget the initial readings of pieces like Frederic Rzewski's *Coming Together*, George Crumb's *Federico's Little Songs for Children*, Elliott Carter's *Esprit Rude/Esprit Doux*, and Luciano Berio's *Folk Songs*, and works of David Lang, Toru Takemitsu, and Louis Andriessen. With the exception of one or two students, these works were "heard of" but never played. Students who had never before seen a George Crumb score or played anything of Elliott Carter? The idea was both romantic and fascinating to me, but only because I was allowed to open the pages for them. Their enthusiasm for an opportunity to play these pieces and others was generously overwhelming. The working-out processes have been magical, and their performances have been full of the freedom of imagination and colorful talent that you expect at this level...and exceptionally far from those initial readings.

So in my second or third week when two students asked me if we could program Steve Reich's *Tebillim* on one of our three concerts this season, I took the project on with a sense of confidence influenced by that unique energy that exists only in a young student's mind with no boundaries or limits. Strangely, the fact that I had never conducted before didn't matter. I've played and recorded a lot of Steve Reich. I understand how to practice and perform his music...and they didn't. They wanted to learn it, and I had been asked to teach it...how often does such a chance come to extend one's musicianship in this direction? We'd been practicing *Tebillim* since Thanksgiving. Our performance of it was on our second concert on February 21st, and it was exhilarating. It was a particularly meaningful project in the wake of September 11th; the 30-minute work—scored for 4 female voices, 6 percussionists, a string quintet, 2 organs, and 6 winds—brings to life the old Hebrew tradition of psalm singing.

(Continued)



(MONSON, *cont'd*)

My new students catch me in the halls of MSM wanting to ask questions or engage in conversation. They call me at home with suggestions of pieces to program for the next concert. Young composers fill my new faculty box with scores, and performers are asking if it's ever possible to "major" in contemporary music. They are insatiable. I have learned that at this stage of professional music education the performance of contemporary music begins as a platform, an outlet to play, and then grows into an active interest and/or passion. Oftentimes they perform a piece that their private teacher has never heard of—and in an instant they are grabbing on to a piece of their own time line. Their independence from music with a weightier tradition is defined by their identification with the music of their generation...a flicker of purpose shows itself.

My experience in the contemporary music world is deeply meaningful to them. They are inspired by the variety of successful new music groups in our city which have been lighting their interests for years now: Bang On A Can, Ensemble 21, Sospeso, Da Capo Chamber Players, New York New Music Ensemble, New Millennium, Sequitur, etc., and the energy at MSM for contemporary sounds feels explosive.

I can program anything—no limits. I get to coach pieces I wouldn't normally get to learn (because they don't have flute in them). And I get to introduce them to composers they don't know: "Jonathan Shapiro, sophomore percussionist, meet David Lang, composer of that piece you've been wanting to play for years."

We decided to call the group TACTUS, a 16th-century term for the beat or pulse. Next year there will be four concerts, including one dedicated to electronic music, and one dedicated to music of extended duration. I hope to see you at these performances! □

**Patti Monson** holds degrees from the Eastman School of Music and the Yale University School of Music. She is flutist for the New York-based new music ensemble Sequitur and currently director of TACTUS.

fact-checking I'd asked to have a second look at a valuable private collection, and miraculously, two more programs turned up in the "unclassified" folder. These included the premiere of Paul de Wailly's *Aubade*, a clarinet sonata by Louis Narici, and a woodwind quintet by one W. Hagen.

Perhaps an even bigger Eureka moment, however, was finding the scrapbooks compiled by the composer-pianist Alphonse Catherine, who played with Barrère and the Société Moderne from time to time. I was looking in the periodicals card catalog for the journal *Progrès artistique* and came across a card for *Programmes de Catherine, Alphonse*. How it got into the periodical

file no one knows; none of the librarians had ever seen this set before, and they were equally excited. In his meticulously assembled scrapbooks, I found programs for benefit concerts in which Barrère participated and also a Société Moderne program at the Schola Cantorum, where Barrère taught from 1900 to 1903.

Next stop was the Archives Nationales (AN), where my mission was quite specific: to see if I could find more information about Barrère's participation in one of the Bataillons Scolaires, the schoolboy fife, drum, and bugle corps mandated by the French government after the Franco-Prussian War. I was not able to find the rosters for Barrère's unit, but I did find the inspector general's reports on the

boys' musical activities for several years preceding his membership, including the priceless remark in 1886, two years before the Barrère family returned to Paris from suburban Epernon: "Good—except for the fifes, which are weak." Barrère to the rescue!

On a tip from a French musicologist, I also went in search of the personal collection of Eugène Wagner, the pianist of the Société Moderne. Mme. Chimènes had told me that she'd seen them somewhere at the AN, though the name did not show up on the list of private archives on the website. A librarian pointed me first to the volume listing "artistes," but we had no luck. So she suggested the usual fallback: read through all the volumes, which I did. And sure enough, Wagner turned up under "erudits" (scholars), probably because he was also working on a history of French conductors in the mid-19th century. Alas, when I got the boxes themselves I found that they contained nothing on Wagner's own performances, only the notes and clippings for his historical research. A dead end.

On Monday of the second week, I returned to the Historical Library to look at the miscellaneous programs. To my horror, there was a handwritten sign on the door: "Closed by order of the director." I returned the next morning, and a newly posted sign said that for reasons of "hygiene and security" the library would not open until the *following* Monday or Tuesday. Desperate, I called Mme. Morlet; she was out, but her colleague explained that the library had received a letter with anthrax in it, and there was no way for me to see the programs. Strange, because she was working in the same building—only the reading room was closed. Another dead end.

Next I turned to some French master's theses and doctoral dissertations, which are nearly impossible to obtain by interlibrary loan. They are typically crammed with every researchable fact and useful clues to archival collections. I started at the main library of the Sorbonne, where obtaining a guest pass was remarkably easy. A librarian showed me how to use the computer catalog, but told me that SUDOC, the online database in which I'd so carefully done preliminary biblio-



graphic research, is not reliable for finding the actual location of a thesis. How true! She sent me to the reserve room on the second floor, where in four hours I went through four theses: two on conductors in late 19th century Paris, one on d'Indy, and one on concert life in Rouen. (The Société Moderne toured many French cities, but I have yet to find any programs.)

The master's theses in musicology, it turned out, were in the musicology library on rue Michelet, near the Luxembourg Gardens. It took some time to find the music building; the building numbers do not run in numerical order. The receptionist in the first floor library directed me to the second floor. There was no library in evidence. I poked around, and when I began to see glass-fronted

ful program collections in other libraries.

In previous years, I had tried unsuccessfully to find evidence of Barrère's lawsuit against conductor Edouard Colonne after the orchestra of the Exposition Universelle (world's fair) of 1900 was terminated in mid-season. The archivist of the musicians' union thought that the Tribunal de Commerce (commercial court) would have had jurisdiction. Since my letters had gone unanswered, I did as he suggested and inquired in person.

Just my luck: A witch was on duty at the reception desk. (She would need no costume for Halloween, which was two days away.) She said that they had no archives, a proposition that seemed highly unlikely. When I asked for the library's phone number, she retorted

explained that the Civil Court would have had jurisdiction, but that there was not yet a finding aid for the dates I needed. She consulted another conservator, and finally they came up with the call numbers for the 1900 cases. Unfortunately, the register yielded nothing, and I didn't have the call numbers for 1901 or 1902. The very nice conservator then on duty was equally stumped, and naturally, the two legal specialists had left for a long lunch. So I took a chance and simply asked for the next numbers in sequence—a strategy that worked, to a certain extent.

I didn't find the Colonne case, but I did find something listed as *Barrère v. Roucoux*, which was tantalizing because Roucoux was the maiden name of Barrère's wife, Michelette Burani Roucoux. The register is really an index to the judgments of the court, and Mme. Benazzouz, the judicial specialist, helped me find the call number for the latter (such arcane information is also not yet in the public catalogs). But when the relevant volume arrived, the case was nowhere to be found.

I summoned Mme. Benazzouz yet again, and at first she refused to believe me. But after paging through, she reluctantly agreed that the case was missing, and she went into the vault herself to look for more volumes. No luck. Closing time was approaching, so we agreed that they'd keep looking and I would return in two days. When I did, Mme. Benazzouz triumphantly returned with the original volume; she'd found that some of the cases had been bound out of order at the back of the book. *Barrère v. Roucoux* turned out to be the settlement of Michelette's father's estate, and because of the nosy nature of the French civil bureaucracy, the document yielded a wealth of information on Michelette's family. We never did find the Colonne records.

So, everyone asks, was this my last research trip to Paris? Some of those dead ends may not be as dead as they seemed, more tantalizing leads have turned up since I got back, and there are always facts to check and trivia to fill in. So yes, I will probably make the sacrifice and return next fall. □



*Le Général Inspecteur.*

bookcases full of antique leather-bound volumes lining the corridors, I knew I was close. I asked a student for directions. She pointed to the unmarked door in the corner and said, "Isn't it here?"

The small, crowded room looked like something out of Dickens, or maybe Zola. The librarian was not at her desk, and the students at the tables just shrugged when I inquired. Finally one of them pointed at a well-hidden door at the back and I knocked. Voilà! Mme. Cousin, the librarian, was chatting with her colleague. After what seemed like an endless registration process, she retrieved the theses I needed, and I began madly typing—trying to beat not only the closing hour but also my computer battery, because there was not an electric outlet in sight.

The thesis on Jean Cras went quickly, because there were no Barrère references or information on Cras's heirs' location; the one on the Société des Compositeurs was a gold mine; a history of concert life in Lille yielded citations to potentially use-

ful that it was open only to "professionals" (that is, lawyers), and that she would not give me the phone number or the librarian's name. I protested again, but she replied that she had other people waiting and would not help me.

I left a message for the union archivist, begging for help. He misunderstood the message, and thought that the rude treatment had been inflicted by the Archives de Paris. So he picked up the phone and asked for someone in charge. He was put through to a M. Gasnault, explained the problem, and was given many apologies for the staff's behavior (which of course were unwarranted) and several suggestions regarding which records to check there.

Armed with this information, I set out for the Archives de Paris early the next morning. The receptionist was friendly as always, and it turned out that M. Gasnault was none other than the director of the archives. Dropping his name produced immediate results. The conservator on duty



*Nancy Toff* is archivist and webmaster of the New York Flute Club.



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## April 28, 2002 concert

Sunday 5:30 pm • CAMI Hall, 165 W. 57th St. (across from Carnegie Hall)

### 2002 NYFC Young Artist Competition Winners

Talented winners of the annual competition will be heard in recital.

#### 2001–2002 Concert Season

**October 21, 2001** • Sunday 5:30 pm  
CHEN TAO—Traditional Chinese Music

**November 18, 2001** • Sunday 5:30 pm  
JIM WALKER, flute

**December 9, 2001** • Sunday 5:30 pm  
NOW, HEAR THIS!—*Great New Music*

**January 20, 2002** • Sunday 5:30 pm  
WOODWIND TREASURES from *Georges Barrère's Library*—featuring the Sylvan Winds and friends

**February 17, 2002** • Sunday 5:30 pm  
ELEANOR LAWRENCE MEMORIAL TRIBUTE  
with guest artists William Bennett, William Montgomery, and others

**March 24, 2002** • Sunday 5:30 pm  
MARY KAY FINK, flute and piccolo

**April 28, 2002** • Sunday 5:30 pm  
2002 NYFC COMPETITION WINNERS

**May 19, 2002** • Sunday 4:00 pm  
NYFC ENSEMBLE PROGRAM  
*Kaplan Space at Carnegie Hall*

*Concerts are at CAMI Hall, 165 West 57th Street (across from Carnegie Hall), unless otherwise noted. All programs are subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at [www.nyfluteclub.org](http://www.nyfluteclub.org) or call (212) 799-0448.*



#### From the Editor

**Greetings!** Our April 28th concert features the highly accomplished winners of this year's NYFC Young Artist Competition: Yong Ma (first prize), Soo Yun Kim (second prize), and Suh-Young Park (third prize). Many thanks to judges Bart Feller, Tara Helen O'Connor, and Susan Palma, the thirty contestants, and to competition coordinator Pat Zuber.

In place of performer interviews, this issue features two articles. NYFC member Patti Monson recently became director of TACTUS, the Manhattan School of Music contemporary ensemble, and in *Teaching Contemporary Music*, she tells us about her first year on the job. In *Letter from Paris III*, NYFC archivist and webmaster Nancy Toff (a.k.a. the "Nancy Drew of the Flute") tells us about her October 2001 trip to Paris in search of "just a few more" facts for her Georges Barrère biography. Once again, I am happy to be reading about her misadventures and frustrations instead of experiencing them firsthand.

David Latulippe, the performer of Bob James's *Odyssey* at the NYFC's December concert, is this month's Member Profile subject. I enjoyed learning about his varied career—how many flutists do *you* know who have narrated *Peter and the Wolf* and *Tubby the Tuba*?—and liked his advice for NYFC members, based on a long-ago conversation with Leonard Bernstein. But I was sorry to hear of his recent move to San Francisco.

Anyway, hope to see you on April 28th. □

Regards,

*Katherine Saenger (klsaenger@yahoo.com)*