



# The New York Flute Club

## NEWSLETTER

April 2005

### 2005 COMPETITION WINNERS

#### SARAH YUNJI MOON 1st place winner

*In Concert*

#### 2005 YOUNG ARTIST WINNERS

Sunday, **April 17, 2005**, 5:30 pm  
CAMI Hall, 165 West 57th Street

Ballade ..... Frank Martin  
Rapid Fire ..... Jennifer Higdon

*Jessi Rosinski, flute*  
*Linda Mark, piano*

Syrinx ..... Claude Debussy  
Sonata ..... Lowell Liebermann

*Sooyun Kim, flute*  
*Linda Mark, piano*

Sonata in E $\flat$  Major, BWV 1031 ..... J.S. Bach  
Sonata ..... Francis Poulenc  
Fantaisie on Themes from

Der Freischütz ..... Paul Taffanel  
*Sarah Yunji Moon, flute*  
*TBA, piano*

*Program subject to change.*

SARAH YUNJI MOON, age 19, was born in Seoul, Korea. She started playing the piano at the age of four, the flute at nine. She made her professional debut as a soloist with the Seoul Philharmonic when she was 11. After her family moved to Canada in the year 2000, she continued her music education with Nora Shulman at the Royal Conservatory of Music in Toronto. Sarah has won numerous awards and scholarships, including prizes at the Canadian Music Competition, the national finals at the Canadian Music Festival, and the Tom Thomas scholarship competition. Last year, she won the Toronto Symphony Youth Orchestra Concerto Competition, which resulted in her solo appearance with the Toronto Symphony Orchestra. She is currently studying at New England Conservatory with Jeanne Baxtresser. □



SOOYUN KIM  
2nd place  
winner

SOOYUN KIM, age 23, is currently pursuing a master's degree at the New England Conservatory under the tutelage of Paula Robison. A native of Korea, she performed both Mozart concertos with the Seoul National Philharmonic Orchestra at age 14, and appeared as soloist with the Seoul Symphony Orchestra and the Yewon Orchestra. At age 16, she made her U.S. debut performing the Nielsen Flute Concerto with the New Jersey Symphony Orchestra. Kim has won top prizes at the James Pappoutsakis Flute Competition (2003), the Greater Boston Flute Association Competition (2003), and the National Flute Association Competition (1997) and has performed with the Jeunesse Musicale World Orchestra (Berlin, Germany), the New York String Orchestra, and the Budapest and Borromeo String Quartets. This season, Kim will appear as soloist with the New Amsterdam Symphony Orchestra at Riverside Church in NYC. Sooyun was a Juilliard Pre-College Division student, and obtained her bachelor of music from the New England Conservatory, studying with Renée Krimsier and Paula Robison. □



JESSI ROSINSKI  
3rd place  
winner

JESSI ROSINSKI, age 24, is currently a first year graduate student at the New England Conservatory where she studies with Renee Krimsier. She received her bachelor of music in flute performance summa cum laude from the Hartt School as a fellowship student of the Performance 20/20 Program. Jessi finished second in the 2005 Pappoutsakis Memorial Competition, and has been a featured soloist with the Emerson String Quartet and Hartt Percussion Ensemble. She recently returned from an East Coast tour with the Callithumpian Consort, a Boston new music ensemble. An active teacher, Jessi currently serves on the faculty at the Winchester (MA) Community Music School and will be a guest teacher at the Stratford International Flute Festival this summer in England. Her teachers have included John Wion, Laura Gilbert, Elena Duran, and Barbara Hopkins. □

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# Flute Fair Reflections

by Jayn Rosenfeld



**From the President**

Dear Friends:

The Flute Fair shone with value and virtue, wonderful flute playing and talks and exhibits, excited children and adults soaking up the events of the day, and, last but not least, your valorous Flute Club Board and volunteers basically working their heads off to make a smooth, accessible day. We must name by name:

- Kathy Fink, who planned and executed the programming with the help of Nancy Toff, who has a direct line to our founder and guardian angel, Georges Barrère;
- Connie Boykan, our liaison with LaGuardia and its amenities;
- Rochelle Itzen and Stefani Starin, who ran the adults' and children's Ensemble Happenings;
- Pat Zuber, who ran an inspiring competition, and Pat Spencer, ditto the masterclass;
- Sharon Powers, who delivered all those flute and music exhibitors, Barbara Highton Williams, who took charge of selling Club members' goodies, and Laura George, who unearthed our many member-volunteers; and
- Ardith Bondi and Rie Schmidt and Svetlana Kabalin, Lords High Everything Else.

We most certainly could not have done without all of *you*, our members.

A word about the competition. Susan Lurie made a brilliant observation at the evening concert. We were sitting and admiring Leone Buyse's smooth, serene perspective on Barrère's programming predilections. Her control and love of music were equally evident. Susan contrasted her style of playing with that of the young finalists in the competition, and described it as a change of generation, or school, or tradition. The 20-year-olds play in a more extroverted manner, as performers or salesmen, as a total package of performance. There is more obvious physical involvement and showmanship, and quite frankly, there is more speed. I'm torn on whether this is or isn't a good thing. Susan tried to create a context, saying that Leone Buyse studied with the first generation of American pedagogues, and is more directly connected to the European/French school of playing. The "kids" are products of the younger teachers, and are more strictly "American." We talked about the influence of new instruments, which are louder and project so brilliantly. And I thought about the influence of video games, Internet interactive immediacy, about robots, and animation, and speed and media overload in general. That young people are "jazzed up" is a simplistic description, but maybe it's true.... What do you think? In the end, we admire the enormous talents of players of all ages. And we have to be amazed by the increase in numbers of good/great young players: the level of excellence is going up to flood level. It is thrilling. □



PHOTOS: PETER SCHAAF

## Member Profile

### Katherine McClure

NYFC member since 1997



PHOTO: BOB BROWN

**Employment:** Teacher at the Lawrenceville School, the Westminster Conservatory, and her private studio. In addition to freelance work, she is the Edison (NJ) Symphony's principal flute and is second flute with the Riverside (NJ) Symphonia.

**Recent recital/performance:** A September 2004 recital of flute and harp music in the "Nassau at Six" series at Nassau Presbyterian Church in Princeton, centered around Katherine Hoover's "Dances and Variations" with three dancers from the American Repertory Ballet School; a January 29, 2005 recital of flute and piano music in the "Westminster Performs" series at Bristol Chapel in Princeton, centered around a sonata for flute and piano by resident Westminster Choir College/Conservatory composer/pianist Laurence Altman.

**Career highlight(s):** Playing Otto Luening's "Three Canons" for two flutes with Sue Ann Kahn at the NYFC's Harvey Sollberger 65th Birthday Tribute in February 2004; performing as principal with the Irish Concert Orchestra with featured singer Ronan Tynan in Carnegie Hall in October 2004.

**Current flute:** Semi-handmade artist model Prima Sankyo with C foot (c.1985) accessorized with a newer headjoint (c. 1997) and additional footjoint from Sankyo (B foot, 1995) and a Powell flute with C foot (No. 43, c. 1920s). Armstrong and di Medici alto flutes, and Burkhardt-Phelan and Haynes piccolos.

**Influential flute teachers:** Jayn Rosenfeld, William Bennett, Julius Baker, Jean-Pierre Rampal, Michel Debost, Pierre Sechet and Philippe Suzanne (baroque flute), James Scott, and Robert Dick.

**High school:** Princeton High School in Princeton, NJ.

**Degrees:** BA in music/French (Skidmore College, 1977), MA in music/flute performance (Mason Gross School of the Arts, Rutgers University, 1988), DMA studies (Mason Gross School of the Arts, 1988-89).

**Most notable and/or personally satisfying accomplishment(s):** Performing the Liebermann and Prokofiev sonatas in 2004 (though not on the same program!). She also enjoys presenting outreach programs in local schools.

**Favorite practice routines:** Yoga, then Wye's *Tone Book*, starting low and slow, and doing harmonics, whistle tones, buzz tones, multiphonics, more melodic patterns in the second and third octaves, listening for intonation and for a vibrant tone. She concludes with Reichert Nos. 1 and 4, Taffanel & Gaubert scales in different articulations, chromatics, and any repertoire she needs to prepare.

**Other interests:** Katherine and her husband Bob Brown enjoy walking, visiting the gym, and going to the movies (he moonlights as a movie reviewer for the *Princeton Packet*, the local paper). She also treasures time spent with her young adult son (William), stepson (Nick), parents (Don and Laura Lee McClure), and brother (Ted) and his family. She says, "I'm also fond of a good novel now and then, although it takes me forever to finish one!"

**Advice for NYFC members:** "Every musician, whether professional or amateur, should become familiar with some kind of relaxation technique: Yoga, Alexander, Feldenkrais, or some combination." Other than that, she'd like to repeat the advice she took from Julius Baker many years ago when agonizing about how she measured up to students at some of the more competitive music schools: "If you enjoy it, just do it!" □

## 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.

### APRIL '05

**APR 7** Thursday 7:00 pm  
Palisades Virtuosi with **MARGARET SWINCHOSKI**, flute, Donald Mokrynski, clarinet, Ron Levy, piano, and the Orpheus Male Chorus of Ridgewood will perform an "Orpheus with his Lute" program including world premieres by Godfrey Schroth and Ron Levy, and works by Manno, Lane and Gluck.

- Lincoln Center Library, 40 Lincoln Center Plaza, NYC • Info, call 212-870-1630 or visit [www.palisadesvirtuosi.org](http://www.palisadesvirtuosi.org).

**APR 10** Sunday 7:00 pm  
**MICHAEL PARLOFF** will close the inaugural concert season of "America's Dream Chamber Artists" with a performance of Mozart's Concerto for Flute and Harp with harpist Bridget Kibbey.

- Peter Jay Sharp Theatre at Symphony Space, 95th Street and Broadway, NYC • Admission: \$30 general, \$25 members, \$15 students/seniors \$15, children \$10 • Info, call 212-864-5400 or visit <http://www.symphonyspace.org>.

**APR 17** Sunday 2:00 pm  
Palisades Virtuosi with **MARGARET SWINCHOSKI**, flute, Donald Mokrynski, clarinet, and Ron Levy, piano, will perform an "All-American!" program of works by Bernstein, Ives, Copland, and Lampkin.

- First Presbyterian Church, 150 East Palisades Avenue, Englewood, NJ • Admission: \$15 donation (suggested) • Info, call 201-568-7373.

**APR 22** Friday 8:00 pm  
Palisades Virtuosi with **MARGARET SWINCHOSKI**, flute, Donald Mokrynski, clarinet, Ron Levy, piano, and guest pianist Linda Sweetman-Waters will perform "A Starry Night," a concert in memory of Richard Lane. Program to feature the world premiere of Lane's Trio for the Palisades Virtuosi and works by Chopin, Baier, and Holst.

- Unitarian Society of Ridgewood 113 Cottage Place, Ridgewood, NJ • Admission: \$15 general, \$12 students/seniors • Info, visit [www.palisadesvirtuosi.org](http://www.palisadesvirtuosi.org).

(Cont'd on next page)

Flute Happenings Deadlines		
Issue	Deadline	Mail date
May 2005	04/07/05	04/28/05

# FLUTE HAPPENINGS

APRIL '05

**APR 30** Saturday 8:00 pm  
**NANCY HOROWITZ**, flute, will perform Beethoven's Trio in D Major, Op. 87 (arr. for two flutes and alto flute), Gordon Jacob's Introduction and Fugue (for piccolo, flute, and alto flute), and Shostakovich's Four Waltzes (arr. for flute/piccolo, clarinet and band) with colleagues from the Waldwick Band.

- Crescent School, 165 Crescent Avenue, Waldwick, NJ • Admission is free. Info, call 201-263-9630.

MAY '05

**MAY 1** Sunday 8:30 pm  
**MICHAEL PARLOFF** (flute) and Friends will present a program of music for various combinations of flute, viola, cello, marimba, and piano by Haydn, Gareth Farr, Carl Vine, Erwin Schulhoff, Nielsen, and Reinecke.

- Weill Recital Hall, 154 West 57th Street, NYC
- Admission: \$35 general, \$15 seniors/students
- Info, visit [http://www.midamerica-music.com/weill\\_may.htm](http://www.midamerica-music.com/weill_may.htm).

**MAY 8** Sunday 4:00 pm  
 Sextets by Poulenc, Heiden, and others will be performed by **KATHERINE McCLURE**, flute, Esma Pasic-Filipovic, piano, Melissa Bohl, oboe, Ken Ellison, clarinet, Ivy Haga, bassoon, Dan Wions, horn, and Tom Buckelew, alto saxophone, in a Westminster Performs: Kaleidoscope Series concert.

- Bristol Chapel, Westminster Choir College, Princeton, NJ • Admission: \$10 general, \$5 students/seniors • Info/tickets, 609-921-2663.

## MEMBER ANNOUNCEMENTS

**PATRICIA HARPER's** residential flute class in Brownsville, Vermont, will take place June 19–25. Email for application and repertory list: [patricia@patriciaharper.com](mailto:patricia@patriciaharper.com).

*Pantasmagoria 2005* featuring Peter Lloyd and **ROBERT DICK** will be presented by "whoosh" and the Flute Studio of the University at Buffalo's Music Department. Events to include an intensive techniques retreat (July 7-9) and daily masterclasses, workshops, and concerts focussing on Baroque, French school, 20th century and contemporary (July 11-15). For information/application contact **CHERYL GOBBETTI HOFFMAN** at [gabbycheer@aol.com](mailto:gabbycheer@aol.com) or 716-884-3062, [orgabcheer@acsu.buffalo.edu](mailto:orgabcheer@acsu.buffalo.edu) or 716-645-2765, x 1257. □



## FRANCES BLAISDELL: Our Link to Georges Barrère

by Barbara Highton Williams

**F**rances Blaisdell may be the oldest living student of the New York Flute Club's founder, Georges Barrère. In this centennial-year celebration of his arrival in the United States, it was a privilege to talk with her about him, her other teachers, and flutists of an earlier era.

Frances was an active part of the New York musical scene for fifty years, and remains one of the New York Flute Club's longest-standing members. In 1930 she became first flute, under Leon Barzin, of the National Orchestral Association, and soon after, joined Barrère to play Bach's Brandenburg Concerto No. 4 under the baton of Walter Damrosch at Madison Square Garden. She was first flute in the New Opera Company, under Fritz Busch, and in the New Friends of Music under Fritz Stiedry, and was soloist at Radio City Music Hall. In 1933, she played first flute in the orchestra when Stokowski conducted the opening concert of the new Juilliard School. In 1937 she was refused an audition for the opening as assistant first flute of the New York Philharmonic, but 25 years later became the first woman wind player to play (as an extra) in that orchestra.

With her husband, clarinetist Alexander Williams, she and three other Philharmonic players formed the Blaisdell Woodwind Quintet, which toured the east coast and had a regular series on NBC and CBS radio. In the late '30s, she played numerous concerts with soprano Lily Pons. During the war, she played on Broadway, and later taught at Mannes, the Manhattan School of Music, NYU, and the Dalcroze School. In 1959 she became principal flute of the New York City Ballet.

*In the first week of March, I caught up with Frances by telephone at her home near Stanford University, where she has taught since she was hired just a month after “retiring” from New York in 1973.*

**BARBARA HIGHTON WILLIAMS:**

*Frances, I still remember gratefully the summer I studied with you. Twenty years later, you continue to enjoy teaching!*

**FRANCES BLAISDELL:** I am teaching one day a week now, and I have some very talented students at Stanford...I've always loved the teaching.

*Regarding your own training—*

*I understand you began your flute studies at the tender age of five!*

Yes, my father, who owned a lumber business, was an amateur flutist. He had played an eight-key wooden Meyer flute, until he went to the University of Pennsylvania in Philadelphia in 1905 and came across a Boehm system flute. On examining it, he was sure it must be better than his, and bought it. But he didn't buy a fingering chart. He just figured it out for himself. The fingerings he worked out were actually harmonics. And that's what he taught me, starting me out on the piccolo.

When I was eleven, my father wrote to Ernest Wagner to ask him if he would teach “my Jim.” (My father had been terribly disappointed that I was a girl, and always called me Jim.) When we went to meet him, Mr. Wagner saw me and said, “No. I won't take a girl, because there is nothing she can do with it. It would be a waste of my time and of your money.” My father said, “Your time will not be wasted, nor will my money,” and insisted that I play for him. So I did, and Mr. Wagner asked, “Who taught the little girl?” My father was so proud of me it was pathetic. But, of course, everything was wrong—tonguing, fingering, everything. But Mr. Wagner agreed to try me for six initial lessons. I had to learn everything over from the beginning. It would have been so much easier for both of us if my father had never taught me anything.

*Tell us about Mr. Wagner.*

He played piccolo in the Philharmonic all his life. He was a wonderful person. My father had been [very] strict and severe with us. Mr. Wagner was so warm and understood the situation

right away. I liked him very, very much, and was very close to him. We lived on a farm in a small town in New Jersey (Red Bank), and I used to spend weekends with the Wagners because I played in a children's orchestra in New York, and the rehearsal was Sunday morning, when there was no train in from Red Bank. So I used to stay overnight with the Wagners, who had



*Ernest Wagner, Frances Blaisdell's first teacher, played in the New York Philharmonic from 1900 to 1928. His method for beginners was published in 1918.*

no children. I'd have my lesson Saturday at noon, and then I was free to roam the city all afternoon. I had to be back by five o'clock for dinner. Then he took me to the Philharmonic—they played concerts every Saturday night—and the following morning I went to my rehearsal.

Mr. Wagner came from a musical family in Chicago. His father had been in the Chicago Symphony, his brother was in the San Francisco Symphony, and I guess they had music in their house all the time.... I worked mainly on études with him, and had a fairly good technique [by the time] I went to the Juilliard, but not a great deal of the repertoire. So it was revolutionary when I got to that stage with Barrère.

Although Mr. Wagner played in the Philharmonic, the salary wasn't very good in those days, [but because] there was so much work in New York, he would also play a show many nights. He knew everybody, and they had wonderful parties at their house—they lived on 57<sup>th</sup> Street across from Carnegie Hall. And even when there weren't big parties, people were dropping in all the time. He meant a great deal to me.

*Tell us about how you came to study with Georges Barrère.*

In 1928 I applied for admission to the Institute of Musical Art in New York (the undergraduate school of the future Juilliard). I was given a date to audition for Mr. Barrère. As I walked into the foyer, a woman [at the] desk said, “And what can I do for you?” I said, “I'm Frances Blaisdell, and I've come to play for Mr. Barrère.” She said, “You're Francis Blaisdell! Oh, there must be some mistake.” And I said, “No,” (I thought she meant I had the wrong day), “I have a letter, and this is the right day and the right time.” She said, “No, it's not that. We expected a boy.” You see, someone in the office had spelled my first name with an *i* instead of an *e*. She said, “Every student accepted into this school is a potential professional musician, and there's nothing you can do with it, because there is not one woman playing any instrument in any orchestra anywhere in the world. So there is no future for you at all, and we would lose our investment. I am sure you understand....” I said, “No, I do not understand. Just because I am a girl, I can't have an education? I can't go home and tell my father that I didn't play for Mr. Barrère. Can't I even play for him?” And she said, “Well, the time has been reserved. I guess you can play for him, but he *will not take you*. I want that understood.”

So I climbed the long stairs up to his studio, with such a heavy heart, and just about in tears, to think that I was going to be denied this opportunity just because I was a girl. I knocked on his door, and I'll never forget the shock when he opened the door. As I said, I came from a farm in New Jersey, where all were everyday, ordinary New Jersey people. And there stood this man, very

tall, with a full black beard (unusual in 1928) and glasses without rims on a black ribbon. And he said, "Come in. Your name?" He was very much annoyed that I had no accompanist. And I could hardly understand him, he had such an accent. He let me play my piece all the way through—and you can guess—it was Chaminade, our well-worn friend.

When I finished, he just looked right through me with those little black beady eyes. I had no idea what he expected or whether I had played well. But finally he said, "You go to zee office, and you tell zem I want you, and, if nécessaire, you have full scholarship. Comprenez-vous?" "Oh, yes!" I understood very well! I can remember gathering up my flute case—didn't bother to take the flute apart—I just got out of that room, my heart pounding, and rejoicing so much, so different from the way I had walked up ten minutes before! So down I went to the lobby, all the time saying, "I'm in, I'm in!" The secretary sent for Miss von Hornbostel, the registrar, a very grim person. I told her what he'd said, and she said, "I think it is a great mistake! A great mistake."

*So, what was it like there?*

We had a great many fine young flutists there. I am not quite sure...(this was a long time ago!) [laughs] how many of them came to the Institute, or how many of them came later to the Juilliard. The Juilliard was a graduate school, and a wonderful one. It was down on the east side of New York in an old brownstone house. They had such an outstanding education. They played every chamber music piece... and they were thoroughly coached in it. They didn't get just a smattering of things. They only took piano, strings and voice students. In his will Mr. Juilliard had said those were the only instruments to be included, but he made one little loophole—he said "or anything that would add to the students' development." They wanted to do opera, because the singers needed to learn that repertoire more than anything else, and couldn't do it without an orchestra. So that gave them the opportunity to set up the graduate school. And there was *so much money*.

**The Philharmonic-Symphony Society  
of New York**  
1842-1878  
CONSOLIDATED 1928

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**CARNEGIE HALL**  
Saturday Morning, November 26, 1932  
at eleven o'clock

Under the Direction of  
**ERNEST SCHELLING**

CONCERT FOR CHILDREN AND YOUNG PEOPLE  
TENTH SEASON  
SERIES I—SECOND CONCERT

Flute Soloist: **FRANCES BLAISDELL**

**PROGRAM**

LOEFFLER....."Memories of My Childhood" (Life in a Russian Village)  
\*MOZART.....Concerto in D major, No. 2, for Flute—Allegro  
GOOSSENS.....Suite from Kaleidoscope  
(First performance)  
Everybody Sing....."The Keel Row"  
\*BORODIN.....Polovetsian Dances

\*Compositions marked with \* are recorded for phonograph.

HANS LANGE, Assistant Conductor  
ARTHUR JUDSON, Manager BRUNO ZILATO, Assistant Manager  
MAURICE VAN PRAAG, Orchestra Personnel Manager  
Ernest Schelling uses a STEINWAY PIANO

The STEINWAY is the Official Piano of The Philharmonic-Symphony Society

ORCHESTRA PENSION FUND  
It is requested that subscribers who are unable to use their tickets kindly return them, or telephone numbers of same, to the Philharmonic-Symphony Office, 112 West 57th Street (Circle 7-4731), or to the Box Office, Carnegie Hall (Circle 7-7460), to be sold for the benefit of the Orchestra Pension Fund. All tickets received will be acknowledged.

PHOTO COURTESY OF FRANCES BLAISDELL

*Critic Leonard Liebbling of the New York American wrote of Blaisdell's Philharmonic performance, "It just so happened that I had never before heard a woman perform a major work on the flute, and at a symphony concert, and the experience proved to be an instructive and edifying surprise. Miss Blaisdell impressing me as an artist of quite uncommon attainments."*

There was about \$40 million, as I remember.... This was 1932. I had gotten a bachelor's in '31.

The flute players there were hand-picked—everybody was very talented. There was Frederick Wilkins, who came from California. He went on to be first flute in the New York City Opera, and in the New York City Ballet, where he played for many years. Since that was just a seasonal job, he also played at the Music Hall; he was maybe the number one freelance flutist in New York. He did the Firestone Hour, the Telephone Hour, all those big shows that were important, and later he taught at the Juilliard in the prep department. There was Victor Just, who later played at the Metropolitan Opera. He was one of the first ones. Robert Morris came from Cleveland, and later became the second flute in the New York Philharmonic. There was also a flutist named Robert Bolles, from Nebraska, who later became the Dean of Music at the University of Florida.

We had class lessons at the Juilliard like [they had] at the Paris Conservatory. There were five of us. There were no other girls. To my knowledge I was the first girl [wind player] in the school.

There was also Jack Petrie...and later James Hosmer, who also played at the Metropolitan Opera. Later, quite a bit later (1935 or '36) some girls began to come. Ruth Freeman, from Cleveland, was the first. We never were really accepted on an equal footing with the men, but she was very successful in New York as a freelancer. And there was Anabel Hulme from the Northwest. All very talented people.

*Did you know Ruth Freeman well?*

Yes...She was a terribly hard worker. We all were! Barrère was very demanding. When I started with him that year, he said, "Four hours of practice a day minimum!" And the scales and the arpeggios, something like the Taffanel and Gaubert [*17 Daily Exercises*], had to be memorized, and there were metronome marks for them...and we did all the Andersen [études]. Ruth always came wonderfully prepared. She had an unusual embouchure and played a little differently. Had a big sound. Ruth was a very little person, about five feet tall, and very popular in the school. She played a lot of chamber music, and always played well. Very reliable. She played a lot in New York and made a fairly good living. She played in the orchestra after I left. (We had a wonderful conductor there—Albert Stoessel—a tremendous musician, wonderful ear, also very demanding.)

*Would you describe Barrère's class lessons?*

Amazing. They were sixty minutes to the dot. He never looked at his watch that I remember. But you never got any extra time. He was busy. He didn't have it.

Barrère was a natural, and a great teacher, though not in the traditional way. He couldn't explain how to produce a beautiful tone, but you learned by listening to him. I heard Jim Hosmer ask him one day (we all five sat there for the lessons), "Could you help me with my tone?" And Barrère said "No, you figure it out for yourself—you'll remember it much better." That's a pretty big order. We...didn't know what to figure out. And the vibrato—I had a terrible time with that, because I played with a fast nanny-goat vibrato, which he hated, and so did I.

He said, “*Sing! Can’t you sing?*” And angry about it, you know. And meekly I would say, “Mr. Barrère, *how* do you sing?” And he would pick up the flute and play something like the Orpheus, until you would just *melt*, it was so gorgeous, and I had no idea how he did it. But Fred Wilkins got it right away. He figured out what he did, and helped me with mine.

Then when I went to Moyses, he said the same thing—“The vibrato is too fast!” I said, “I know—what should I do?” “Well. You *sing*.” [Laughs] “It should sound like a singer. You shouldn’t be conscious of the vibrations. It should be a warm, singing tone.”

And when I went to Kincaid, he said, “The vibrato is too fast.” I thought, “If he tells me to sing, I’m going to hit him with my gold flute!” But he didn’t. Kincaid was something else. He had an analytical mind, and he could say to you, “Two plus two is four *because...*” He could spell things out, and there are some of us who have to have it spelled out. It was just wonderful.... He said, “There’s a muscle in your throat with which you cough, and that controls the speed of the vibrato.”

And he said, “Now play this little exercise: start on C and play chromatically down through low G, four notes to a beat, four beats to a measure, four pulsations to a beat, sixteen pulsations to a measure, at [MM=] 72, and no tone, just like a little tea kettle whispering on the stove, and get that perfectly even with the metronome.” And then the same thing again: “Don’t make it hard. [Now] all you do is say, ‘Ha ha ha ha ha ha.’” A throat staccato. And the next step is the same production, but you put the support under it and it’s more of a “Who whoo whoo whoo whoo whoo.” But it has to be controlled. (Then Fred found this could be applied to exercises in Bona’s little book, *Rhythmic Articulation*.) Kincaid would have us [apply this controlled vibrato to] things like Handel sonatas—any slow movements. And that settled that problem. But Barrère had no idea how to teach vibrato.

*So at that point, it was all repertoire?*  
That’s right.... Of course, we did all the Bach sonatas; we did much Handel; and the Mozart concerti, and Quantz;

and then there were a lot of French things, like the Fauré *Fantaisie* and the Enesco *Cantabile and Presto*. He *played* a great deal, and that was the wonderful thing, to *hear* that.

Now Arthur Lora also taught at the Juilliard School.

*Did you ever work with Lora?*

No. I knew him for years. He was very great friends with the Wagners, and he came to many of their parties. I loved his playing. He was first flute in the opera, and was just a magnificent artist. [He was at Juilliard] a long time, and very much respected. And his pupils loved him.

Barrère played for us so much, and he had a great sense of humor, and was always very witty, but always very businesslike and demanding. A high level was established and maintained always.

*Lawrence Gilman of the New York Herald Tribune once wrote of Blaisdell, “She added, incidentally, to the decorative values of the occasion, standing straight and slim and undismayed, gowned in black velvet, at the front of the platform. These decorative values are not to be despised, even by musicians.” Bruno of Hollywood took this publicity photo.*



*In a nutshell, could you say what it was that you got from him?*

The inspiration. To hear week after week after week such a high level—always you had that example to hope to...not achieve, maybe, but to approach.

*What was he like?*

Barrère had a very high opinion of himself (as he should have). He really wanted us to call him “Maître”—I never could quite bring myself to do that. He was always “Mr. Barrère” to me. At that time, and for many years, if you were not a Barrère student in New York, you had very little opportunity. He controlled the market completely.

(However, John Wummer told me that when he came to New York, he went to Barrère for a lesson, and Barrère said, “There is nothing I can teach you. You are a consummate artist.” And he never had another lesson. And of course, Wummer was a great, great artist. He had the most unusual embouchure I’ve ever seen.... He played way out of the left side of his mouth. But what came out of his mouth was wonderful. He never missed a note, never missed a beat. I used to sub quite a bit in the New York Philharmonic, and it was wonderful what he could do.)

The [number one teacher] before Barrère had been Carl Wehner [first flute in the New York Philharmonic]. I never heard him, but I have heard that he was a fine player. Mr. Wagner used to talk about him a lot. It was very sad because his pupils dropped him like a hotcake [for Barrère]. Everyone wanted the new French school, so different from the heavier German style.

Barrère had such gorgeous sound...mellifluous. It wasn’t always [uniformly] sweet. It was lush, and beautiful, and big, but he had a thousand colors. And he could change it so much—it was just wonderful what he could do with that. I don’t think I ever heard a flute player who was his equal. And I wasn’t the only one who thought so. It was remarkable...just beautiful, what he did.

He wore a great big fedora. He looked wonderful in it. With that big hat and his beard, he was a commanding figure. At parties, time after time, he

## THE NEW YORK FLUTE CLUB

Incorporated



## RECITAL OF FLUTE QUARTETTES

Presented by  
GEORGES BARRÈRE

Assisted by

Misses: FRANCES BLAISDELL RUTH FREEMAN  
CAROLYN GRANT ANNABEL HULME  
MARY ELIZABETH MILES PATRICIA POWELL  
and  
Messrs: DAVID DE VOL GEORGE NEITZERT

## Programme

1. Quartetto in G, Op. 52 . . . . . Luigi Gianella  
Allegro  
Andante (Nel cor piu' mi sento)  
Allegro finale
2. Grand Quatuor, Op. 103 . . . . . Frederick Kuhlau  
Andante maestoso  
Allegro assai con molto fuoco  
Scherzo  
Adagio molto con espressione  
Rondo
3. a. Rondo Capriccioso . . . . . Robert Russell Bennett  
(Published by the New York Flute Club)  
b. Turkey In The Straw . . . . . Ary van Leeuwen  
(Theme and variations on the original Folk tune)
4. Quartett, Op. 12 . . . . . Anton Reicha  
Allegro  
Andante  
Menuett  
Allegro vivace

Midtown Music Hall . . . . . Sunday, February 23, 1942  
846 Seventh Avenue, at 55th St. . . . . FIVE P. M.  
NEW YORK



## Colonial Williamsburg

Announces

## TWO SERIES OF CONCERTS

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May 7, 8, 9, 1942

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Harpfichordiß,

ASSISTED BY

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## The New York Flute Club

Incorporated

25th Season



## THE BLAISDELL-LAWRENCE-KENTON TRIO

FRANCES BLAISDELL . . . . . Flute

Pupil of Georges Barrère . . . . .

LUCILE LAWRENCE . . . . . Harp

EGON KENTON . . . . . Viola

Assisted by

REBA PAEFF MIRSKY . . . . . Piano

INVOCATION

Rev. Floarda Howard

## Program

1. Trio Sonata in G major. . . . . Mozart-D'Antalfy  
Allegro  
Adagio  
Finale and Rondo
  2. Sonata for Flute, Alto and Harp. . . . . Debussy  
Pastorale  
Interlude  
Finale
- INTERMISSION
3. Nocturne for Flute and Piano. . . . . Georges Barrère
  4. Three Spanish Dances. . . . . Arranged by Oscar Kozarin  
a. Fandango . . . . . Joaquin Turina  
b. Villanesca . . . . . Enrique Granados  
c. Seguidilla . . . . . Isaac Albeniz

The concert will be broadcast over WNYC and all attending  
must be in place promptly at 4:45 P. M.

3:30 to 4:30 P. M. Ensembles and Solos by Members.  
Mildred Hunt Wummer, Accompanist.

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This is credited to the Year's Dues on applying for Membership.

would come into a room, and a silence would come over the crowd. He had a presence. He told me that he worked very hard to keep his French accent—that it was one of his biggest assets when he went on the road...[laughs].

He was a very warm and caring man, but kept a professional distance.

*BW: Did he give you great moral support throughout your career?*

Oh, yes. All the students at the Juilliard adored him. We felt he took a personal interest in each one of us. But there was one incident in the spring of 1932. At Christmas time in 1931, Juilliard had put on a children's opera called *Jack and the Beanstalk*. And it was so successful, even up there at 120<sup>th</sup> Street, that they decided to take it down to Broadway, where we played it for about a month. Of course it was a union job, and I made a lot of money for those times. And always in the back of my mind had been the thought I would like to go to France and study with Gaubert.

There was a contest in New York, for which I was hoping to play, called the Naumburg, and you had to memorize two concert programs, and the committee would choose from those programs. You could win a New York recital, probably Town Hall, and a contract with a manager, and a tour through the United States. It was a big prize. That year the committee had decided to include winds [for the first time], although the will stated it was for strings, piano, and voice.

So I was working very hard on these two programs with Mr. Barrère.... And I walked into my lesson one day and I said, "I'm going to France this summer to study with Gaubert." I was so stupid! The temperature in that room fell about 30 degrees in one split second, and his eyes narrowed and he said, "You have the best teacher in the world right now! Why would you think of another?" And I said I thought it would be a wonderful experience to go to France, and I'd always liked Gaubert's music. He said, "Go to France, but don't study." So I said, "I don't think my family would

support that idea." And he said, "Well, are you trying for the Naumburg prize? I can't arrange for you to win that, but I can arrange for you to lose it. And if you go to France you will not win that prize." I was stunned...and said, "Very well. I don't go to France." And we went on with the lesson.

Well about a month later, the [Naumburg] family took the committee to court and said their father did *not* want winds competing for this prize, and the court upheld the will. We were not allowed to play. And I went to France.

There I met, through a Philharmonic horn player whom I knew, a Parisian [oboist] named Michel Nazzi, and he knew Gaubert well, and said "I'll set up an audition for you...and take you to meet him." Gaubert was a tremendously respected flutist and musician. He was conductor at the opera. [He replied to Nazzi that] he didn't teach in the summer, adding "And I couldn't care less about an American girl flute player." So that was out. But Nazzi said, "I have arranged to have [Marcel] Moysé hear you." So I played for Moysé, and studied with him.

*Was there a radical difference in what you brought back?*

I had had three lessons a week, and there was an enormous improvement in my technique. Barrère was disappointed that I had studied with another teacher and the lessons were uncomfortable all that fall. But I was playing in the National Orchestral Association, which Leon Barzin conducted. And at the December 1932 concert, when the violin soloist was indisposed, I was asked on short notice to play Mozart's D Major Concerto. From this I got a lot of recognition. And when I went for my next lesson, he knew I'd played that, and he just held out his arms, and gave me a great big hug, and the [tension] was all over.

*Tell us a bit about your later studies with Kincaid.*

He of course was a Barrère student, too. But Kincaid also learned a great deal from [Philadelphia Orchestra oboist] Marcel Tabuteau, who was such a great artist, and disciplined everybody around him. I heard more than once

*The program at the bottom was the New York Flute Club's October 1944 memorial concert for Barrère. He had died the previous June.*

## NOTICE OF ANNUAL MEETING

Sunday, May 15, 2005 at 6 pm  
CAMI Hall; 165 West 57th Street, New York City

The annual meeting of the New York Flute Club, Inc. will be held on Sunday, May 15, 2005 at 6:00 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 precede the spring ensemble concert which begins at 6:15 pm, featuring flutists who have participated in the NYFC ensemble program. There will be a reception following the meeting. □

## 2005 ANNUAL ENSEMBLE CONCERT

If your ensemble would like to play at the NYFC's May 15 concert, please contact Ensemble Coordinator Rochelle Itzen immediately at 212-982-2703 (phone) or itzenflute@aol.com (email).

**Post-Concert Refreshments Needed for May 15th**—Please contact Beatrice Strauss (718-859-5280) if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. Please help us make a nice end-of-year celebration. □

that at a Philadelphia concert, when the strings were going too high, Tabuteau would come out after intermission and give a much lower A than the 440, just to bring them down—[laughs] right in the middle of a concert!

And people like [Julius] Baker told me that when he played at Curtis and Tabuteau was coaching the woodwind quintet, Tabuteau demanded much from those people, and got it. I know that he worked with Kincaid a lot after he went into the orchestra. And to get *into* the Philadelphia Orchestra, Kincaid had to do a piano and theory audition for Stokowski! He didn't want just a flute player. He wanted a good musician.

Kincaid was a wonderful man. I loved him very much. I didn't study with him regularly...because by then I was busy with a family, and with a career. It's not easy to juggle both, you know.

*What impact did he have on your playing?*

Well he got that vibrato straightened out. That was the biggest thing. And a much more open tone, because he was a first flute in the orchestra, and knew what that meant...to build up that sound, whereas Barrère was more of a chamber music player. My technique was pretty well established by that

time. We worked some on it, but not a lot. I learned grouping from him. [Editor's note: See John C. Krell, *Kincaidiana*, p. 31, published by the National Flute Association.] This was always so helpful in the ballet, when we did the big works and never had much time to rehearse them. They were hard—a lot of Bartok, and things like that. Without that grouping I would have had trouble.

I am not a writer, but I've often thought that I might like to write a book about these four great teachers, because the contrast was so interesting. And each one had much to offer. But certainly the giant of them all was Barrère. No question about that.

*Did you ever hear anything from Barrère about his old French friends, like flutist Louis Fleury, and composers like Massenet, Saint-Saëns, Fauré, those he knew before leaving France?*

No.

*Did he ever speak of the composers whose works he premiered after coming to the United States, like Schmitt, Griffes, Pierné, Milhaud, Roussel...*

No, he didn't. Just a little about Griffes, whom he respected greatly, and whom he was always so sad about, because Griffes was already so ill...really starving, you know. He had no money

at all, and was not a practical person. American music had no recognition. People didn't like it. It wasn't done very much. He was in such bad physical condition, he passed on prematurely. But people thought he was one of the most talented, if not the *greatest*, American composer we ever had. That's a big statement. But Barrère thought that.

*You have an autographed score of Density 21.5.*

Yes, I got to know Varèse very well—I was playing a lot with a trio and he was coaching us. One night, he brought this piece out and worked with me a little on it, and I played it on a broadcast, I think it was for WNYC....

*Did you ever have any contact with Hindemith?*

No. I remember the first performance that Barrère did of his sonata. But I never met him. Now when I look back, I am so sorry—Chaminade was living! And a lot of these French composers! And I went to France very often, and if [only] I'd just known enough to look them up...! It was an interesting period. I did work with Enesco. He conducted a WPA Orchestra concert at the Metropolitan Opera House. I was first flute, and in rehearsing his *Romanian Rhapsody*, I had just played the flute cadenza at the beginning a bit too fast, and he leaned over, and, continuing to conduct, just whispered, "Pas trop vite, mademoiselle." It was so thoughtful of him not to stop and single me out in front of all the men.

*Speaking of composers Barrère championed, I understand you had a part in the first tryout of Henry Brant's Angels and Devils at Juilliard, with the composer conducting. What do you remember about that?*

Well, it was a very demanding piece. There were eleven flutes, and I played the solo flute part. It was a very interesting work, and still is. He was a very talented young composer, with interesting ideas, and quite revolutionary. This was a long time ago, and I don't think any of us had ever heard or played a piece like this, so it was hard to learn, and to put together. But we were all pretty good players, and we

worked hard at it, and I think it was a good performance. [Editor's note: Frances played this on the CRI LP with Frederick Wilkins as soloist.]

*Back to your career—I know you weren't allowed to play in the New York Philharmonic for a few decades after that initial breakthrough as soloist under Barzin, and that after playing with Stokowski for the opening of the Juilliard, he couldn't get you into the Philadelphia Orchestra. How did you cope with that kind of rejection?*

I remember Stokowski saying, "I would like to take you to the Philadelphia Orchestra, but I would never get you past the board of directors, and the women on the board would be the ones that would fight you the most." Amazing.

*Why?*

[Laughs] When I was young, [women] didn't like to [see] women as soloists. They wanted men. It was more interesting for them. I wouldn't say I expected it, but I was not surprised. But you know, almost always in life, when one door closes, another opens. And there always seemed to be something. I played a lot of chamber music. I played a lot of things with ensembles like the Gordon Quartet, which was a recognized, fine quartet. I played at the Library of Congress with them. There was the New Opera Company. There were always interesting things to do. I never lacked for work.

*How did you avoid becoming bitter, and not lose your wonderful sense of humor, and contentment, and generosity?*

Well, I had no reason to be bitter at all! I had so many opportunities. I could only be grateful. Sometimes it was difficult, especially at the beginning. Very difficult. I remember when I was first starting out. At first, after I'd played the solo with the Philharmonic, and another with the National Orchestral Association, I had lots of opportunities because I was sort of a freak, and people couldn't imagine a girl flutist.... But then opportunities dried up. I too had to earn my living. It was depression time, and my family couldn't help me much at all. So I got quite depressed, and I remember going with a friend one night to see *Porgy and Bess*. And when I



*This 1953 program included works of Loeliet, Handel, and Bach; the premiere of Anis Fuleiman's Sonata for flute and cello, Debussy's Syrinx, the Dutilleux Sonatine, and the Martinu Trio.*

heard that song, "I got plenty o' nuthin'," it just...I don't know why it spoke to me so much, but it just seemed to break the gloom! And I thought, well *I've* got plenty of nuthin', too! There was always so much good around me. And my mother was so supportive...that was a big help, you know, to have that support, always. So, I never was bitter.

*You were married to [the late] Alexander Williams, first clarinetist of the Philharmonic....*

Yes. He was the assistant first when we were married, and then he became first. Then he went to the NBC Symphony as solo clarinet with Toscanini for the last ten years of the orchestra. So we had a wonderful life, and he especially, because he had no prejudice to fight, the way I did. He was 18 when he went into the New York Symphony with Walter Damrosch conducting, and from there he went to the Philharmonic, and from there to NBC. So all his life, he played the best music with the best conductors in the *world*. And as an orchestral musician, you can't ask for more than that. And he thoroughly enjoyed it all. He *adored* Toscanini. For many, he *was* very disagreeable to work with, but Alex loved him.

*How did you manage the "juggling" of family and career?*

Well, that was hard, too, because I had met Alex when I was 18 and he was 23, and he had a good job, and wanted to be married, and I didn't want to be married. I'd been bitten by this career bug, and I felt I couldn't juggle both, unless I were well-established. And so I went on, and he'd get very much annoyed, you know.... We would play a job together, and then we would start having dates again, and he'd say, "Let's be married now!" And I would say, "No I'm not ready yet." Finally, when I was 25, he said, "I am going to ask you once more, and I'll never ask you again." So I said, "All right. This time I'll say yes."

We'd been married about six years before Alexandra was born. I had a chance to get used to the one role before I added still another. When she was only five months old, he was drafted. Ninety dollars a month from the government wasn't enough to pay the rent in New York. But I soon got a show, and there was a wonderful older woman in our apartment building (at 116<sup>th</sup> Street and Riverside Drive), who came down at seven o'clock every night and sat there until I got home at midnight, for a dollar each night. So it all worked out. I couldn't have had a career married to a businessman. He wouldn't have understood that I had to play Christmas day, and holidays, and nights, and Sundays. But Alex, of course, understood.

It was a little hard when I was playing the ballet [beginning in 1958/59], because we had eight performances a week and many rehearsals, and I had two children then—John was there. But I had Mondays off, so I remember on Mondays I used to cook a roast or bake a ham or a turkey. So I had the nucleus of a meal, and then if I were teaching, I could just add a baked potato, and a vegetable or salad. So we had dinner...and then I'd go off and play the ballet. I would wait on the bridge until the train came in (we were now living in Middletown, New Jersey) to make sure Alex got off it, because the children were alone in the house. And then as soon as I knew he had come home, I would drive the fifty miles to New York. It's amusing now when I look back, but it didn't always

seem that way. We worked at it, and it all worked out.

*Let's back up a moment and talk about your career in the earlier years.*

In 1932 I started playing with the Phil Spitalny Girls' Orchestra, and we had the General Electric Radio Show every Sunday night on NBC, and that paid \$29.70 a week. Thirty cents was taken out for Social Security, believe it or not. So that was the mainstay of my support, and we played some vaudeville, but not a lot. But when we did, it was \$72 a week more, and that was big money in those days. Living was cheap. I paid six dollars a week for a room in New York. I shared an apartment with three other girls on 112th Street near Broadway, and food was inexpensive. So it was easy to save money to go to Europe in the summer.

Then there were things like the job at Radio City Music Hall. They made a beautiful gold lamé dress for me and I played five shows a day there for two weeks. They wrote a special little piece for me, and I stood at the very back of the stage, and there were two Rockettes on either side of me—for decoration, I guess! There was an eight-bar intro when I was to walk from the back of the stage up to the footlights.... And the first day, when that curtain opened, and I saw that vast, enormous, tremendous auditorium, all black, I just froze, absolutely terrified, and one of these Rockettes said, "Get going, kid, and smile." And I did both those things. [Laughs] After a couple of shows it was easy, of course, but I'll never forget that experience. I just assumed I was walking into the caverns of hell or something. It was awful. [Laughs] That must have been 1934 or '35.

Then I did quite a little work in the studio of Frank LaForge, I think the best accompanist in New York. He mainly played for Metropolitan Opera singers. And one day he said to me, "Lily Pons is coming here next week for a rehearsal. I am playing for her New York recital, and she needs a flutist. You come to that rehearsal, and if she likes you, maybe she will want you to play the recital." And I played for her for a number of years—all her New York recitals.

*What was she like?*

She was just lovely...so beautiful. She didn't even have to sing. She could just stand there, and the audience would have gone wild, they loved her so much. And she made such a beautiful picture. But it was the hardest job I think I ever had, because you can't wait until you hear the voice. That's too late. [You have] to be in perfect sync with the voice. So I memorized everything she did, things like the mad scene from *Lucia*, and just watched her very carefully, because I could tell a little bit, and anticipate what she was going to do. I never had any problem. We did some recording, too, and there is a CD still available.

And then, I had a fascinating experience with the Bach Circle, organized by harpsichordist Yella Pessl. We gave wonderful concerts in Town Hall. All these things took time, of course, to rehearse, and I loved doing that kind of playing. We played a lot of other places, too. We never went further than Indianapolis. But we did small tours and we played in the New Jersey-New York area. And there was the New Opera Company, conducted by Fritz Busch; and the New Friends of Music, organized by the president of Bloomingdale's, whose wife was Hortense Monath, a pianist whose career he wanted to launch. We did mostly Mozart and Haydn symphonies with [conductor] Fritz Stiedry. Almost all in the orchestra were refugees. This was when so many were coming from Vienna. They were fine musicians, and played so well. Stiedry was very demanding, but he did a great job.



*In February 1993, Frances Blaisdell spoke about her life and career at a standing-room-only concert of the New York Flute Club. She was introduced by then-president Nancy Toff and special guest Jean-Pierre Rampal.*

And there were many, many small choral societies around the New York area, in New Jersey, Connecticut, and so on. I would play a group of solos at their concert, and then an obligato with the choir. I did a lot of that. Never paid very much—\$50, \$75, something like that. But...it was fun to do, good to do. I had a lot of that. So you see, I had no trouble making a living, really.

*Was it through Fred Wilkins that you later got the job in the New York City Ballet Orchestra?*

Yes. We were great friends. We played in the ballet together, and some in the opera. He was always very helpful. When they needed another flute, [conductor] Hugo Fiorato said to Fred, "Why don't we give one of the girls a chance?" Fred said, "Let's take Frances." I didn't have to audition. Soon after I joined, Fred gave up his position, and I became the first flute. At what was probably the height of his career he'd met Richard Bosse, who owned the Artley Flute Company, and had gotten very much involved helping them produce better instruments. Then he went to work for them and toured the country as "Mr. Flute." He used to give masterclasses all over, and they would have a whole setup of five flutes—a C-flute, a piccolo, alto and bass flutes, and an E<sub>♭</sub> flute. Of course they wanted to sell those flutes.... So he did that, I think, most of his life.

Murray Panitz was the piccolo player, and Fred played second. (Panitz later went to Philadelphia to take Kincaid's place.) So it was a great section, and we were all wonderful friends, and had such good times together [laughs]. It was lovely, you know, wonderful...the whole ballet orchestra. Fiorato didn't care whether you were white or black or yellow, and he had no prejudice against women. There were a lot of girls in that orchestra.

*What a varied and wonderful career! It's been quite a ride!*

**Barbara Highton Williams** is a freelance flutist in Princeton, New Jersey, where she maintains a private studio, and teaches at Westminster Conservatory. She thanks Nancy Toff and Alexandra Hawley for helpful background and editorial assistance.



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

## April 17, 2005 concert

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

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MARCO GRANADOS, flute  
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**December 12, 2004** • Sunday 5:30 pm  
KARL KRABER, flute  
*Chamber music with piano and strings*  
*At CAMI Hall, 165 West 57th Street*

**January 30, 2005** • Sunday 5:30 pm  
CARLA REES, alto flute  
*Contemporary music and Boehm transcriptions*

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KOPELMAN, flute and piano duo  
*The new Met Opera Orchestra flutist and his wife*

**March 12, 2005** • Saturday, All Day  
FLUTE FAIR 2005—THE BARRÈRE LEGACY:  
Leone Buysse, guest artist

**April 17, 2005** • Sunday 5:30 pm  
2005 NYFC COMPETITION WINNERS

**May 15, 2005** • Sunday, 6:00 pm  
2005 NYFC ANNUAL ENSEMBLE PROGRAM

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



### From the Editor

**Greetings!** Hope you all enjoyed the Flute Fair last month! April brings us a concert by our 2005 Young Artist winners: Sarah Yunji Moon (1st place), Sooyun Kim (2nd place), and Jessi Rosinski (3rd place). Interestingly (as you will find out if you read their front-page bios), all three are students at the New England Conservatory (as were two of last year's winners). Congratulations to all!

The major portion of this newsletter issue is taken up by an interview of Frances Blaisdell by Barbara Williams. "The First Lady of the Flute" shares anecdotes

and reminiscences that illuminate several decades of New York musical history as well as the pedagogic styles of some legendary flutists: Ernest Wagner (her first professional teacher), Barrère, and Kincaid. I don't think I will ever tire of hearing about Frances' amazing Juilliard audition. Her subsequent success in spite of the discrimination so many accepted as legitimate left me newly in awe of her talent and determination, and grateful for her example.

Katherine McClure is this month's Member Profile subject, a NJ-based flutist some of you may remember from Harvey Sollberger's 65th birthday tribute last year, when she performed Otto Luening's "Three Canons" for two flutes with Sue Ann Kahn. Maybe I'd heard that work before, but it was their performance that inspired me to buy the music (which, I am happy to say, is fun to play and not excessively difficult).

All for now. Hope to see you at the concert.

Best regards,

*Katherine Saenger (klsaenger@yahoo.com)*