



# The New York Flute Club

## NEWSLETTER

November 2019

### The Centennial Gala Concert: from Archive to Stage



Concert introduction by Nancy Toff on p. 6

### Meet Gabriela Lena Frank: the NYFC's Centennial Commission Composer

by Jayn Rosenfeld

*I got to know Gabriela Lena Frank when I acted as liaison between the centennial composer commissioning committee and our commissioned composer (see p. 2 for more details on the commissioning process). When contacted, Gabriela was not only available, she was enthusiastic, by telephone and email. The offer was made a year and a half ago in a process that felt collegial, normal, and friendly. Prior to this, I had heard many recordings of her music, but we had not met. This article is based on a telephone conversation we had in early October.*



When we spoke, Gabriela was sitting in her parents' house in Berkeley, California. She had just flown back from an East Coast trip, en route to her home and farm (which also houses the Gabriela Lena Frank Creative Academy of Music, glf-cam.com) two hours to the north. Her travels had taken her to Philadelphia, where she is, rather grandly, composer-in-residence with the Philadelphia Orchestra (until the end of their 2020-21 season). The orchestra had just done a public reading of three works-in-progress scheduled for spring 2020 premieres,

(Cont'd on page 4)



### Gala Centennial Concert

Sunday, November 17, 2019, 8:00 pm

Merkin Hall, 129 West 67th Street, NYC

Program (see p. 2 for ticketing information)

Nocturne (1913)	Georges Barrère (1876–1944)
	Robert Langevin, flute; Bryan Wagorn, piano
Sonatina (1948)	Eldin Burton (1913–1981)
	Mindy Kaufman, flute; Bryan Wagorn, piano
The New York Flute Club: A Very Short History	Presentation by Nancy Toff
Kokopeli (1990)	Katherine Hoover (1937–2018)
	Paula Robison, flute
Morceau de concours (1898)	Gabriel Fauré (1845–1924)
	ed. Anabel Hulme Brieff
Five Andean Improvisations (2019)	Gabriela Lena Frank (b. 1972)
	<i>World premiere, commissioned by the NYFC in honor of its centennial</i>
	Carol Wincenc, flute; Bryan Wagorn, piano
First Sonata (1945)	Bohuslav Martinu (1890–1959)
	Robert Langevin, flute; Bryan Wagorn, piano
Flute Photosynthesis (1998/2019)	Robert Dick (b. 1950)
	Robert Dick, flute
Angels and Devils (1931/1947)	Henry Brant (1913–2008)
	Linda Chesis, flute soloist; Michael Parloff, conductor
Flute orchestra: Kaoru Hinata, Svjetlana Kabalin, Patricia Zuber, piccolo;	
Judith Mendenhall, Rie Schmidt, Jayn Rosenfeld, Patricia Spencer,	
David Wechsler, flute; Sue Ann Kahn, Wendy Stern, alto flute	

Program subject to change

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**2019–2020**

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 Jessica Yang, NYFC Social Media Chair

**100 Years Young**

by Nancy Toff



**From the President**

It has been my honor to lead the planning for the New York Flute Club’s centennial, and gratifying to witness the enthusiasm not only of centennial committee members, but also of flute club members and colleagues nationwide. Like everything the flute club has done over the last century, it has been a group effort—and an all-volunteer one at that. I want to thank the members of the centennial committee: Zara Lawler, Linda Rappaport, Jayn Rosenfeld, Rie Schmidt, Pat Spencer, Wendy Stern, Carol Wincenc, and Pat Zuber, as well as the preceding years’ program committees, for their creative thinking, negotiating skills, organizational prowess, and just plain hard work.

I can’t possibly omit acknowledging Kathy Saenger for what she has done as newsletter editor and webmaster to document the club’s more recent history (in addition to making sure

we don’t get so creative that we miss her deadlines!). Deirdre McArdle and Jeff Mitchell are working to integrate centennial activities into this year’s flute fair, and of course the many performers appearing on our concerts this season have eagerly taken on the challenge of being historically informed as well as adventurous. Fred Marcusa is working to involve our corporate sponsors in these activities. Through it all, we acknowledge that we stand on the shoulders of giants—flutists with shoulders the size of a contrabass flute!

Our gala centennial concert in Merkin Hall on November 17 is proof of the lasting influence of our century-old organization: After opening with a nod to Barrère—his sole work for solo flute—we will present some of the most important of the 180-plus works that have been premiered at the club, pieces that have become standard components of the flute repertoire. Carol Wincenc will premiere our centennial commission, Gabriela Lena Frank’s *Five Andean Improvisations*. (This will also be the required piece for our 2020 competition.) The flutists on the program include some of the leading performers of our time; the flute orchestra for *Angels and Devils* consists of past presidents, program chairs, and active volunteers, all of whom are not only tireless workers for the cause but also distinguished artists.

As you enter the hall, you’ll be able to watch a slide show of historic flutists and events associated with the club, and I’ll give a short talk on the club’s storied history. (For the long version, with a different selection of recorded and live music, come to the flute fair.) We’ll also be distributing the club’s centennial history booklet to all members; you can pick up a copy at Merkin or at other concerts this season.

Most of you know that I’m not only a historian but a cheerleader for music history. In assembling our historical record I am humbled by the array of talent and the amount of labor that has enabled the New York Flute Club to reach this centennial milestone, and I look forward to leading you into the second century. But first, let’s hear some terrific music. Merkin Hall, November 17, 8:00 pm. Be there!

**About the commissioning process**

In early 2017, the board of directors of the NYFC compiled a list of perhaps 20 American composers we admired. The centennial committee narrowed the list to half a dozen, who were contacted to assess their availability and interest. Composers work several years ahead, of course, and if one has a symphony, or worse, an opera, on his/her plate, they cannot accept a flute sonata request. After Gabriela Lena Frank accepted our offer, we worked through her publisher, G. Schirmer, to arrange the legalities, including copyright, copying costs, free exemplars, rights of first performance, the first year’s worth of protected performances—more details than I had foreseen. Thanks to the Herculean efforts of board member and attorney Linda Rappaport, we signed the contract in July 2018. —Jayn Rosenfeld

*Seats are limited—please order early!*

**GALA CENTENNIAL CONCERT**

Sunday, Nov. 17, 2019 • 8:00 pm  
 Merkin Hall, 129 W. 67th St., NYC

*Gala tickets are not included in your membership.*

***Come celebrate our centennial with an all-star lineup!***



Tickets must be purchased from Merkin Hall either at the box office or online (kaufmanmusiccenter.org/mch/): \$35 (regular), \$100 (premium), \$15 (student), or \$25 (member, up to two tickets; show membership card or use promotion code GB1895).

## Member Profile

### Blythe Bonnaffons

NYFC member since 2019



**Employment:** Program director at Silver Music (a Suzuki music school on the Upper West Side).

**A recent recital/performance:** In September 2019, Blythe was one of the hundred flute players performing in the NYFC's "100 Flutes for 100 Years" concert at Governors Island.

**Career highlight(s):** (i) Teaching general music to elementary students during a year at an international school in Cairo, Egypt ("It was 2011 and my first full-time teaching job. It was also the year of the January 25th Revolution in Egypt, when citizens overthrew the sitting president and the army temporarily took over the country. The school closed for about a month during the uprising and I took one of the US emergency evacuation flights to Turkey, and then returned to Egypt when our school reopened. Needless to say, it was a formative experience! I learned more in that year than I ever could have anticipated."); and (ii) starting Silver Music's "Community Concerts for a Cause" series a couple of years ago ("Each concert offers the community affordable chamber music in an intimate setting and focuses on a different cause, humanitarian issue, or local organization."). She recruits the volunteer musicians, organizes the program, and sometimes even performs herself (as was the case with a May 2019 concert to benefit the Environmental Defense Fund, in which she played a solo arrangement of Marais's *Les Folies d'Espagne*).

**Current flute:** A silver Powell Sonaré purchased new in 2004.

**Influential flute teachers:** Julie Williams Ditzel, from fourth grade through high school ("I felt so connected to her approach and inspired by her playing that I went on to study with Julie's teacher in college."); Jane Kirchner, at Vanderbilt

("Continuing where Julie left off, she became a wonderful mentor for me."); Barbara Gisler-Haase, at the University of Music and Performing Arts Vienna ("My German was quite limited, but through gestures, crude drawings of mouths, and lots of patience she made a significant improvement to my embouchure."); and Suzuki teacher trainers Wendy Stern and Kelly Williamson ("They not only improved my method of teaching but also made me more thoughtful about my own experiences as a flutist and lifetime learner.").

**High school:** Monroe-Woodbury High School in Central Valley, NY.

**Degrees:** Bachelor's in music (Vanderbilt University, 2009) and master's in education (Vanderbilt University, 2010).

**Most notable and/or personally satisfying accomplishment(s):** As a high school student, playing the first movement of the Hindemith Sonata in a Julius Baker summer masterclass. "When I was done, the first thing he said was, 'That's it?' to which I nodded yes. Then he said, 'Bravo.' Bravo! I have since mentally recalled that simple 'Bravo' to psych myself up before an audition or performance or other experience that requires bravery. He passed away a week later."

**Favorite practice routines:** Blythe struggles with tendonitis and finds that frequent, shorter practice sessions work better for her (as well as sitting down to practice so that she can balance her flute on her lap whenever she is not playing). She starts with long tones, typically followed by selections from Maquarre's *Daily Exercises for the Flute*. "I then try to start with the least satisfying rep I know I need to cover, so that I can then end the session with something that makes me feel good!"

**Other interests:** Her household companions: husband Jon, a third year law student at NYU (who is supportive of any and all music around the house), and cat Bagheera (who is not). Blythe also plays guitar, piano, and accordion and (thanks to accordion teacher Evan Perry-Giblin) is an active member of the Brooklyn Accordion Club (along with the NYFC Ensemble's Denise Koncelik).

**Advice for NYFC members:** Remember to breathe!

## FLUTE HAPPENINGS

### NOVEMBER '18

Nov. 10 Sunday 3:00 pm

A "Winds in the Wilderness" chamber music concert with **SHARON POWERS**, flute, in works by Bach, Bolling, Handel, Villa-Lobos, and more. Post-concert refreshments.

• Church of St. John in the Wilderness, 261 Route 344, Copake Falls, NY. • Admission: \$15 donation, free to children and students. • Info, call 518-329-1577.

Nov. 12 Tuesday 7:00 pm

The **CAROL WINCENC** 50th Anniversary Legacy Series presents a concert featuring the debut of the Carol Wincenc documentary film and world premieres of Jake Heggie's *Full Circle Fifty* for flute, cello, and piano (with the composer at the piano) and Pierre Jalbert's *Air in Motion* for flute and string quartet (with the Escher String Quartet).

• Morgan Library and Museum, 225 Madison Avenue (at 36th Street), NYC. • Admission: \$35 general, \$25 Morgan member, \$10 student. • Info, visit [themorgan.org](http://themorgan.org).

Nov. 14 Thursday 3:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will present a program of music for flute, viola, and harp including the Debussy sonata, Maurice Ravel's *Le Tombeau de Couperin*, David Stock's *A Vanished World*, Arnold Bax's *Elegiac Trio*, and David Wechsler's Three Movements.

• College of Staten Island, Center for the Performing Arts, 2800 Victory Boulevard, Staten Island, NY. • Admission is free. • Info, visit [theomniensemble.org](http://theomniensemble.org) or call 718-859-8649.

Nov. 16 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of Nov. 14. Live streaming at [www.bqcm.org/live](http://www.bqcm.org/live).

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY. • Admission: \$15 general, \$10 students/seniors. • Info, visit [theomniensemble.org](http://theomniensemble.org) or call 718-859-8649.

Nov. 22 Friday 8:00 pm

**KATHLEEN NESTER** will perform the Lowell Liebermann piccolo concerto with the Ridgewood Symphony Orchestra. Also on the program: Glinka's *Ruslan and Ludmila* Overture and Brahms' Symphony No. 3.

• West Side Presbyterian Church, 6 South Monroe Street, Ridgewood, NJ. • Admission: \$35 general, \$25 seniors, \$5 seniors. • Info, visit [ridgewoodsymphony.org](http://ridgewoodsymphony.org).

### Flute Happenings Deadlines

Issue	Deadline	Mail Date
December 2019	10/31/2019	12/02/2019
January 2020	11/28/2019	12/30/2019
February 2020	01/16/2020	02/17/2020
March 2020	02/13/2020	03/16/2020
April 2020	03/12/2020	04/13/2020
May 2020	04/02/2020	05/04/2020

Gabriela Lend Frank (cont'd from page 1)

written by three young, emerging composers she mentors through her academy. Following the readings, Frank, composer John Adams, and members of the orchestra's Artistic Advisory Committee provided feedback to the composers, an approach she highly recommends (see sidebar on p. 5). After a session of several days' length, her comments were: "The Philadelphia Orchestra is a Rolls Royce ensemble," "The players were really nice to the composers," and "The composers said it was life-changing." Clearly an exhilarating experience for all! In addition to running her academy and teaching and supporting musicians (70 composers so far—they come for a week at a time) she includes many instrumental players who teach, coach, and play. The focus is on training composers, not performance. She is sharing what she has gleaned in her own familial, scholarly, aesthetic life, all while maintaining a busy life as a freelance full-time composer.

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I wanted to write something direct and concise, to give a real flavor of different folk styles in five short movements...The flute is a muscular instrument! It needs to be celebrated.

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The music that inspired Gabriela as child was mostly flute music from Peru, Ecuador, Bolivia—the countries contiguous to the huge north-south Andes range. (Her father met her mother on a Peace Corps stint in Peru.) She was exposed to flute music by her parents on old records in her house. She told me that string instruments were not used in the Americas until the Spanish arrived—indigenous music was exclusively wind. The local instruments were made of wood, and blown (a fact richly confirmed by archaeologists looking for flutes). Gabriela's formal music training, however, is in European classical music, not ethnomusicology. She studied piano with a South African woman, a refugee from that war-torn country. Along with giving her a classical Eurocentric education, her teacher encouraged her efforts to compose small pieces and play them at recitals "alongside Beethoven." She then followed a classical, gifted musician's path in college and beyond, at Rice and Michigan.

Of her early commissions, requests, and performances, she said, "They all felt big to me." Her very first commission came 21 years ago, from a graduate student friend of hers who needed a piece for a

small concert series in North Carolina. She said, "Young commissionees will never forget their first commission!" A major break ("a big boost") occurred [c. 1999], when G. Schirmer picked her up for its composer roster. After that, more opportunities easily came her way. This kind of institutional support is less necessary now, she believes. But we did talk about discrimination against women. Gabriela said, "There are ways in which it is understandable. Of course it happens and has happened. It is men's default position! But I'm a composer and I'm a woman; that doesn't mean I only belong on a certain type of concert. You have to be savvy. It is necessary to be aware, and still write what you need to write." All in all, Gabriela says, "It's been a very good decade." And she expects her 50s will be even better.

I asked Gabriela about her commission for the New York Flute Club's centennial, *Five Andean Improvisations*. In her words: "I wanted to write something direct and concise, to give a real flavor of different folk styles, in five short movements, and not to stay too long in any one mood. If it's someone's first time hearing my kind of music, I want to make it accessible, and give it 'a burst of flavor.' I didn't want it be easy or pretty; my language is craggy, it bounds around, melodies above the listener's ear. You hear more on second hearing. You do not want to give a 'tourist vision' of your world. They're called improvisations, which are spontaneous, undoubtedly contemporary, and beautiful without being cute. The flute is a muscular instrument! It needs to be celebrated."

I asked Gabriela about the nonmusical parts of her life: "I lived in Oakland, and was an 'urban Homesteader,' that is, someone who lives in the city 'on concrete,' and grows vegetables, keeps chickens, makes cheese." Now she lives in the real country, two hours north of San Francisco and says delightedly, "I am a farmer!" Gabriela believes in being "connected to the earth," and she shares this belief with others: her composition students at her academy experience this life in nature when they attend her sessions. She wants them to be, as she puts it, "Enjoyers of the Earth."

I hesitantly asked about her physical limitations. She was easy and forthcoming. "My hearing loss is not insignificant," she said, and she wears hearing aids; at the same time, she has perfect pitch. She hears everything, except perhaps volume, but says, "Music is more than volume!" Gabriela has one functioning eye, but she feels her vision limitations are conquered by her brain, which compensates for the actual loss, since she experiences seeing out of two. My response:



Gabriela Lena Frank performing as a pianist (upper right) and at work as an instructor and mentor at the GLF Creative Academy of Music

there is not an ounce of self-pity or regret in this woman; she is whole.

When I asked, "How do you start a piece, how do you envision it in advance," Gabriela answered, "If you're a writer you hear your words in your head. You can develop listening, though it may not be as vibrant as in the open air." She says she doesn't hear a linear melody at the start of a new composition; she might hear something in the middle, which gives her somewhere to start; then the beginning comes, which of course might change the middle. "I love to talk to other composers about how they get their ideas. For example, one might hear a violin attack a high note, or see it! That could be the germ." She is not a slave to any one idea or method.

I asked the big question: What does it mean to be creative? She answered right off, "You're not just consuming!" I believe Gabriela Frank is creative in every sense, composer, teacher, earth-tiller, openness to what life offers regardless of one's individual talents. We are so very sorry she cannot come east in November: she has a composition deadline exactly at that time which she won't ignore; she clearly knows what she can and cannot do. Our huge loss. What a great lady!

Thank you Gabriela, for your music, your commitment to the art, your precious time and your deep focus! We look forward to hearing your *Five Andean Improvisations* at our November concert.

**Jayn Rosenfeld** is a former president of the NYFC. During a long career as a flutist and advocate for new music, she has been dedicated to commissioning and performing contemporary chamber works.

## Gabriela Lena Frank on the benefit of reading sessions for works-in-progress

In September 2019 the Philadelphia Orchestra presented a public reading of works-in-progress that the orchestra had commissioned from three alumni of the Gabriela Lena Frank Academy (Iman Habibi, Jessica Hunt, and Carlos Simon) to accompany a 2019-20 season concert series of Beethoven symphonies honoring the 250th anniversary of the composer's birth. When recently queried about her enthusiasm for this venture, Frank offered the following insight:

*"Imagine being tasked with creating a tasty meal never eaten before, without recipe nor the ability to smell or taste during the cooking process. You prep as you can, imagining the results, drawing on memories of meals past, yet risking new techniques. The guests arrive, the meal is served with trepidation and ceremony, and upon all taking that first bite together, everything is known: Is it delicious or not? This, in a nut-*

*shell, is what composing a symphony is like. In the studio, armed with hard-won knowledge from writing string quartets and clarinet sonatas, the composer can't conjure up an insta-orchestra for readings of a large ensemble work. Consequently, the rehearsal right before a premiere is often a mad dash of acceptable tweaks and rewrites when conductor, musicians, and composer all hear the music for the first time. For this reason, readings of a work in progress are so very beneficial in creating a great work of orchestral art. In fact, as a composer myself who wrote her first orchestral work 20 years ago, I don't think it's a stretch to say that the value of readings is a great equalizer—every composer, experienced or not, can use them.*

Excerpted from philorch.org/press-room/news/ (retrieved October 16, 2019, from 2019-20 season)



## BURSTS OF FLAVOR: Carol Wincenc on Gabriela Lena Frank's

### *Five Andean Improvisations*

What I love about Gabriela's music is that she brings you into the world of the fantastical with sonorities and harmonies that are simultaneously colored with capriciousness as well as mysteriousness. Totally unexpected (unless you are, as I am, familiar with her music)...

The piece is really delightful and every bit improvisational; it is both brilliant and totally accessible. Even a less-advanced player could well navigate many movements of this piece. For the incredible variety of members of our inimitable New York Flute Club, that is a gem of a gift! I also delight in the keyboard part—it is quite soloistic in spots and truly an independent voice. She'll have me in one key and the piano in a clashing one, yet it is a beautiful weave both rhythmically and sonically. How coincidental, because I often think of the literal textiles and tapestries of South America as so visually vibrant and memorable!

BRAVA to Gabriela!

*Carol Wincenc teaches at the Juilliard School and Stony Brook University. She will be premiering Five Andean Improvisations at the November gala concert.*



## Robert Dick on his *Flute Photosynthesis* (1998/2019)

Back in 1998, when it was confirmed that I would perform on the NY Flute Club's tribute to Julius Baker, I decided to write a piece in his honor, calling it *A Jewel for Julie*. The plan was to create a lyrical, overtly beautiful piece in response to Mr. Baker's love of melody and the legendary beauty of his sound. At the same time, I had no desire to write music that sounded like anything that had come before. To me, the music that has always mattered has been written looking forwards.

I received my special Kinga System flute from Bickford Brannen in 1996 and felt ready, after extensive study and practice, to musically share its vastly expanded range of multiphonics. My flute differs from the standard Kingma System flutes in that it has four trill keys and a duplicate large G-natural hole. While that all sounds highly technical, it simply means that the level of freedom to go where the music wants to go is even further enhanced from the capacities of the breakthrough Kingma System.

Could there be a better venue than the NYFC's Baker tribute? In the relatively brief time I studied with him (now over half a century ago, *yipes!*), the most powerful lesson I had with Mr. Baker was when I imitated him, naively thinking he would like it. His response was definitive: "I never want to hear another note from you that doesn't sound like yourself!" Playing an original piece filled with newborn sonorities seemed just the way to confirm to Mr. Baker that, while inspired by

his drive for ever-improving excellence, I was indeed following my own path.

I am not a fast or facile composer. While I can and often do improvise entire concerts and recordings, when I'm committing to fully notating a piece, I write and rewrite and edit and re-edit over and again until the music itself tells me it is complete. Through-composition is the most difficult thing I do. After the premiere of *A Jewel for Julie*, the music informed me that it wasn't done, that it needed to grow and transform. Thus I recast the piece as *Flute Photosynthesis*, a title that I feel conveys its emotional meaning. I performed *Flute Photosynthesis* a number of times but still had the nagging feeling that further clarity was needed to get the piece fully to its own, self-defined, "there." I truly hope that the new version of *Flute Photosynthesis* that will be premiered on November 17th will indeed be the definitive composition which will see publication.

It's unlikely that I'll play on the 200th anniversary concert of our beloved flute club, and my hope is that a future flutist will pair *Flute Photosynthesis* with her or his own piece on that occasion, as joyful and significant as the special anniversary we will be celebrating this November.



## The Centennial Gala Concert: from Archive to Stage

by Nancy Toff

### From concert hall to archive

Once upon a time back in the 1970s, Robert Lehman, a longtime board member and treasurer of the NYFC, had the good sense to assemble our program archive and arrange to house our collection at the New York Public Library for the Performing Arts. Bob worked tirelessly, along with Eleanor Lawrence and others, to organize the programs that we already had and to fill in gaps in the coverage. Harry Moskovitz contributed his large collection, and various other members and performers sent in bits and pieces. Still, there are holes.

Fortunately, many of the early programs (through about the 1960s) were listed in some detail in the *New York Times's* weekly concert calendar, and the online archives now make those readily searchable. The *New York Herald Tribune* does the same, to a lesser degree. In addition, the performances of many out of town performers were covered in their local newspapers, and online newspaper databases have helped identify many past performers and their programs. With that information I have been able to track down the papers of composers and performers (such as the papers of Lamar Stringfield at the University of North Carolina, and of violist Leon Barzin in Woodstock, NY) and find more programs. I have compiled a database of 700-plus concerts (including ensemble programs and flute fairs), and I estimate that we are missing about 50 items. (We don't know how many concerts actually were given in the early years of the Great Depression, for example; they don't show up in the newspapers, so they may not have occurred and the programs might not really be missing.)

In any case, by combing through the programs, the databases, and a variety of secondary sources such as catalogs of composers' works, I've been able to log nearly 190 premieres at flute club concerts—not to mention lots of other interesting literature, old and new.

### ...and back to concert hall

After logging the performances and premieres in giant Excel sheets, I began researching the location of published editions and manuscripts and was able to locate a large number. Much of this took dogged research, but others appeared by serendipity—for example, when Susan Lurie and Don McGeen were sorting through the late Gerardo Levy's extensive music library, they stumbled on the manuscript of Joseph Goodman's duet for two flutes, which John and Mildred Hunt Wummer premiered at the flute club in February 1954. It is now destined for our archives, and we'll be trying it out for possible future performances.

Of course, many of the pieces in the premiere log are well known to all of us, having established themselves in the standard repertoire, and when the centennial committee began planning the year's festivities we, decided that these works should form the core of the gala concert. We also wanted to celebrate ongoing innovation, epitomized by Robert Dick and his 2019 reworking of the piece he wrote for Julius Baker in 1998 (as described in the p. 5 sidebar).

### The French-American tradition

At the NYFC, as in American flute playing in general, all roads begin with Georges Barrère. His *Nocturne* needs little explanation, except to credit the NYFC for its renaissance. Written in 1913, it was rarely heard until the club's Barrère celebration in 1993-94; it has since been republished, recorded, and played many times in concert. Listen

carefully, and you will hear Barrère's homage to Chaminade and the French school. And Robert Langevin, himself French (Canadian) and the owner of a stylish moustache à la Barrère, was the logical choice to play it on this program.

The Fauré *Morceau de Concours* (1898) comes from the same tradition, that of the Paris Conservatory. This small sightreading piece was lost for many years until it was rediscovered by Anabel Hulme Brieff, a member of the New Haven Symphony and a former student of Barrère. She edited it for publication in 1977, and it is a favorite of Carol Wincenc, who included it on her first LP and will play it for us.

### Flutists and composers

A constant theme in the history of the flute club is the interaction between performers and composers, a process expertly modeled by Georges Barrère, who was responsible for some 150 premieres over the course of his career. Sometimes, of course, performer and composer were one and the same (Katherine Hoover, Robert Dick), but more often, the work resulted from a collaboration. Eldin Burton worked with Samuel Baron at Juilliard to perfect his Sonata, and Henry Brant worked with Barrère and his students (including Frances Blaisdell and Frederick Wilkins) as he wrote and revised his Concerto for Solo Flute and Flute Orchestra, later renamed *Angels and Devils*. For our centennial commission, Gabriela Lena Frank has been in close touch with Jayn Rosenfeld, on behalf of the centennial committee, and with our soloist, Carol Wincenc.

The Martinu sonata, however, is the exception to the rule; Martinu wrote it for Georges Laurent, who apparently did not like it and passed the premiere honors off to 25-year-old Lois Schaefer, who did not meet Martinu until the performance was over. Fortunately for us all, he wrote a piece that has stood the test of time.

### American roots

Paula Robison, who over her career has explored not only the standard repertoire but Brazilian choros, Italian love songs, and the music of Stephen Foster, is currently fascinated by the American Indianist composers. Earlier this year she discussed with me her theory about the Indian roots of the Griffes *Poem*—something she'll share with us in her April mini-recital and class—and one thing led to another. Katherine Hoover's *Kokopeli*, which she will play, follows in a long tradition of white American composers' fascination with Native American culture and themes—Charles Sanford Skilton, for example, wrote *Sioux Flute Serenade* (1928), which he dedicated to Barrère, and as early as 1922 the Indian mezzo-soprano Princess Watawahso sang songs of Charles Cadman, Thurlow Lieurance, and Carlos Troyer, with flute obbligato, at the flute club.

### Angels and Devils

We close the concert with *Angels and Devils*, a work long associated with the NYFC and its members. Brant workshopped it in 1931 with Barrère's Institute of Musical Art flute class—Frances Blaisdell played the solo part—and Barrère gave the formal premiere at the Pan-American Association of Composers, with his students comprising the flute orchestra, in February 1933. Frederick Wilkins and colleagues, all of them NYFC members and performers, made a historic CRI recording in 1956, which the club reissued along with two other Brant works for massed flutes in 2006. *Angels and Devils* has been played many times at the club, and on this occasion we have invited 10 artist members who have served the club as presidents, flute fair program chairs, and competition chairs to do the honors as members of the flute orchestra. Linda Chesis will be our soloist, and Michael Parloff returns to the club to conduct.

## 2020 Competition Deadlines

### NYFC Competition

*Kaoru Hinata, Coordinator*

Flutists ages 18 to 27 are eligible to compete in the annual New York Flute Club Competition. **Preliminary and final rounds will be held** at the annual New York Flute Fair on Saturday, **February 29, 2020**. Each prize winner receives a cash honorarium and will perform on the Club's concert on April 19, 2020.

The **application deadline** is **February 1, 2020**.



### Young Musicians Contest

*Caroline Sonett-Assor, Coordinator*

The Young Musicians Contest, first held in 2008, fosters the development of young flutists by exposing them to a healthy competitive environment and allowing them to receive constructive comments from professional flutists. The contest is divided into four age groups spanning ages 8 to 17.

**This year's contest will take place** on Sunday, **February 9, 2020** at the School for Strings, 419 West 54th Street, NYC. A winner from each category will perform his or her audition piece in a concert at the New York Flute Fair on Saturday, February 29, 2020. The regular **application deadline** is **January 24, 2020**.

For details and requirements, please visit [nyfluteclub.org/concerts-events-and-more](http://nyfluteclub.org/concerts-events-and-more).

## FLUTE FAIR Update 2020 Vision: Looking back & moving forward



Flute Fair 2020 will be held on Saturday, **February 29, 2020**, at the W83 Ministry Center at 150 West 83rd Street, NYC. Seth Morris, principal flute of the Metropolitan Opera, will be the guest artist. Planned focus areas are NYFC history (looking back) and next-generation flutists (moving forward).

Additional details and a link to the online proposal form (deadline **December 1, 2019**) may be found on our website's Flute Fair page at [nyfluteclub.org/concerts-events-and-more/flute-fair](http://nyfluteclub.org/concerts-events-and-more/flute-fair). Questions? Contact Flute Fair program chair Deirdre McArdle at [deirdremcardle49@gmail.com](mailto:deirdremcardle49@gmail.com).

## NYFC ENSEMBLES PROGRAM

## UPDATE

Thirty-four NYFC flutists (2 new and 32 returning, a new record!) met at Studios 353 on West 48th Street on Sunday, October 20. Co-directors Denise Koncelik and Mark Vickers and guest conductor Lauren Klasewitz led the group through new repertoire planned for the coming season, including Ricky Lombardo's *Adventures in Space*, Jobin's *The Girl From Ipanema* (arr. K. Via), and Abt's *Night* (arr. A. A. Scott).

The intermission question ("Tell us about someone you knew, or about an ancestor, who was alive 100 years ago") was selected to remind the group that this is the NYFC's centennial season. Grandparents and parents were fondly remembered, including two sets of grandparents who came to the US from opposite sides of the Black Sea and a late parent who had long hoped that his son—a new ensembles program participant—would return to playing the flute as an adult.

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise or Mark directly at [ensembles@nyfluteclub.org](mailto:ensembles@nyfluteclub.org). The next two rehearsal dates, all 2:00 - 4:00 pm at Studios 353, 353 West 48th Street (between 8th and 9th Avenues), are **Saturday, November 23, 2019** and **Sunday, December 15, 2019**.



Denise Koncelik Mark Vickers

Participants at the October 20 NYFC Ensemble rehearsal: Front row, L to R: Shirley Pompura, Cindy Lee, Kathy Saenger, Anita Randolfi, Mary Lynn Hanley, Amy Cohen; Standing, L to R: Denise Koncelik, Nora North, Monica Woods, Judith Thoyer, Christian Dorbandt, Iona Aibel, David Russell, Ellen Isaacs, Karen Robbins, Erina Aoyama,



Nicolas De Rycker, Ann Bordley, Vicki Mack, Roger Brooks, Catherine Xu, Ted Davis, Amy Appleton, Mark Vickers, Samantha Ostrowski, Lauren Klasewitz, Gail Tishcoff, Eric Thomas, Frances Lenci, Diane Couzens, Blythe Bonnaffons, Christiana Lehmann, and Xiao (Lester) Yu. Not shown: Gail Clement. Photo: Brian Klasewitz.



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



## November 17, 2019 Concert

Sunday, 8:00 pm • Merkin Concert Hall, 129 West 67th Street, NYC

### Gala Centennial Concert

## 100<sup>th</sup> Season

### 2019-2020 Concerts

**October 20, 2019** • Sunday, 5:30 pm  
The Legacy of Samuel Baron

**November 17, 2019** • Sunday, 8:00 pm  
GALA CENTENNIAL CONCERT\*  
Merkin Concert Hall, 129 W. 67th Street, NYC  
\*Admission not included with membership; see p. 2

**December 15, 2019** • Sunday, 5:30 pm  
Flutists of the New York Philharmonic

**January 12, 2020** • Sunday, 5:00 pm  
Flutists of the New York City Ballet

**February 29, 2020** • Saturday, all day  
Flute Fair: SETH MORRIS, MET Opera  
W83 Ministry Center, 150 W. 83rd Street, NYC

**March 29, 2020** • Sunday, 5:30 pm  
Flutists & Friends of the American Ballet Theatre

**April 19, 2020** • Sunday, 5:30 pm  
Competition Winners Concert (pre-concert  
masterclass/mini-recital with Paula Robison)

**May 17, 2020** • Sunday, time TBA  
Annual Meeting & Ensemble Concert  
Pearl Studios, 500 8th Avenue, NYC

*Except as noted, all regular concerts will take place at **Engelman Recital Hall**, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street). 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](http://www.nyfluteclub.org).*



### From the Editor

**Greetings!** November brings our Gala Centennial Concert, an event designed to celebrate the first 100 years of the New York Flute Club's long history of flute-related camaraderie and music making. Nancy Toff gives the back story on the thinking and detective work underlying the programming (p. 6) and Jayn Rosenfeld introduces us to Gabriela Lena Frank, the composer of *Five Andean Improvisations*, the Club's centennial commission to be premiered at the concert. Rounding out our concert coverage are sidebars on the commissioning process (Jayn Rosenfeld, p. 2), some words about Frank's piece from the flutist who will be premiering it (Carol Wincenc, p. 5), and some

commentary about the only other piece on the program by a living composer from the composer himself (Robert Dick, also on p. 5).

Nancy Toff's "From the President" on p. 2 provides a few thank yous to some of the volunteers at the Club who have worked so hard to make all of this possible and gives us more information about what to expect at the concert, which will also include a slideshow as people walk in. Note that you can find the member code to buy your Merkin tickets at the bottom of the same page, but I am listing it here as well (GB1895).

Blythe Bonnaffons, a NYFC ensembles participant and—along with May Yu Whu—one of the Club's two new assistant treasurers, is this month's member profile subject. I enjoyed learning about Blythe's overseas teaching experiences and the "Concerts for a Cause" she organizes at the music school where she works.

As there was not room in this issue to fully answer what seemed to be the three most commonly asked questions after the October concert, I will squeeze the answers in here: the headjoint Svyetlana Kabalin played was a 14k gold Mancke with a grenadilla lip plate and platinum riser; the 1911 listed in the program for Reinecke's Ballade was the year of publication (explaining the posthumous date), and the anticipated spring 2020 publication of Sam Baron's full arrangement of Bach's *The Art of the Fugue* (for wind quintet plus string quartet) is being overseen by Tara Helen O'Connor herself, working with Carol Baron.

Anyway, all for now. Hope to see you soon. Best regards,  
Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))