



The New York Flute Club

NEWSLETTER

October 2005

LATIN JAZZ FLUTE EXPLOSION

Interview by Jamie Baum

Jamie Baum interviewed Dave Valentin and Andrea Brachfeld in a conference telephone call on Thursday evening, August 31st. It was not easy trying to coordinate the schedules of three busy jazz musicians juggling out-of-town engagements, local gigs, and a slew of teaching responsibilities, but the stars aligned and the electronics (various cell phones, speaker phones, microphones, tape recorders) held up long enough to get the following:

JAMIE BAUM: Let's start at the beginning and give people some background about how and when you started playing the flute and about the artists who influenced you.

DAVE VALENTIN: I went to the High School of Music and Art and was a percussion major, playing drums and congas, timbales and bongos. At age 15, I wanted to meet a girl named Irene who played the flute. I had no interest



in the flute at all at that time. She showed me the flute and the C major scale, and I played the scale immediately. I wanted to impress her, and in three weeks I was able to play her Herbie Mann's "Coming Home Baby." She looked at me in wonder and said she'd been playing for three years and here I am just picking up the flute and

(Cont'd on page 9)



Andrea Brachfeld, Karen Joseph, Dave Valentin, and Connie Grossman (clockwise from top left) are the flutists of the Latin Jazz Flute Explosion (above).

In Concert

LATIN JAZZ FLUTE EXPLOSION

Dave Valentin, Andrea Brachfeld, Karen Joseph, and Connie Grossman, flutes

Sunday, **October 23, 2005**, 5:30 pm
Yamaha Artist Piano Salon, 689 Fifth Avenue

- 'Oye Como Va Tito Puente
- Transition John Coltrane
- Bajo Un Palmar—
- Chasing the Sunset Connie Grossman
- Meet You at the Coda Dave Valentin
- Almendra Abelardo Valdés
- Flor de Zampoña Andrea Brachfeld
- I Remember You Schertzinger-Mercer
- Footprints Wayne Shorter
- Fly With The Wind McCoy Tyner

Program subject to change.

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**More about
the new venue
and a
TICKET
UPDATE
on pages 4-5**



**NEW
LOCATION!!!**

Yamaha Piano Salon, 689 Fifth Avenue
(entrance on 54th Street between Fifth and Madison)



THE NEW YORK FLUTE CLUB INC.

2005–2006

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Introducing David Wechsler

by David Wechsler



From the President

Hello fellow flutists! I would like to introduce myself in this first “From the President” column. I am David Wechsler, and I am the new president of the New York Flute Club.

I have always had a special place in my heart for the NYFC. The first date I went on with my wife was to a NYFC concert in the early '70s. Bonita Boyd was the soloist that afternoon. If I think long enough, I may even remember what the program was. [Note from the archivist: This concert has been identified as Bonita Boyd's January 27, 1974 CAMI Hall recital, with a program of music by Telemann, Schubert, Prokofieff, and Jolivet.] Another memorable concert for me was one the previous year [December 16, 1973, at the New York Horticultural Society on West 58th Street], when the New York Saxophone Quartet played a Christmas program that included jazz arrangements of standards for flute quartet done by Albert Regni. This was in the days before flute quartets were of any real interest and had little repertoire other than Baroque and a few contemporary pieces. Al didn't play that afternoon in order to hear the performance. The players were all doublers and fine flute players, much like the present personnel. In 1992, I became a board member of the NYFC, and was the person responsible for introducing the idea for a flute fair at a board meeting. It initially met with resistance, but Nancy Toff and Rie Schmidt and I prevailed upon the rest of the board to try it as an experiment. Now the fair has evolved into an institution, much like the New York Flute Club itself.

Sometimes things are around so long we take them for granted, not considering their origins and assuming they will always exist. The Flute Club has always been an organization where flutists could meet, socialize, and hear some very interesting music. It continues to be, and that is a comforting thought. For years, the concerts took place at Columbia Artists Management Inc. (CAMI) Hall, a place with a lot of elegance and character. Some have questioned the acoustics, others have complained about the backstage, some love it, some don't. But it has always been a given that this was our home. With a few exceptions, most of the concerts in the Flute Club season since 1949 have been there. This year, CAMI Hall is undergoing a restoration and is closed. We were forced to find a hall for the 2005–2006 season and we came up with a peach! The Yamaha Company graciously invited us to use its Piano Salon on East 54th Street and Fifth Avenue. It is a beautiful space, one that evokes the feeling I get when I walk into CAMI Hall for a Flute Club concert. The NYFC is indeed grateful to the Yamaha Corporation. And we need not worry about having a quality piano!

As you can see from the schedule on the back page, we have some very interesting and exciting programs planned for the year. I encourage you to attend and to bring friends, students or colleagues, or a date—hey, you never know how that may turn out. In this time of uncertainty in politics, the economy, the weather, and the relentless chipping away of live music and fine concerts in general, it is nice to know that a meeting place exists for people of similar musical interests, whether professionals or amateurs, students or teachers, or simply aficionados of the flute. It somehow makes you feel a little more...civilized. And that, to quote Martha Stewart, is a good thing. □

Membership Directory Deadline

To be included in the 2005-2006 Membership Directory, dues must be paid by **OCTOBER 31** (Barrère's birthday). Dues (regular \$50, student/senior \$35, contributing \$75) can be sent directly with identifying information (name, address, phone, email) to: Don Hulbert, NYFC Membership Secretary; Park West Finance Station, Box 20613; New York, NY 10025-1515; don.hulbert@verizon.net, 212-316-3321.

Member Profile

Burton Leiser

NYFC member
since 2003



Employment: Retired
(was Distinguished Professor of Philosophy and Adjunct Professor of Law at Pace University).

A recent recital/performance: A spring 2004 student recital at the Music Conservatory of Westchester, performing a Bach trio sonata and two movements of a Bach flute sonata.

Career highlight(s): Moving to NY in 1984 to assume a named chair in philosophy at Pace and to become an NGO [non-governmental organization] representative to the UN. In his UN role, he worked with organizations dealing with human rights and other issues, met diplomats from many countries (who arranged lecture tours for him and his wife), and enlarged his circle of friends to include a whole new community of concerned world citizens.

Current flute: Silver Sankyo Prima Etude, c. 1990.

Influential flute teachers: Burt started playing the flute at age 60. His first teacher was Jim Heinrich, a member of the U.S. Military Academy Band at West Point, and his current teacher is Harold Jones, now on the faculty of the Music Conservatory of Westchester. Burt describes how he joined the NYFC: "The *NY Times* was doing a profile of me that had nothing to do with the flute, but the photographer they sent over arrived at my home while I was practicing. Her shot of me with my flute accompanied the story, and shortly afterwards [the architect] Sy Breines, a longtime Flute Club member, called me out of the blue to invite me to join an ensemble he was in. I agreed, met Donna Elaine, who led the

ensemble, began studying with her, and joined the Flute Club."

High school: North Denver High School in Denver, CO.

Degrees: BA (University of Chicago, 1951), MHL [Master of Hebrew Literature] (Yeshiva University, 1956), PhD in philosophy (Brown University, 1968), and JD (Drake University, 1981).

Most notable and/or personally satisfying accomplishment(s): Burt says, "One of the greatest thrills of my life was having my dissertation accepted for publication by Doubleday Anchor before I had finished it. One of my greatest disappointments was being chewed out by my dissertation adviser for having dared to submit it for publication before he had approved it." Among Burt's proudest achievements: introducing hundreds of his undergraduate students to opera.

Favorite practice routines: An hour or so a day, except when he gets too busy or too lazy. Warm-ups are long tones, breathing exercises, scales (boring but necessary) from low C to high D (a note he hopes to eventually reach without too much stretching). He rewards himself by playing baroque and classical favorites (Bach, Mozart, and Rossini).

Other interests: Opera, going to museums, the zoo, botanical gardens, lectures—all of the wonderful things New York has to offer. Travel (though the hassle is becoming a bit of a deterrent) and reading. Most of all, "our children and our two-year-old granddaughter, Maya, who is undoubtedly the most gorgeous, brilliant child on the planet."

Advice for NYFC members: Lighten up! You make beautiful music, so enjoy it. And spread the joy by playing for others. □

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.

OCTOBER '05

OCT
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Sunday 4:00 pm

UPTOWN FLUTES in a program of flute choir music.

• Unitarian Fellowship, 1475 West Front Street, Lincroft, NJ • Info, visit www.depts.drew.edu/music/beyond and click on UpTown Flutes.

OCT
22

Saturday 5:30 pm

ELISE CARTER in a debut solo recital program including works by Franck, Jolivet, J.S. Bach, Mike Mower, and an original composition by Elise Carter.

• Weill Recital Hall, 154 West 57th Street, NYC
• Admission: \$25 • Info, call 973-851-5435 or visit www.calkinsmedia.com.

OCT
22

Saturday 8:00 pm

CAROL WINCENC, flute, with the Tokyo String Quartet playing the Mozart Flute Quartet in D Major (K285, 1777).

• 92nd Street Y, 1395 Lexington Avenue, NYC
• Admission: \$40 • Info, call 212-415-5500.

OCT
24

Monday 8:00 pm

CAROL WINCENC, flute, performing the Peter Mennin Concertino for flute and ensemble with the Juilliard Chamber Orchestra in a celebration of Juilliard's 100th anniversary and a tribute to Peter Mennin.

• Alice Tully Hall, Broadway at 65th Street, NYC
• Admission: free tickets required (available from the Juilliard Box Office, 10/10/05 or later).

NOVEMBER '05

NOV
1

Tuesday 8:00 pm

LINDA WETHERILL, flutes, will perform winning compositions from the First International Flute Composition Competition in Salzburg as well as selections from a new Robert Fruehwald/Linda Wetherill anthology for solo bass and alto flutes.

• Collective: Unconscious, 279 Church Street, NYC • Admission: \$10 suggested donation.

Flute Happenings Deadlines

Issue	Deadline	Mail date*
November 2005	10/06/05	10/27/05
December 2005	11/10/05	12/01/05
January 2006	12/15/05	01/05/06
February 2006	01/12/06	02/02/06
March 2006	02/09/06	03/03/06
April 2006	03/16/06	04/06/06
May 2006	04/13/06	05/04/06

*Projected

FLUTE HAPPENINGS

MEMBER ANNOUNCEMENTS

The New Jersey Music Teachers Association is featuring teacher, performer and soloist **JAYN ROSENFELD** of Princeton University and the New School in a masterclass on the required repertoire for the NJ regional auditions for flute and piccolo at their state conference. The masterclass will take place at 10:00 am on Sunday, November 20, 2005, at the Conference Center at Mercer. For details, contact Seth Rosenthal at seth_rosenthal@yahoo.com or visit www.njmta.com.

CLASSIFIED

NEW CD: Antara Records presents "Lil Lite O' Mine," a new CD with **HAROLD JONES**, flute, playing works by Chaminade, Sancan, Mozart, Debussy, Chopin, Perkinson, McDaniel, and Hailstork. Available by check or money order made out to ANTARA RECORDS, P.O. Box 20384, New York, NY 10025 (\$18.00 plus \$2.00 for postage and handling). For more information, call 212-866-2545.

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.

TICKET UPDATE

If you've renewed your membership or joined the NYFC recently and haven't yet received your concert tickets:

DON'T WORRY!

Member tickets will be available at the door for the October concert.

NYFC Moves Concerts to Yamaha Piano Salon

by Annette I. Dorsky



DELEGATED LANDMARKS
NEW YORK CITY

THE FORMER AEOLIAN BUILDING
689 FIFTH AVENUE

BUILT IN 1927 ON FIFTH AVENUE, MANHATTAN'S MOST PRESTIGIOUS COMMERCIAL THROUGHWAY, THIS ELEGANT NEO-CLASSICAL STRUCTURE WAS DESIGNED BY WARREN & WETMORE, THE ARCHITECTS OF GRAND CENTRAL TERMINAL. CLAD WITH INDIANA LIMESTONE AND MARBLE, THE FACADE'S RISE TO A GRACIOUS SETBACK TOWER DISTINGUISHED BY FRENCH RENAISSANCE-STYLE DETAILS, INCLUDING TIRRS AND GORGONS. AWARDED A GOLD MEDAL BY THE FIFTH AVENUE ASSOCIATION, THE BUILDING ATTRACTED SUCH NOTABLE TENANTS AS THE AEOLIAN COMPANY, A LEADING MANUFACTURER OF SOLE-OPERATED INSTRUMENTS, AND SINCE 1954, THE ELIZABETH ARDEN RED DOOR SALON.

NEW YORK LANDMARKS PRESERVATION FOUNDATION
2002

The New York Flute Club is delighted to announce a new location for its concert series. CAMI Hall on 57th Street, where the Club has presented its concerts for all but one of the past 56 seasons, has been sold, forcing us to find a new venue.

Thanks to Yamaha Artist Services, Inc. (YASI), we will now give our concerts in the Piano Salon at YASI's headquarters at 689 Fifth Avenue (entrance on 54th Street between Fifth and Madison Avenues). This landmark structure, built in 1927, was formerly known as the Aeolian Building. The Club's 2005–06 concert series will take place in YASI's third-floor Piano Salon, an elegant, traditionally decorated space equipped with the latest technology and, of course, fine pianos. It can accommodate an audience of about 200.

Yamaha moved its headquarters here in May 2004. The Piano Salon is equipped with Active Field Control (AFC), Yamaha's proprietary acoustic enhancement system for performance venues. AFC is capable of actually "tuning" the Salon's acoustics to sound best for particular performer and instrument and to sound like any number of concert halls. Yamaha uses the hall for a variety of recitals and lectures focusing on piano as well as brass and woodwind instruments.

On the 11th floor of the building is Yamaha's Band & Orchestral Atelier, a custom wind and brass instrument shop where orchestral players can get service for their instruments of all brands, experiment with prototype wind and brass instruments, and work with Yamaha to design future models.

The NYFC is extremely grateful to Yamaha for its invaluable gift of this location for its concerts. It is hoped that 2005–06 NYFC concert series represents just the beginning of what will be a long and fruitful future together. □

NYFC member **Annette I. Dorsky** is an amateur flutist.

Piano Makers and their New York Concert Halls

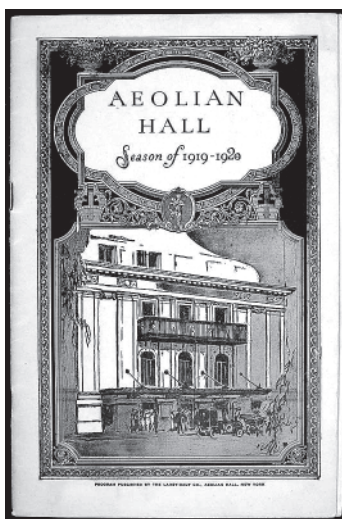
by Nancy Toff

The Yamaha Piano Salon is the latest in a distinguished succession of New York concert halls sponsored by leading piano manufacturers to provide a venue for performances by its affiliated artists and to promote their brands. It seems a very modern concept, but in the piano world, this strategy began in the mid-19th century. The intense competition among the 19th and early-20th-century piano makers, musicologist Allan Lott points out in his fascinating book *From Paris to Peoria: How European Piano Virtuosos Brought Classical Music to the American Heartland* (Oxford, 2003), led to the design of improved instruments, tours of eminent visiting artists, and the construction of excellent concert halls, developments that were advantageous to the music lovers of New York and other American cities

The House of Steinway, founded in Germany, opened in New York in 1853. It took advantage of the growing popularity of the piano as a middle-class accoutrement, and soon set out to challenge the market leader, the well-respected Chickering Company of Boston. In 1864, the company opened Steinway Hall at 71-73 (later renumbered 109-111) East 14th Street, near Union Square, then the central music district of the city. It boasted a 2,000-seat main hall, 400-seat annex, studios, and of course piano showrooms. The New York Philharmonic performed there until the Music Hall (later known as Carnegie Hall) opened in 1891, at which time Steinway Hall closed.

In 1925 Steinway shifted its offices and showrooms to 109 West 57th Street, in the neighborhood that was now the epicenter of music in New York. The new Steinway building, designed by Warren & Wetmore (also the architects of Grand Central Terminal), had an intimate recital hall on the third floor. There, in January 1926, Georges Barrère played a historic series of flute recitals that included the first complete performance of the Bach flute sonatas in New York.

In 1875 Chickering opened Chickering Hall at 130 Fifth Avenue, on the north-



When New York's first Aeolian Hall opened on 42nd Street in 1914, *Musical America* reported that it "passed with triumphant success through its supreme acoustical test."

west corner of 18th Street, in an attempt to counter the growing competition from Steinway. The 1,500-seat hall was inaugurated by Hans von Bülow. In this auditorium, too, Alexander Graham Bell answered the first interstate telephone call, on May 17, 1877—the hymn "In The Sweet Bye and Bye" sung in New Brunswick, New Jersey, was transmitted over 32 miles of telegraph wires. It also hosted the premiere of Edward MacDowell's second piano concerto in 1889.

Chickering sold the hall in 1901, and in 1924 it erected a 13-story building at 29 West 57th Street. That building still stands, and on its eastern facade one can see an image of the company's gold medal from the 1867 Paris Exposition and the cross that was the symbol of the American Piano Company, which had bought Chickering in 1908. "The roof medals served the double function of masking the housing for the elevators, while nettling Steinway down the block," writes architectural historian John Tauranac in *New York from the Air* (Abrams, 1998). Flutists should note that a gilded aulos player on the roof is visible from 58th Street.

Yet another competitor in the keyboard field was the Aeolian Organ and Music Company, founded in 1887. It originally made automatic organs, later expanding to produce player pianos as well. In 1912 it commissioned Warren & Wetmore to

build Aeolian Hall at 33 West 42nd Street. Its 1,100-seat concert hall was for several years a venue for Walter Damrosch and the New York Symphony, of which Georges Barrère was principal flute, and it was there that he and the NYSO premiered the Griffes *Poem* on November 16, 1919. Aeolian Hall was also where George Gershwin and the Paul Whiteman Orchestra debuted *Rhapsody in Blue* on February 12, 1924. The building later became the CUNY Graduate Center and is now SUNY's College of Optometry.

Aeolian's principal product, introduced in 1913, was the Duo-Art reproducing piano, a player piano mechanism mounted in a professional-quality piano (some made by Steinway). The recording device made it possible to record on paper rolls the slightest nuances of dynamics, tempo, and phrasing and then to play them back. Many of the most prominent pianists, including Paderewski, made Aeolian rolls.

Riding on the success of this invention, in 1927 Aeolian moved to a new headquarters building, also designed by Warren & Wetmore, at Fifth Avenue and 54th Street, on the site of the former William Rockefeller mansion. The elegant nine-story building, with a limestone facade, pink granite base, and Italian marble ornamentation had five floors of showrooms and a 150-seat recital hall on the second floor.

The advent of network radio and then the stock market crash of 1929 depressed player piano sales, and the company merged with the American Piano Corporation of East Rochester in 1932; it left its sumptuous New York City home six years later. The building was designated a New York City Landmark in December 2002. (For more details, see Christopher Gray's "Streetscapes" article on the Aeolian Building in the March 23, 2003 edition of the *New York Times* and the online Midtown Book, www.thecityreview.com/fifth689.html). □

Nancy Toff is the NYFC archivist.

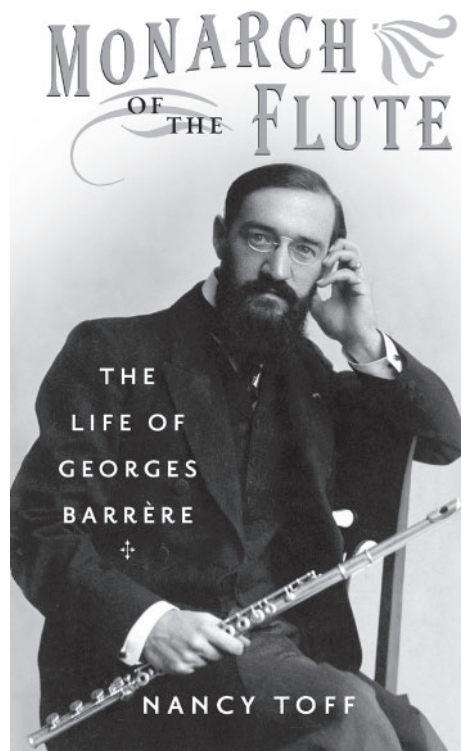
Nancy Toff on the *Monarch of the Flute*

KATHERINE SAENGER: What inspired you to write this book?

NANCY TOFF: This book got its start in a casual conversation with the person to whom it is most gratefully dedicated, Frances Blaisdell. When I visited Frances in California in 1992, she suggested that Barrère's flute-and-piano arrangements be reissued to commemorate the fiftieth anniversary of his death, which would be in 1994. That project quickly came to fruition as *The Barrère Album*, published by G. Schirmer, which Frances edited. Then I realized that 1994-95 would also be the 75th season of the New York Flute Club, and the stars were aligned. I did some research, got a glimpse of Barrère's varied career, which I'd previously known very little about, and organized the exhibition *Georges Barrère and the Flute in America* at the New York Public Library for the Performing Arts, which the flute club sponsored.

By the time I finished the work on the exhibition, I realized there was a book to be written. There was so much more work to do on Barrère's career in France, and I had just scratched the surface of his work in America, particularly his collaborations with composers. And I knew that I had a fantastic subject, someone whose outlook on life was a lot like my own. He was a very serious musician who made important contributions to the musical world, but he also had a wonderful sense of humor, and he loved crossword puzzles—just as I do. A guest conductor once asked him how long it took him to do a crossword puzzle. "About one rehearsal," he said. And of course, he lived in Paris, which meant that I just *had* to make many trips there—tough duty! I've been a biography fan since I was a child—one of my favorite sets of books was called *Great Men and Famous Women*—and I'd always wanted to write a biography. Here was my opportunity!

Interview by Katherine Saenger



Nancy Toff spent 13 years researching and writing her fourth book, a biography of Georges Barrère, the NYFC's founder.

Why Barrère and not someone else?

Aside from the fact that Frances got me interested and I struck gold immediately, there aren't that many other flutists who merit a full biography, either because of the nature of their careers or the availability of documentation, or both. Barrère had an unusually varied career; he was involved with so many cultural institutions—the Paris Opera, the Concerts Colonne, the New York Symphony, many new music groups, and eight of his own chamber groups—and he worked with so many different composers and performers.

Taffanel had an equally interesting, though in many ways quite different career, and Edward Blakeman has just published an excellent biography of him, which I highly recommend. Gaubert might also merit a book, but that story is at least as much about opera as about the flute, and doesn't interest me as much.

Kincaid and Laurent both warrant more study, but as orchestral musicians for the better part of their careers I don't think there's enough to make a book (besides John Krell's inimitable *Kincaidiana*, which is about pedagogy). There's certainly a need for some meaty articles on both, however.

What interesting things did you learn that were complete surprises to you?

I had no idea that Barrère was a founder of the musicians' union in Paris that still exists, and that he was such a fervent unionist. I knew, of course, about the battle Walter Damrosch had with the New York musicians' union when he brought Barrère and the other four French players to play in the New York Symphony in 1905—it's an oft-told tale—but I had no idea of the irony, given Barrère's Paris union activities.

I also learned a great deal about the "merger" of the New York Symphony Society and the New York Philharmonic in 1928, and what happened to the musicians. In particular, I was able to

get to the bottom of the story of how John Amans got the first chair in the combined orchestra, and how and why Barrère went out on his own at that point. The behind-the-scenes politics were fascinating, and the research involved putting together clues from correspondence in at least four different archives.

Another surprise was the Lucy Gates saga. In a scrapbook in the Bancroft Library at Berkeley, I found a program of the Trio de Lutèce (flute, cello, and harp) and a soprano named Lucy Gates. “Who?” I asked myself. It turned out that she was one of many granddaughters of the Mormon leader Brigham Young, and she had a fascinating career in both Germany and the United States. She and Barrère had the same manager in the World War I era, and they toured together. Her papers at Brigham Young University in Provo and at the Utah State Historical Society were gold mines, and I even found a photo of Gates and the Trio wearing masks when they were in San Francisco during the 1919 flu epidemic. I’d read about that in many places—they were allowed to take them off only to perform—but here was the proof. The photo is in the book.

I also had no idea of how cohesive the French-American community in New York was, especially during World War I. That was a revelation, and looking into Barrère’s participation in wartime benefit concerts led to a much broader exploration of Franco-American relations and the cultural aspects of World War I.

What high-level editorial feedback and encouragement did you get?

I got a great deal of advice and encouragement from several scholars of French history, both musical and not. Bill Weber at Cal State Long Beach asked me great (and hard!) questions about the programming of concerts, and Bonnie Smith at Rutgers helped me



Barrère and soprano Lucy Gates performed for 15,000 people at a Liberty Loan rally in New York’s City Hall Park in April 1918. Caught in a driving rain, Gates donned a cape and hat offered by a gallant Canadian officer.

a great deal with general French history. Rich Crawford at the University of Michigan made some really helpful suggestions about the context in which Walter Damrosch and the New York Symphony performed, and about other aspects of American musical life. Marilyn Young at NYU, who’s a Vietnam War specialist and one of my authors at Oxford University Press, asked me just the right probing questions about the themes of the book at a crucial point in its development.

Among flutists, Leone Buyse read every word. She’s a wonderful editor as well as flutist and she made many useful suggestions that improved the text. She and Svjetlana Kabalin (with the Sylvan Winds) also read through much of the newly-discovered Barrère repertoire, which made it much easier to write about.

Fran Barulich, the head of special collections at the New York Public

Library music division, who knows a great deal about Belle Epoque Paris and 20th century New York from her own research, did the same. She essentially became my personal music librarian, but the entire staff at NYPL and the Library of Congress encouraged me at every turn. Good librarians like to see their materials used well, and I’ve been the happy beneficiary.

Who is your intended audience?

This book is definitely not just for flutists. Other woodwind players interested in the development of the repertoire should find it useful, and those who want new repertoire ideas will find lots of them both in the text and in the appendixes of Barrère dedications and premieres. Conductors, too, because Barrère did so much for the chamber orchestra repertoire. But I also hope that people interested in the history of Paris and New York in general—for example, readers who enjoyed *Gotham*, a history of New York City—and Francophiles, anyone who loves Toulouse-Lautrec. Certainly anyone interested in the history of concert music—people who’ve read Joseph Horowitz’s *Classical Music in America*, for example—will find a lot to interest them.

What do you want the readers to get out of the book?

For performers, I hope Barrère inspires their intellectual curiosity to seek out new repertoire, whether early music or brand new, to work with composers, to be more creative in their programming. Barrère was such a master programmer. He knew exactly how to focus a program for a particular audience, and how to educate and entertain at the same time. He also had a broad knowledge of music history. You see that, for example, in his correspondence with *New York Times* critic Olin

(Cont’d on next page)

TOFF (cont'd from previous page)

Downes, when they were planning a series of lectures and concerts for the Brooklyn Institute of Arts & Sciences and the New York Junior League. He's an excellent role model.

I hope that all readers will get a flavor of Belle Epoque Paris and early 20th-century New York, and what exciting places they were for artists and musicians. I hope they'll also come to appreciate the extraordinary development of American concert life in the 20th century, and how individuals made a difference. Barrère played a major role in this evolution, participating in everything from the growth of community concerts to summer festivals to early music to new music societies to solo flute recitals to major concert series.

I think readers will also be as impressed as I was by the motivations and activities of some of the great patrons—Elizabeth Sprague Coolidge, the doyenne of American chamber music, who established the chamber music programs at the Library of Congress—and Harry Harkness Flagler, the angel of the New York Symphony. These people had character, in all senses of the word, as well as money.

What publicity things will be done to reach this target audience? Will you go on book tours?

I gave two lectures at the National Flute Association convention in San Diego, one on “Barrère in Paris” (which I will repeat for the NYFC in December), the other called “Nancy Drew Meets Georges Barrère,” on how I used primary and secondary sources to put the book together. And we had several related concerts, a re-creation of a Barrère Ensemble of Wind Instruments concert with Svjetlana Kabalin's Sylvan Winds and Wendy Mehne's Ithaca Wind Quintet, and a Barrère-Gaubert concert with Leone Buyse and Fenwick Smith.

I'm lecturing this fall to the British Flute Society and later at Juilliard and Ithaca College. This is Juilliard's centennial year as well as Barrère's, so the timing works beautifully. And Leone, Svjetlana, and I are working on plans for a Barrère tour, where we'll do Barrère-related concerts and lectures at universities around the country.

How is the book structured?

The book is basically chronological, as most biographies are.

Any hard choices you had to make?

Many! I have nearly 1,800 concerts in my database of Barrère's performing life, and I wrote about a very small percentage of them—otherwise it would be a very boring book. I had to decide which were the *exemplary* ones, in the true sense of the word exemplary, which ones represented a particular aspect of his repertoire or performing style or collaboration with a particular performer or composer.

I also had to make hard choices about which letters and reviews to quote. Barrère was a wonderful prose stylist and extremely witty. And the critics of his day were much more “writerly” than those today, very quotable. But it's easy to quote too much.

What did you have to leave out of the book that you wanted to put in (due to space constraints or the information being unavailable)?

I wish I had been able to find more personal information about his life in Paris, but the earliest Barrère letter I have is from 1900. I also wish there was more to say about his first marriage, to Michele Burani, but for what are probably obvious reasons neither one kept much memorabilia about the other.

What was the hardest part of the writing? the most fun? the least fun?

The hardest part was writing the first

draft. On the other hand, there was a great deal of satisfaction, even the occasional Eureka!, in seeing facts culled from disparate sources come together in a logical way that I didn't appreciate until I started writing. I suppose the research is always the most fun, despite the inevitable frustrations. But really, I enjoyed the whole process.

Did any information uncovered during research for the book open up new fields of study or help other people with their ongoing projects?

Leone Buyse and the Sylvan Winds are both working on CDs of the Barrère literature, and I hope the first ones will be published this year. We're also working on publishing the works in Barrère's repertoire that are either out of print or still in manuscript. We got so much positive feedback from the audience at the New York Flute Fair last March (thank you!) and at the NFA that we hope this will be a very successful project.

I want to continue my research on the Société Moderne d'Instruments à Vent, Barrère's Paris woodwind ensemble. After he left for the United States, Louis Fleury took over the group, and it played another 69 premieres before Fleury died in 1926. I want to assemble a comprehensive list of those works, which will provide even more material for future concerts. I'd also like to do more work on Fleury himself.

What's your next book project?

There are many possibilities—that's classified information for now! □

Nancy Toff is the author of *Monarch of the Flute: The Life of Georges Barrère* (Oxford University Press, 2005).

Katherine Saenger is the editor of the NYFC Newsletter.

Impressions from Latin America:

A Report from the First International Flute Composition Competition

by Linda Wetherill

The prize-winning works for the First International Flute Composition Competition in Salzburg were presented on February 16, 2005. Initiated by the Mozarteum and the House for Latin American Culture, this was the second of a new series of contests featuring the development of contemporary expressions of South American roots. Produced every four years, the first contest solicited works for guitar and the third will feature the violin; the flute will again be the star in 20 years, we must hope.

Forty-eight composers from 17 lands participated this year. Works for solo flute and for flute with electronics, guitar, or strings were considered. Only works selected by at least one of the six judges (four composers, one violinist, and one flutist, from six countries) were performed, but this subset still provided an interesting view of the Latin music world. The works drew upon and reworked South American themes, to be sure, but the method of composition strongly focused upon the European avant-garde.

The Argentine Fernando Maglia, winner of the first prize, called upon the folk music of his own country. It was evident that he had studied with Nono and Boulez from the texture of his flute and guitar piece "El Otro Amanecer" (The Other Route of the Sun), which included many tradings of motifs between the two instruments.

"Cinco Transfiguraciones Llanas," a 20-minute flute solo in five movements by Venezuelan Mirtru Escalona-Mijares, won second prize with magical use of extended techniques. He called upon the traditional music of his homeland, juggling these themes with tremendous skill using sounds ranging from pan-flute colors to a study of the sun.

"La Vuelta hacia arriba del aire de la Manana" (Morning Air from Above) from Argentine live-electronics expert Jorge Sad was impressive, with an array of electronic sounds that played with the flutist. This was followed by three works for flute and string quartet in a range of styles: Rudolfo Coelho de Souza's "Serenade" from Brazil (providing an excellent conventional construction with a beautiful "Andante" movement); Mexican Victor Ibarra Cardenas's "Son del Pueblo" (Sound of the People), named after a local folklore ensemble, a reworking of a wonderful Aztec folk dance, "Huapango Huasteco" into a no-man's-land between Astor Piazzolla and John Adams; and "Latin Molto Follemente," a cross between a tango and Charleston, with sonorities reminding one more of Messiaen and Scelsi, created by Japanese composer Shigeru Kan-No, a student of Zender and Lachenmann.

This was a great movement forward in the assimilation of South American music into today's standard contemporary diet, and it was unfortunate that the other 42 pieces could not also be performed that evening.

*Adelphi University professor of flute **Linda Wetherill** was the American and flutist who judged the competition and premiered these works. She will perform these pieces on November 1 (see Flute Happenings for details) and offer them at next summer's Adelphi Flute Workshop, scheduled for the last week in July (2006).*

LATIN JAZZ (cont'd from page 1)

in three weeks playing it better than she ever did. She told me to go away and never talk to her again.

JB: So did you switch from percussion to flute at that point?

DV: Well, yes. I still played percussion, but with the flute I felt an immediate connection with my spirit and my soul. So I pursued the flute.

JB: Was Herbie Mann your main influence?

DV: Yes. His music was the first I picked up in my teens. He was the first flutist I ever heard, and he ended up becoming one my best friends.

JB: Andrea, how did you get started with the flute?

ANDREA BRACHFELD: I started piano lessons when I was six years old [at the insistence of] my parents. At age 10 I took up the flute at school, when they offered lessons that you were taken out of class for. The first jazz flute recording I ever heard was Eric Dolphy's "Out to Lunch" at age 14 or 15. I went to the High School of Music and Art. I played the piano but they had too many piano students. Since I also played the flute, I chose to study that instead. At age 16, I had my first jazz gig at St. Peter's Church [at Lexington and 54th Street]. I got a Jazz quartet together, wrote my own music, and played at their All Nite Soul Celebration. From that point on, improvisation became a way of life for me.

JB: How did you get into Latin music?

DV: She met me... (Lots of laughter)

AB: I was playing at the Tin Palace in the Bowery around 1973-74. I was 19 years old and at a Lloyd McNeil gig, and he asked me to sit in. Afterwards, Mauricio Smith, who was in the audience, came up to me and asked if I wanted to play in a charanga band. Work was work, so I said sure. That was the beginning of my Afro-Cuban musical influences. I played with a lot of bands and sat in with many others too. There was so much music happening in those days. Each club would hire

(Cont'd on next page)

LATIN JAZZ (cont'd from previous page)

at least three bands a night and we were able to check each other out. It was great! While I was playing the charanga gigs, I also pursued my interest in jazz.

JB: So Dave, you took up flute and got into Herbie Mann...

DV: Herbie Mann played a concert at the High School of Music and Art. I played for him on my Gemeinhardt and he had a gold Haynes flute. Eventually we did an album together. Later, I bought an album called *Flute by Laws*. [After hearing it,] I called Hubert Laws and asked if [I could study with him.]

JB: Andrea, after high school, who taught and guided you into more improvisation?

AB: At that time, the Jazzmobile had workshops every Saturday morning in Harlem with jazz greats Jimmy Heath and Billy Taylor, among many others, who gave their time to teach young people how to play jazz. Jimmy Heath taught me improvisation, harmony, scales, chords, etc. He was a wonderful flute teacher and he also taught me many things about life. I didn't always know what he was talking about—he taught at a very high level—but I collected what he taught and hoped

DV: No, I went to Bronx Community College in order to get out of serving in Vietnam. I studied music but found the [academic] approach to music boring and stifling. I got out of college as quickly as possible. I wanted to play and perform. I [could see myself] playing and performing Latin jazz music every day, and I knew I could do it.

JB: What is your practice like? Does it include playing classical music?

AB: I incorporate classical and jazz in my practice sessions. I practice scales, fingering and tone exercises. I have a classical approach but use the jazz scales.

“[Hubert Laws] gave me lessons for six months, which was a great experience. However, he made me play Kuhlau duets for four months. I hated this...” —Dave Valentin

He gave me lessons for six months, which was a great experience. However, he made me play Kuhlau duets for four months. I hated this and told him I wanted to play Latin music like he played. So he started teaching me how to play Latin jazz solos. He taught me melodically and rhythmically... how to improvise, and to never come unprepared. He also taught me his approach to jazz music and playing solos: “Play loose as a goose and tight as a frog’s butt.”

Other Latin jazz influences included people like Paul Horn, Eric Dolphy, Mauricio Smith, James Moody, Frank West, Tito Puente, Chick Corea, Eddie Palmieri, and many others.

JB: Who else did you study with?

DV: Harold Bennett taught me.

AB: Wow, I studied with him too.

DV: The rest of my learning was all by ear. By listening to not only flutists but also to jazz artists such as Coltrane, Miles Davis, Freddie Hubbard, etc. My approach was to keep my ears open and to explore my possibilities. Of course, I wanted to sound like Herbie Mann and Hubert Laws. But as I grew, I eventually learned to follow my own spirit.

that eventually I would understand it. I also went to Jazz Interactions workshop [a NYC-based organization founded by Joe Newman]. There I met Yusef Lateef and Barry Harris. I also studied with Hubert Laws for three to four months. He taught me riffs to play and solos. I also took some lessons with [George] Coleman, Eddie Daniels, etc. My problem was that at that time I didn't have a great deal of money for lessons.

Classical teachers were more consistent in my life... Sam Baron was my first classical teacher, and Harold Bennett was my teacher at the Manhattan School of Music.

JB: How was MSM?

AB: I was in the orchestra my first semester, but didn't find it interesting. I was a flute performance major and there was no jazz program at the school per se. But there were some jazz ensembles there I played in, with Dave Friedman and Valerie Capers, and some great performers, like Mitch Forman on piano. Overall it was a rich musical experience for me.

JB: Dave, did you also study at a conservatory after high school?

My interest is primarily focused on jazz, although I did teach a Cuban classical flute class recently. It was difficult for me to find music but eventually I put together pieces of Paquito D'Rivera for the Cuban classical flute.

DV: And you have to realize that the classical Cuban flute was played on baroque flutes—six hole, five key flutes—French antiques. The fingering is completely different. Left is right and right is left. The fingering chart I have (AB: I have one too) is completely different. Playing charanga Pachanga, the fingering is so different it boggles your mind. I have a c. 1899 6-hole, 10-key flute with the original wood inlay case from France.

AB: I also have a 5-key flute from Cuba.

JB: Dave, how does classical music figure into your practice of the flute?

DV: It doesn't. I don't want to play classical music. When I practice, my method is to just go off on a tangent. I try to do things that are completely unorthodox. I do play scales and play lots of older Latin music. My approach is again, “Loose as a goose...” I try to play whatever is in my mind. Not classical music, sometimes not even

jazz. Yusef Lateef told me that everyone has a tone poem in their body, and I try to find my own tone poem. That's what I'd recommend to anyone.

AB: It's interesting. When I was in Venezuela in 1979, and I saw Dave at a Conjunto Libre concert and Dave's first album, *Legend*, was coming out, and he gave me a cassette of it. I asked him how he did that—make his own record? And he said, "You have to believe in yourself."

By the way, Dave and I taught together at the John Dwyer Junior High School in the South Bronx. I was hired to teach flute in the after-school program...Dave and I would hang out in the hallways and play our flutes together.

JB: How was your group, the Latin Jazz Flute Explosion, formed?

AB: Joe Conti called me. Joe was Tito Puente's right-hand man. He wanted to bring together Dave and Karen [Joseph], Connie [Con Sublime] and me to form a group. Wally Edgecombe hired us and we did the arrangements last November. A wonderful gig; it worked.

DV: And we learned we were a wonderful combination together.

JB: Andrea, can you tell me about the other members of the group?

AB: Karen went to Jazzmobile with me; that's where we met. Dave gave her lessons. She graduated from the Philadelphia School of the Arts. Connie also was a classically trained player. We're all players for other groups as well. They have more information about themselves on my website, www.andreabrachfeld.com.

JB: Talk about what it's like to lead a band.

DV: My advice is to just let everybody play. If there are any arguments, do it in private. Don't yell at the band on stage.

[DV's cell phone stopped working. Exited call. On to Andrea alone...]

AB: The group (DV, AB, Connie and Karen) evolved from a community of flute players who had mutual respect for each other. Everyone brings something to the table. The common bond is that we all studied with the same type of people—classical, jazz and Latin—and

we bring it all together. We'd like to take it on the road. Others in the group who play with my [own] Phoenix Rising group include Kim Plainfield on drums, Bob Quaranta on the piano, Chembo Corniel on the congas, and Andy Eulau on bass. There's more about the Latin Jazz Flute Explosion on my website..

JB: Will you play more traditional Latin music or more Latin jazz?

AB: Well, there's going to be some charanga music, a type of Cuban music. Charanga is a combination of flute, violin, and piano classical trio that originated from bands in early 1800s similar to the early jazz bands in New Orleans at that time. The music was for the French and Spanish upper crust of Cuba—indoor music and dance music.

We'll be playing original material and standards. All the players will be including some of their own arrangements; everyone is contributing pieces.

JB: Any advice on leading a group, the music business, for others who want to play the same kind of music?

AB: Like Dave said, besides the obvious that you must learn your craft, you need to learn how to play the flute. Before college, I was offered a scholarship to the Berklee School of Music, but I declined because they didn't have a flutist on staff. I wanted to learn the flute first. You need classical training in order to learn the technique, and you need to learn improvisation as well. Improvisation involves what Dave talked about—the spirit. You have to have the courage to go inside yourself and do some soul-searching. When you do, your voice becomes stronger and so will your music. You can't be afraid to make mistakes. Your mistakes may be the best things you ever do.

JB: Could you tell me how someone might go about learning to play Latin jazz music?

AB: There are a couple of schools in NYC, for example, Boys Harbor [at 104th Street and 5th Avenue]. Other programs starting to emerge include one at The Collective [at 14th Street and 6th Avenue].

Good teachers include Bobby Sanabria, who teaches Afro-Cuban

music at the New School and at the Manhattan School of Music, and a number of other people. Many college programs focus on jazz education, but there is not as much available in Latin music. For Latin music, you need to try the programs I just mentioned and also search for programs on the Internet.

Latin jazz is not [yet] a developed field in the mainstream but it can still be learned. It's like the old school of learning. You need to listen to people playing the music. Go to hear people play. Latin jazz is only just beginning to be taught at the colleges in a more formal way.

JB: What draws you to Latin music—what are the characteristics about it that turn you on?

AB: What drew me were the different rhythms. I've always felt comfortable with different kinds of rhythms. Even as a child, a teacher remarked I was playing with lots of rhythm and was capable of playing jazz. It's challenging to play Latin music. You need to be creative with how you play chords. You need to come up with different ideas for each phrase.

JB: Do you also teach Latin music?

AB: Yes, I do. There is more information about my classes on my website. I also offer a workshop called "The Origin of the Cuban Flute." In it, I discuss Cuban music starting from 1803, when the first Cuban music was published, and go forward to the present. This is a multimedia workshop for a specific audience interested in Cuban music—people who are at a certain level of understanding of Cuban music.

JB: Any final words?

AB: The concert for the NYFC should be a lot of fun. Dave, Karen, Connie, and I have enjoyed working together a lot over many years. We've also worked with each other's bands. I look forward to working together with them for a long time to come. □

Jazz flutist **Jamie Baum** has a website at www.jamiebaum.com.

Thanks to **Annette I. Dorsky** for her help in transcribing the interview.



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



October 23, 2005 concert

Sunday, 5:30 pm • Yamaha Artist Piano Salon, 689 Fifth Ave. (@ 54th)

LATIN JAZZ FLUTE EXPLOSION

86th Season

2005–2006 Concerts

October 23, 2005 • Sunday, 5:30 pm
DAVE VALENTIN, ANDREA BRACHFELD,
CONNIE GROSSMAN and KAREN JOSEPH
Latin Jazz Flute Explosion

November 13, 2005 • Sunday, 5:30 pm
CAMILLA HOITENGA, flute
Savage aural hot bed program

December 18, 2005 • Sunday, 5:30 pm
SANDRA MILLER and ANDREW BOLOTOWSKY
Baroque holiday concert

January 22, 2006 • Sunday, 5:30 pm
STEPHEN PRESTON and AMARA GUITRY
Contemporary music for two baroque flutes

February 19, 2006 • Sunday, 5:30 pm
PATRICIA and GREGORY ZUBER, flute and
percussion duo
With Thomas Kovachevich visuals

March 19, 2006 • Sunday, All Day
FLUTE FAIR 2006 (*Guest artist and location TBA*)

April 23, 2006 • Sunday, 5:30 pm
2006 NYFC COMPETITION WINNERS

May 21, 2006 • Sunday, 6:00 pm
ANNUAL MEETING & ENSEMBLE CONCERT

All concerts and events (except as noted) at Yamaha Artist Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison). All dates and programs subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org or call 732-257-9082.



From the Editor

Greetings! Looks like we are in for a season of interesting and eclectic concerts, starting with the Latin Jazz Flute Explosion on October 23rd. Jamie Baum interviewed two of the group's four flutists: Dave Valentin and Andrea Brachfeld. My favorite part of the interview: Dave's mantra for playing, passed down from Hubert Laws, "Never come unprepared," and some more colorful advice that you will have to read for yourself.

David Wechsler's introductory "From the President" letter recounts two fondly (though vaguely) remembered NYFC concerts from the early '70s. With the help of our resident archivist, we tracked down the dates, location, and programs. Imagine my surprise to realize why one of the concerts sounded so familiar to me—not only did I attend it some 30 years ago, I even had performed in it (as one of the 37 flutes in Otto Luening's Canon).

This issue is a 12-pager, in part due to interesting material relating to the new venue for our Sunday afternoon concerts (the Yamaha Piano Salon at 54th Street and 5th Avenue, article by Annette Dorsky) and to a history of some of NYC's distinguished corporate performance spaces ("Piano Makers and their New York Concert Halls," by Nancy Toff). And, in what will surely be the highlight of this issue for some, Nancy answers questions posed by the newsletter editor (yours truly) about her new Barrère biography. Like many of you, I've bought the book; hopefully her informative and amusing Q&A will tide me over until I have time to read it.

Burton Leiser, a retired philosophy professor and a student of the flute since age 60, is this month's member profile subject. His story of how he came to join the flute club is hard to beat...check it out.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)