



The New York Flute Club

NEWSLETTER

April 2003

2003 Young Artist Competition Winners

JOANNA L. MESSER, 23, originally from Polo, Illinois, graduated from Lawrence University Conservatory in Appleton, WI, in 2001 with a bachelor's degree in music in performance. Her teachers have included Amy Faber Beard, Carlyn Lloyd-Ford, Ernestine Whitman, Suzanne Jordheim, and Molly Alicia Barth. During 2001–2002, Ms. Messer played with the University of Chicago's New Music Ensemble and Symphony Orchestra and performed Mozart's Concerto in G Major with the University of Chicago Chamber Orchestra after winning the University's biennial concerto competition. This past fall, Ms. Messer began work on a master of music in performance degree at Carnegie Mellon University, studying with Jeanne Baxtresser and Alberto Almarza. □



PHOTO: DAVID L. SMITH

NATHALIE JOACHIM, 19, began her flute studies at the age of nine and has studied with Jayn Rosenfeld (Juilliard MAP Program), Peter Schultz (summer festivals at the Kinhaven Music School) and Bradley Garner (Juilliard Pre-College Division). She is currently in her second year of study with Carol Wincenc at the Juilliard School. As a young flutist she has performed with the Essex (NJ) County Chamber Orchestra, the Disney Young Musicians Symphony Orchestra, the New York Youth Symphony, and the American Russian Young Artist Orchestra. In 2000 Ms. Joachim won third place in the National Flute Association (NFA) High School Soloist Competition in Columbus, OH. □



In Concert

2003 YOUNG ARTIST WINNERS

Sunday, **April 27, 2003**, 5:30 pm
CAMI Hall, 165 West 57th Street

Daniel Grodzicki, *flute*; Philip Fisher, *piano*

Gabriel Fauré Sonata in A Major for violin and piano, Op. 13

Nathalie Joachim, *flute*

J.S. Bach Partita in A Minor for solo flute

Joanna Messer, *flute*; Linda Mark, *piano*

Shulamit Ran East Wind for solo flute

Pierre Camus Chanson et Badinerie for flute and piano

Otar Taktakishvili Sonata in C Major

Program subject to change.

DANIEL GRODZICKI, 22, began his flute studies at age 14 with Joanna Basset in Rochester, NY, and is currently a bachelor's degree candidate at the Juilliard School under the tutelage of Carol Wincenc. He has

THIRD PRIZE

attended the Interlochen Arts Camp as the NY winner of the Emerson scholarship (given to one instrumentalist from each state) and has been a member of Symphony 21 (in NYC) and the National Repertory Orchestra at the Breckenridge (CO) Music Festival. In 1998 Mr. Grodzicki won the David Hochstein Annual Recital Competition, and in 1999 he won second place in the NFA High School Soloist Competition in Atlanta, GA. □

IN THIS ISSUE

2003 Competition Winners	1
<i>Meet the Young Artists</i>	
From the President	2
<i>The Afterglow of the Flute Fair</i>	
Member Profile	3
<i>Richard Paratley</i>	
Letter from Paris IV	4
<i>by Nancy Toff</i>	
Member Perspectives	6
<i>2003 Summer Masterclasses</i>	

Announcements

May Ensemble Concert Invitation	2
Flute Happenings	3
Author Query	3
Classified	3



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2002–2003

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The Afterglow of the Flute Fair

by Jayn Rosenfeld



From the President

Dear Friends:

As I write this a few days after the Flute Fair, I hope that those of you who went still feel the same energy and inspiration I do. It was a great day, and most of it in sunshine, so we could use the courtyard of the Union Theological Seminary for fresh air and flute testing. Every event all day long brought its share of charm and pleasure—from the wake-up and warm-up (which woke me up, at least!) to the final concert, which contained some of the finest flute playing I have ever heard. And it wasn't all from our great soloist Robert Aitken; the New York Flute Band, assembled

by Kathy Fink, was really quite amazing: a passionate and luscious sound, in tune, and on time. In between, we had the very youngest flutists playing their hearts out in the Ensemble Showcase, and young adult flutists competing in the competition and playing in the masterclass. The contestants seemed very strong and hopeful, and the performing soloists/flutists were all superb. What more could we possibly want?

If you weren't there, you must really make a resolution to come next year. These events are as special and memorable as a Halley's Comet! You can partially compensate for missing the Fair by hearing the three finalists from the competition on Sunday April 27, 5:30, at CAMI Hall: Joanna Messer—first prize, Nathalie Joachim—second prize, and Daniel Grodzicki—third prize. These young adults are the flutists you may be seeing in orchestras around the country within ten years, and they are a wonder to hear. See you there. □



PHOTO: PETER SCHAAF



PHOTO: PETER SCHAAF

**Flute Fair 2003
Human Bingo Winners:**

Kelvin Eusebio
 Kristen Gomez
 Alexandria Hernandez
 Saida Makhmudzade
 Annie Massa
 Frank Moore
 Holly Rudd
 John Torres

Ensemble Program Concert

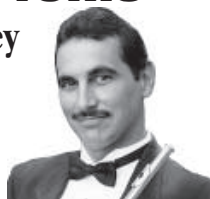
Sunday, May 11, 2003, 4:00 pm
 The Kaplan Space at Carnegie Hall

IF YOUR ENSEMBLE WOULD LIKE TO PLAY at the NYFC's May 11 concert, please contact Ensembles Coordinator Rochelle Itzen immediately at 212-982-2703 (phone) or at itzenflute@aol.com (email).

Member Profile

Richard Paratley

NYFC member
since 1996



Employment:

Freelance flutist and flute teacher; playing principal flute with the Bronx Symphony Orchestra and the Regina Opera Company, as well as in chamber groups such as Ensemble Sepia, the Renaissance Wind Quintet, and the Bardekova Ensemble.

Most recent recital/performance:

On February 26, 2003, a Rabi-Warner concert with pianist Maxim Pakhomov at the Faculty House of Columbia University in a program including Peter Bellino's 1995 *A Grain of Sand* and works by Bach, Schubert, Vivaldi, and Gershwin.

Career highlight(s): Going back a decade or two, concerto performances with various orchestras in New York and Honolulu (Vivaldi's D major and piccolo C major, Bach Brandenburgs and Chaminade's Concertino). In recent years, performing concertos with the Bronx Symphony (Mozart's G major and Bach's B minor Suite) and recitals with opera singers (most notably as a member of the ensemble "Broadway Magic" founded by NYPD's own tenor, Daniel Rodriguez).

Current flute: Wm. S. Haynes solid silver with B foot and C# trill; Wm. S. Haynes solid silver piccolo.

Influential flute teachers:

Patricia Spencer and Alex Ogle.

High school: Seaford High School in Seaford, New York.

Degree: B.M. [State University of New York at Fredonia, 1976].

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

(i) Teaching students of varied ages, abilities and experience; (ii) realizing that he is able to use his wide ranging life experiences and accomplishments to inspire and communicate with others.

Favorite practice routines: Instead of the usual long tones or scales, he prefers starting with something melodic and beautiful to set up the tone and the lips. Ideal for this is Marcel Moyse's *Tone Development Through Interpretation*, a collection of mostly operatic arias transcribed for flute. By picking and choosing arias in different registers and dynamic levels, he can gradually and comfortably expand his playing to areas requiring extreme suppleness. (Having worked closely with singers for many years, he is well aware of the benefits that can be reaped from a careful study of vocal music.) After this type of warm-up, he simply prepares whatever is needed for any rehearsals or concerts.

Interests/hobbies: Jogging, biking, refinishing furniture, collecting antiques, photography and painting. Painting is actually more like a second career than a hobby—working with the Verismo Opera Company in New Jersey and the Regina Opera Company in Brooklyn, he's painted sets for dozens of different operas. He got started 20 years ago—after arriving early for an opera rehearsal, he started sketching to pass the time, was "discovered" by one of the producers, and was offered a job on the spot.

Advice for NYFC members: Keep your eyes and ears open. Everything that comes out of your flute is a reflection of your life's experience. We are constantly bombarded with stimuli, both artistic and non, and you never really know where your inspiration and motivation will come from. □

FLUTE HAPPENINGS

MAY '03

May
3

Saturday 2:30 pm

Linda Wetherill will perform solo flute compositions by J.S. Bach, Vasks, Swafford, and Davies in a lawn concert to honor Mrs. Justine Bayard Cutting Ward, author of the Ward method of school music.

• Bayard-Cutting Arboretum's "Westbrook" estate, Great River, Long Island, NY • Admission is free • Info, call 917-861-4528 or visit www.LindaWetherill.com.

May
7

Wednesday 12:00 noon

Patricia Davila, flute, and Elaine Christy, harp, in a program of works by Debussy, Schaposhnikov, Caliendo, and Borne/Bizet.

• Witherspoon Presbyterian Church, Princeton, NJ • Info, call Beverly Owens at 609-716-1114.

May
10

Saturday 8:00 pm

Marjorie Hone and **Jane Tankersley**, flutes, will perform with the Hudson Valley Wind Symphony in a program featuring Paula Robison as flute soloist in the world premiere of William Silverster's flute and wind symphony arrangement of Vaughan Williams' *The Lark Ascending*.

• Norwalk Concert Hall, 125 East Avenue, Norwalk, CT • Admission \$25 (includes reception) or \$15 • Info, call 914- 576-4897 or visit www.hvws.org.

ANNOUNCEMENTS

AUTHOR QUERY—ROBERT RUSSELL BENNETT (NOT Richard Rodney!) wrote at least 12 chamber works for flute. Of those only two were published, four are at Northwestern University, and six are unaccounted for. If you have any information about his flute works or their location, I would love to hear from you. This is for a master's thesis in music history, part of which will be performances. **Jan Somers** (908-223-9389, jsomers@rider.edu). [Look for details in a future newsletter—Ed.]

CLASSIFIED

FOR SALE: Brannen-Cooper #1501, Brogger Mekanik and Acoustic, French model, inline G, A=442, 0.014 silver body and headjoint tubing, C# trill, C footjoint, modern Cooper-style headjoint. \$8,500, negotiable. Lisa Lutton, 212-568-3806.

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad should be submitted by hard copy or email. Name and phone number are required. Deadline is the same as for Flute Happenings submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.

Letter from PARIS IV

by Nancy Toff



In October 2002 I made my sixth trip to Paris to research my biography of Georges Barrère. I had drafted most of the French chapters by that time, and my mission was to plug a number of minor but annoying holes that had become evident. By this time I was armed with a certain *savoir faire* about the French archives—but also with a sense of fatalism.

First stop was the Archives Nationales (AN), normally housed in one of the more modern research facilities in Paris. But the building was closed for renovation and the AN was temporarily installed in the main reading room of the old Bibliothèque Nationale (BN) building on rue Richelieu. The website prognosis for access was dismal, and I was not optimistic. The borrowed location turned out to be good news and bad news: it's a glorious and historically evocative space in which I'd never had the pleasure of working, but service was sharply curtailed. Advance reservations were necessary for the limited number of seats, and all archival materials had to be retrieved from an offsite location, which meant delays and an extra dose of strategy: you couldn't try one box in a series, and then order more if the hunch was good; everything had to be ordered ahead.

As it turned out, the clerk gave me seat assignments for two days with almost no fuss. My immediate goal was to complete my log of Barrère's substitute duties at the Opéra—and to find out exactly when he began working there as a substitute. This was easy: I had used that run of boxes before, and had only to request earlier dates. The answer: Barrère began his career as an Opéra substitute on July 3, 1895, in a performance of *Tannhäuser*, just 17 days after his final examination. He played five more times that month, including July 29, the day of the concours at which he won his first prize. The ledgers indicated that he was steadily employed as an extra until he became a regular member of the Opéra orchestra in 1900.

I also wanted to find out more about the orchestra concerts conducted by Edouard Colonne at the Vieux Paris (Old Paris) section of the Exposition

Universelle of 1900. I had been unsuccessful in finding the records of Barrère's lawsuit against Colonne, who had refused to pay the musicians when the concerts closed prematurely (they had a six-month contract). But I was hoping to find some of the administrative correspondence. I had had no luck in several years of searching the Ministry of Fine Arts files; this time I found a reference to the Ministry of Commerce, which, it turned out, was responsible for leasing out various privately-run concessions at the Exposition.

Here at last I found several large folders devoted to Vieux Paris, including considerable correspondence about the orchestra's financial affairs. Not, alas, the musicians' lawsuit, but Colonne's own lawsuit against the fair management because of technical delays—notably, the late installation of the newfangled electrical lighting—that delayed the opening of the orchestra season and greatly reduced attendance. That information provides crucial context for the musicians' grievances.

Across the street at the music department of the Bibliothèque Nationale, my first task was to look for the manuscript of the *Feuillets d'Album* for oboe and piano by Louis Aubert, which were premiered in 1899 by the Société Moderne d'Instruments à Vent, Barrère's Paris woodwind ensemble. Aubert, who is listed as a co-founder of the Société Moderne, had lived until 1968—and had donated his papers to the BN. Finally, I had learned, they were somewhat cataloged and nominally available for research. Conveniently, two of the most helpful librarians were at the desk. I asked one of them if she'd gotten my email query about the Aubert materials. Yes, but she was too busy to answer it. Could I see the inventory of the Aubert collection? Yes, but it listed only manuscripts. Were there any programs or letters? No.

When she returned later with the inventory, I found an entry for what appeared to be the *Arabesque*, one of the two missing pieces, with the annotation "instrument soprano." Indeed, the score itself had only the treble part, in two versions—and at the bottom of one, the notation "Louis Gaudard, 7, blvd.

de Rochechouart." Gaudard was the oboist of the Société Moderne, so this was indeed the piece I was looking for, but it was only a one-quarter eureka: one of two pieces, and only one of two parts. Without the piano part, it will be impossible to perform.

My major find was a happy accident. I was flipping through the periodicals card catalog to look for *Progrès Artistique* when I came across a card labeled "Programmes, Alphonse Catherine." The name jumped out at me: Catherine was a pianist and composer, several of whose songs were premiered by the Société Moderne. Fortunately, this large set of scrapbooks had not been taken apart for preservation—and indeed, the librarians were as surprised as I that they existed and were cataloged as a periodical. They yielded paydirt: a Société Moderne program that I'd never seen—which helped me identify another Société Moderne premiere—and programs of several other concerts in which Barrère played, which gave insight into his freelance activities.

On Saturday I went to the Archives de Paris, where I hoped to find out where the Barrères lived from the end of 1879 to 1886, prior to their move to Epernon (a town near Chartres). The family later lived in the 9th and 10th arrondissements, so these were the likely places to look, but the electoral records for the 9th had yielded no earlier signs of Barrère's father, Gabriel, and those for the 10th were missing. The last resort was the tax rolls for the 10th arrondissement, which needed to be brought in from the suburbs. The earliest extant records date from 1885. There are no indexes, only the registers, which meant I had to look at every page. I got very disciplined at scanning for initial "B"s.

I decided to attack the two *quartiers* of the 10th arrondissement in which the Barrères lived after the Epernon years (each arrondissement of Paris is divided into several *quartiers*, or quarters)—St. Vincent de Paul and Porte Saint Denis. No luck. Next I tried Porte Saint Martin; again no luck. Finally, there was Hôpital St. Louis. Near the end of the volume, voilà! A listing for Barrère at 158, rue de Faubourg St. Martin. That address allowed me to search the *calepins de cadastre*, the real estate records, which confirmed the Barrères' presence in 1886 but showed that 158, rue de Faubourg St. Martin had been torn down around the turn of the last century, making it the only one of Barrère's Paris residences that does not survive.

I asked about Barrère's divorce decree, which, after much negotiation, the legal archivist had found after I'd left last year. I was finally able to obtain a photocopy—but it took quite some convincing to obtain the *cote* (call number) for the citation. I explained that American scholarship was very fussy about footnotes, and the *cote* was "obligatoire." The librarian at the desk was stumped at how to find it in the inventory (which had stumped me as well), but a colleague managed to find it in less than five minutes. After all that, the decree did not contain much useful information.

My next stop was the Bibliothèque de l' Arsenal, the branch of the BN that holds the theatrical archives. Its centerpiece is a series of scrapbooks known as the Rondel collection, which had some useful materials on the Exposition of 1900 and clippings on a variety of composers. At last I was able to make photocopies of two advertisements for Lucky Strike cigarettes featuring Philippe Gaubert! I had found these several years ago, but on a day that the photocopy service was closed; now, I was still afraid that the librarian would not authorize the

copies, since they're in bound scrapbooks; I literally held my breath as she contemplated the authorization form, and after a bit of hesitation she signed it!

On to Tolbiac, the BN's new building. As usual, several items were *incommunicable* (not deliverable). A thesis on the Paris Opéra was *manquant* (missing), according to the computer—"but only temporarily, not definitively missing," according to the clerk. The librarian in Room O ("Press") suggested I go to Room L ("History"), where they could pull it manually. The librarian there said I'd come all that way for nothing, and showed me what to type in the comments part of the computer form to get the thesis in Room O. Voilà! It appeared. This was one of two interesting and useful theses on the administrative history of the Paris Opéra, which supplied exactly what I was looking for—how many performances and rehearsals per week, details of the labor contracts, and some good leads to literary accounts that will provide useful "color" for the Opéra section of the book.

Outside the archives, I had helpful conversations with several scholars, notably Christophe Charle, a noted social

historian at the Ecole Normale Supérieure. The author of a fascinating article on Debussy's Paris (among many other works), he was able to answer several of my queries about the real estate records and tax system in Paris. Thierry Maniguet, a curator at the Musée de la Musique, let me read his master's thesis on Charles Lefebvre and gave me good leads to other archives.

I can't say that I answered every question I'd hoped to answer, and a number of dead ends remain. I never did get into the catalogue of SACEM, the French musical rights agency (equivalent to ASCAP)—queries by email, fax, and phone all went unanswered. The Musée Carnavalet, which specializes in the history of Paris, yielded no photos of Barrère's father's cabinetmaking business. But I satisfied myself that I'd turned over every stone I could reasonably turn over—and now I have no choice but to finish the book. □

Nancy Toff is archivist and webmaster of the New York Flute Club. She regrets that, in order to protect the helpful librarians who aided and abetted her, she cannot reveal some of her most satisfying discoveries.



A Sign of Different Times

A fact consistently omitted from the standard biographies is that Philippe Gaubert was a poster boy for Lucky Strike cigarettes. These undated ads probably date from the 1920s; Lucky Strike began using the slogan "It's Toasted" in 1917. Later advertisements claimed that "Toasting," the most modern step in cigarette manufacturing, removes from LUCKY STRIKE harmful irritants which are present in cigarettes manufactured in the old-fashioned way."

TRANSLATION: A Lucky Strike with M. Philippe GAUBERT — The illustrious music director tells us immediately: "Yes, I am a very big smoker..." Then, after having spoken of the music that impassions him to the point of making him forget everything else, he adds: "I leave my score only to light a LUCKY STRIKE." "It's toasted" Doesn't irritate the throat, doesn't make you cough.

TRANSLATION: It took three years to work out the flavor of LUCKY STRIKE. It was necessary in effect to blend the finest tobaccos of three successive crops, to choose the best of the harvest and then to submit it to the perfecting and secret treatment of "toasting" which has made the most popular cigarette in the world famous.

**MEMBER
PERSPECTIVES**

SUMMER MASTERCLASSES

JANUARY'S MEMBER PERSPECTIVES COLUMN requested student feedback on summer masterclasses. Here are the results for the eight classes for which I received responses. Additional information on these and other classes can be obtained from <http://mypage.uniserve.ca/~lwk/mastclas.htm>, <http://www.flutenet.com/mstclass.htm>, <http://www.nfaonline.org> (click on "Activities and Organizations") or from a web search under the teacher's name.—Ed.

Julius Baker — Contributed by Jocelyn Hotchkiss (mysticwandererjh@yahoo.com), a college performance major, who has attended religiously since 1999:

This class is intense, but very rewarding. I recommend this class not only to flute players, but to other instrumentalists and even vocalists, who could learn a lot about breathing, stage fright, performance dos and don'ts, philosophy, and other important aspects of being a musician. Piano accompanists could gain a wealth of knowledge from Linda Mark, who has years and years of experience with these phenomenal teachers/performers. For flutists, this class is a great opportunity to learn, perform, and meet great people.

Jeanne Baxtresser — Contributed by Minji Park (minjilovesfl@hotmail.com), a fourth year student at Juilliard's pre-college division, who attended in both 2000 and 2001:

I loved every second of this masterclass. I learned and improved so much in [just] one week. I came back loving the flute even more and wanting to practice even harder. If you haven't been there, come this summer; you won't regret it at all!

— Contributed by Robert Frymire (mikebob@worldnet.att.net), a certified public accountant, who attended in 2000 and 2001:

I'm a senior amateur flutist who has studied seriously for the last 10 years. Jeanne's skills as a flutist and as a teacher are extraordinary. At the 2000 masterclass, I [learned how to control my performance anxiety], suddenly discovering [many months later] that I no longer had any fear playing in front of audiences. [At the 2001 masterclass I learned] to sightread better [so I now] see music on the page instead of just a lot of notes. I attribute most of my musical growth in the last three years to being able to apply the lessons taught in these masterclasses.

— Contributed by Carol Weinstein (cwenwflute@hotmail.com), a physician and "serious amateur" flutist, who attended in 2001:

Even as a nonperforming participant I learned things about breathing, embouchure, and practicing that I was able to apply and improve from. [Ms. Baxtresser made amateurs] feel welcome and [had good suggestions for how those] working full time in other jobs might consider structuring their limited practice time.

Patricia Harper — Contributed by Martha Kitterman (flutemama@worldnet.att.net), a professional flutist and teacher from South Carolina, who attended in 2001 and 2002:

The atmosphere of the class is very pleasant and not at all pressured. Students soon realize that everyone is there to improve their own playing, not to criticize others... Mornings begin with a general warmup with everyone playing. Then [assigned etudes] are presented by students. Afternoons are spent with ensembles, individual practice, or sightseeing trips in the area. Evenings are repertory time—each student having been assigned two solos to "have ready" for the week... The piano player is really good. The last evening is a recital for area residents, etc., and includes one solo piece by each student and several ensemble pieces. I have found the class to be most helpful and also very enjoyable. The students come prepared to work and to learn and, thankfully, leave their egos at

home... Pat is a very compassionate and knowledgeable teacher with many wonderful suggestions about musicality and technique.

— Contributed by Kent Morest (kent@neuron.uhc.edu), a Connecticut neuroscientist, who attended in 2002 (and several times previously when the classes were in New London, CT):

As an adult amateur (advanced), now too busy for regular lessons, I rely on a week-long intensive review to organize my practicing goals for the following year... [The atmosphere] is professional, yet warmly supportive of amateurs. In addition to Pat Harper's vast experience as a teacher and scholar, [the many private] teachers [in attendance] have a great opportunity to exchange notes. Students greatly benefit from [the] discussions and interchanges, during both classes and meals. Overall, it was a terrific experience for everyone.

William Montgomery — Contributed by Andrea Maisonpierre (fluter079@hotmail.com), a first year graduate student at Cincinnati College Conservatory of Music, who attended in 2001:

Each year the week begins with a performance by Dr. Montgomery of works selected from a theme that then carries through the week. The classes are analytical and organized. Each participant plays a few works assigned by Dr. Montgomery [beforehand]. The classes are very informative and suitable for flutists of every age and ability. The camaraderie between the members of the class is strengthened through a field trip to the Dayton Flute Collection and a noontime flute choir performance at the Arts Club of Washington, followed by a gourmet meal.

Gary Schocker — Contributed by Katherine DiPierro Isles (theflutestudio@yahoo.com), a Connecticut-based professional flutist and teacher, who attended in 2002:

It was a fantastic five days! The atmosphere was relaxed and as noncompetitive as one can get when you have more than one flute player in a room at the same time! The number of participants was intentionally kept small and this helped establish a true feeling of comradeship between all of us. The participants had a wide range of playing abilities and Gary's individualistic approach to teaching seemed to keep everyone satisfied. Each person who played walked away with improvements that were immediately noticeable. I'm sure that there are not too many classes given at monasteries and incorporate yoga, meditation and Alexander technique AND include superb master teaching and playing.

Patricia Spencer — Contributed by Cathy Comrie (ccomrie@excite.com), a Chicago-based flute teacher and contemporary music performer who attended in 1999, 2000, and 2002:

I have attended this seminar on several occasions and have always had a marvelous time. The classes have a feeling of positive critique and camaraderie. Every person that I have seen work with [Ms. Spencer] has walked away with something very helpful. This seminar is not only valuable to performers who are already familiar with new music, but also to those who have not yet had any new music experience... St. Joseph's Villa has several large gathering/sitting rooms that can be used for rehearsing or just chatting.

There's even a gazebo outside by the river. Ms. Spencer also sets up a listening room with a wide variety of recordings of new flute music.

Jan Vinci — Contributed by Jennifer Ackerson (cleo0761@aol.com), a flutist and elementary school band teacher, who attended in 1999, 2000, and 2002:

I love going to this masterclass. I learn a tremendous amount and my playing always improves. As a flute teacher myself, I learn new ways to approach flute teaching by watching Jan Vinci work with so many different types of students on so many different levels of playing. The atmosphere has always been positive and friendly. Music is available for impromptu ensemble playing. I have found

[the class] to be well paced and spaced out with just enough down time to practice or go for a walk. Highly recommended.

Linda Wetherill — Contributed by Carmela Cox (clc2032@columbia.edu), a student at Columbia University's Teachers College, who attended in 2002:

[Highlights of this masterclass included a visit] to composer Robert Martin's house [where we] played [his] solo and ensemble music, a dinner provided by Linda Wetherill on the first day of program, and a visit by Jim Phelan of Burkart Flutes, who looked at and repaired people's flutes and piccolos and gave a session on acoustics. Great opportunity to meet various composers and guest artists. Highly recommended. □

Main Teacher/Title	Location	2003 Dates	Guest Artists/ Class Focus	Level/age of students; # of performers/ auditors	Accommodations/ setting; cost	Contact information
Julius Baker 2003 Masterclass	Western Connecticut State University, Danbury, CT	Aug. 1–6	Distinguished guest artists (primarily former Baker students); traditional masterclass.	All levels, maximum 40 performers, no limit on auditors.	Commuter or residential (on-campus housing with meals in student center); \$275-595.	Laura Tittmore, 203-837-8614, TittmoreL@wcsu.edu, www.wcsu.edu/summermusic
Jeanne Baxtresser 3rd International Master Class	Carnegie Mellon University, Pittsburgh, PA	June 21–29	Many distinguished guest artists, lectures, workshops.	Diverse student body, from the professional performer to the young student and dedicated amateur; 20 students.	Commuter or residential (dormitory style single or doubles, optional campus dining); \$400–\$905 (meals not included).	Phone/fax 908-608-1325/1326, jbmclass@aol.com, www.jeannebaxtresser.com
Patricia Harper Summer Flute Course	Brownsville, VT	June 22–28	Technique, repertoire, pedagogy.	All levels (age 17 and above), maximum 10–12 participants.	Residential. Classes in private home, gourmet catered lunch/dinner; lodging in nearby ski resort (4 per suite with kitchen). \$600.	Patricia Harper, patricia@patriciaharper.com, www.patriciaharper.com
William Montgomery Flute Masterclass	University of Maryland, College Park, MD	July 12–20	Single teacher, traditional masterclass. Focus on repertoire.	Advanced; maximum 14 participants, 10 auditors.	Commuter or residential (room and board); \$225 - 870.	William Montgomery Flute Masterclass, 301-405-5539, wm26@umail.umd.edu.
Gary Schocker Masterclass	Holy Cross Monastery, West Park, NY	June 25–29	Traditional masterclass; all repertoire (Schocker works especially welcome). Ensemble playing, mind/body workshops, concert.	Intermediate to advanced (ages 14 and above); maximum 20 performers, 10 auditors.	Commuter or residential (private room, 3 hearty meals daily); peaceful, setting on Hudson River with scenic hiking trails; \$229–\$579.	Julie Martyn-Baker, 845-227-2706, JulieMB@Prodigy.net www.academic.marist.edu/julie/default.htm
Patricia Spencer The Now and Present Flute	St. Joseph's Villa, Saugerties, NY, and Bard College, Annandale-on-Hudson, NY	June 17–21	50–50 mix of traditional and contemporary repertoire.	College level to professional. Maximum 15 participants, no limit on auditors.	Commuter or residential (single room with Hudson River views, simple tasty meals under caring direction of Sister Catherine), listening room; \$85–\$555.	Melissa Sweet 845-246-6195
Jan Vinci Skidmore Summer Flute Institute	Skidmore College, Saratoga Springs, NY	Aug. 10–16	Lectures, ensemble coaching, masterclasses, private lessons, participant recitals. Standard repertory plus taste of jazz flute.	High school to adult, amateur to professional.	Commuter or residential (private air-conditioned dorm room with good dining hall board plan), \$356–\$700. Near historic downtown and performing arts center.	Phone/fax 518-580-5590/5548, jphaneuf@skidmore.edu
Linda Wetherill Flute Repertoire Week	Adelphi University, Garden City, NY	July 28–Aug. 1	Contemporary repertoire; guest composer. Masterclasses, private lessons, ensembles, teaching techniques.	Students NYSSMA level IV to teachers and performers.	Commuter, campus cafeteria open for meals. Campus is pretty and spacious; \$325.	Linda Wetherill, muzarte@msn.com, www.lindawetherill.com

Unless stated otherwise, levels of participation range from auditors to full participants; cost range is from commuter auditor to residential participant.



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



April 27, 2003 concert

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

2003 NYFC COMPETITION WINNERS

83rd Season

2002–2003 Concerts

October 27, 2002 • Sunday 5:30 pm
ROBERT STALLMAN, flute

November 24, 2002 • Sunday 5:30 pm
STEPHANIE MORTIMORE, flute and piccolo

December 15, 2002 • Sunday 5:30 pm
HIGHLIGHTS OF THE NEW

January 12, 2003 • Sunday 5:30 pm
ULLA SUOKKO, flute and theatre

February 23, 2003 • Sunday 5:30 pm
ROBERT DICK, flutes

March 29, 2003 • Saturday 9:00 am–7:00 pm
FLUTE FAIR with guest artist Robert Aitken.
Union Theological Seminary, 100 Claremont Avenue

April 27, 2003 • Sunday 5:30 pm
2003 NYFC COMPETITION WINNERS

May 11, 2003 • Sunday 4:00 pm
2003 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 or call (212) 799-0448.



From the Editor

Greetings! Hope you all enjoyed the Flute Fair! April brings us a concert by our 2003 Young Artist winners, 1st prize winner Joanna Messer, 2nd prize winner Nathalie Joachim, and 3rd prize winner Daniel Grodzicki. Congratulations to all!

Nancy Toff describes what she hopes will be her last research trip to Paris for her Georges Barrère biography in "Letter from Paris IV." Among her finds: magazine ads showing Philippe Gaubert as a poster boy for Lucky Strike cigarettes. "I leave my score only to light a Lucky Strike," he says. And a Barrère tidbit, perhaps less dramatic, but interesting nevertheless: after winning his concours at the Paris Conservatoire on July 29, 1895, Barrère finished his day by performing as a substitute in the orchestra of the Paris Opéra.

Also in this issue (right on schedule!) is the long-promised compilation of summer masterclass information. The intention was to make it easier for people to choose a masterclass. What could be better than sharing first-hand reports from students on classes just attended? As it turns out, the student reports may only make decisions more difficult: the eight classes covered sound so tempting that some readers will want to attend them all!

Richard Paratley is this month's Member Profile subject. Here's your chance to learn something about the only NYFC member I know whose opera jobs have included playing principal flute in the orchestra *and* painting the sets onstage.

Anyway, all for now. Hope to see you at the concert.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)