

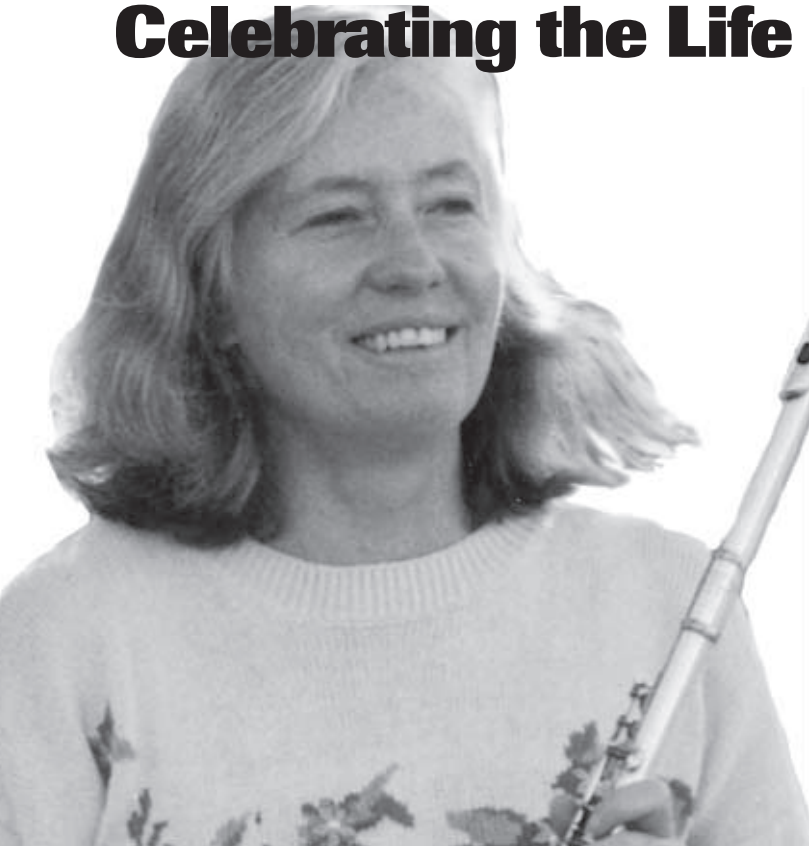


The New York Flute Club

NEWSLETTER

February 2002

Celebrating the Life of Eleanor Lawrence



Eleanor Lawrence (1936–2001) graduated from Radcliffe College and received an M.A. from the New England Conservatory. Her flute teachers were James Pappoutsakis, William Kincaid, Harold Bennett, and Marcel Moyse.

The February 2001 issue of the NYFC Newsletter obituary by Nancy Toff can be found on the NYFC website at www.nyfluteclub.org; additional remembrances by her students and colleagues can be found in the Spring 2001 issue of The Flutist Quarterly [Vol. XXVI, No. 3].

IN MEMORY OF ELEANOR LAWRENCE

(1936–2001)

Sunday, **February 17, 2002**, 5:30 pm
CAMI Hall, 165 West 57th Street

Program

GERARDO LEVY, flute; Blanca Ugelli, piano
Cantabile et Presto Georges Enesco

Eleanor Lawrence: A Photobiography
NANCY TOFF

WILLIAM MONTGOMERY, flute; Colette Valentine, piano
Sarabande from Partita in C Minor, BWV 997 J.S. Bach

PETER SCHULTZ, flute; George Sebastian Lopez, piano
Rêverie et Petite Valse André Caplet

Tribute to Eleanor Lawrence
BERNARD GOLDBERG

HAROLD JONES, flute; Colette Valentine, piano
Troisième Sonate Philippe Gaubert

WILLIAM BENNETT, flute; Clifford Benson, piano
Aus Liebe will mein Heiland sterben J.S. Bach
from *St. Matthew Passion*, BWV 244 arr. Bennett/Benson
Passacaglia for Solo Flute Ernst von Dohnányi
Sonata in F Minor, Op. 4 Felix Mendelssohn
The Last Rose of Summer, from *Martha* ... Friedrich von Flotow

Program subject to change.

About the Program by Sue Ann Kahn

When the Flute Club board made plans for our concert to honor Eleanor, we particularly wanted to include longtime members and officers of the Club and, at the same time, set a slightly different tone from that of the several memorial events held in New York, on Cape Cod, and at the 2001 NFA Convention in Dallas.

Shortly before her death, Eleanor and the great English flutist William Bennett (“Wibb”) had completed selecting the repertoire for *The Recorded Legacy of Marcel Moyse*, the latest product of Ellie and Wibb’s transcontinental friendship. William Bennett had presented several recitals at CAMI Hall for the NYFC when Eleanor was Club president, and the foremost desire of the board was to invite him to play again in her memory. Wibb accepted the offer immediately and generously agreed to offer a Saturday master class as well. After all, teaching, particularly teaching that emphasized the pedagogy of Marcel Moyse, was a bond that Wibb and Eleanor shared deeply since the 1960s.

(Cont’d on page 7)

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**THE NEW YORK FLUTE CLUB INC.
2001–2002**

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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
Patricia Spencer	1998–2001

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Realized Dreams and Volunteerism in Our Flute Community

by Jan Vinci



**From the
President**

Dear NYFC Members:

As I think of Eleanor Lawrence and all her contributions to the New York Flute Club, an overwhelming feeling of gratitude and admiration emerges from my heart. Her gifts to the club are numerous and span a period of over 30 years. Through her gifts to the NYFC, we can learn so much about the importance of fulfilling dreams and of volunteerism.

I joined the board less than two years ago as the Recording Secretary. From a scribe's point of view, I saw the behind-the-scene actions which led to the presentation of the NYFC concert series and special projects. I wholeheartedly respect and commend the board and members for their tireless contributions which produce a full concert series, competition, commission project, master classes, monthly newsletter, directory, flute fairs, and special projects such as the Samuel Baron retrospective CD. The president's job is to oversee all aspects of the NYFC. Eleanor did so for nine years—and in addition, served over 20 years on the board!—all the while with generosity and enthusiasm.

Volunteerism is often the foundation of helpful and fruitful organizations. I know that many of our members graciously contribute their time and efforts to various causes—whether it is in the arts, religious institutions, community, government, or in our own homes. I encourage those who are thinking about volunteering to do so. Follow your dreams. I would like to share with you a couple of my own dreams, and what transpired from them.

Since the mid-1980s my husband and I have taught at Skidmore College in Saratoga Springs, NY. This is where two of my dreams started. In 1992, I was teaching a few high school students from the Capital area and found that they were looking for a place near home where they could intensively study flute for a week in the summer. Thus, I proposed the idea of a Skidmore Summer Flute Institute to the Office of the Dean of Special Programs. They offered to support the program if I opened it up to flutists of high school age and older. So, I did. Hence, with the creative input and hard work of others, it developed beyond my original dream into a healthy intensive week of amateur and professional flutists who share and learn from each other. The central idea, we love music and the flute!

At one point I realized that although my Skidmore students were given the opportunity to play for superb professional flutists through master classes on campus, they lacked a sense of community with other flutists. So in 1994, former director of the Empire State Youth Flute Choir Linda LeBlanc and I founded the Annual Skidmore Flute Choir Festival. It draws up to 12 ensembles and 250 flutists from the Northeast and includes workshops, coaching sessions, a concert and master class by a featured guest artist, and a concert by the participating flute ensembles. As so many of you know, it is such a joy to see so many flutists gathered for the sake of purely enjoying the flute. Again, a dream realized!

As we begin the New Year with a fresh outlook on our world, let us remember we can make our world a better place. If you send me a short paragraph about your flute-related dreams which have been realized, I will proudly share them with our members in my president's letter.

Georges Barrère's dream of the New York Flute Club started with concerts in his town house with audiences of 15 to 20 people. Over the years it has transformed into a full concert season with audiences as large as 300 or more. Eleanor Lawrence contributed immeasurably to the continued success of this organization, enriching our club with her dedication and passion. Please come celebrate her gifts to us all! □

Member Profile

Rebecca Quigley

NYFC Member
since 1999;
Corporate Sponsor
Liaison since 2001.



Employment:

Publications coordinator, Cherry Lane Music Company. Since 1997, instructor at the Skidmore Summer Flute Institute at Skidmore College (Saratoga Springs, New York).

A recent recital/performance:

In August 2001, performing Charles Griffes' *Poem* as part of a faculty recital at the Skidmore Summer Flute Institute.

Career highlight(s):

As a teenager, performing in the 1989 All-Eastern Band on piccolo; in the early 1990s, replacing her ailing flute teacher in the Winds of Maine woodwind quintet. Her senior recital at Skidmore in February 1993, on flute, piccolo and shakuhachi (Japanese bamboo flute). Playing with the Hudson Valley Wind Symphony in a May 2001 performance featuring Paula Robison as soloist.

Current flute: Wm. S. Haynes solid silver flute (c. 1971) with 14k gold embouchure and low B foot; Wm. S. Haynes wood piccolo (c. 1911).

Influential flute teachers:

Jan Vinci and Alexander Murray.

High school:

Falmouth High School in Falmouth, ME.

Degrees:

B.A. in music, Skidmore College, 1993; M.M. in ethnomusicology, University of Illinois, 1997.

Most notable and/or personally satisfying accomplishment(s):

Learning to play the shakuhachi with Ralph Samuelson during college; guest lecturing on Japanese music for various college music survey classes around the country; developing a private flute studio this year, after becoming a homeowner.

Favorite practice routines:

Taffanel and Gaubert; Andersen and Castérède exercises.

Interests/hobbies:

Gardening and working around the house with husband Kevin and black Lab Sherman.

Advice for NYFC members:

Think outside the box—don't overlook opportunities to learn and grow as a player. You'll be surprised how much you can improve your flute playing by attending a saxophone masterclass or playing in a gamelan (Indonesian percussion) ensemble! □

FLUTE HAPPENINGS

FEBRUARY 2002

FEB
9

Saturday 3:00 pm

Flutists **Rebecca Sayles** and Jennifer Pyne will perform a "Music, Wine, and Cheese" series concert with pianist Keiko Kratky; program to include works by Cimarosa, Delibes, and F. Doppler.

• New Rochelle Public Library (1 block from Metro North or Exit 16 off I-95), New Rochelle, NY • Voluntary contribution at the door • Info, call the library at 914-632-7878.

FEB
24

Sunday 2:00 pm

Music of J.S. Bach, W.F. Bach, Haydn, Doppler, Kuhlau and Muczynski will be performed by I Due Flauti, featuring NYFC members **Carla Auld** and **Miriam Lachenauer** joined by pianist Marcia Tyshkov and cellist Fran Rowell.

• Mahwah Public Library, 100 Ridge Rd., Mahwah, NJ • Admission is free • Info, call 201-529-7323.

MARCH 2002

MAR
3

Sunday 3:00 pm

The Connecticut College Woodwind Quintet with flutist **Patricia Harper** will perform music by Hindemith, Claude Arrieu, George Perle, and Ibert.

• Evans Hall at Connecticut College in New London, CT • Admission: \$10 (\$5 students/seniors) • Info, call 860-439-2720.

MAR
4

Monday, 8:00 pm

The DA CAPO CHAMBER PLAYERS with **Patricia Spencer**, flutist, will present "My Twentieth Century," a program featuring Martin Bresnick's newly-commissioned *My Twentieth Century* (world premiere), Nicholas Maw's *Flute Quartet*, Iannis Xenakis' *Akea*, Judith Weir's *I Broke Off a Golden Branch*, and Michael Gordon's *ACDC* (New York premiere).

• Miller Theatre, Broadway & 116th St., NYC • Tickets \$15 (\$10 students/seniors) • Info, call 212 854-7799 or visit www.da-capo.org

MAR
16

Saturday 8:00 pm

Flutists **Marjorie Hone** and Marianne LePre-Nolan will perform with the Hudson Valley Wind Symphony in a program featuring guest soloist Paula Robison. Works to include Godard's *Three Morceaux* for flute and band, and a new transcription of Saint-Saens' *Romance in D*, arranged for flute and band by William Silvester.

• Norwalk Concert Hall, 125 East Avenue, Norwalk, CT • Tickets \$15 (\$10 students/seniors) • Info, call 914-576-HVWS or visit www.hvws.org.

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.

Flute Happenings Deadlines

Issue	Deadline	Mail date
March 2002	02/21/02	03/13/02
April 2002	03/28/02	04/18/02
May 2002	04/18/02	05/09/02

FLUTE HAPPENINGS

ANNOUNCEMENTS

NYFC member **Patricia Harper** will host a master class with William Bennett on Thursday, February 14 from 4:00–6:00 pm in Evans Hall at Connecticut College in New London, CT. Call 860-439-2720 for further information.



WILLIAM BENNETT MASTERCLASS

Sponsored by the NYFC, 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, the pianist Clifford Benson, will accompany the following class participants:

- David Buck, 20—sophomore, Juilliard School (Robert Langevin)
Cantabile et Presto by Enesco
- Alice K. Dade, 21—senior, Juilliard School (Carol Wincenc)
Suite by Widor
- Gwendolyn Dorell, 19—sophomore, Mannes College of Music (Sue Ann Kahn)
Sonatine by Dutilleux
- Cassia Lima, 23—first year master's student, Mannes College of Music (Keith Underwood)
Concerto in D Major by Reinecke
- Jessica Schmitz, 18—freshman, Manhattan School of Music (Linda Chesis)
Sonata in D Major by Prokofiev
- Mercedes Smith, 19—junior, Manhattan School of Music (Michael Parloff)
Introduction and Variations by Schubert

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.

Remembering Eleanor

by Linda Schepps

Eleanor Lawrence's contributions to the flute world are innumerable and we are blessed with her legacy. Her approach to the flute went well beyond the technical. The flute, to Eleanor, was the perfect vehicle—to be gently coaxed but skillfully mastered—to create beautiful and expressive music. In the following accounts, ten of her former students share their memories of moments with "Ellie."



AMY POLIAKOFF *first met Eleanor at her summer flute seminars in Chatham:*

I was in my late thirties and had not played seriously for about 10 years. Having heard a number of her students play at the Marcel Moyse seminars, I had noticed their luscious, colorful tones and impressive musicality. Eleanor's seminar sounded appealing because of its noncompetitive atmosphere and its wide range of students.

Eleanor had a way of getting through to all of her students, no matter what their level. She sensed just how far she could push each individual and paid the utmost attention to every detail. She was also a perceptive psychologist and gently helped me to gain the confidence I needed to play the flute in public. Her encouragement to seek out my own niche in the flute world led to my developing a thriving flute studio. Because of Eleanor, the flute is once again a joyful part of my life.

Eleanor visited Marcel Moyse and his wife Celine in St. Amour, France, in 1967. Her study with Moyse influenced her entire career, and she went on to become president of the Moyse Society.



JOHN RANCK *expresses his thoughts this way:*

After having worked with Eleanor on her website, I attended the last class she gave in Chatham in the summer of 1999. I was struck by her focused teaching—the clarity and organization of presentation and the sensitivity to the needs of each student. The class was exactly what I'd hoped it would be—a nuts and bolts approach to breathing and finger technique. The great food, the folks attending the class, and the beauty of the surroundings were unanticipated added delights. The good influence she had on the fundamentals of my playing is something for which I will be forever grateful.

KATHLEEN NESTER, *flutist with the New Jersey Symphony, will never forget a summer in the late '70s:*

Out on the front lawn I could hear the quiet sounds of the ocean and smell the salt air as bees were buzzing nearby in the blackberry bushes. Ellie was practicing the *Jet Whistle* by Villa-Lobos—those long melodious phrases with the difficult intervals—and it was such a beautiful and exotic sound floating from her window.

I remember an atmosphere of easy elegance and generous hospitality. Everything and everyone was special and she took such care about things: matching roommates for the seminar, properly cleaning the old porcelain tubs, meal menus, and class agendas. It was all so wonderful and colorful.

She taught me to have relaxed fingers and that everything about playing the flute should be built on a foundation of relaxation and naturalness. That concept has been a source of strength for me in my professional life and I will always be grateful to her.

(Cont'd on page 6)

Eleanor Lawrence: Life as a Flutist

by Merilee Johnson

[Editor's Note: This article is based on a conversation Merilee Johnson had with Eleanor Lawrence in the spring of 1997, and is excerpted from the May 1997 NYFC Newsletter.]

When Eleanor Lawrence played a recital for the flute club in 1966, it was a very different club than it is today. The professional music world was very male-dominated. Although 90 percent of flute students in the conservatory were women, 98 percent of orchestral flutists were men.

It was a relatively new practice to audition behind a curtain, as she did for the San Francisco Symphony; she was told to take her heels off so the judges wouldn't know she was a woman. Looking back, she calls it "interesting" to have been around then.

As Eleanor tells it, Paige Brook, who was then president of the flute club and assistant principal flutist of the NY Philharmonic, came running down the aisle of CAMI Hall after her '66 recital and invited her to join the board of directors of the NYFC. She is very grateful to Paige for his open mind and complete lack of prejudice against female flutists, a rare attitude at that time.

John Wummer, the past president of the NYFC and principal flutist of the NY Philharmonic, had dominated the club as it had been dominated before him by Georges Barrère. When John heard about Eleanor coming on the board, he invited her to play duets with him. She felt she was being tested, but must have passed muster because after that she felt much more accepted. At the first meeting, the only other woman was Hilda Fenyo, a pianist who was asked to take minutes and thereby, because of the by-laws, also joined the board. The sole female flutist to have served on the board previously was Mildred Hunt Wummer. Several male board members expressed the opinion, when other women were proposed, that it tore down the value of the club, in the eyes of the world, to allow women on the board.

At first, it made Eleanor nervous to attend the meetings, but she soon became determined to change things. First, she made shock waves about the student concert, which was basically a showcase for the most deserving students of board members. Eleanor suggested holding a contest that was open to everyone, an idea that was vehemently opposed at first.

After serving on the board for several years, she became the logical choice for president. Board members were worried about the image of the club. She lost the first time she ran; the next time, things were different. When she returned in the fall to take the helm of the club, she was surprised to find sample letters that the treasurer, Robert Lehman, had written for her to send, including formal membership renewal letters and a corporate-sounding sponsor's letter. At first, she got angry, but then she found it funny. She called and explained to him that she was able to write her own letters. Eventually, she and Bob met regularly for lunch to do the business of the club. He completely changed his attitude and was very friendly.

In board meetings and in her correspondence, Eleanor tried to introduce a collegial tone, a tradition embraced by James Hosmer when he became secretary of the club. Jim, Bob, and she were the executive committee. Jim's letters to the mem-

bers were witty and casual, and he often added handwritten notes to those he knew.

Because the club had a reputation of being closed, she tried to open it up to different segments of the flute community: Broadway musicians, members of the many orchestras in town, teachers, amateurs, and high school students. Harold Jones became the first black on the board, and more and more women joined as well. Eleanor used the friendships she had built through her work with the National Flute Association both as board member and newsletter editor to bring out-of-town flutists to perform at the club.

Eleanor credits the opening of the music profession to women to the social revolution of the '60s and the pressure exerted by the civil rights movement. There has been a dramatic reversal: she was the first woman to play regularly with the New York Philharmonic (as an extra musician and sub for three or four years in the '70s); now the flute section is all women.

Eleanor freelanced with other orchestras, including the American Symphony Orchestra and the Brooklyn Philharmonic. Her main job, however, was subbing with the Metropolitan Opera Orchestra, with whom she often played five or six performances a week. Because she was not a regular member, she wasn't required to attend rehearsals. She therefore had the opportunity to play many solo and chamber music performances around New York, which included a lot of newly-composed music.

Eleanor founded her own group on Cape Cod in 1969, the Monomoy Chamber Ensemble, and is Artistic Director and flutist. For the past twenty summers, she has held a master class on Cape Cod consisting of a technique week followed by a performance week. She tries to hear each student every day, her goal being "to identify and work on stumbling blocks so that each student has new accomplishments to take back home with them." Attendees include advanced high school students; college, graduate, and conservatory students; teachers; and professionals. Eleanor describes the atmosphere as "productive, not competitive." She recently completed a video of her teaching technique seminar, a tape on which she teaches Marcel Moyse's *24 Petites Études Melodiques*. A former student of Moyse, she has been president of the Marcel Moyse Society since 1994.

Eleanor, described by president Rie Schmidt as "the pillar of the flute club," has now been a member for over thirty years and has served as president for three terms. She will soon begin a new role serving on the advisory board, but is confident the board of directors is in good hands, full of energetic, caring flutists. "It's doing just what I had always hoped it would," she says. "The club is in great shape." □

Merilee Johnson was editor of the NYFC Newsletter in the mid-1990s and recently completed an MFA in Creative Writing from New School University.



Summers on Cape Cod were a family tradition and a highlight of Eleanor's year.

Laura Schiller studied with Eleanor in high school, college, and later as an adult:

I remember one specific rehearsal of a flute quartet in Eleanor's master class. I had a fourth part, a series of whole notes in the low register. Eleanor stopped in the middle of the piece to point out that I was playing passively, as if my part didn't matter. She taught me over and over again that every single note should sing. During lessons I loved when she had me put my arms around her belly as she demonstrated filling up with air and playing her long tones, so I could feel how she controlled her release of air. She taught me to sing even while playing long tones.

When I was in high school, my entire flute bag was stolen. I not only mourned the loss of my flute but also all of Eleanor's notations in my books. I called her crying and she helped me choose a Haynes flute that I have since treasured. I realized then, as I do now, that I didn't need the books—everything she taught me was already internalized. I feel incredibly grateful for the gift of her teaching.

Eleanor founded the Monomoy Chamber Ensemble, which became a fixture of the Cape Cod summer scene. The 1974 participants included Jesse Levine, Bethany Beardslee, Joseph Eiger, and Terry Braverman.



Susan Woythaler first heard Eleanor playing piccolo for the 1980 NFA Flute Convention in Boston:

I thought that she sounded like an angel. That year, I jumped at the chance to attend Ellie's flute seminar on Cape Cod. With three children of my own and a full time job, I was thrilled that she lived only an hour and a half away. Little did I know what awaited me.

By the second day of the seminar, I realized that I was doing "everything" wrong and by the end of the week I was in tears. I was ready to give it all up. But smitten with love of music and the flute, I began the slow, organic process of producing long tones in the correct manner. Ellie made me believe that if I were patient and worked slowly it would "happen." I nicknamed the process "Zen and the Art of Flute Playing." After that first fateful summer, I returned to Chatham every chance I got.



Bruce Monroe was a member of Eleanor's Cape Cod masterclass in the 1970s.

Martha Kitterman felt privileged to spend three summers with Eleanor at her flute seminar on Cape Cod:

After 50 years of flute playing, it was so refreshing to review and relearn all the details of technique. And most of that with Eleanor's long tone G major scale of one octave! Watching Eleanor work with students of all ages and abilities helped me with my own teaching. The most important lesson was learning to listen in a new way and to be more aware of what is tumbling out of my flute. Rather than just notes, we now strive for music. Such a refreshing idea! Eleanor was one of the most beautiful people I have had the opportunity to know. I wasn't finished with her yet and I guarantee she wasn't finished with me. What a gal!

Marianne Lepre-Nolan writes about an epiphany at one summer seminar:

Breathing? After many decades of playing the flute, she wants to teach me how to breathe? I was startled by Eleanor's intense focus on correct breathing. Little did I know that it wasn't *just* breathing. Every detail of one's playing was carefully scrutinized before moving on to "real" repertoire—hand position, articulation ("take a cup of Tea") and posture. Soon I realized that by revisiting my basics and fixing the imperfections, I could kick my playing up a notch and pass these teachings on to my students. Attending to the fundamentals at every stage of flute playing can save so much time. I am forever grateful for Eleanor's down-to-earth approach.

Nancy Washburn studied with Eleanor for three years, until Eleanor became too ill to continue teaching:

I discovered Eleanor at a turning point in my life. Having been a lifelong serious amateur flutist and teacher, turning age fifty was the catalyst to finding the teacher who would finally help me work on the most frustrating aspects of my playing. Peter Schultz assured me that Eleanor was the teacher for me. So began my yearlong "Eleanor Lawrence makeover." Lessons required much humility, effort, and concentration for it was like starting from the beginning again. Eleanor heard everything and expected perfection. Her teaching method was also intelligent and methodical. I always felt confident that if I followed her advice, I would reach my goals. I condensed Eleanor's "principles" into a sort of one-page mantra, which I use to play through her extensive warm-up exercises: posture, holding the flute, fingering, breathing, tone, tonguing, and vibrato. At the end of the year, I was able to join her amateur adult master class and also enjoyed a week at her seminar on Cape Cod. What a privilege to have known someone who approached her goals with such intelligence and dedication who was also so warm, kind and gracious.

Tracey Tenser offers:

I was part of a small group of adult students who would meet uptown at Ellie's studio after work. One year, I was working on a Handel sonata. I was

stuck on a long, repetitive passage—a development section that simply wasn't developing. No matter what I did, it came out sounding like a glorified five-finger exercise. The other flutists offered suggestions—but to no avail. Ellie suggested that I play it again. A few measures later, she quietly joined my playing, transposing the continuo part on her own flute.

The sound! Although she was transposing in an awkward key—and jumping registers every few measures to “make it fit”—the sound of her flute was so astoundingly beautiful that I just couldn't continue to worry about that difficult passage. I started to listen, and to *play*. Ellie had supplied what was missing—not just the harmonies (although these, of course, were sublime), but also a profound sense of *joy*, so evident in her playing, that carried the music to a far greater level than any of my armchair analyses. Now when I'm “stuck” on a passage, I try to remember the beauty and joy in Ellie's playing. It usually works.

WENDY LAYMAN PENDER-CUDLIP *writes:*

When I came to NY in the late '70s to study with Ellie, I was acting on a recommendation from James Pappoutsakis. I first met her as she returned from a walk in the park—a ploy to lull her daughter Catherine to sleep so that she could give me an uninterrupted lesson. That was the first of many occasions when Ellie slipped seamlessly from “mother” to “teacher” mode and I came to admire her ability to concentrate no matter what was going on around her.

Working on Moyses's *24 Studies* with Ellie was a revelation to me—after I had passed through the initial stage of endless long tone exercises. Ellie had the rare ability to distill the essence of a phrase and convey it through words as well as by example. I had been shown a new way of looking and listening to music.

I came to appreciate her generosity, her warmth and poise, her diplomatic honesty, and the way she continued to create new musical opportunities for herself and others, especially while her children were so young. I miss her greatly.

These anecdotes express the wonderful concepts of flute playing that Eleanor taught. It is reassuring and gratifying to know

that they will be kept alive and passed on to generations of flutists to come. □

Cook and house manager for Eleanor's summer seminars on Cape Cod for 27 years, Linda Schepps began her studies with Eleanor Lawrence at age 14 at the Manhattan School of Music, and returned time after time to study with her as an adult. Currently a band director in the Teaneck (NJ) public schools, Linda also teaches flute privately and performs with the flute and guitar duo Syrinx.



Eleanor with her children, Fred and Catherine, and husband, Frank Steindler, in the spring of 2000.

(PROGRAM, from page 1)

Two themes run through this concert program: the gathering of flutists (our Flute Club, the National Flute Association, Eleanor's students) and the influence of Marcel Moyse on a generation of flutists. Eleanor was a great advocate for the flute community. She was active early on in the NFA and edited its newsletter for many years. Two past presidents of the NFA are contributing to this program: William Montgomery and Bernard Goldberg. Bill met Eleanor in 1976 when he was program chair of the Atlanta convention; she performed the Bach *Partita in C Minor* that summer, very pregnant with her daughter Catherine. He will be performing the Sarabande from the *Partita* in her memory. Bernard Goldberg, distinguished former principal flutist of the Pittsburgh Symphony Orchestra, president of the Marcel Moyse Society, and longtime NYFC member, will share his memories of Eleanor.

Last August, past NYFC president Nancy Toff and I presented a narrative biography with slides at the NFA tribute for Eleanor. Nancy will share some of those photos with us and speak about the major role Eleanor played in our own NYFC community. Gerardo Levy, our longtime board member, played with Eleanor for many years in the Music for Westchester and the Brooklyn Philharmonia Orchestras. He remembers many warm and lively discussions of flutes, students, and pieces that were particularly fun and felt good to play, among them Enesco's *Cantabile et Presto*, with which Gerardo opens our program. When they met, in the 1960s, Eleanor encouraged Gerardo to work with flute ensembles, which he enjoys doing to this day.

Peter Schultz and Linda Schepps, two of Eleanor's students who remained particularly close to her, conferred on what other music she particularly loved and chose another piece from the French school, Caplet's *Rêverie et Petite Valse*, for Peter to perform. The first half of the program ends with two movements from Gaubert's third sonata, played by Harold Jones. Harold, another past NYFC president and close friend of Eleanor, studied with Marcel Moyse in 1961. Like Gerardo, Harold had gotten to know Eleanor through the New York freelance world; after he met Moyse, Harold *insisted* that Eleanor study with the legendary Frenchman, and persisted until she did!

Of course, William Bennett and Eleanor met as students of Moyse, and our program theme has come full circle. A haunting aria from Bach's *St. Matthew Passion* starts the concert's second half (echoing the Bach *Partita*). Next, the *Passacaglia* by Dohnányi, dedicated to Eleanor and written the year before he died, in response to the teenage Eleanor's complaint to him about the relative lack of music for solo flute. After Mendelssohn's Sonata in F minor for violin, Op. 4, arranged by Wibb and his longtime collaborator, Clifford Benson, the program closes with “The Last Rose of Summer” from Flotow's *Martha*, an aria that Moyse included in his great *Tone Development Through Interpretation*.

I, too, met Eleanor in the 1960s, and she drew me both into the Flute Club circle and into her personal life. It feels terribly sad to be writing about this program almost exactly a year after her death, yet it brings me closer to her. I look forward to hosting the concert on February 17th. □



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



February 17, 2002 concert

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

ELEANOR LAWRENCE MEMORIAL TRIBUTE

with guest artists WILLIAM BENNETT, WILLIAM MONTGOMERY and others.

This special tribute to our past president, who was an important part of the club for more than 30 years, will feature performances by flutists who worked closely with Eleanor.

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
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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
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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 or call (212) 799-0448.



From the Editor

Greetings! This month the New York Flute Club celebrates the life of Eleanor Lawrence (1936-2001) with a memorial concert on February 17th featuring performances by flutists William Bennett, Harold Jones, Gerardo Levy, William Montgomery, and Peter Schultz, a personal tribute from the distinguished Bernard Goldberg, and a photobiography by NYFC archivist Nancy Toff. Program chair Sue Ann Kahn tells us something about the thinking behind the program on p. 1.

While Eleanor Lawrence's name is well known to most NYFC members from her 30 years' service on the board and three terms as president, many of us are less well acquainted

with the specifics of her contributions. In a reprint of an article that first appeared on these pages in May 1997, former NYFC Newsletter editor Merilee Johnson relates anecdotes from Eleanor's early days as a board member that illustrate how her graceful and good-humored leadership in the late '60s smoothed the NYFC's transition from a closed old-boys' network to the more open and inclusive Club of today. This inside look at NYFC history was especially interesting to me, since I remember those days from the vantage point of a high school/college student new to the Club.

Eleanor's legacy as a teacher is described in a companion article by NYFC member Linda Schepps, who studied with Eleanor as a high school student in the early '70s and officiated as longtime cook and house manager for Eleanor's summer seminars on Cape Cod. Linda compiled responses from ten Eleanor Lawrence students who recall the circumstances and content of lessons with "Ellie."

Also in this issue are the program for William Bennett's February 16th masterclass (p. 4) and a Member Profile of Rebecca Quigley, the NYFC's corporate sponsor liaison.

Hope to see you on February 17th! □

Katherine Saenger (klsaenger@yahoo.com)