



# The New York Flute Club

## NEWSLETTER

January 2002

### WOODWIND TREASURES

### from Georges Barrère's Library



by Nancy Toff

**T**he Sylvan Winds' concert this January is a historic occasion, because it inaugurates what we hope will be a series of concerts that will reconstruct the repertoire of the Société Moderne d'Instruments à Vent, the woodwind chamber music ensemble founded in Paris by Georges Barrère in 1895. Seven years of painstaking, sometimes frustrating, but ultimately rewarding research went into finding the pieces on the program.

Barrère was a protégé of Paul Taffanel, and in one sense that says it all: Taffanel was the individual most responsible for rejuvenating woodwind chamber music in the last quarter of the nineteenth century in France. The Société de Musique de Chambre des Instruments à Vent, which Taffanel founded in 1879, premiered some twenty-six pieces, including works of Gounod, Gouvy, Perillou, Saint-Saëns, Thuille, and Widor. That organization came to a premature end in 1893, when

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#### In Concert SYLVAN WINDS

Sunday, **January 20, 2002**, 5:30 pm  
CAMI Hall, 165 West 57th Street

Svjetlana Kabalin, Janet Axelrod, *flutes*; Todd Palmer, Benjamin Finland, *clarinets*; Tuck Lee, *oboe*; Alexandra Knoll, *English horn*; Charles McCracken, Jeffrey Marchand, *bassoons*; Zohar Schondorf, Alexandra Cook, *horns*

- Three Pieces for wind quintet ..... *Adolphe Deslandres*
- Fantasia con Fuga, Op. 28 for wind septet (1908) ..... *Édouard Flament*
- Second Suite for wind octet (1899) ..... *Théodore Dubois*
- Aubade for flute, oboe, and clarinet (1901) ..... *Paul de Wailly*
- Second Suite for winds, Op. 122 ..... *Charles Lefebvre*
- Sextet for winds, Op. 271 ..... *Carl Reinecke*

Program subject to change.

#### Pre-Concert Ensemble Gathering

Sunday January 20,  
3:00-5:00 pm;

Kaplan Space at Carnegie Hall

**YOU ARE INVITED** to an ensemble gathering prior to the 5:30 pm "Woodwind Treasures" concert at CAMI Hall. Selections for multiple flutes will be conducted by Ardith Bondi. Please contact her if you plan to attend: ardbon@worldnet.att.net.

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### Meet the Sylvan Winds

Patricia Harper interviews  
Svjetlana Kabalin

Flutist Svjetlana Kabalin is a founder and artistic director of the Sylvan Winds. This interview took place on the phone, the Monday evening after Thanksgiving.



*PATRICIA HARPER: First of all, is the Sylvan Winds a woodwind quintet?*

**SVJETLANA KABALIN:** The Sylvan Winds is both the name for the quintet and for the larger group. The quintet was founded in the late '70s when we got out of school. I was one of the founding members

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2001-2002**

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# Treasures to Behold and Be Heard!

*by Jan Vinci*



**From the  
President**

Dear NYFC Members:

One of my dreams is to have time to ensconce myself in libraries of my choice—reading and browsing to my heart's content. Libraries hold answers to so many questions and spur on queries about an infinite variety of subjects.

At home, our shelves hold books reflecting our interests and passions. If we take a look at our personal music libraries, they are quite the same, reflecting our curiosity and taste in music. Why do we choose a particular piece for our library? Is it because of its melodic shapes, rhythmic landscape, or harmonic journey? Did we hear the piece played in concert and think, "I must have that!"? Or were we told, "This is a standard. You will love it," so we want our own personal copy? Did a friend compose the piece or was it personally commissioned by you? Our music libraries tell so much about us and about the music we love and want to play.

Once in a while, a prominent flutist will generously make available their collection of music to future generations. Both Julius Baker and Sam Baron donated their flute libraries to the Juilliard School, and James Hosmer bequeathed his to Temple University. These are truly monumental gifts to flutists of the future.

On January 20th, we will take a journey into the library of Georges Barrère. This special concert is a result of Nancy Toff's passion for the flute, for the New York Flute Club, and for finding dormant treasures in libraries around the world. Presented in concert by NYFC member Svetlana Kabalin, the Sylvan Winds and guests, Nancy's discoveries are sure to intrigue and enlighten us about music which Georges Barrère chose to house in his library. Come enjoy the jewels that he treasured!

The Baron CD project is progressing very nicely. All aspects of selection and production have been discussed, led by Ardith Bondi, who so expertly coordinated the Thomas Nyfenger Memorial Recording Project, which many of you know so well. A number of members and former Baron students are giving their time and expertise to various parts of the project. If you would care to help out in some way, such as listening to recordings or making financial contributions, please contact Ardith Bondi at ardbon@worldnet.att.net or 212-724-3869.

On the heels of our successful December contemporary concert, I would like to remind you of the February 1st deadline for nomination of composers for the Commission Project. Please give serious thought to contributing your ideas to this very important project.

So, join us on January 20th! Let the Sylvan Winds give you a musical peek into the library of our founder, Georges Barrère! □

## Member Profile

### Bonnie Lichter

NYFC member since about 1970



#### Employment:

Flute teacher at the Juilliard School Precollege Division (since 1973).

#### Most recent recital/performance:

No recent performances—the latter part of her career has been completely devoted to teaching.

#### Career highlight(s):

As a performer: flutist with the New York Baroque Ensemble and New York Bach Soloists (in late '60s–early '70s), principal flute with the Orchestra da Camera of Long Island (late '70s), principal flute with the Little Orchestra Society and the Newport Chamber Music Festival (early '80's). As a teacher: her first job at Smith College (mid to late '60s) and her long-time association with the Juilliard School (since the '70s).

#### Current flute:

A silver C-foot Powell (#1405) with a silver Sankyo Prima high wave head joint.

#### Influential flute teachers:

Her much-beloved Julius Baker as well as Joanne Bennett; Alexander teacher Judith Youett.

#### High school:

High School of Performing Arts in New York, NY.

#### Degrees:

BS and MS from the Juilliard School.

**Most notable and/or personally satisfying accomplishment(s):** Above all, her career as a teacher. Bonnie loves the process of teaching (analyzing and solving problems, taking each student's individual psychological and emotional make-up into account) and seeing the results of her teaching (watching her students blossom artistically, progress to conservatories, and develop professional careers). Also satisfying: incorporating the Alexander technique into her teaching and playing, and seeing the wonders done by relaxation through correct body alignment.

**Favorite practice routines:** Long tones in all dynamic ranges, giving careful attention to breathing, flute position, the placement of fingers, and the use of the breath in connecting notes. (Bonnie agrees with Julius Baker that there is no better technical exercise than the careful placement of fingers during long tones.) Lots of time on Taffanel-Gaubert No. 1 and all the interval studies, plus two etudes a week and repertoire of her choice.

**Interests/hobbies:** Brisk walking, strength training, stretching, sailing, and hiking; movies, ballet, theater, reading, and hearing her students perform.

#### Advice for NYFC members:

(i) In your desire to be a great musician, always remember that total artistry cannot be separated from the craft of playing the instrument. (ii) Learn also from non-flutists, by listening to live performances or recordings. Bonnie says, "I learned a tremendous amount from my dear friend Bert Lucarelli (the marvelous oboist and teacher), the oboist Robert Bloom, and many opera singers." □

## FLUTE HAPPENINGS

JANUARY 2002

JAN 22

Tuesday 8:00 pm

"Landscapes and Love Scenes," a program by the DA CAPO

CHAMBER PLAYERS with flutist **Patricia Spencer** and guest artist Lucy Shelton (soprano), featuring Elliott Carter's *Esprit rude/Esprit doux*, Aaron Kernis's *Love Scenes*, Jonathan Harvey's *The Riot*, Harrison Birtwistle's *Nine Settings of Lorine Niedecker*, André Previn's *Vocalise*, and Joseph Schwantner's *Wind Willow, Whisper...*

• Merkin Concert Hall, 129 West 67th Street • Tickets \$10 general, \$5 students/seniors • Info, call 212 501-3330 or visit [www.da-capo.org](http://www.da-capo.org).

## ANNOUNCING



### WILLIAM BENNETT MASTERCLASS

Sponsored by the New York Flute Club, the William Bennett masterclass will be held:

**Saturday, February 16th**  
1:30–4:30 pm  
CAMI Hall, 165 W. 57th St.

William Bennett's duo partner, pianist Clifford Benson, will play for class participants pre-selected from NY-area conservatories. This is an opportunity to experience one of today's most renowned teachers.

Auditors may purchase tickets at the door: \$10 for NYFC members, \$20 for non-members, and \$15 for senior non-members and students. For further information, call Sue Ann Kahn at (212) 675-1932.

COME ONE AND ALL!

### Flute Happenings Deadlines

Issue	Deadline	Mail date
February 2002	01/17/02	02/06/02
March 2002	02/21/02	03/13/02
April 2002	03/28/02	04/18/02
May 2002	04/18/02	05/06/02

## 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. 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.





## Société Moderne d'Instruments à Vent

(BARRÈRE TREASURES, cont'd from page 1)

Taffanel took over the flute professorship at the Paris Conservatoire in addition to conducting the Paris Opéra and the Société des Concerts du Conservatoire. (It was later revived by clarinetist Prosper Mimart, flutist Philippe Gaubert, and others.)

If Taffanel was the father, Barrère was the son. After Barrère earned his *premier prix* in flute from the Conservatoire in 1895, he stayed an extra year, as was the privilege of first prize laureates, to continue his chamber music studies with Taffanel. During that very first season he founded the Société Moderne d'Instruments à Vent, which gave its first concert on 11 March 1896 at the Salle Pleyel in Paris—a hall that was, coincidentally, just a few doors down from Barrère's apartment on Rue Rochecouart.

The Société Moderne had a remarkable record: in its first ten years—also, remarkably, the first ten years of Barrère's professional career—presenting the premieres of sixty-one works by forty composers. Unfortunately, however, the writer of the tenth anniversary brochure (probably Barrère), while dutifully listing all the players, assisting artists, and composers who were members, and the nationalities of all the composers whose works were premiered, omitted the titles of the works that were premiered. This omission has proved both a frustration and a challenge, and it has taken me five research trips to Paris and considerable time in American libraries to figure out what these pieces were—and I am happy to say that, as of October 2001, I can list all sixty-one and have the found scores for nearly forty of them.

The obvious method of reconstructing the repertoire is to look at the programs; unfortunately, I've been able to locate only some of them. The second avenue is to read through announcements and reviews in the Paris music magazines of the time, especially *Monde Musicale*. In the Société's early years, it got relatively little press coverage; chamber music was always subsidiary to symphonic concerts and opera, and wind chamber music was at the very bottom of the ladder. But after the turn of the century, as the society's stature grew, the coverage improved.

Another method was to research the biographical information on every composer whose name is mentioned on a Société Moderne program, whether in a fully-spelled-out program or in a listing of coming attractions. This meant first looking in library catalogs for any woodwind works by those composers, and then at the scores themselves. It also involved checking the biographical literature for work lists and catalogs. This process yielded quite a few works whose scores indicated that they were played by—and sometimes dedicated to—Barrère and the Société Moderne.

After I found the scores, the next step was to find a group to play through them—something that Sjetlana Kabalin and the Sylvan Winds, who are always on the prowl for new repertoire, readily agreed to do. Over the past six months, we've held several reading sessions to work through large piles of music. Some, of course, have been disappointments, but others have turned out to be gems. It's the latter category, naturally, that we've chosen for the January concert at the flute club.

Barrère gave the premieres of more than 150 solo, chamber, and orchestral works over the course of his career, but as far as I've been able to determine he never actually commissioned a piece. He did, however, actively solicit composers to write for him, especially for his woodwind ensembles. In his autobiography, he recalled (in his typically semi-mangled English), "Music was scarce for our combination and with the intrepidity of my twenty years I dangled myself on every composer's doorbell to induce him to write for us." Some of the composers were his contemporaries at the Conservatoire, but some were his elders, including the august director of the school, Théodore Dubois, who had been chairman of the jury that awarded Barrère his first prize.

Dubois (1837-1924) succeeded Ambroise Thomas as director of the Paris Conservatoire in 1896, just as Barrère left. Known for his rather conservative regime, he wrote three woodwind ensembles, as well as a *Dixtuor* for strings and winds and several smaller woodwind pieces that Barrère and his colleagues played. The



Société Moderne premiered the first suite, but the second suite was premiered by Gaubert's group, the Société des Instruments à Vent, with Barrère playing second flute to Gaubert's first, on 22 February 1899 at the Salle Pleyel, Paris. Barrère continued to play Dubois's works after he came to the United States.

Adolphe Deslandres (1840-1911) was also of the older generation: he took first prizes at the Conservatoire in counterpoint and fugue and in organ in 1858. The organist at Ste. Marie des Batignolles, he was a prolific composer of all genres of music. The Société Moderne, to which the *Trois Pièces* are dedicated, premiered this quintet on 9 March 1900 at the Salle Pleyel, Paris. Many woodwind players will know it from the famous *Twenty-Two Quintets* anthology edited by Cincinnati oboist Albert Andraud, and now available from Southern Music.

Charles Lefebvre (1843-1917), the 1870 winner of the Prix de Rome, replaced Benjamin Godard as teacher of the ensemble class at the Conservatoire in 1895. He is perhaps best known to woodwind players for his *Suite* for woodwind quintet, op. 57, which was written for Taffanel's group. In 1897, the Société Moderne premiered his *Aubade*, op. 93, no. 2, scored for string quintet and wind quintet. The *Deuxième Suite* is dedicated to the Société Moderne, which played it on 21 April 1903; because of the dedication, it likely that the group had premiered it earlier.

Bassoonist Edouard Flament (1880-1958), in contrast to Dubois, Deslandres, and Lefebvre, was Barrère's junior, earning his 2e prix at the Conservatoire in 1898. The longtime bassoonist of the Société Moderne, he was also a member of the Lamoureux Orchestra and a well-regarded pianist and composer. Flament wrote a variety of works for woodwind ensemble, several of which Barrère's group premiered. The *Fantasia con Fuga*, op. 28, dedicated to his colleagues in the Société Moderne, was published by Evette and Schaeffer around 1910. Flament went on to become a conductor and a prolific composer of film scores.

Paul de Wailly (1854-1933), a student of César Franck, wrote a number of works for ensembles with flute; Karl Kraber and the Zephyr ensemble played the 1899 *Serenade* for flute and strings at the flute club in 1994. The *Aubade* for flute, oboe, and clarinet, which is dedicated to Barrère, was premiered by the Société Moderne on 7 March 1902 in Paris, and Barrère included it often on his American programs.

The *Sextet*, op. 271 by Carl Reinecke (1824-1910), received its premiere (or perhaps its Paris premiere) at the Société Moderne on 1 February 1905, on a program that also included the premieres of two songs by Philippe Gaubert, the *Theme and Variations* by Francis Thomé, a double quintet by Jules Mouquet, and a quintet by Vladimir Dyck.

When Barrère came to the United States in 1905, the Société Moderne lived on under the leadership of his Conservatoire classmate Louis Fleury. It survived until Fleury's untimely death in 1926—by which time it had premiered 120 works, including such masterworks as the Enesco *Dixtuor* and the Roussel *Divertissement*, Op. 6. Barrère, meanwhile, re-created the group in the United States. In 1906 he organized the New York Symphony Wind Instruments Club, and by 1910 he had his own Barrère Ensemble, which ranged from quintet to double quintet and toured the country quite successfully. With the latter group Barrère gave the U.S. premieres of many of the pieces written for him in France; similarly, he inspired new works by American composers that were then sent back to France for the Société Moderne to play.

Much of the Société Moderne literature has become standard repertoire; other pieces have drifted into obscurity. Not all of the scores have surfaced, but we are hopeful that several new leads will yield positive results. And there are many more pieces that have already surfaced that will find their way onto future programs of the Sylvan Winds and other groups. □



(SYLVAN WINDS, cont'd from page 1)

along with Charles McCracken, our bassoonist. We started playing quintets while at the North Carolina School of the Arts. After graduation I went to Stony Brook along with Mark Hill, our oboist.

The story of our founding is a charming New York City vignette. One day, the summer after Mark and I graduated from Stony Brook, Mark called me up and said, "I have \$10 in my pocket, and it's borrowed. Would you be willing to play on the street?" So he and I started playing duets in front of the Metropolitan Museum.

Then we went down to Broadway and played in front of *The Belle of Amherst*. The house manager loved us so much that he asked us to come back. We returned with a bassoonist from Stony Brook and played trios. The house manager invited us to play for Julie Harris. We played in front of her dressing room window, and she came down and gave us money. We played before the play, during intermission, and afterwards, and also were given tickets to see the play. We played informally on the streets of New York, basically to earn grocery money, and expanded to a quintet. That was our beginning. When the cold weather came, we moved indoors and began to take ourselves more seriously.

*When was that?*

I think 1977-78 was our first year of informal concerts. We played in Queens and in the Bronx, and then started a quintet series at the Church of St. Luke in the Fields, in Greenwich Village.

*Who were the original quintet members?*

Myself, Ted Baskin [oboe], Larry Guy [clarinet], Charles McCracken, and Melissa Coren [horn]. Mark became our oboist in 1980.

*How did you select "Sylvan Winds" as your name?*

My father came up with it. What appealed  
(Cont'd on next page)





(SYLVAN WINDS, cont'd from previous page)

to me was that it suggested wind playing in a woodland setting. For me, the most powerful musical moments have not always been in the concert hall, but rather when hearing music in a natural setting. Playing Sibelius one summer at Interlochen with the Michigan pines swaying in the wind was an “other-worldly” experience. Another moment (and it may be because of my Serbian and Croatian roots) was when I was late for a Moyse wind seminar, and heard the Dvorak *Serenade* while walking up a Vermont hillside.

*So you feel connected with nature?*

It's more a kinetic, aural experience affected by the feeling of a setting. The formal setting of the concert hall can be difficult because you sometimes feel that the audience is not entirely with you.

*How did you become the group's leader?*

I've always been a worker bee. I wasn't alone in the beginning. I shared the responsibilities with Melissa Coren, our horn player. That was fantastic, because it can be lonely when you are doing so much of it yourself.

*Once you got the quintet going in an organized manner, did you have a vision of what you wanted to do musically and professionally?*

One always hopes to be among the foremost groups. It isn't always possible with a wind quintet, because it can't compete with string quartets, piano trios, and such. You don't always get invited to the best series, often because you're not always taken as seriously.

*But your goal has been to try to be equal to a fine string quartet?*

Absolutely! No question.

*In the beginning how did you get concerts?*

We picked up the phone and called. You find out very quickly that you won't get paid until you have proven yourself.

*You mean you picked up the phone to call churches, libraries, museums, series?*

Yes. And when word got out, people started calling us!

*I wonder about your group's dynamics. Does each member assume certain responsibilities or does all the work fall on your shoulders?*

Some of the duties are divided up. One is the librarian; another contracts and schedules rehearsals, and then I oversee the remainder. Circum-Arts Foundation performs administrative functions such as bookkeeping and sending out press releases. A board helps with our organization. During the big financial boon in the '80s the group expanded from being a quintet to one able to do the larger repertoire on a more regular basis.

*But all winds?*

Yes. Our goal from the beginning was to do a real overview of the wind repertoire—which encompasses more than just the quintet literature.

*I'd like to know more about how the group functions. Should I assume that all of your colleagues have other professional commitments?*

Absolutely; we wouldn't survive otherwise.

*Are you still able to practice regularly regardless of whether or not you have a scheduled performance?*

We don't rehearse as frequently as we used to. Now, as experienced players, rehearsing is mainly driven by concert engagements. That's the reality of having families to support. Mark teaches at the University of Maryland so it's a commute for him, but he continues to play in New York.

*And he still feels a priority to the Sylvan Winds?*

He's been involved with the group for twenty years.

*At the heart of any performing ensemble is its repertory. Who selects the music you work on?*

We all have a voice. I ask everyone if there is something they want to do in the next season.

*But the final decision is yours?*

It depends. I would say that one of my

strengths is programming. I like to balance the programs and tweak them to get in that little extra magic.

*How do you find music? Do you travel to other countries?*

Sometimes, but not always, especially now with e-mail. Last year we did a program for Scandinavia House. First I went to the bins at Tower Records to see which were the foremost Scandinavian groups. The one that seemed to be recording the most and sounding the best was the Reykjavik Wind Quintet. I contacted them by e-mail. They made recommendations about repertoire. And whatever pieces I found here in catalogs or by listening, I would e-mail back for their opinion. Two of the significant works we included were thanks to their recommendation. It was a wonderful way to exchange ideas. Prior to that we had done a program of Croatian music. Through my father, also a musician, we had the assistance of the head of the Croatian Composers' Association. This man put together every score he could find and sent it over. We had two or three reading sessions and put together a pile of real possibilities. Then we shaped the program. We included Milko Kelemen, a significant Croatian composer now living in Germany.

*How do you branch out from the standard repertoire?*

Wind repertory is certainly more limited than string repertory, particularly in the 18th to 19th centuries. So we have to look at programming more broadly. By looking into music from different cultures, one will automatically have a richer body of work to choose from. But it takes time to unearth new works.

*Are most of your selections published? Do you get unpublished scores from composers who bear of your group and your interests?*

We do get unsolicited scores.

*Have you commissioned works?*

Some. We haven't had as much luck as I would have liked in terms of getting the funding we need for this. Funding organizations often have their own agendas, and I don't necessarily want to follow their formulae or limit our choices to well-known composers.

*Do you pick themes for your concerts? Do you work around a composer, a national style, an historical time frame?*  
I have tended to pick themes because I feel that is what appeals to someone from the outside who might not necessarily attend a woodwind quintet concert. I think that an idea or a concept may pique a concertgoer's interest.

*Could you describe some of your most successful programs?*

One of our Scandinavia House programs featured music by Grieg, Nielsen and Sibelius—Scandinavian composers who had studied on the mainland before returning to their own countries to teach and compose. Finding these connections can be very interesting. Another time we did a program of Russian music at the Russian Consulate. Here I need to mention that we've had to be innovative about trying new venues ever since the National Endowment for the Arts was severely cut. We'd lose our shirts financially if we always performed at Weill Recital Hall. The Russian concert was perfect because much of the program was 19th-century music played in a fantastic drawing room.

*So this architectural space, although formal, was as effective for you as your experience of playing Sibelius in northern Michigan with the wind swaying the pine trees?*

The music matched the setting, and that is what made it so successful. You can't always make that magic, but when it does happen, the evening is special.

*Do you spend time in libraries to research your programs?*

I do a certain amount, but I stop where Nancy Toff picks up.

*That's a good connection to your January concert for the New York Flute Club. What will you be playing?*

It's going to be a mixture. Putting together the program was a truly collaborative effort. Nancy has done a huge amount of research which will be obvious when her Barrère biography is completed. Going back to our original mission, the Sylvan Winds have always been interested in uncovering wood-

wind treasures to increase the repertoire. I always believed there was more wind music to uncover in France where wind instruments developed so much. As flutists, the French School is the basis of our technique, as it is for all wind instruments. It's what went on in the Paris Conservatory in the second half of the 19th century. The standard there was high. When I talk to other wind players about what they practiced, I hear of Taffanel-Gaubert equivalents for nearly every instrument.

*So the music you'll be playing is mainly French?*

Yes.

*Were these works written for Barrère before he came to this country?*

For the most part, yes—it was music for his Société Moderne, which was a later reincarnation of what Taffanel had started.

*Can you tell me about some of these works?*

We've all heard of Adolphe Deslandres, but I don't think we've performed his *Three Pieces* for woodwind quintet nearly as often as Charles Lefebvre's *Suite no. 1*. It's perfectly charming, so we've chosen to include it. We'll also do works by Edouard Flament, Paul de Wailly, Théodore Dubois, Carl Reinecke, and Charles Lefebvre's second suite for wind sextet.

*These are mostly quintets?*

No, in fact only one is. There will be many different combinations on the program: a trio, two different sextets, a septet, and an octet.

*Is this music in published form, or is Nancy Toff uncovering manuscripts?*

Some are copies of manuscripts; some were published but have been buried deep in a library. I'm feeling blessed because this is the sort of detective work Nancy does so well. She now has a network of librarians assisting her in unearthing interesting pieces. So far we have found music at Yale, Eastman, the University of Maryland, and the Bibliothèque Nationale.

*Do all the works feature prominent flute parts?*

The works don't necessarily favor the

flute, but there is a definite interest in wind color. Organists like Dubois, for example, naturally have this interest, and it shows in their writing. And wind groups can sit down and play organ works by Bach. It seems to work both ways.

*Can you sum up your feelings about leading the Sylvan Winds? What have been your biggest challenges?*

As a group, we work a lot on balance. A wind quintet is not homogeneous like a string quartet. We try to get the individual colors to emerge—coming out to play your solo, but then blending back and becoming part of the texture. For me, commenting on the music can sometimes be a challenge—it's a good icebreaker in less formal venues, but it can be hard in a bigger concert hall. You are aware of your responsibilities as a performer, and you want to focus on playing well rather than on talking. We always have program notes written by my father—this helps.

*What has been most rewarding for you?*

It's gratifying when programs work and create a magic that appeals to the audience. Putting out a CD that one is proud of is wonderful, but, for me, it's when the programs I've worked hardest at have succeeded with my colleagues... when we walk offstage and they say, "You know, that was a great program! Let's take it on tour," even when they weren't convinced initially.

*Do you have any advice for would-be chamber ensemble organizers?*

Follow your passions and your interests and be true to yourself. Push the envelope; go beyond what is traditional. And vary the instrumentation if it helps make a more interesting aural journey for the person who has chosen to attend the concert.

*And that has been your success, hasn't it?*

Yes, and that's what has made it rewarding.

*Sujetlana, we look forward to hearing you.* □

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**Patricia Harper** is professor of flute at Connecticut College and teaches an annual summer residency flute class in Brownsville, VT.



The New York Flute Club  
Park West Finance Station  
P.O. Box 20613  
New York, NY 10025-1515



## January 20, 2002 concert

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

### WOODWIND TREASURES from Georges Barrère's Library

THE SYLVAN WINDS and friends will bring back to life chamber works—uncovered by NYFC member Nancy Toff during her research on Georges Barrère's repertoire—that have been dormant for a century.

#### 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!** Hope you enjoyed your holiday season. January's concert promises to be worthy of a "notable date" entry in New York Flute Club history (for a current listing, see [www.nyfluteclub.org](http://www.nyfluteclub.org)). The Sylvan Winds and friends will perform "Woodwind Treasures from Georges Barrère's Library," a program comprising four of the 61 pieces identified by Nancy Toff as having been premiered by Barrère's Société Moderne between 1896 and 1906, and two other pieces known to have been in the Société's repertoire.

Flutist Svetlana Kabalin, a founder and artistic director of the Sylvan Winds, was interviewed for this newsletter issue by NYFC member Patricia Harper. I enjoyed hearing about the group's alfresco origins before their move indoors some 20 years ago, as well as the research and imagination that they use in coming up with their consistently intriguing programs.

Nancy Toff treats us to a first person account of how she found the woodwind treasures (some still in manuscript form!) during her seven years of research for her Barrère biography. While I didn't learn quite enough to become a treasure hunter myself, after reading her article I now know substantially more about the composers whose names were previously known to me only through their most familiar pieces. For example: Adolphe Deslandres was an organist, and Charles Lefebvre and Benjamin Godard both taught ensemble classes at the Paris Conservatoire in the 1890s.

Longtime NYFC member Bonnie Lichter is this month's Member Profile subject. Also in this issue are an announcement about the William Bennett masterclass (Saturday, February 16th) and an invitation to a pre-concert ensemble gathering before this month's concert (Kaplan Space at Carnegie Hall, 3-5 pm).

Hope to see you on January 20th! □

*Katherine Saenger (klsaenger@yahoo.com)*