



The New York Flute Club

NEWSLETTER

May 2004

2004 NYFC Annual Ensemble Concert

- Cathy Allen ■ Nina Attar
- Ann Bordley ■ Ed Wolf
- Ed Christie

THE GROUP STARTED WHEN ANN'S flute teacher, Susan Friedlander, introduced her to Ed Wolf. All amateurs (Ann is an attorney, Ed is a physics professor), the group now includes Ed Christie, a computer programmer who has a degree in music from Brooklyn College, Nina Attar, a flutist with the Albert Einstein Symphony Orchestra, and Cathy Allen. □

- George Kimmel ■ Danielle Leon
- Karen Martin ■ Victor Richards
- Laurie Ugucioni ■ JoAnn Wong

THIS GROUP MET AT THE THIRD Street Music School and is coached by Rochelle Itzen. They have been playing together once a week for the entire year. They have done several performances at the school, most recently with Paula Robison when she came to Third Street for a special event. □

- Jennifer Carroll ■ Carol Weinstein
- Linda Mark

JENNIFER CARROLL (NÉE ACKERSON), an elementary school music teacher, and Carol Weinstein, a physician, met through the NYFC ensemble program and play in local ensembles as often as possible. Since meeting, they have attended several masterclasses together, including Julius Baker's (where they met Linda Mark). □



In Concert

NYFC ENSEMBLES IN CONCERT

Rochelle Itzen, Coordinator

Sunday, **May 9, 2004**, 3:00 pm
Kaplan Space at Carnegie Hall

The Academie of Dance Catherine McMichael
Cathy Allen, Nina Attar, Ann Bordley, Ed Wolf, flutes;
Ed Christie, piano

Dawn Carol Margaret Lowe
Capriol Suite Peter Warlock
Danielle Leon, JoAnn Wong, Laurie Ugucioni, Karen Martin,
George Kimmel, Victor Richards, flutes; Rochelle Itzen, director

Sinfonia Concertante in D Major, K448 W.A. Mozart
Carol Weinstein, Jennifer Carroll, flutes; Linda Mark, piano

Travelogue Elizabeth Brown
Rana Boland, Shoji Mizumoto, Dorothy Papo, Craig Devereaux, flutes

Ending piece for everyone to play, conducted by Rochelle Itzen

Reception

(Coordinated by Beatrice Strauss; please call her at 718-859-5280 if you can contribute refreshments.)

Program subject to change.

- Craig Devereaux ■ Rana Boland
- Shoji Mizumoto ■ Dorothy Papo

THE GROUP STARTED AS A TRIO 4 1/2 years ago, when they met through the NYFC. They met Shoji Mizumoto at a NYFC ensemble gathering a year later, and have been a quartet ever since. Their common bond is that they all love 20th century flute music, and have always played flute quartets from this period (Bozza, Bennett, Dahl, and now Elizabeth Brown). □

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THE NEW YORK FLUTE CLUB INC.

2003–2004

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An die Musik

by Jayn Rosenfeld



From the President

Dear Friends:

It's been a long and difficult year for all of us who read the newspapers. I hope you have enjoyed the flute-centered activities we care about, and that they occasionally managed to distract you from public and political matters. Thank goodness for music!

I have been collecting answers to our Membership Questionnaire, which I urge you to fill out; you will find it on our website, and at the next concert on May 9. I guess it was inevitable that every possible answer, pro

and con, would come up. But here are some "trends":

People want more amateur events, activities, and/or seminars; maybe even a weekend away, a "flute retreat." Some folks would like more coaching in town, all would like more opportunities with the best possible match of levels, repertoire and location. I urge you to attend the gathering meeting of flutists next fall to express yourselves in person.

Most people liked our array of concerts, with here and there a vociferous comment as if we were discussing mountains: the programs are either old, tired, and worn-down, or new, craggy and difficult. There was a tantalizing comment about moving one concert out of the city, say to Rockland County; now there's a thought! Chamber music was requested, which we will honor in the coming season, at least once if not twice.

Our final concert of the season will be the amateur ensembles. Having attended this concert last year, I can in good conscience encourage you to come; it is excellent, full of variety and finesse. The Annual Meeting, consisting chiefly of elections, will take place immediately afterwards. I want to acknowledge here the superb board members going off the board. First, Sue Ann Kahn is temporarily retiring while she assumes the presidency of the National Flute Association. This is a huge job, an honor and a responsibility. Given the quality and quantity of her ideas and volunteer work on the local scene, we know she will be great and look forward to reabsorbing her when she finishes the NFA job. Departing board members Robert Langevin and Nadine Asin will likewise be missed; their contributions have been deeply appreciated. However, the club remains rich in volunteers, its greatest strength.

Have a wonderful summer, take deep breaths. □

NOTICE OF ANNUAL MEETING

Sunday, May 9, 2004 at 5 pm

Kaplan Space at Carnegie Hall; 154 West 57th Street, New York City

The annual meeting of the New York Flute Club, Inc. will be held on Sunday, May 9, 2004 at 5:00 pm. At that time we will elect officers and members of the board of directors. All current members are eligible and encouraged to attend and vote.

The meeting will follow the spring ensemble concert which begins at 3 pm, featuring flutists who have participated in the NYFC ensemble program. There will be a reception following the meeting. □

— Post-Concert Refreshments Needed for May 9th —

Please contact Beatrice Strauss (718-859-5280) if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. □

Member Profile

George L. Kimmel

NYFC Membership Secretary
Member in 1993 and since
2001



Employment: Attorney and ratings analyst at Standard and Poor's.

Most recent recital/performance:

A Christmas recital at the Third Street Music School Settlement on December 20, 2003, performing the Pastorale from Vivaldi's *Il pastor fido* and an arrangement of Tchaikovsky's "Dance of the Sugar Plum Fairy."

Career highlights: Playing with the Brooklyn Community Orchestra (two concert programs in 2003, one of which included a WNYE-televized performance of Charles Ives' *The Unanswered Question*).

Current flute: A William S. Haynes silver B-foot French style with off-set G key, gold riser, C# trill key and roller (JB Weissman model). Piccolo: Arista grenadilla wood with silver keys; alto: Miyazawa; bass: Jupiter.

Influential teachers: Jeanne Fessenden (early '90s), Bunny Rosenfeld (mid-'90s), Susan Friedlander (his private teacher since 2001), Rochelle Itzen (his flute choir teacher/coach), Mary Barto (his Sunday chamber group coach). Other learning experiences: NFA conventions in Boston (1993), Washington, DC (2002), Las Vegas (2003), and a James Galway masterclass at Rutgers in the mid-'90s.

High school: Wardlaw Country Day School (now the Wardlaw-Hartridge School), of Plainfield and Edison, NJ.

Degrees: BA in English literature (Rutgers College, New Brunswick, NJ, 1980); JD (Rutgers Law School, Camden, NJ, 1985); MBA (New York University Stern School of Business, 2001).

Most notable and/or personally satisfying accomplishments: Participating in the founding of the Flute Choir at Third Street with his teacher Rochelle Itzen and colleagues, and playing "harmony" (alto and bass) flutes with it. Most thrilling: his lesson with Michael Parloff on April 1, 2004 (won in the raffle at the 2004 NYFC Flute Fair).

Favorite practice routines: Fifteen minutes each on (i) long tones and Moyse's *De la Sonorité* and (ii) Taffanel and Gaubert Nos. 1 or 4, or Andersen Etudes, Op. 33, then a half hour on lesson assignments.

Interests: Running (he's a member of the New York Flyers and New York Roadrunners Clubs) and dance. Listening to music: classical (favorite composers are J.S. Bach and Philip Glass), rock, trance, techno, and space. Art (modern, in particular) and browsing the Chelsea Galleries and DIA. He believes in supporting downtown artists such as Phil Kline with his Unsilent Night performances and Spencer Tunick in his photo shoots.

Advice for NYFC members: George says, "I encourage my fellow adult amateurs to participate in as many performance opportunities as possible, networking with friends and teachers to help you find people to play with. Look for performance opportunities in music school programs, such as chamber music Sundays. And keep auditioning for community orchestras and bands even if music major ringers keep beating you out!" □

FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

MAY '04

MAY
1

Saturday 8:00 pm

The Volanti Flute Quartet (**JILL CRAWFORD, KATHERINE**

MCCLURE, Elizabeth Stewart, and **BARBARA HIGHTON WILLIAMS**) will perform a program including quartets by Bozza, Kuhlau, Dubois, Castérède, Schocker, and McMichael.

• Miller Chapel at Princeton Theological Seminary (Alexander Road at Dickinson), Princeton, NJ • Admission is free • Info, call 609-497-7890.

MAY
1

Saturday 8:00 pm

Flutist **CARLA AULD** will perform Alberto Ginastera's *Impresiones de la Puna* with the NJ Festival Orchestra, Gerardo Levy conducting.

• Christ Episcopal Church, 400 Ramapo Avenue, Pompton Lakes, NJ • Admission: \$15 general, \$10 seniors/students • Info, call 973-835-2207.

MAY
5

Wednesday 7:00 pm

CARLA AULD, flute, will perform works by Martin, Corigliano, Ibert, and Granados with mezzo-soprano Karen Leigh, violist Orlando Wells, and cellist David Gotay.

• Riverside Church, 490 Riverside Drive (120th-122nd Streets), NYC • Admission: donation at the door.

MAY
18-19

Tuesday, Wednesday 8:00 pm

The Pocket Opera presents John Eaton's *Pinocchio*, a "Romp for Instrumentalists," with members of the New York New Music Ensemble. Jiminy Cricket will be played by **JAYN ROSENFELD**, flute and piccolo.

• Borough of Manhattan Community College, 199 Chambers Street, NYC • Admission: \$20 general, \$12 students/seniors • Info, call 212-633-6260.

MAY
20

Thursday 8:00 pm

Quatuor Arthur-LeBlanc and the Sylvan Winds (with **SVJETLANA KABALIN**, flute) combine forces in a wind and string celebration featuring the music of Mozart, Spohr, Britten, and Shostakovich.

• Weill Recital Hall, 154 West 57th Street (at 7th Avenue), NYC • Admission: \$25, \$20 • Info, call 212-222-3569 or email sylvanwinds@att.net.

What Makes the Old Flutes So Good?

A Flutist's Look at Some Early Cylinder Flutes in the Collections of the Northeast and Beyond

by Gary W. Lewis

As a flutist and professional flute restorer, I have long wondered about what it is that makes the old flutes so good. Verne Q. Powell's early work has produced some of the finest examples of 20th-century flutemaking. His No. 7 silver for Kincaid, No. 60 gold for Wummer...Baker's No. 299, Kincaid's

No. 365 platinum...the list goes on, each flute a milestone in a career which remains unsurpassed in our modern age. As my interest in the origins of these great flutes increased I was inevitably compelled to look back, first to Louis Lot and then beyond, to the very origins of the "cylinder" flute. I began to seek out examples of these instruments for study in private and public collections, many of which can be found in the Northeast.

The Dayton Miller Collection remains the greatest repository of the earliest cylinder Boehm flutes. Buried in the basement of a Library of Congress building in the center of Washington, DC, over 1500 rare flutes from all periods line the many drawers of this collection. The collection is curated by Carol Lynn Ward-Bamford, whose kindness and expertise have been a great help to me. On an April 2003 visit, arranged by appointment, I am escorted into the semi-refrigerated vault and, moving to the drawer marked "Th. Boehm," I find Boehm's Nos. 1, 2, 14, 19, 38, and 57 next to his famous experimental tube with moveable holes. No. 1, from September of 1847, shows a very thin brass tube with simple handworked silver ringkey (clarinet-like) mechanism and a clearly hand-hammered "parabolic" head with a thin ivory band for an embouchure plate. Although playing these relics is generally discouraged I risk a few tones from this exceedingly lightweight and plainly experimental flute. Expecting a small, delicate sound I am amazed to hear the rich, full, powerful, and vibrant tone of a modern flute, and I understand in a single note how Boehm was able to revolutionize the flute world of the mid-19th century.

Boehm traveled to Paris and London in mid-1847, arranging the sale of patent rights to his cylinder flute and bringing closed-hole "model flutes" (now lost) to the Rudall & Rose and Godfroy companies. A most rare

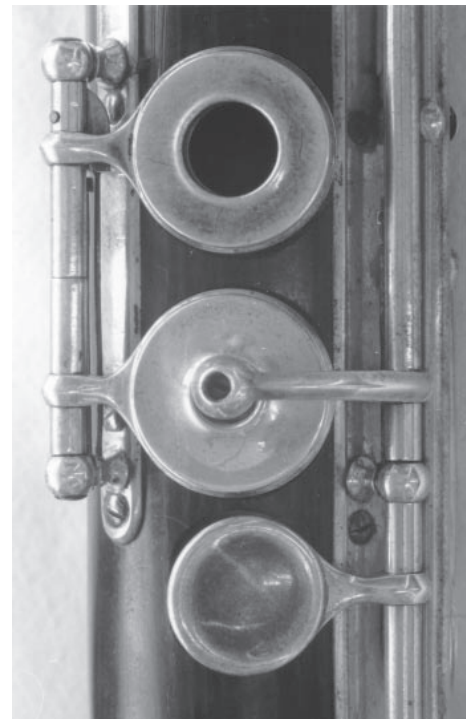


PHOTO: GARY W. LEWIS

An early wood Godfroy flute (c.1848) which may be the first version of the open-hole or French key cup. The flute is owned by Guy Collin.

example from this time period is in the small but highly selective collection of Helen and Charles Valenza of Rochester. Mrs. Valenza has collected an exceptional chronology of early cylinder Boehm flutes and was gracious enough to invite me to stay at their home to thoroughly study these flutes, all of which are in playing condition. The prize of the collection is a silver-plated brass flute with a gilded ringkey mechanism which, although unmarked, is clearly the work of the Godfroy company and may even predate Boehm's No. 1. Here we find Boehm's original design reproduced with grace and precision, the head drawn smoothly in a parabolic taper with an elegant silver barrel embouchure.

The French quickly discovered that they could combine the advantages of Boehm's closed-hole and ringkey models with our modern "French cup" and produce it in wood. A superb example of this early "French model"

FLUTE HAPPENINGS

MAY '04

MAY 23

Sunday 8:00 pm

"I Due Flauti" featuring flutists **CARLA AULD** and Miriam

Lachenauer will perform the *Duettino Hongroise* of Franz Doppler with the North Jersey Symphony Orchestra.

• Thomas Jefferson Middle School, 35-01 Morlot Avenue, Fair Lawn, NJ • Admission: \$12 general, \$8 student/seniors • Info, call 201-670-8711 or 845-357-2094.

MEMBER ANNOUNCEMENTS

PATRICIA HARPER—Residential Flute Class in Brownsville, Vermont. June 20-26. Small class size; all levels of proficiency welcomed; ages 17-70. For brochure and repertory list, email patricia@patriciaharper.com.

CLASSIFIED

NEW CD by **PETINA COLE**: *Works for Flute By People I Know*, a diverse collection of classical and new age music by living composers, for flute with other instruments. "...a CD unlike anyone else's, and one that is refreshing to listen to."—*composer Katherine Hoover*. Info/sound clips and purchase, visit cdbaby.com/petina.

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.

wood flute is in the collection of Guy Collin in Paris. An expert in flute history and restoration, Mr. Collin has assembled a magnificent collection of French flutes of all types imaginable in his small shop near the Picasso Museum in Paris. (His shop also houses a wonderful collection of lathes, of interest to visiting machinists.) His early wood Godfroy from c. 1848 plays beautifully at A443 with a somewhat light sound, excellent scale, and great refinement of color. There is nothing experimental or unfinished about this instrument built only a year or two after the invention of the cylinder flute. A silver-plated instrument with nearly identical keywork but marked Rudall & Rose is in Helen Valenza's collection, one of a number of instruments which suggest an interaction between the Rudall & Rose and Godfroy companies. A fine wood example of Godfroy's next model, virtually identical to our modern flute, is in Peter Spohr's spectacular collection in Frankfurt. Mr. Spohr restores most of his own flutes which are all in excellent playing condition and gloriously displayed in a very large illuminated case in the basement of his lovely home.

In 1855 Louis Lot left the Godfroy company to make flutes under his own name. Wood flutes dominated Lot's tenure with Godfroy and continued to form the major part of his work. Returning to the Miller collection, I find in a drawer marked "Recent French" a silver Lot from early 1857 which, although marked 163, is only about the 20th silver flute Lot produced. The seamed tubing is exceedingly thin (about 0.008" on the head and 0.011" on the body), the head taper is a Lot version of Boehm's "parabola," and the lightweight gold embouchure appears to emulate Boehm's work. The flute can only play one or two notes but these extremely compact tones are so filled with intensity, warmth, and vibrancy that they seem to pierce the back wall of the collection.

The Lot silver flute continued to gain power, depth, and flexibility as can be seen in Helen Vanenza's No. 339, Guy Collin's No. 506, Peter Spohr's No. 560, and most clearly in Lot No. 600, Taffanel's favorite flute, which Tony Bingham was kind enough to allow me

to play in his shop in London. The Lot No. 600 is one of the first with large holes in the foot (as we use today) giving it a more open sound. The tubing is standard thickness (c. 0.014"), and the flute has an extremely rich, dark, powerful sound with tremendous tonal flexibility and a striking homogeneity across the range of the instrument.

One might imagine that the Godfroy company was devastated by the loss of Louis Lot, but we must recall that they still retained the combined talents of Vincent Godfroy, Claude Rive, and August Bonneville, among others. Those who are fortunate enough to own silver instruments by this team know very well how these flutes can combine the superb qualities of a Louis Lot with a more open, flexible tone center that can, in many cases, seem quite modern. A hallmark of this design was the use of a simple conical head in blatant disregard of Boehm's parabola. A beautiful example of this type is Godfroy No. 1051 from c. 1865 in Mark Leone's remarkable collection. Mr. Leone, his wife, and their son live in a beautiful home in Brookside, New Jersey, filled with innumerable rare flutes in their original cases, all of which he has restored to excellent playing condition. Other excellent silver Godfroys, Nos. 1080, 1314, and 1503 are found in the select but very interesting collection of Phil and Phyllis Unger of Allenhurst, New Jersey. Mr. Unger combines the expertise of an experienced dealer with the passion of a true collector. It was with great pleasure that I spent an afternoon at their home measuring Lots and Godfroys. Still other excellent silver Godfroy examples are No. 940 in the Miller Collection and Peter Spohr's No. 908.

Two of Mark Leone's flutes from the same time period remind us that the French were not alone in their ability to produce first-class silver flutes. An early example of Boehm's collaboration with Carl Mendler plays with great vibrancy, flexibility and power, and plays intervals with an almost liquid connection which can only be produced by a great hand-worked tube. An early cylinder flute by the New York maker Alfred Badger shows that he was able to produce instruments which could compete with the best European makers.

After the expiration of Boehm's patent in 1862 and the death of Vincent Godfroy in 1868 the world of French flutes became more diverse as Rive and Bonneville left to establish their own companies, and other makers began to enter into competition. The collection of performers Andrew Serman and Ann Cecil-Serman of New York City contain remarkable examples of early Rive and Bonneville flutes, instruments which are distinctive for their use of a concave (trumpet-bell-shaped) head taper in true defiance of Boehm's parabola. The Stermans' flutes are all in active use, and playing on them is a pleasure surpassed only by the warmth and friendship I have received from their owners. A later, stunning, Bonneville from this collection shows an eventual return to the Boehm parabola. This flute, from the pinnacle of Bonneville's career, combines almost all of the great qualities of the earlier French instruments with an unsurpassed level of flexibility.

My continuing research into the development of the cylinder flute has left me with an ever-increasing appreciation of the work of Theobald Boehm, Louis Lot, Vincent Godfroy, and the many other great French makers active in the second half of the 19th century. It has also augmented my admiration for the one man who was able to assimilate and expand upon many of these early achievements during the 20th century, Verne Q. Powell. □

PHOTO: GARY W. LEWIS



The unusually beautiful lip plate of silver Louis Lot No. 506. The flute is owned by Guy Collin.

Gary W. Lewis holds a D.M.A. in flute performance from the University of Oregon and has studied flute with John Solum, John Krell, Richard Trombley and Burnett Atkinson, and flute repair with Robert Gilchrist. He is currently professor of flute at the University of Oregon and continues to study early cylinder flutes. He may be reached at lewis.gary@att.net.

In the tradition of my annual spring “Letter from Paris,” I now send you greetings from New York, where I have spent most of the last year at my desk. East 79th Street is not quite as scenic as the rue de Rivoli, but the research for my biography of Georges Barrère has continued even as I’ve come to the final stages of manuscript revision. The frustration level has gone down significantly, and there have even been some nice surprises. A few of those came leaping off the screen of my computer—and although I approach the Web with a healthy degree of skepticism, it has directly or indirectly led to some amazing discoveries.

Googling Georges

Every so often, I do Google and Yahoo searches for “Barrère,” and 99 out of 100 hits are useless or repetitive. But occasionally I’ve gotten very lucky. One Google search led me to an advertisement for the Barrère Little Symphony’s April 7, 1926 concert in Toledo, Ohio. This gem was posted on the website of Zonta, a professional women’s organization (<http://www.zontatoledo1.org/OurHistory.htm>). I quickly fired off an email to the archivist and president, Claire Kirsner, who agreed to look in the organization’s archives for a program, contract, or other information. She was successful, and also provided fascinating background information.

The afternoon of the concert, Barrère gave a lecture on “Modern Music and Composers” at Lasalle and Koch’s, an elegant department store built around the turn of the (last) century and done in the manner of Printemps in Paris. “The inside was almost an exact copy,” Claire explained. “In fact I remember going with my grandmother to have their ‘high tea’ on a Saturday in the fountain room”—the very room where Barrère gave his lecture. “Of course we all wore white gloves and a hats.” The program consisted of the Schubert fifth symphony, three pieces by Albeniz, *The White Peacock* by Griffes, and Pierné’s *For My Little Friends*.

Nicest of all, though, was the note she sent: “I hope you will use this as I know our club would be honored, first,

Letter from



by Nancy Toff



that it comes from our wonderful archives and second that we were able to help you.” This is typical of the generous assistance I have received not only from the official and unofficial “Watsons,” my many friends and colleagues who have been delegated to search their local archives, but the even more numerous strangers who have done the same.

Filling the holes in the Swiss cheese

Although I am not supposed to be doing more research, Swiss cheese holes inevitably surfaced as I wrote, and I have been able to fill quite a number through Google searches. For example, I wanted to identify all the members of the jury that awarded Barrère his first prize at the Conservatoire; the official log lists only their last names. Most were easily identified because they were prominent composers or professors at the Conservatoire, but others were a little more challenging. For instance, who on earth was Wettge? I typed “Wettge” into Google and voilà! Several seemingly reputable sites on band history (http://www.ac-nice.fr/etabs/camus/activite/atelier/informat/gendarme/la_musique.htm and <http://www.worldmilitarybands.com/french2.html>) identified him as Gustave Wettge, the music director of the Garde Republicaine from 1884 to 1893.

Another source of excellent biographical information on now-obscure French musicians is Hector, the website on the history of the Société des Concerts, the leading orchestra in Paris in the nineteenth century (<http://hector.ucdavis.edu/sdc/>). This marvelous website, developed by Kern Holoman at the University of California, Davis, to accompany his new book on

A GREAT MUSICAL EVENT

The World's Finest Small Orchestra **Wednesday Evening, April 7**

The Barrere Little Symphony

Georges Barrere, Master Virtuoso of the Flute, Conductor
Cameron McLean, Scottish Baritone, Soloist

The Zonta Course—Coliseum

CUT THIS OUT AND PRESENT NOW AT NICHOLAS BOX OFFICE
—VALUE ONE DOLLAR—

Paderewski and the Barrere Little Symphony are under the same New York management. You will want to hear both concerts. This coupon will be valued at \$1.00 on any \$2.00, \$3.00, \$4.00 Paderewski ticket providing a ticket is purchased for the Barrere Little Symphony. This does not apply to season tickets for Barrere which have been sold at subscription rates.
Direction: Grace Denton—Main 1055.

COURTESY ZONTA ARCHIVES

This advertisement ran in the Toledo Times on March 28, 1926. Another Toledo paper, the Blade, wrote, “It is an occasion for enthusiasm when Barrère is to visit this city again.”

the Société, has detailed biographical data on every member and gave me information on such figures as Jules Danbé, who ran a Paris concert series on which Barrère played; Georges Marty, who conducted the Concerts de l'Opéra, where he also played; and violist Anton Seitz, who wrote several works for the Société Moderne d'Instruments à Vent. I needed the first name of one D. Thibault, who conducted the orchestra at the Casino Municipale de Saint-Malo, where Barrère played one summer; conveniently, he was the 2^e chef of the Société des Concerts, and I learned that his first name was Désiré.

eBay

Like many people, I keep a list of regular searches in my Favorites file on eBay: Barrère, of course, but also Damrosch and other keywords. At its simplest, eBay has found me several Barrère programs and flyers—most of which I've bought for less than \$2.00. But it has also given me important clues.

Indirectly, eBay helped me solve an art history mystery. The clipping files at the New York Public Library contain a black-and-white photostat of an oil portrait of Barrère, harpist Carlos Salzedo, and cellist Horace Britt. I had never been able to find the original, and I couldn't read the artist's signature. About a year ago, I got a notice from eBay of an item relating to Walter Damrosch. The item for sale was a painting by Wayman Adams, who had done portraits of Damrosch and other musicians of his era. I thought he might be the painter of this work, and did a Google search for him. I had no immediate luck, but one Web page mentioned that one of his students in upstate New York was a painter named Maltby Sykes. Thinking that Sykes might have known Barrère at Woodstock or Chautauqua, I did a Google search on him, and that led me to the Auburn University art museum in Alabama, of all places (www.julecollins-smithmuseum.com/recaqu.html). Eureka! The first thing that popped up on the screen was the color painting of the Barrère-Salzedo-Britt trio.

I then wrote to Michael De Marsche,

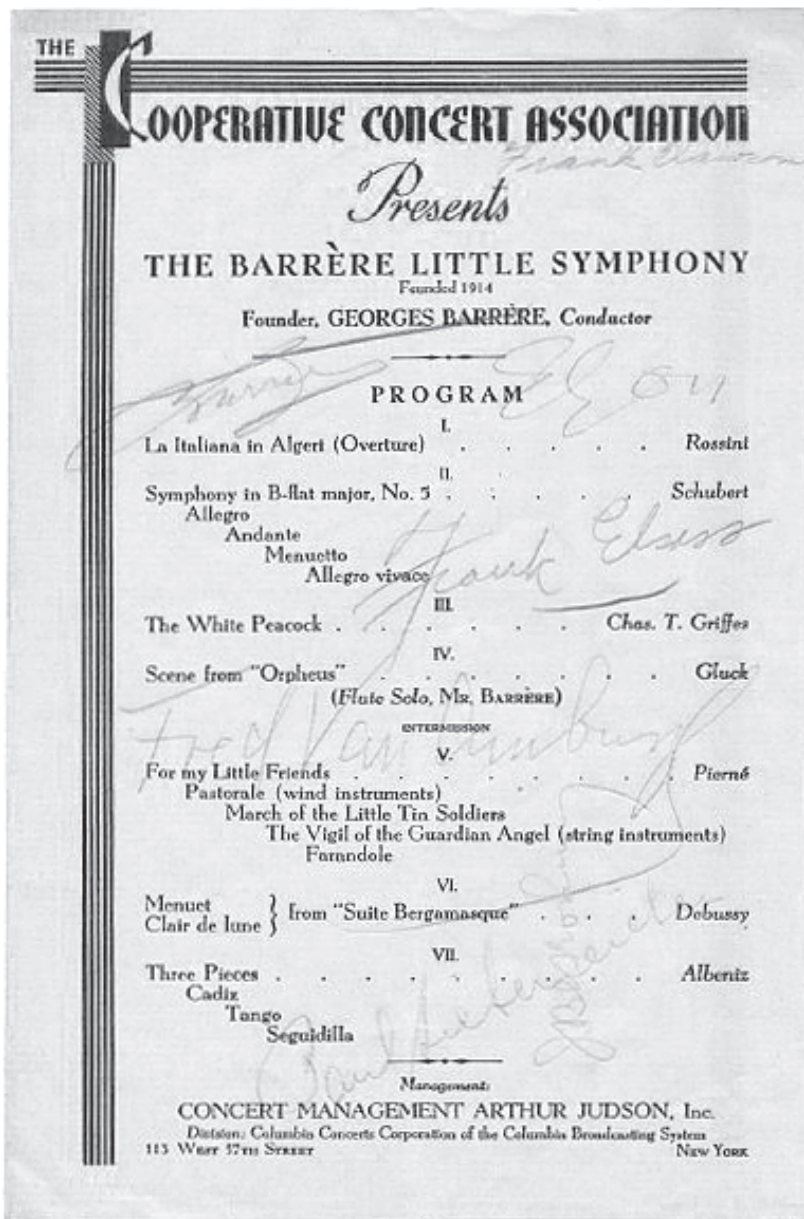
the museum director, for more information. It turns out that Sykes had been studying with Diego Rivera in 1936, when the trio was playing a series of concerts in Mexico City—where they, along with Copland, were made honorary professors at the National Conservatory—and Sykes had painted their portrait. His wife later became a Salzedo student. Apparently the now-elderly widow had found the painting rolled up in a projection screen in a closet and donated it to the museum, since her husband had taught at Auburn for many years. Any flutists

traveling through Alabama should be sure to stop at the Jule Collins Smith Museum of Art to see M. Barrère.

The New York Times

My newest toy is something called The Historical New York Times Backfile, which is available in the research divisions of the New York Public Library and many university libraries. This is a digitization of the entire text of the *Times* back to its founding in 1851—including advertise-

(Cont'd on next page)



Nancy Toff bought this program—probably from the late 1930s—on eBay for \$1.00 plus shipping. Besides Barrère, it is signed by several members of the Little Symphony: violist Frank Clawson, concertmaster Mischa Elzon, trumpeter Frank Elsass, clarinetist Fred Van Amburg, and flutist Paul Siebeneichen.

Letter (cont'd from previous page)

ments. It is fully searchable by word and/or date. I got something like 1,200 hits for Barrère—some of them duds, of course, but many of them pure gold. This not only saved me cranking through microfilm to get reviews of each concert—though I've still had to do that for the other New York newspapers, such as the *World*, *Tribune*, and *Sun*—but also yielded items that I never would have found even using the *New York Times Index* or the *Personal Names Index to the New York Times*.

For example, Barrère's name turned up often in the society pages—he played for the afternoon musicales of various rich ladies, even for their daughters' weddings. These women were of course some of his patrons. He also put his East 36th Street apartment up for summer sublet—which gave me a useful description of the place. A legal notice yielded the interesting information that he was involved in a real estate investment company that was forced to liquidate its assets in 1926. And he even appeared as the poster boy for a New York City real estate company.

Questions, I've got questions

Some recent discoveries have come the old-fashioned way, by correspondence—though email accelerates the process greatly. I certainly have not written to every potential archive to get the program of every one of Barrère's concerts; when he was on the road, he repeated programs over and over, so I have a pretty good idea of his repertoire. But there were a few holes I really wanted to fill. An email to Ken Crilly, the ever-gracious music librarian at Yale, found several programs that Barrère played with the New Haven Symphony; the archivist of Converse College produced all but one of Barrère's programs at the South Atlantic Music Festival in Spartanburg, South Carolina, between 1907 and 1929 (including one at which the Australian flutist

John Amadio was the soloist); Alice Kogan Weinreb, a flutist in the National Symphony, consulted David Bragunier, the NSO tuba player and self-appointed archivist, and was able to find the program of Barrère's 1936 performance with the orchestra in Providence, Rhode Island.

I had several questions for the Indiana University music library—I needed to check the dedication of a work that was only in that library, to photocopy another piece, and to find about a concert that the Trio de Lutèce played there in 1915. Flutist David Lasocki, head of reference, was on sabbatical, but head librarian Mary

Wallace Davison took up the challenge and also contacted the university archivist. She emailed the classic response: "I have some good and some bad news." The one score was available for copying; the second was lost. But then, she wrote, "The spectacular news I'll need to mail to you." I remained in suspense for several days until the mail delivered a press release for the Indiana Union Entertainment Series on which the Trio de Lutèce appeared. It described the costs, how many tickets were sold, and the fact that the Trio played to a standing room only audience. It also gave the complete program.

Reading the newspaper

On February 23, 2003, I turned to the "Arts Briefing" column in the *Times* and saw a notice I'd been waiting for for years: the Felix Sacher Foundation in Bern, Switzerland had acquired the Edgard Varèse archive, and it would be open to researchers in August. I had been trying for twelve years to gain access to this archive, which had been held by Varèse's executor, the composer Chou Wen-Chung—who had steadfastly denied access to me and to many other scholars. I was hoping to find not just the manuscript of *Density 21.5*, but also correspondence between Varèse and Barrère. They had known each other since Varèse was a student at the Schola Cantorum in Paris in 1904, and it seemed inconceivable that they had not corresponded.

More than one piece fell into place: in August, the Sacher Foundation had ordered a copy of the catalog I wrote for the Barrère exhibition in 1994 (*Georges Barrère and the Flute in America*, published by the flute club), and Dr. Felix Meyer, the director of the foundation, had written me with several queries about Barrère's performances of *Density*. Now I knew why.

I immediately wrote to Dr. Meyer, who confirmed that he has two manuscript versions of *Density*. He also sent me transcripts of two postcards from Barrère to Varèse, one of which was truly extraordi-

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Celebrated musician and instructor at Juilliard School of Music

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6 Rooms, 3 Baths . \$2200

52
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(at 78th Street)

7 Rooms, 3 Baths . \$2200
2½ Rooms, 1 Bath . \$ 900

168
WEST 86th ST.


7 Rooms, 3 Baths . \$2100
6 Rooms, 3 Baths . \$2000

186
RIVERSIDE DR.
(Corner 91st Street)

6 Rooms, 3 Baths . \$2000
4 Rooms, 2 Baths . \$1500
3 Rooms, 1 Bath . \$1260

315
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In the 1940s, classical musicians were a marketable commodity. This advertisement ran in the New York Times on May 19, 1940. At the time, Barrère lived in a six-room apartment at 365 West End Avenue.

nary—a teasing, personal missive that clearly demonstrates the high comfort level of that friendship.

Keep those cards and letters coming

I now have a database of more than 550 letters to or from Barrère—which pleases me greatly, since Barrère's own papers disappeared after his death. Just since January, fourteen letters have surfaced: four in the New York Public Library's office records; two in the Whittall collection at the Library of Congress; one, to oboist Marcel Tabuteau, dated 1920, in the private collection of a former Tabuteau student (an item previously unknown even to Tabuteau's biographer, Laila Storch, who forwarded it to me); two in the Varèse collection; and five in another composer's archive in Switzerland. I owe most of these discoveries to the sharp eyes of helpful librarians and fellow researchers, who are well trained to watch for Barrère anywhere and everywhere.

The Library of Congress

True confessions: I haven't been at my desk the entire time; I have made a few more visits to the Library of Congress while in Washington on business. About two years ago, one of the NYPL music librarians posted on the listserv of the International Association of Music Librarians a list of the manuscripts I was trying to find—pieces Barrère premiered or otherwise played with his various groups. I got absolutely zero response from the European librarians I was hoping to hear from.

But I did receive an email from Arthur Ness, a lutenist in Boston, because one item I was looking for was a Suite for flute and piano by the lutenist Susanne Bloch (daughter of Ernest); Barrère had premiered it at the League of Composers in New York in 1933. I had written to Susanne Bloch (who died in 2002) several times over ten years, but all my letters had gone unanswered. Mr. Ness put me in touch with a "family historian" working on the Blochs. I was a little afraid that she would be a commercial genealogist, but

(Cont'd on next page)

Recent CDs by NYFC Members

■ *Celestial Sounds for Flute and Harp*—**Patricia Davila**, flute; Elaine Christy, harp. Beloved Christmas songs with a twist for year-round listening. Order from Patricia Davila, 201-529-2337 (phone), pattyflute@aol.com (email), or through website: www.christydavila.com.

■ *Enchanted Love for Flute and Harp*—**Patricia Davila**, flute; Elaine Christy, harp. Flute and harp selections of Debussy, Schubert, and Handel for your wedding ceremony. Ordering information same as above.

■ *Flute Bass-ics* (Summit Records)—Multi-flutist **Chip Shelton** with bassist Ron Carter. Jazz selections composed by the flutist. Purchase information, visit <http://www.chipshelton.com> and/or <http://www.summitrecords.com>.

■ *A Flute Renaissance*—Uptown Flutes with **Carla Auld, Elise Carter, Patricia Davila, Karen Demsey**, Jeanne Fessenden, John McMurtery, Rebecca Vega, and **Virginia Schulze-Johnson**, director. Flute choir works by Lombardo, Bach, Hoover, Schocker, and Boone. Available from any member of UpTown Flutes or from their website: www.depts.drew.edu/music/beyond.

■ *High Art* (Albany Records)—Sequitur's flutist **Patti Monson** in world premiere recordings of works by Steven Burke, David Lang, Harold Meltzer, Mathew Rosenblum, and Randall Woolf. Order from www.albanyrecords.com, www.amazon.com or www.barnesandnoble.com.

■ *In the French Style* (Connoisseur Society)—**Trudy Kane**, flute; George Darden, piano. Kane's transcription of the Fauré Sonata, the Gieseking Sonatine, and the Franck Sonata. Available from Little Piper, Amazon.com, Barnes and Noble.com, Flute World, etc.

■ *Palisades Virtuosi in Recital*—**Margaret Swinchoski**, flute; Donald Mokrynski, clarinet; Ron Levy, piano. Works by Bloch, Saint-Saëns, Debussy, Scriabin, Gaubert and Danzi. Visit www.digitalsoundboard.net or www.palisadesvirtuosi.org.

■ *Tribute* (Genuin Musikproduktion)—**Don Bailey**, flute; Donald Sulzen, piano. Sonatas of Muczynski, Poulenc, Martinu; Boulanger's *Nocturne*, Ravel's *Habanera*, Hoover's *Kokopeli*, Gieseking's *Sonatine*. Visit www.donbailey.net for more details and ordering information.

■ *Works for Flute by People I Know*—**Petina Cole**, flute. Selections include works by Katherine Hoover, Daryl Kojak, and Walter Skolnik. Order from www.handelwithcare.com.



Fair Play

Photos by Peter Schaaf



More photos at www.peterschaaf.com/proofs/flutefair2004

Letter (cont'd from previous page)

I wrote her anyway...and she immediately wrote back that the person who knew the most about the Susanne Bloch papers was Betty Auman at the Library of Congress. I had to laugh, because I have known Betty since the first day I set foot in the LC music division in 1975, and I had just had breakfast with her about three weeks earlier. We had talked about the missing French works, but I hadn't thought to ask her about Bloch.

Even with that entrée, it still was not easy to see the manuscript—it was in transit from Susanne Bloch's Riverside Drive apartment. When I next got to Washington, the collection was sitting on three skids in the LC sub-basement. Betty told me that the movers had repacked the boxes, so the labeling

was non-existent; we'd just have to dig. "Coal miner gear probably not required, but some not-unrelated equivalent (i.e., jeans, khakis you don't mind getting dirty)" was advisable. I arrived suitably attired, and fortunately, we found the manuscript midway through the first skid. We also found Bloch's 1933 diary—but the first third is missing, probably in another box. I'm confident it will surface immediately after the book is published.

Of course, no good deed goes unpunished. In gratitude to the ever-helpful LC music librarians, I agreed to stay late and help Wilda Heiss (one of the "Watsons") with some questions she had about the collection of Ary van Leeuwen, former principal flutist of the Cincinnati Symphony. When I emerged at 6:00 pm, intending to stroll over to Union Station for the 7:10 train, I found

that the cloakroom had closed at 5:30, not 9:30, as posted, leaving my coat and bag locked within. The coat-check operation had been outsourced, and the company had changed the lock so it was not on the LC master key. It took three large LC police officers and the moving of a wall partition to liberate my coat so I could leave...and return to my manuscript.

The book will be published by Oxford University Press in the spring of 2005, in time to commemorate the centennial of Barrère's arrival in the United States. □

Nancy Toff is back at her desk, finishing her manuscript and maintaining the flute club's archives and website. In her spare time, she is vice president and editorial director of school and young adult publishing at Oxford University Press.

Music for Healing

by Linda Schepps

Most of us play the flute because it is a gratifying experience—whether we enjoy sharing our music or just derive physical pleasure from playing. However, I have often felt the need to offer the world more than just a musical “performance.” Creating musical beauty and expressing emotion are certainly good enough reasons to perform, but maybe there was some way to use music to help others.

I thought about becoming certified as a music therapist. But that would have required a few years of college courses (even after my 28 years of teaching music in the public schools and side career as a private flute teacher!) and an enormous amount of funds. Then I came across an article in a medical journal on the “Music for Healing and Transition Program” or MHTP (www.mhtp.org). I was immediately intrigued and hoped that I had discovered the vehicle for which I had been searching.

Working with people has been an integral part of my life for as long as I can remember. I was a “candy striper” in 8th grade at a local hospital, began giving flute lessons as a junior in high school, and began my career as a music educator at age 21. I also spent my summers hiking and biking all over the world and as the cook and house manager for Eleanor Lawrence’s summer music festival and master classes on Cape Cod. A year of apprenticeship in flute repair made me realize that I needed to work with people and not at a workbench with tools.

When I received the MHTP brochure, it began with this mission statement (also on its website): “The Music for Healing and Transition Program is a course of study which, in recognition of music as a therapeutic enhancement to the healing process and the life/death transition, prepares musicians to serve the ill and/or dying, and all those who may benefit, by providing live music as a service to create healing environments. Our graduates are Music Practitioners. To advance our student interns

in the development of their skills, we affiliate with health care facilities and community organizations.”

It is a two-year program which includes five Modules (weekend courses) that are spaced approximately three to four months apart, allowing for extensive reading and practicing. After finishing the 5th Module, each student is required to complete 45 hours of clinical work in a medical facility, which means playing at bedside. The cost of each course ranges from \$375 to \$500 plus the nominal registration fee of \$100. The courses are offered at 12 different sites all over the US. I began Module I in Hillsdale, NY, but will be continuing the rest of my coursework in Manchester, NH, where I intend to retire in a few years.

How does music influence healing, and what scientific evidence is there to support this? The research is extensive and ongoing, but studies show that “music can lower blood pressure, basal metabolism and respiration rates. It can increase production of endorphins (which reduce pain) and salivary immunoglobulin (which speeds healing, reduces infection and controls heart rate).” Music can “aid digestion, reduce stress and is becoming a part of therapy in drug and alcohol detoxification. It can also help Alzheimer’s and comatose patients and aid those with learning disabilities.” The statistics are numerous and hopeful. The reading list in the student handbook and references on their website are fascinating and worth a look just for one’s own enlightenment in this field.

I signed up for Module I this past October in Hillsdale, NY, anxious to find out more about the MHTP and what it had to offer. I was assigned a mentor who would answer any questions I had and guide me through the program. Karen is a retired police officer who uses her clarinet and greyhounds in therapeutic settings up in Portsmouth, NH. Our initial email and phone exchanges were helpful and encouraging, and I was thrilled to have such an interesting and knowledgeable

music practitioner (MP) to coach me along in the process.

There were 12 of us enrolled for the weekend, and I was the only flutist. Other instruments included harp (Celtic, healing, lap), dulcimer, guitar, recorders, and voice. The choices seemed to be based on portability and a sound that would be conducive to healing at bedside. We were all required to bring melodies to play on our instruments—melodies with which we felt a connection, preferably playable from memory. I was paralyzed with fear!

There were very few situations in my career as a performer where I had to perform from memory and it was only after many long hours of practicing. I am what is referred to as “paper trained”—a term used at the Boxwood Music Festival I attended in Nova Scotia during the summer of 2003. Music was taught aurally and I was reduced to “beginner” status, which I found to be a very humbling experience. But armed with my new keyless Irish flute, I struggled through a week of “learning by ear” and discovered that deep within I had plenty of melodies waiting to emerge.

By the end of my MHTP weekend, I had volunteered to play about 12 melodies that I had no idea were hibernating in my fingertips: themes from symphonies and operas, “Amazing Grace,” “Can You Feel the Love Tonight,” lullabies, show tunes, and of course flute repertoire. I actually had more repertoire stored away from my background as a professional musician. Many of the students were amateur musicians, some very accomplished but some just beginning to learn their instrument. We shared personal stories, talked about expectations, and bonded as a group in just a few hours. It was a very nurturing and positive environment to live in for two days and I am looking forward to the next four Modules. □

Linda Schepps is a professional flutist and music educator in the Teaneck, NJ public schools. A member of the NYFC since 1972, she plays principal flute with the Bergen Philharmonic and maintains a private flute studio in her home in Clifton, NJ.



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From the Editor

Greetings! Our May 9th meeting will feature a concert by participants in the NYFC's ensembles program, the annual meeting of the club, and a post-concert reception (organized by Bea Strauss).

This issue (a 12-pager!) features three articles. First, NYFC archivist Nancy Toff describes her latest finds (a mysterious painting, a lost Barrère program found on eBay, a postcard from the Varèse archives) in her "Letter from New York." Next, Linda Schepps, a NJ-based flutist and educator, writes about her experiences with a "Music for Healing" program. Maybe not for everyone, but a must-read

for players looking for different (and deeper) satisfactions from performing. Finally, Oregon-based Gary Lewis, a flutist and professional flute restorer, describes his ongoing attempts to figure out what it is that makes certain vintage cylindrical flutes so good.

George Kimmel, the NYFC membership secretary and winner of the Flute Fair 2004 Michael Parloff raffle lesson, is this month's member profile subject.

As this is the last of the newsletters for the 2003-4 NYFC season, I would like to thank the year's interviewers, article/feature writers, and proofers for their many contributions. This select group includes Nadine Asin, Cathy Comrie, Robert Dick, Katherine Fink, Patricia Harper, Svjetlana Kabalin, Gary Lewis, Patti Monson, Jayn Rosenfeld, Linda Schepps, Nancy Toff, Linda Wetherill, and Barbara H. Williams.

Graphic designer Alice Barmore (the behind-the-scenes half of our newsletter team) and I will be continuing our newsletter duties next year. Any ideas or suggestions? Let us know.

Hope to see you on May 9th, and best wishes for a good summer.

Katherine Saenger (klsaenger@yahoo.com)