



The New York Flute Club

NEWSLETTER

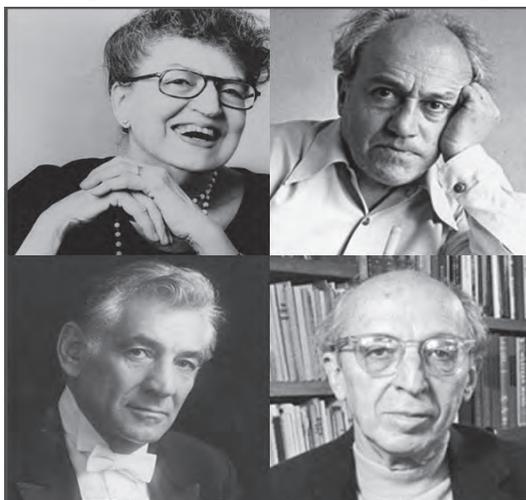
January 2019

Flute Music of New York Jewish Composers Program Backstory: Comments and anecdotes about the pieces and their composers

Patricia Spencer on Miriam Gideon and *Eclogue*

Miriam Gideon was a gentle, sensitive composer whose expressive and colorful works should be programmed more often. Her *Eclogue* was one of the earliest pieces written for me, for a 1988 Merkin Concert Hall recital that would feature five premieres in addition to the Gideon: Thea Musgrave's *Narcissus*, Stephen Jaffe's *Three Figures and a Ground*, Louise Talma's *Conversations*, and Ge Gan-Ru's *Hao*.

I probably first met Miriam Gideon in the late 1960s. In those early years of the new music explosion, you could count the groups on one hand: the Group for Contemporary Music, Continuum, Max Pollikoff's series at the 92nd Street Y, Arthur Weisberg's Contemporary Chamber Ensemble, and, shortly after that, the Da Capo Chamber Players, Speculum Musicae, and the Light Fantastic



Composers on the program (clockwise from upper left): Miriam Gideon, Ernest Bloch, Aaron Copland, and Leonard Bernstein

Players. So composers and new-music performers went to all the concerts and there was a feeling of community (however small!) and maybe of shared pioneering. Miriam Gideon was part of that community. By the time she had written *Voices from Elysium* (1979) for the Da Capo Chamber Players, we had already performed and recorded her *Nocturnes* (1975) with Judith Raskin (CRI American Masters CD 782). Light-filled harmonies, expressive and imaginative lyric writing, sensitive settings of the poetry—I was enchanted.

(Cont'd on page 6)

In concert

Flute Music of New York Jewish Composers

Sunday, January 13, 2019, 5:30 pm

Center for Jewish History, 15 West 16th Street, NYC

Program

Introductory comments

Tina Frühauf

Suite Modale (1958)

Ernest Bloch (1880-1959)

Elizabeth Mann, flute • Steve Beck, piano

Samson and Buddha (2015)

José Serebrier (b. 1938)

Patricia Zuber and Yevgeny Faniuk, flutes

Eclogue

Miriam Gideon (1906-1996)

A Poem (1990)

Leo Ornstein (1895-2002)

Yevgeny Faniuk, flute • Steve Beck, piano

Duo (1971)

Aaron Copland (1900-1990)

Elizabeth Mann, flute • Steve Beck, piano

Oriental Prayer: Kol Nidre with Variations (1916)

David Ehrlich (1848-1926)

Susan Rotholz, flute • Steve Beck, piano

Halil (1981)

Leonard Bernstein (1918-1990)

Patricia Zuber, flute • Maron Khoury, piccolo • Yevgeny Faniuk, alto flute
Greg Zuber and Jeff Irving, percussion • Howard Watkins, piano

Concert curated by Nancy Toff

Program subject to change

NOTE: Seating at the Center for Jewish History is limited.

See box on p. 3 for instructions on how to reserve a seat in advance.

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Newsletter

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A Very Short Introduction to a Big Repertoire

by Nancy Toff



From the President

This month’s concert is proof of the concept of six degrees of separation, though the arithmetic was actually much simpler than that. In 2017, I began working with Professor David Myers of UCLA on the promotion of his new book, *Jewish History: A Very Short Introduction*, which I had commissioned him to write for Oxford University Press. Together with Judy Greenspan, the dynamic director of public programs at the Center for Jewish History—where David had just been appointed president—we dreamed up a lecture series, Short Talks on Big Subjects, based on the *Very Short Introduction* series. Judy and I became friendly, and over one long lunch I mentioned my work with the flute club. She was intrigued, and a little more conversation led to an invitation for the flute club to present a concert at CJH.

I began assembling a list of Jewish composers—helped by numerous online resources, including the Milken Archive of Jewish Music (www.milkenarchive.org). As with the World War I concert in November, the challenge was not finding enough music, but narrowing down the list. I decided that we should focus on New York-based composers, which given the demographics of both American Jewish history and classical music was not much of a filter. It turns out that some of the core works of our 20th century repertoire fit into this rubric: Bloch’s *Suite Modale* (written for Elaine Shaffer, a leading Kincaid student), Bernstein’s *Halil*, and the Copland Duo (commissioned in memory of Kincaid by his students, led by our own John Solum).

Around those landmark works, with the advice of our performers, we programmed some lesser-known pieces: the variations on the Yom Kippur *Kol Nidre* chant by an obscure New York flute entrepreneur, David Ehrlich (which gave me the opportunity to do some Nancy Drew-style sleuthing; see page 4); a short piece by the experimental composer Leo Ornstein, who like its performer, Yevgeny Faniuk, hailed from Ukraine; a miniature duo that Pat Zuber commissioned in 2014 from José Serebrier, whom most of us know better as conductor than composer; and a 1987 work by Miriam Gideon, commissioned by our own Pat Spencer.

The performers represent the best of New York, and I thank them for their enthusiastic and creative participation in this project. The Center for Jewish History asked for a short talk to introduce the concert, and the obvious choice was Tina Frühauf, a musicologist who specializes in Jewish music and teaches a course on New York Jewish composers at Columbia. She also happens to be married to sometime NYFC member Pryor Dodge.

A reminder that because this is a joint presentation with the Center for Jewish History, you must reserve in advance to be guaranteed a seat; seating will also be open to members of CJH. Just go online (see box, p. 3) to reserve your free member seats (1 member and 1 guest). I’ll look forward to seeing you on West 16th Street on January 13.



Courtesy Mike Brubaker

2019 Competition Deadlines

NYFC Competition

Kaoru Hinata, Coordinator

For flutists ages 18 to 27
 Application deadline
February 15, 2019.

For details and requirements, please visit nyfluteclub.org/concerts-events-and-more.

Young Musicians Contest

Barbara Siesel, Coordinator

For flutists 8 to 18
 Regular applications due by
January 25, 2019.

Member Profile

Amy
Appleton

NYFC Member since
2014



Employment: Director of education at Marquis Studios (www.marquisstudios.org), a non-profit arts institution.

A recent recital/performance: Performing with the NYFC Ensemble in May 2018, at Pearl Studios in NYC, at the Club's annual meeting ("I'm so thankful that the NYFC Ensemble welcomes all ability levels!"). Since 2013, Amy has also been playing with the Trinity Handbell Choir at Trinity Lutheran Church in Astoria, Queens and sometimes accompanies them on flute.

Career highlights: Her current job at Marquis Studios: "For the first time I am able to combine my visual arts expertise (which is what I studied in school) with my interests in performing arts education and youth development. I supervise 90 part-time teaching artists in all arts disciplines (music, theater, dance, visual art, puppetry, architecture, digital media, and circus) at 150 NYC public schools. Though I no longer do the hands-on teaching myself—my role is mostly teacher development and providing youth in this city access to arts programs—I love visiting our schools and seeing our artists in action."

Current flute: A c. 2002 Gemeinhardt with an offset G, B foot, and solid silver headjoint.

Influential flute teachers: The band teachers Chris Dalton (who started her on flute in fifth grade), Kevin Pryor (who introduced her to piccolo, the joys of marching band, and being a drum major), Rob Elinson (the first instructor who actually played flute himself), John Luckenbill (who coached her on audition pieces and paid her to play in holiday marching bands), and Harry Eichhorn (the director of the town band she was in for four years). After high school: Doris Watson (a leader in the handbell community who encouraged Amy's flute studies), Elaine Martin (Amy's college flute teacher and flute ensemble director), and Elise Carter (the director of a post-college

ensemble who connected Amy to the NYFC).

High school: Shore Regional High School in West Long Branch, NJ.

Degrees: BA in studio art (with a concentration in painting) and Spanish (Muhlenberg College, 2008) and MA in community arts (Maryland Institute College of Art (MICA), 2009). In 2016, she also earned a certificate from the NY Foundation for the Arts (NYFA) Emerging Leaders Program in Nonprofit Management.

Most notable and/or personally satisfying accomplishments: Starting lessons in harp at the Irish Arts Center last year: "My aunt plays the harp and she gave me a tiny lap harp as a graduation present in hopes that playing it would relax me. For years I would try, get frustrated because I couldn't read bass clef, and put it away. Now I am finally able to start using it as my aunt intended—to relax after a long day."

Favorite practice routines: "I try to practice either flute or harp every day and bounce back and forth based on my current needs (like how soon a NYFC rehearsal is coming up!). Starting out with a couple scales (I still use my Boosey & Hawkes *Complete Flute Scale Book*) and a couple of intonation exercises helps me before diving into the sheet music I'm looking at. I also am diligent in making sure I go to concerts and museums to be aware of what's relevant, which is a form of practice to me. In a recent month it was Harvey Sollberger at the NYFC, Gary Schocker in a flute and harp concert, and a talk by artist Faith Ringgold at the Brooklyn Museum."

Other interests: Making her own art (preferred media: painting and mosaics), exploring NYC and its cultural institutions ("I love playing tour guide when my friends visit from out of town—I used to lead tours at the Met Museum and still volunteer with the architectural nonprofit Open House NY"), and learning new languages through travel ("My brother is now living and working in Germany, so lately I've had more opportunities to visit Europe. My last trip was to Italy and my next will be to Austria and Czechia.").

Advice for NYFC members: From the late David Marquis, her previous supervisor and the founder of Marquis Studios: "Remember the mission that is at the core of your beliefs and values. Keep your eye on the things that are important and let the other things go."

FLUTE HAPPENINGS

FEBRUARY '19

Feb. 10 Sunday 8:30 am - 8:30 pm

FluteFest, a day of rehearsals, workshops (by Barbara Hopkins, Cheryl Six, Heather Stegmaier, and Minta White), and concerts.

• Wesleyan University in Middletown, CT • Admission: Pre-register at www.flutefest.org/register.html to pay self-selected registration fee (\$5 to \$100). • Info, visit flutefest.org or email Sarah Stockton at ctflutefest@gmail.com.

Feb. 10 Sunday 3:00 pm

Winds in the Wilderness with **SHARON POWERS**, flute, in a program of music by Quantz, Satie, Bach, Myers, Handel, Granados, and Abreu.

• Church of St. John in the Wilderness, 261 Route 344, Copake Falls, NY • Admission: \$15 general, students free. • Info, visit Facebook/Winds in the Wilderness Concerts or email sharonpowers6@gmail.com.

Feb. 14 Thursday 6:00 - 9:00 pm

Please join **DAVID WECHSLER**, flute, and the OMNI Ensemble on St. Valentine's Day for a fundraising concert/cocktail party. On the program: music by Bach, Handel, Telemann, Ibert, Gershwin, Rollins, and Davis.

• The home of Alan and Ruth Chevat, 581A 6th Street, Park Slope, Brooklyn, NY • Admission: \$100 per person, \$180 per couple. Visit www.theomniensemble.org or omnifeb14fundraiser.eventbrite.com to purchase tickets.

NOTE: Seating at the Center for Jewish History is limited. NYFC members wishing to attend the January 13 concert are encouraged to reserve their seats in advance.

Go to <https://flutemusic.brownpapertickets.com/>
Click on "Enter Password or Discount Code" and enter FLUTECLUB. Once you do that, "Show Available Tickets" pops up. Click on it.

The (free) NYFC member ticket type will be at the top of the list of admission types. Change the quantity to "1" if you are coming alone or "2" if you are bringing a guest.

Flute Happenings Deadlines

Issue	Deadline	Mail Date
February 2019	01/17/2019	02/18/2019
March 2019	01/31/2019	03/04/2019
April 2019	03/14/2019	04/15/2019
May 2019	04/04/2019	05/06/2019

Who was David Ehrlich?

by Nancy Toff

While researching flute literature of the World War I era for our Armistice Day concert, I searched the US copyright catalog for flute entries. Along with the expected works by Gaubert and De Lorenzo, I stumbled on *Oriental Prayer: Kol Nidre with Variations* (Grand solo for flute or violin, with piano accompaniment) by David Ehrlich, self-published in 1915/16.¹ The piece, which the composer described as a “marvelously plaintive and touching melody, valuable for concert, home, and religious services,” seemed a natural candidate for our concert, featuring works by New York Jewish composers, and I was pleased to find a piece from the early 20th century. There are only two copies in



Courtesy Mike Brubaker

US libraries, and the Library of Congress quickly provided a scan, but it remained for me to trace its history.

The name David Ehrlich was familiar, because he was the author of a small 1921 book on the flute, a sort of mini-Rockstro treatise, which I happen to own. Also, in doing research about New York flutemakers in the Dayton C. Miller Collection, I had seen his correspondence with Miller and his advertisements for various publications, and I'd come across

advertisements for his flute studio and publications in *The Flutist* magazine and other periodicals. But who was he? His book has no author biography; the New York papers carried no obituary.

The only clue came from Leonardo De Lorenzo's *My Complete Story of the Flute* (1951), which contains this entry (with his name misspelled and incorrect dates):

ERLICH, D. (c.1850-1925?) Photographer by profession, taught and traded in flutes for many years in New York, where he died. He wrote *The History of the Flute from Ancient Times to Boehm's Invention* (New York, 1920).²

I turned to Dr. Google, et voilà! A blog appeared on my screen: <http://temposenzatempo.blogspot.com/2017/11/self-portrait-with-flute.html>, the work of a photography collector and professional horn player, Mike Brubaker of Asheville, North Carolina. Mike's diligent research laid out the basic facts, which I include here with his permission.

Ehrlich was born in Austria in 1848 and immigrated to the United States in 1879; he became a US citizen in 1906. Curiously, shortly after his arrival in the USA, he appears to have published *Prof. D. Ehrlich's brieflicher unterricht im schön-schrieben und in der stenographie* (1879), a treatise on German shorthand—perhaps a warmup for the music-

writing he'd publish later.³ He opened a portrait studio on the Upper East Side and billed himself as both artist and photographer.

The back of his cabinet card depicts Prof. Ehrlich's Photograph Gallery and Art Studio at 70th & Lexington, which he described as “The Finest and Most Elegant Atelier in the City.” It appears to occupy an entire brownstone, providing “Portraits in Oil, Pastel, Water Colors, and Crayon. Photographs Beautifully Colored.” The professor himself—the title was his own creation—sports a long mane of hair reminiscent of Buffalo Bill Cody.

But Ehrlich would soon change professions: A 1901 classified ad in the *New York Tribune* had offered art lessons given by Prof. Ehrlich at 157 East 75th Street, but two ads above that is a notice for “FLUTE INSTRUCTION (Boehm system) given by an [anonymous] expert flutist” at the same address.⁴ By 1912 Ehrlich was installed at 512 West 138th, where he offered “Flute instruction, moderate rates.”

Questions

This is a lot of data—but I still had questions. First, was he Jewish? (If not, he wouldn't fit the criterion for the January program.) I hypothesized that only a Jew would write variations on *Kol Nidre*, the solemn Yom Kippur prayer. The familySearch.org website yielded a death certificate, which recorded his death as April 3, 1926, in Manhattan, and his burial at Linden Hill, Long Island. A check of findagrave.com confirms that he is buried in Linden Hill Jewish Cemetery in Ridgewood, Queens. QED—he was Jewish. What's more, David's third son, Jacob, a distinguished chemist, was listed in *Who's Who in American Jewry* (1926).

How did Ehrlich take up the flute? With whom did he study? Ehrlich was of Germanic background, and it stands to reason that he studied with one of many German musicians on the Upper East Side. In his *History* Ehrlich repeatedly mentions his personal acquaintance with Carl Wehner, the German-born student of Boehm who was first flutist of the New York Philharmonic from 1892 to 1900. Perhaps he was a student of Wehner, certainly a friend, and likely a proponent of the German style; that may explain why he was not a member of the New York Flute Club, which, under Barrère's leadership, was a bastion of French style flute playing. The *History* mentions Barrère only once—that he played a closed-G# flute;⁵ there is no Barrère entry in the section of capsule biographies, and the only French-American flutist listed is Charles Molé, Barrère's predecessor as first flutist of the New York Symphony.



Dayton C. Miller Collection, Library of Congress

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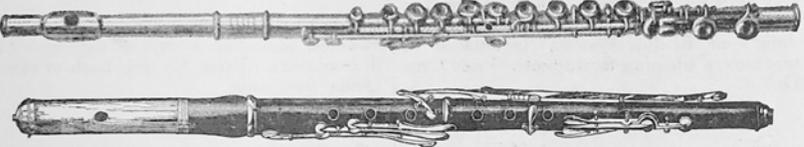
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It is never too late to learn how to play the flute.

Some samples of Ehrlich's promotional materials and ads.

Ehrlich's main activity was teaching. A promotional brochure proclaimed:

Anyone seeking a delightful pastime, a diversion for leisure hours, or even a lucrative occupation, should learn to play the flute. ... The flute is an exquisite instrument, simple to learn, very practical, and most beneficial to the health. REMEMBER: IT IS NEVER TOO LATE TO LEARN HOW TO PLAY THE FLUTE. REMEMBER: That the greatest number of flute students from far and near, from all classes of society, go to PROFESSOR EHRlich. THERE MUST BE A REASON.⁶

Ehrlich played and taught both old system and Boehm flutes. Mike Brubaker owns a self-portrait of Ehrlich in which (still with long hair) he holds a Meyer (old) system flute with at least eight keys, wood with ivory headjoint. Later portraits, now in the Miller collection, show him looking every bit the prosperous businessman, holding a wooden Boehm flute.

When Ehrlich moved to West 138th Street, he became not just a teacher but an all-purpose flute entrepreneur. I can find no evidence of a performing career, but a freelance musician might well not leave a paper trail; his family has nothing (more on that anon). In addition to his history of the flute, he published the bilingual *Diatonic and chromatic exercises for the flute* (1912), *Ideal chart of complete fingering for the Boehm flute* (1914), an instructional manual/workbook for writing music, *The Modern Note-Writer* (1917), and *Oriental beauties: sentimental and characteristic melodies for flute or violin with piano acc.* (1921). An ad for this last item reads: "The Musical Profession regards 'Oriental Beauties' as a worth-while attraction, most effective for performance as a solo piece, at concerts, and in vaudeville and moving-picture houses."⁷

Another ad reflected his activity as an instrumental dealer-broker:

CASH PAID FOR USED BOEHM FLUTES. Boehm Piccolos, Flute Music. Interesting flute and note-penmanship literature mailed FREE.

He sold and traded old system and Boehm flutes, including silver Boehm instruments (something that Wehner would not have approved of). He did repairs and stocked various supplies, including "Dandytine for the Corkjoints, the Pitch Indicator, the Sanitary Cleaner for Flutes and Piccolos, the Embouchure Cure."

One of Ehrlich's customers was none other than Dayton C. Miller, a real professor of physics at the Case School of Applied Science in Cleveland, known to flutists as the creator of the world's largest collection of flutes. In 1918, he offered Miller a Boehm & Mendler wooden flute with gold springs, "possibly the rarest flute in existence," which Miller declined, a solid silver flute by Clinton, which Miller purchased (DCM 109), and a Rudall, Rose, Carte & Co. instrument (DCM 110).⁸



A 1918 postcard from Prof. Ehrlich to Dayton C. Miller from the DCM collection at the Library of Congress.

The Family

When I began this research, I hoped to track down Ehrlich's family to see if they had any memorabilia or record of his professional career. About two hours on the web enabled me to assemble a basic family tree for three

Ehrlich (cont'd from page 5)

generations. Ehrlich had two sons with his first wife, Jennie, who died in 1887: Oscar (1879-1964) and Martin (1882-1975). He remarried in 1889; with his second wife, the former Rose White, he had three more children: Jennie (b. 1889), Jacob (1892-1989), and Laura (b.1893).

Census records quickly helped me track most of the children and several of the grandchildren. As far as I could tell, the likeliest suspect to help me was the youngest grandchild, Bernadette Ehrlich Nee—and online directories revealed that she was still alive, age 91, and living on Long Island. I wrote her a letter, explaining my discovery of her grandfather's work, enclosing some photos, and asking what she might know about him. A week or so later, I received a phone call from Mrs. Nee's daughter, Karen Galatro, who was (to my relief) happy to hear from me, and stunned to find out anything at all about her great-grandfather. She had no idea that he was an artist/photographer/musician, nor that he was Jewish. But her mother thought she might have some photos stored underneath some Christmas decorations.

Soon after, Mrs. Nee herself called and enthusiastically reported that she had found some family photos and a friend would scan them. She recalled that her father never

spoke of his father and she knew absolutely nothing about him. Unfortunately, the family is unable to attend the January concert, but David Ehrlich, the very model of a successful immigrant and New York flute entrepreneur, will at last make his Flute Club debut.

1. The cover is dated 1915, the interior 1916. Official copyright registration was February 1916.
2. Leonardo De Lorenzo, *My Complete Story of the Flute* (New York: Citadel, 1951), p. 230.
3. The Library of Congress owns the only copy in the USA; I have not yet been able to examine it.
4. *NY Tribune*, September 15, 1901
5. Ehrlich, *History*, p. 80
6. "Learn How to Play the Flute," brochure for Prof. D. Ehrlich, n.d., Dayton C. Miller Collection, Library of Congress.
7. *The Flutist*, Jan. 1921, p. 311.
8. December 13, 1918, Dayton C. Miller Collection, Library of Congress.

Nancy Toff, president and archivist of the New York Flute Club, enjoys donning her Nancy Drew outfit to research all aspects of New York flute history. She wishes to thank Mike Brubaker (mkbbrbkr@gmail.com) for the images and extensive background research for this article, and Nancy Groce of the Library of Congress for providing a copy of the Kol Nidre Variations.

Miriam Gideon

(cont'd from page 1)

Among the many wonderful memories of working with Miriam is a recording session of her *Voices from Elysium* (New World NW80543), when she wanted a different kind of flute sound. With some composers, a request like that, in a recording session no less, could have been a disaster! But somehow, with characteristic gentleness and yet strength, she inspired me to simply try some different colors (maybe less intense, more floating) until we were both happy. Instead of feeling inadequate, I felt as if I learned something about artistic exploration.

Another memory stands out. Miriam happened to be present when a pick-up group I was playing with had one of those rehearsal-scheduling arguments ("We can do the Haydn trio in 20 minutes on the afternoon of the concert," followed by, "No, I won't play the piece if we can't find a rehearsal time"—you get the idea). She told me afterwards that I had done the right thing to dig in my heels and insist on enough rehearsal time. I appreciated her brief comment—indeed I can feel that support and guidance to this day.

Miriam Gideon and her husband, Frederic Ewen (author of *Heroic Imagination*, Citadel Press, and other books relating history and literature) were inseparable, attending concerts together and inspiring students and



colleagues alike. Frederic was Miriam's third and last husband. One of her frequent admonitions was "Marry often and well."

Naturally I was absolutely thrilled when she agreed to write *Eclogue* for me, for the planned recital of premieres. Somehow I associate it with one of Rainer Maria Rilke's *Sonnets to Orpheus*—perhaps we had discussed it, though memory plays tricks sometimes. The sonnet ends:

*Einzig das Lied überm Land
beiligt und feiert.*

Translation by M.D. Herter Norton:

*Only song over the land
ballows and celebrates.*

Susan Rotholz on David Ehrlich's Kol Nidre Variations



I have always envied my cellist husband as he plays Max Bruch's concert piece, *Kol Nidre*, for the Yom Kippur services each year. That heart-wrenchingly beautiful solo has always been the centerpiece of the service for me, touches the soul, and is the reason for my attendance.

Professor D. Ehrlich, composer, publisher, photographer, portrait artist, amateur flutist, and flute teacher (and quite the character and entrepreneur) also wrote a *Kol Nidre* for flute and piano. He uses the same ancient mournful oriental prayer for his variations as Max Bruch's *Kol Nidre*.

Though I wish Ehrlich developed this piece more (the variation form

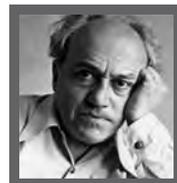
is only minimally realized and there is little contrast in the mood of deep pathos and dark color that is maintained throughout the piece), I am happy to finally be able to play this hauntingly moving ancient melody that moves me to tears when I hear it on the cello.

Elizabeth Mann on Copland's Duo and Bloch's Suite Modale



The Copland Duo has always been one of my favorite pieces to play. I love the simple solo flute line of the opening and how he captures the lyrical essence of the flute sound. It is what drew me to the instrument. I remember playing this piece in Moab, Utah at a music festival amongst the red rocks, thinking this must be what Copland had in his mind. How ironic that he was a Jewish boy who grew up in Brooklyn, NY and had actually not spent a lot of time in the Southwest. Copland became the composer who would most represent American music. I love the interesting harmonies of the second movement and the jazzy style of the last movement.

I have such a strong memory of coming across Ernst Bloch's *Suite Modale* as a young flutist and being moved by the writing. At the time, I did not know about Bloch's interest in writ-



ing music based on his Jewish heritage, but, being Jewish myself, there was something in his music that felt familiar to me. I love how he used the different modes to create a unique color. This was quite a departure from so much of the music being written at the time. I have not performed the Bloch since I was a young flutist, so I am thrilled at having this opportunity to reconnect with the piece.

Pat and Greg Zuber on Bernstein's *Halil*



Our version of *Halil* is a cross between Bernstein's original orchestral version of the piece and his piano arrangement of it. Most notably, we will be including the original alto flute and piccolo parts from the orchestral version. We are playing for the Flute Club, after all! Bernstein instructs in the score that the piccolo and alto flute players should not be seen by the audience. The solo flute represents Yadin Tenenbaum, a young Israeli flutist killed in the Yom Kippur War. At the end of the piece the piccolo and alto flute play and the solo flute is silent. They represent the

spirit of the deceased Yadin. The writing for flute and alto flute in the beginning of the work as well as the piccolo and alto flute at the end is exquisitely beautiful. Although the music is lovely in the piano reduction, it cannot compare to the sound of the multi-flute version.

Our version also includes the vibraphone, xylophone, and bells from the original orchestration. Bernstein wrote wonderful percussion parts and *Halil* contains hallmark Bernsteinesque percussion writing clearly demonstrating his love of the instruments. In 1987, Leonard Bernstein and James Levine collaborated with Met and Philharmonic musicians for the now-legendary "Music for Life" concert at Carnegie Hall benefitting AIDS research. Levine had programmed Bernstein's *Candide* Overture to start the concert. During the rehearsal at Carnegie Hall, Levine was in the midst of rehearsing *Candide* when the stage door cracked open and Bernstein emerged. He stepped out onto the stage, distracting all the rehearsing musicians. As Levine continued to conduct he walked around the back of the orchestra to the percussion section, stopped at the xylophone, and

gestured for the percussionist to give him the mallets. He then comically attempted to play the xylophone part he had written, succeeding only in distracting the entire orchestra from Levine's now vain attempts to lead the piece. Classic Lenny.

We are very appreciative of our friends from the Met Orchestra who have volunteered to play with us: flutists Maron Khoury and Yevgeny Faniuk, pianist Howard Watkins, and percussionist Jeff Irving.

Yevgeny Faniuk on Leo Ornstein's *Poem*



I wanted to add a piece to the program that really spoke to me. When I listened to Ornstein's Three Pieces for flute and piano (of which "Poem" is the last), I felt an immediate connection. Like me, Ornstein is of Ukrainian descent. He lived through three centuries (1893-2002) and started his career as a prodigy pianist performing recitals in the US. In the early 1920s he abruptly turned to teaching and composing. One can describe his style as neo-Romantic and pianistically virtuosic.

NYFC ENSEMBLES PROGRAM

UPDATE

Twenty-three NYFC flutists (2 new and 21 returning) and three observers (visiting family members) attended the ensemble program meeting on December 15, 2018 at Studios 353 on West 48th Street. The music rehearsed represented a variety of musical styles and countries: Spain, Scotland, Russia, Latin America, Cuba, USA, and fantasy.

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise or Mark directly at ensembles@nyfluteclub.org. The next four rehearsal dates, all 2:00 - 4:00 pm at Studios 353, 353 West 48th Street (between 8th and 9th Aves.), are as follows:

Sunday, January 27, 2019
Saturday, February 23, 2019

Saturday, March 9, 2019
Sunday, April 28, 2019



Denise Koncelik Mark Vickers



Participants at the December 15 ensembles rehearsal: Standing: Mark Vickers; (outside row, foreground, CCW): Karen Robbins, Doug Ramsdell, Ida Kowitz, Randy Faria, and Lily Wu; (inner row, CCW): Judith Thoyer, Roger Brooks, Ted Davis, Irene Hecht (with an obscured Simba), Chandra Andersson, Gail Tishcoff, and Anita Randolfi; (background, numbered): Amy Appleton (1), Ellen Isaacs (2), Erina Aoyama (3), Mary-Lynn Hanley (mostly obscured, 4), Samantha Ostrowski (5), Frances Lenci (6), James Marcus (7), Diane Couzens (8), and Margot Maxwell (9). Not shown: photographer Denise Koncelik.



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



January 13, 2019 Concert

Sunday, 5:30 pm • Center for Jewish History, 15 West 16th Street, NYC
Flute Music of New York Jewish Composers

99th Season

2018 - 2019 Concerts

October 21, 2018 • Sunday, 5:30 pm
HARVEY SOLLBERGER 80th Birthday Celebration

November 11, 2018 • Sunday, 5:30 pm
ARMISTICE DAY CONCERT: WWI Era Music

December 16, 2018 • Sunday, 5:30 pm
AARON GOLDMAN, flute

January 13, 2019 • Sunday, 5:30 pm
Flute Music of New York Jewish Composers
Center for Jewish History, 15 W. 16th St., NYC

March 3, 2019 • Sunday, 5:30 pm
KARL-HEINZ SCHÜTZ, flute

March 17, 2019 • Sunday, all day
Flute Fair, guest artist JEFFREY KHANER
Columbia University Faculty House

April 28, 2019 • Sunday, 5:30 pm
Competition Winners Concert

May 19, 2019 • Sunday, time TBA
Annual Meeting & Ensemble Concert
Venue TBA

Except as noted, all regular concerts will take place at Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street), on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.



From the Editor

Greetings! And best wishes for a happy and healthy 2019! January brings us another themed concert curated by Nancy Toff, this one centered around “Flute Music of New York Jewish Composers.” Each flutist performing has written something relevant to their part of the program. I have to confess that Pat and Greg Zuber’s Leonard Bernstein anecdote on p. 7 was my uncontested favorite—don’t miss it. In addition, we have Pat Spencer’s recollections of composer Miriam Gideon and the piece (*Eclogue*) Pat commissioned from her, as well as a research article from Nancy Toff (complete with some very amusing ads as illustrations) about the flutist/composer/photographer/entrepreneur David Ehrlich (1848-1926). Readers interested in finding out more about Ehrlich, with emphasis on his career as a photographer, should visit Mike Brubaker’s blog (<http://temposenzatempo.blogspot.com/2017/11/self-portrait-with-flute.html>) or contact Mike directly (mkbkr@gmail.com).

Nancy’s “From the President” discusses the origins of the idea for the program and something about the challenges in selecting the pieces for it. She also reminds us that the concert will be held at the Center for Jewish History (15 West 16th) and that reservations are advisable (see p. 3 for instructions).

Amy Appleton, the NYFC’s new education co-chair, is this month’s member profile subject. I’ve gotten to know Amy from the Club’s ensemble program and enjoyed learning more about her dream job in arts education. Her advice to members (acquired from her late boss) is pertinent to the multitaskers amongst us who may sometimes feel overwhelmed: “Remember the mission that is at the core of your beliefs and values. Keep your eye on the things that are important and let the other things go.”

Anyway, all for now. See you soon. Best regards,
Katherine Saenger (klsaenger@yahoo.com)