

**A History of
the New York Flute Club**

by

David J. Wechsler

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts,
The City University of New York
2012

© 2012 David J. Wechsler

All Rights Reserved

This manuscript has been read and accepted for the
Graduate Faculty in Music in satisfaction of the
dissertation requirements for the degree of Doctor of Musical Arts.

Professor Peter L. Manuel

Date

Chair of Examining Committee

Professor Norman Carey

Date

Deputy Executive Officer

Professor Bruce C. MacIntyre _____

Professor Sylvia Kahan _____

Professor John Graziano _____
Supervisory Committee

The City University of New York

Abstract

A History of the New York Flute Club

by

David J. Wechsler

Advisor: Dr. Bruce MacIntyre

The New York Flute Club is one of the oldest organizations of its kind in the United States. The club has been a fixture on the New York City music scene since its inception in 1920. It was formed as a gathering place for amateurs and professionals alike to promote the flute in both social and performance contexts, and has had a direct impact on the musical life of flutists who have come to New York City to study and perform. From the historic perspective, it has provided a meeting ground for flutists to network for many years. From an artistic viewpoint, it has been a place to hear many styles of flute repertoire: from the many premieres of conservative style new works to cutting-edge avant-garde pieces; from standard works to chamber music. In addition to conventional flute concerts, there have been early music, jazz, electronic, avant-garde, and ethnic flute performances.

The idea for the NYFC took shape in 1920, when a group of seventeen flutists met at the home of its founder, French émigré Georges Barrère, to play the Kuhlau Grand Quartet op. 103. Barrère was then the principal flutist of the New York Symphony Orchestra and flute professor at the Institute of Musical Art (predecessor of The Juilliard

School). The club was incorporated in the State of New York on December 31, 1920 and held its first meeting five days later.

The Club's activities in the first decade were regularly covered by *The Flutist* magazine, published by Dr. Emil Medicus, and early programs included flute ensemble music and the works of contemporary composers, including several women. In more recent years, the club has released recordings, mounted exhibits at the New York Public Library at Lincoln Center, introduced competitions, done outreach to schools, and started an annual flute fair.

The club's value to scholarly research lies in its longevity as an organization, its advocacy of the French style of flute playing, its flexibility in a time of changing artistic tastes, and the large number of concerts that have been performed by great flutists for the past 91 years. It is a club worth knowing more about. The appendixes to this study include a detailed chronology of the repertoire and personnel of the club's concerts, as well as separate lists of concerts performed by officers and/or key personnel of the club whose presence in the club's history is noteworthy. These include John Wummer, Harry Moskovitz, Paige Brook, and Eleanor Lawrence.

Acknowledgements

There are many people who helped with the writing of this dissertation. Some gave me a great deal of help, some made suggestions, or sent me an article, or gave me some information. They are: Robin Wieder, Nancy Toff, Bruce MacIntyre, Diana Basso, Keith Bonner, Alan Chavat, Ron Draddy, Norman Carey, Sylvia Kahan, Peter Manuel, John Graziano, Susan Rotholtz, Alan Richtmyer, Marty and Ursula Kugler, Ardith Bondi, Frank Steindler, Maya Wechsler, Joe Sheridan. My thanks and appreciation go out to all of them.

David Wechsler

| | |
|--|-----------|
| Table of Contents | |
| LIST OF ILLUSTRATIONS AND PHOTOS | x |
| INTRODUCTION | 1 |
| The Flutist | 3 |
| Club Activities | 5 |
| French Wind Players: The Barrère Legacy | 8 |
| The Flute’s Popularity, Some Early History of the Flute and its Development | 8 |
| CHAPTER 1: THE UNSTOPPABLE GEORGES BARRÈRE | 15 |
| Barrère’s Life in France | 16 |
| Barrère Arrives in America | 21 |
| Barrère’s Other Performing Groups | 27 |
| CHAPTER 2: THE FRENCH STYLE OF FLUTE PLAYING | 33 |
| The Quantz Treatise | 35 |
| Theobald Boehm | 39 |
| Paul Taffanel | 44 |
| Flute Manufacturing in the United States | 46 |
| CHAPTER 3: FROM THE CLUB’S INCEPTION TO THE PRESENT | 53 |
| Activities Overview | 53 |
| Club Dues and Membership | 63 |
| The Program Booklets | 65 |
| The Newsletter | 67 |
| Sponsored Exhibitions | 67 |
| Recordings | 69 |
| Commissions | 71 |
| The NYFC Competition | 72 |
| The New York Flute Fair | 73 |

| | |
|---|------------|
| Outreach | 78 |
| The Web Site | 78 |
| CHAPTER 4: CONCERT PROGRAMS AND SOME GENERAL HIGHLIGHTS IN THE DEVELOPMENT OF THE CLUB | 80 |
| The Time Periods of the Club’s History | 82 |
| Presidents of the Club | 83 |
| Key Programs and Personnel | 88 |
| Period One: The 1920s and 1930s, the Barrère Era | 89 |
| Period Two: 1940s and 1950s | 102 |
| John and Mildred Wummer’s Concerts | 109 |
| Period Three: The 1950s and 1960s | 112 |
| Harry Moskovitz | 114 |
| Club Concerts in the 1950s and 1960s, Paige Brook and Eleanor Lawrence | 115 |
| Radical Innovations in the 1960s | 115 |
| Electronics - Jumping Ahead to Later Periods | 120 |
| Period Four: The 1970s and 1980s | 122 |
| The Winter Festival Concerts | 125 |
| Period Five: The 1990s and 2000s | 129 |
| CONCLUSION | 137 |
| APPENDIX 1: | 141 |
| 1920s | 142 |
| 1930s | 146 |
| 1940s | 148 |
| 1950s | 156 |
| 1960s | 159 |
| 1970s | 169 |

| | |
|--|------------|
| 1980s | 181 |
| 1990s | 193 |
| 2000s | 206 |
| APPENDIX 2: JOHN WUMMER CONCERTS | 222 |
| APPENDIX 3: HARRY MOSKOVITZ CONCERTS | 227 |
| APPENDIX 4: PAIGE BROOK CONCERTS | 230 |
| APPENDIX 5: ELEANOR LAWRENCE CONCERTS | 236 |
| BIBLIOGRAPHY | 243 |

LIST OF ILLUSTRATIONS AND PHOTOS

| | |
|---|----|
| The Flutist Magazine | 5 |
| Paul Taffanel | 45 |
| Silhouette of Georges Barrère | 66 |
| Cartoon of Georges Barrère, George Possell, R. E. Williams, and V. E. Meyer | 97 |

INTRODUCTION

Founded in 1921 by the eminent flutist Georges Barrère (1876-1944) as a gathering place for amateurs and professionals alike, the New York Flute Club (hereafter: NYFC) has continued to promote the flute in both social and performance contexts to the present day. Its mission is to provide a level meeting ground for professional and amateur flutists alike. The club has had a direct impact on the musical life of flutists who have come to New York City to study and perform, providing for over ninety years a place for flutists to network, perform, and hear many styles of flute music. Performances have featured works from the standard flute and piano repertoire, world and New York premieres, chamber music pieces, jazz, works for electronic flute, and music for flutes from other cultures. While the club has remained a forum for appreciation of the flute, upon closer examination it has evolved into an organization of many facets. Its value to scholars lies in its longevity as an organization, its flexibility in times of changing artistic tastes, and the vast amount of repertoire that has been performed by great flutists at its numerous concerts. It is a club worth examining more closely. According to NYFC archivist Nancy Toff:

The NYFC was not the first American flute club — it was preceded by several others. But it is the oldest continuously operating flute club in the world.¹

There were, in fact, five other American flute clubs in existence prior to the NYFC: the Los Angeles Flute Association (November 15, 1916); the Twin City Flute Club (St. Paul

¹ Nancy Toff, *the NYFC* web site, accessed December, 2010, <http://www.nyfluteclub.org/html/historyandarchives.html>.

and Minneapolis, March 1920); Seattle Flute Club, (March 1920); St. Louis Flute Club (October 1920); and Pittsburgh Flute Club (December, 1920).² As Toff indicates, none of these clubs has the unbroken record of operation of the NYFC.

The NYFC has engendered many imitators of its style of operation, and there are now flute clubs in cities and regions throughout the United States: Pittsburgh, Pennsylvania; Kansas City, Kansas; Austin and Houston, Texas; St. Louis, Missouri; Southern Illinois; and Western Michigan. A partial list of international flute clubs would include the British Flute Society, the Western Australia Flute Society, the Atlantic Flute Society (Canada), the Dutch Flute Society, and the Brazilian Flute Association.³

There are also clubs that are similar in style to the NYFC for other musical instruments. For oboes and bassoons, the International Double Reed Society (founded 1983), the British Double Reed Society (founded 1988), the Midsouth Double Reed Society (founded 1994 and in operation until 2002, then re-formed, 2010), and the Australasian Double Reed Society, to name but a few. Clubs for brass instruments include the Historic Brass Society, the University of Warwick Brass Society, the Oregon and the Salem County Brass Societies, and others. These organizations offer activities similar to the NYFC: annual symposiums or conventions, published journals and newsletters, and a similar mission statement.

Georges Barrère's idea for a flute club was born when he had seventeen flutists meet in his apartment to play the Grand Quartet, op. 103 of Friedrich Kuhlau (1786-1832). At

² Emil Medicus, *The Flutist* 1 (1920): 35, 99, 118, 253, 256, 270.

³ See also *Useful Flute Links*, accessed November, 2010, http://www.towardshumanity.org/wissam/flute_links.html.

the time, Barrère was principal flute in the New York Symphony Orchestra, and instructor of flute at the Institute of Musical Arts, later to become The Juilliard School. Barrère's club was incorporated December 31, 1920, and the first meeting was held five days later. The officers were Georges Barrère, president, William Kincaid, second vice president, and Lamar Stringfield, treasurer. Since then, the NYFC and its multifaceted activities have had a lasting effect on the status of the flute in the United States. Many trends in flute style, composition, and flute manufacture were first introduced at club events.

The Flutist

The activities of the various flute clubs, both domestically and internationally, were written about in *The Flutist*, a monthly journal published by Dr. Emil Medicus from 1920 to 1929. *The Flutist* was devoted to all aspects of the flute, including literature, repair, advice on playing, etc. Its ten-year publication run corresponds almost exactly to the first decade of the NYFC. Editor and publisher Emil Medicus was a flutist and teacher who lived in Asheville, North Carolina. Nancy Toff gives the following description of Medicus:

A somewhat pompous, sometimes racist, often self promoting man, Medicus was essentially a well meaning flute “booster.” For the next decade (1920-1929) *The Flutist* would be another cog in the Barrère publicity machine. Barrère would contribute articles, news of his far flung travels, and recommendations of foreign correspondents. Much of his lively correspondence with Medicus made it into the pages of the magazine for the edification of flutists across the country.⁴

Charles E. Lindahl mentioned *The Flutist* in an article about past and current woodwind and brass magazines:

⁴ Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005), 192.

...perhaps *The Flutist*, which appeared between 1920 and 1929, may serve as a starting point. Notable for its duration and a singular devotion to its subject, it was edited and published by the flute virtuoso Emil Medicus, who had for many years previous to the publication of *The Flutist*, written a flute column for both *Jacobs' Orchestral Monthly* and *Jacobs' Band Monthly*. He retained this function even after the inception of his own publication, which he began with the blessing of the Jacobs concern. (Both of these long-running publications of the Walter Jacobs publishing house are in themselves notable. Regular columns appeared representing many instruments, e.g., clarinetists, cornetists, drummers and violinists, as well as flutists.) *The Flutist* stands as a record of a decade of flute playing in America, (although limited foreign reportage did appear).⁵ In addition to practical and pedagogical articles (fingerings; repairs; embouchure; new instrumental developments, with some articles by figures of the stature of Dayton C. Miller), a series of photographs of individuals and performing groups, and biographical articles and obituaries of flutists of the era and its recent past form a substantial historical account. Lists of newly published music and copious listings of recital programs provide a representation of the tastes of the time.⁶

The *Jacobs' Band Monthly*, “published exclusively in the interests of the professional and amateur player of band instruments,” was one of dozens of early twentieth century magazines devoted to music and filled with advertisements for sheet music, musical instruments, articles about band directors, informative columns on each instrument, etc. Similar musical magazines of the time included *Musical Record and Review*, *Musical America*, *Metronome*, and *The Musician*, to name but a few.⁷ Medicus' column in *Jacobs' Band Monthly* was called “The Flutist.”

⁵ For example, in the July 1921 issue of *The Flutist*, there are program reprints of the Portland Flute Club, as well as three international flute club concert programs. One is from the Guild of Singers and Players at Steinway Hall in London on Tuesday, May 31, 1921; another is from the Saloa da Associacao de Moccos on December 4, 1920, in Sao Paulo, Brazil; and a third is from the Kristiana Floiteklub from Nordahl Bruns in Norway, on May 31, 1921.

⁶ Charles E. Lindahl, “Music Periodicals: Woodwind and Brass,” *Notes* 32, no. 3 (March 1976): 558-566.

⁷ *Jazz in Print (1856-1929): An Anthology of Selected Readings in Jazz History*, ed. Karl Koenig (Hillsdale, NY: Pendragon Press, 2002), 60-68.

Club Activities

Many of Barrère's students and colleagues were the first performers at the club, especially in the first decade. Flutists Quinto Maganini, Lamar Stringfield, Milton Wittgenstein, and George Possell were often among the performers. Programs of the 1930s and 1940s featured top flute players such as John Amans of the New York Philharmonic, John Wummer of the NBC Symphony (and later the New York Philharmonic), Carmine Coppola of the NBC Symphony, and Arthur Lora of the Metropolitan Opera Orchestra. Different prominent flutists also performed along with other instrumentalists.



Figure 1.1. A reproduction of *The Flutist* cover from January 1921. All the covers were the same. The illustration is typical of the period, and reminiscent of the artists Maxfield Parrish and Aubrey Beardsley. Two decades earlier Beardsley had illustrated the covers of two late Victorian English literary and art magazines, *The Savoy* and *The Yellow Book*, in a style close to this cover.

There were dinner dances at least once a year. Early in the evening, annual club business, such as the election of officers and the presentation of financial reports was carried out. After the meeting there was a short concert, followed by dinner and dancing. These annual events took place in some of the larger hotels in New York City: the Park Avenue Hotel,⁸ and the Hotel Pennsylvania.⁹

The repertoire of the concerts in the early years featured a mix of flute solos by older as well as contemporary composers, flute ensemble pieces, and mixed instrument ensemble music. Examples of some of these pieces are: Beethoven's Serenade op. 25 for flute, violin, and viola; Schutt's (1856-1933) Waltzes for flute, cello, and harp; Sarasate's Violin Solo; and the Schubert String Quartet in A minor, op. 29.

Another feature of the NYFC during the 1940s was the addition of an hour for the membership to read through repertoire with an accompanist prior the main recital given by the professional artist. Since much of the membership of the club was made up of amateurs, these repertoire readings gave an opportunity for them to perform with a seasoned accompanist in front of the other members.

In 1948 the club sponsored its first — and only — composition contest. The winning piece was Eldin Burton's (1913-79) Sonatina for Flute and Piano. In the 1960s, a performing competition was established for young artists, with three prize winners receiving a monetary award and a performance at the club.

⁸ Emil Medicus, *The Flutist* 4 (April 1923): 951.

⁹ Emil Medicus, *The Flutist* 6 (April 1925): 90.

The NYFC has also sponsored various recordings over the years. *The Flute in American Music*, a 1976 recording commemorating America's bicentennial,¹⁰ was inspired by a concert on March 21, 1976, with the same theme. Other recordings the club has produced are: *A Tribute to Otto Luening*¹¹ (a recording in honor of the composer's eightieth birthday celebration); *Henry Brant: Music for Massed Flutes*;¹² and *Samuel Baron: Memorable Performances* (2010).

Two flute-related exhibitions were mounted by the club at the Library and Museum of the Performing Arts, the New York Public Library at Lincoln Center. The first, *The Flute From Hotteterre to Barrère* took place from September 10 to November 15, 1980.¹³ The second exhibition, in commemoration of the fiftieth anniversary of the death of Georges Barrère and the seventy-fifth anniversary of the NYFC, was called *Georges Barrère and the Flute in America*, which took place from November 12, 1994, to February 4, 1995.

In 1986, for the National Flute Association Convention in New York City, the NYFC partnered with the Long Island Flute Club and commissioned two works for flute ensemble: Elizabeth Brown's (b. 1953) *Alabama Panorama* and Katherine Hoover's (b. 1937) *Three for Eight*.¹⁴ In 1994 the first annual New York Flute Fair was held, with

¹⁰ Musical Heritage Society MHS 3578, 1976.

¹¹ CRI CD 561, 1988.

¹² New World CD 80636-2.

¹³ *The Flute From Hotteterre to Barrère*, catalogue for an exhibition curated by Robert Lehman (New York: the NYFC Inc., 1980).

¹⁴ The NYFC web site, "History," accessed November 2009, <http://www.nyfluteclub.org/html/historyandarchives.html>.

Jean-Pierre Rampal as first guest soloist. With the exception of 1996 and 2002, the flute fairs have been held every year since.

French Wind Players: The Barrère Legacy

Georges Barrère came to the United States in 1905 at the invitation of Walter Damrosch to play principal flute in the New York Symphony Orchestra. One of the early focal points of the NYFC was Barrère’s style of playing, which is defined as “the French School.” Through his performances and teaching, the performances of his students, and the activities of the club, this style infused American flute playing. His emigration to the United States had another far-reaching consequence: the conversion of the manufacture of flutes from wood to metal. Both the French School and flute making in the United States will be discussed in more detail later.

The Flute’s Popularity, Some Early History of the Flute and its Development

Clubs of any sort are about the enjoyment and appreciation of a particular subject, whether it is bird watching or coin collecting. The NYFC is about the enjoyment of the flute for amateurs and professionals alike. Laurence Taylor, flutist with the Columbia University Woodwind Ensemble, wrote for the *Musical Journal* in November 1951:

A fabulous fraternity of flutists has been in existence in midtown Manhattan since 1920, when it was founded by that most colorful of twentieth century flutists, Georges Barrère, and a small group of his pupils who wanted to provide a meeting place for professional and amateur flutists and flute hobbyists. Today, doctors, dentists, firemen, teachers, poets — flutists all — can be found on the membership rolls of the NYFC . . . the common denominator of membership is a lively interest in the flute and its literature . . . No group of model train builders, ancient car owners, Dodgers fans, or cantata players gets more fun out of its center of attraction than do these lovers of the flute and its music. ¹⁵

¹⁵ Laurence Taylor, “Flutists All,” reprinted by the NYFC by arrangement with the *Music Journal* (1951).

As a fraternal organization the NYFC has, on one level, been about the relationship between people and their environment from the early twentieth century until today. The unique characteristic of New York City as a major entry point for immigration and its vibrant musical life was a fortunate coincidence for the club at its inception. From its early days, the membership and artists who performed at the club have been a reflection of the diversity of New York City and America itself. The club has presented flutists and music from many countries and cultures. It has functioned as common ground for its members, helping them to deal with the unknown world in which they oftentimes found themselves as immigrants, transplants, or visitors. Today, as faster communication and globalization have become more prevalent, we tend to lose sight of the fact that a mere hundred years ago the world was a much larger place with cultural differences that were truly disparate. The NYFC functioned as a medium, bringing together a membership that might not otherwise have had any other positive social intercourse.

The NYFC, however, has been more than just a fraternal organization. In addition to functioning as an articulation of the experience of early modernity and current life in New York City, it has facilitated changes that have occurred in styles of flute music. The club has not necessarily been responsible for certain trends in flute music over time, but in most cases, by presenting this music, the club has been a catalyst for exposure and acceptance of those trends. This dissertation examines the NYFC as an acknowledgement of its unifying nature in terms of its membership and the flute.

To better understand the popularity of the flute in the twentieth century and how an organization like the NYFC has flourished, it is helpful to examine more closely the nature of its popularity and those things that have contributed to its longevity. As Samuel Baron, performer, teacher, and long-time member of the NYFC, wrote in one of his personal notebooks:

All of us are “hooked” by the flute, and if we think back to our earliest days with the flute we will recall some of the mystery and magic that the flute inspired in us. To put it very simply — playing the flute connects us to many forces and spirits outside of ourselves which we may perceive only dimly. Since the flute may well be the oldest musical instrument in human history, and since flute type instruments are found in all primitive (and advanced) societies and cultures in the world, it is plausible that we are stirred by traces, atavistic in nature, of long buried human memories.¹⁶

In the late eighteenth and early nineteenth century, the flute enjoyed great popularity as a solo instrument, with many virtuosi playing concerts in towns and cities all over Europe.¹⁷ It was a favorite instrument among the middle and upper class in England between 1800 and 1840 for various reasons, not the least of which was upward social mobility.¹⁸ There were, and are, many famous individuals who played the flute: Leonardo da Vinci, George Washington, Frederick the Great, King of Prussia, song writer Stephen Foster, film composer Henry Mancini, and movie star Tony Curtis, to name just a few.¹⁹

¹⁶ Samuel Baron, *the NYFC Presents a Concert in Memory of Samuel Baron*, concert program, Stephen Wise Free Synagogue, 30 West 68th Street, New York: the NYFC, October 19, 1997, in the author’s possession.

¹⁷ Ardal Powell, *The Flute*, (New Haven: Yale University Press, 2003), 127-28.

¹⁸ David Eagle, “A Constant Passion and a Constant Pursuit: A Social History of Flute-Playing in England from 1800 to 1851” (PhD diss., University of Minnesota, 1978), 208.

¹⁹ Larry Krantz Flute Pages, *Famous People Who Also Played the Flute*, accessed September 30, 2011, <http://www.larrykrantz.com/famousplayers.html>.

The popularity of the flute is not a recent phenomenon. The flute has been a part of many different cultures throughout the world for thousands of years. No one can speculate with accuracy on when flutes were first made. The flute's early beginnings from reeds are mythologized, yet must be partially true because of the amount of reed flutes (pan pipes) scattered geographically over the world.²⁰ Perhaps the story of Pan sitting by a stream and hearing the wind blow over some reeds and producing a sound is a plausible explanation of the origins of the flute. Douglas Bishop has included this little anecdote on his website, *A Worldwide History of the Pan Flute*:

Sitting on the riverbank, Pan noticed the bed of reeds was swaying in the wind, making a mournful moaning sound, for the wind had broken the tops of some of the reeds. Pulling the reeds up, Pan cut them into pieces and bound them together to create a musical instrument, which he named "Syrinx," in memory of his lost love.²¹

Syrinx, of course, is the name of the famous Debussy piece for solo flute, performed many times at the club.

There are flutes in Chinese music (*dizi*), North Indian classical music (*bansuri*), Native American music, Japanese classical music (*shakuhachi*), South American indigenous music, and many other cultures' music. Fragments of flutes made of bone and ivory, recently discovered in the Hohle Fels cave in Germany, are some 35,000 to 40,000 years old.²² And flutes have been found in Neolithic graves in China that are approximately 9,000 to 10,000 years old. Remarkably, some of these flutes are in good playing condition and show a remarkable similarity in their scales to those of

²⁰ Douglas Bishop, *A Worldwide History of the Pan Flute*, accessed October, 2010, <http://www.panflutejedi.com/pan-flute-history.html>.

²¹ Ibid.

²² S. Bruce Bower, "Oldest Known Instruments Found" *Science News* 176, no. 2 (July 18, 2009): 13.

contemporary Chinese folk music.²³ These discoveries offer proof that cultures in which the flute was an important musical element existed thousands of years ago in prehistoric China and Europe.

Some of the ancient flutes discovered in Germany and China were made from the wing bones of large birds. These tubular bones are naturally hollow, and archeological evidence suggests that the ease with which a flute could be made from them is a fundamental reason for the popularity and staying power of the instrument. Over time, many examples of the hollowing out of other materials have also been seen.

There is a similarity between the many simple-system flutes from around the world, regardless of cultural differences. All have different tone qualities and scales representative of each culture. Some of the scales that these flutes use are: pentatonic; diatonic; or like Native American flutes, another type of scale that has fewer notes than the Western chromatic scale, but does not resemble an equal-tempered pentatonic scale. These flutes are made in all sizes, and ranges vary from very high, to moderately low. Most of them have finger holes designed to accommodate the compass of the human hand. There have been pieces performed at club concerts, written specifically for the modern flute to emulate the style these flutes of other cultures.

Flute technology is simple and vital. It works on the principle of a wedge at the top of a tube, splitting a column of air, causing it to vibrate and make a sound. To paraphrase James Galway, the only musical instrument with less apparatus than the flute is the human voice.²⁴ The sound is basic and natural, and cultures have found it to be an

²³ Zhang Juzhong and Lee Kuen, "The Magic Flutes," *Natural History* (September 2005): 43.

²⁴ James Galway, *Flute* (London: Kahn & Avrill, 1982), 1-2.

expressive medium for thousands of years. It works conceptually on the basis of breath and language, two all-important human characteristics. Regardless of material or advanced technology, it remains essentially a simple device, the sound of which human beings have found compelling since prehistoric times. Indeed, the NYFC has, on occasion, made the instrument's history part of the club's. Several lectures concerning the flute and its history have been given in conjunction with concerts, but these usually dealt with the more recent history of the flute, from the seventeenth century onward. One example of a historic concert-lecture took place on January 28, 1945, with flute maker Verne Q. Powell as the flutist, who also gave an "extemporaneous talk, with demonstration, on the structure and character of the modern flute."²⁵ Another concert entitled "A Short History of the Western Flute" was played by Charles DeLaney on January 28, 1973. And there was the more in-depth history in *The Flute From Hotteterre to Barrère* library exhibit in 1980, mentioned earlier. Other concerts at the club have demonstrated the international aspects of the flute by including Chinese, Indian, and Irish flutes.

In this study, I examine more closely the antecedents of the club, the contributing factors to its formation, and its ongoing success. Chapter One examines the formative years of Georges Barrère. In Chapter Two, I describe the French style of flute playing, its influence upon the American school of flute playing and flute manufacture in the United States, and the relationship of all these elements to the NYFC. Chapter Three looks at the seminal events that have shaped the club's development from its inception in 1920 to the

²⁵ *New York Flute Club Program*, January, 1945.

present day. Chapter Four examines in greater detail those programs and artists that have been important to the flute, and in whose introduction the club was instrumental.

CHAPTER 1: THE UNSTOPPABLE GEORGES BARRÈRE

After Georges Barrère's arrival in the United States in 1905 to play solo flute for the New York Symphony, he quickly began creating other musical outlets for his robust talent. He was involved in the formation of no less than three new groups in his first nine years as an American musician. These groups were: the Barrère Ensemble of Wind Instruments (1909), the *Trio de Lutèce* for flute, cello and harp (1914), and the Barrère Little Symphony (1914). Barrère formed the New York Flute Club at the close of 1920. Whether it was because of restlessness or ambition, Barrère was always looking for outlets to promote his career and the flute. As a musician in Paris, Barrère had organized groups, spent time on orchestral committees, and played in a variety of musical ensembles; thus he had ample experience with different facets of the music business. Part of his experience came from performing in *belle époque* salons for wealthy individuals from upper-class Parisian society. Barrère used this experience to manage his new performing groups in America.

Whereas Barrère used his various ensembles to enhance his reputation, the NYFC—from which there was no income to be derived—appears to have been more a labor of love. It did, to be sure, advance his career in the narrower world of the flute, but his personal enjoyment and vanity seem to have been the underlying reason for his founding of the club, as opposed to the club being a means by which to find paid performing opportunities. To better understand how this French musician became so successful and

influential in his newly adopted country, it is helpful to know something of his formative years.

Barrère's Life in France

Barrère was born in Bordeaux, France, on October 31, 1876. When he was about ten years old, his family moved to Épernon, about twenty miles outside Paris, and it was here that he began to discover music. He started to play the tin whistle, an instrument his older brother Étienne had fooled with but discarded after becoming interested in the violin. (Barrère's interest in the tin whistle, I suspect, was in imitation of his older brother.) He progressed on this instrument, giving lessons to his schoolmates and marching behind a local band in Sunday parades.¹ In 1888 the Barrère family moved to Paris. In addition to attending school, Barrère was enrolled in the Bataillons Scolaires, or schoolboy battalions, which were compulsory military drum and fife corps for boys his age. The teacher of the fife corps was a student at the Paris Conservatoire who was supportive of the young student.

By 1889 Barrère was studying on the Boehm silver flute with Léon Richaud, a member of the Lamoureux Orchestra in Paris.² Richaud took Barrère to play for Henri Altès (1826-95), the flute professor at the Paris Conservatoire. Barrère auditioned for Altès but was not advanced enough to be admitted to the Conservatoire. Altès, however, allowed him to audit the flute classes, and by 1890, he was sufficiently advanced to be admitted to Altès' flute class. Barrère was younger than most of the students and had

¹ Lola M. Allison, "Georges Barrère," *The Flutist* 2 (February 1921): 316-17.

² Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005), 9.

great admiration for them, but he did not distinguish himself nor was he particularly diligent about his studies. He would often shoot pool or go swimming with his classmates, and thus he progressed rather slowly. The exams each term were rigorous, and he did not do well. The Paris Conservatoire had a unique system of assessing students' performance each year, as Claude Dorgeuille explains:

Following various internal assessments, public examinations (*Concours*) were held each July. A set piece was prescribed for each instrument and there was also a piece of accompanied sight reading. A jury of internal and external examiners chaired by the Director, could award a First or Second prize, or First or Second Certificate of Merit (*Accessit*) to each candidate. The word "prize" in this context denoted the result of the competition against a required standard rather than between individual candidates. It was therefore possible for more than one First Prize (*Premier Prix*) to be awarded in the same year, or, on occasion, for it to be withheld altogether.³

In 1892 Georges received the second *accessit*. The following year, he received no prize or certificate at all. In 1894 he received a first *accessit*. Finally in 1895 he received his First Prize.⁴ These concerts were public, and the press would often review them. *Le Monde Musical* said this about Barrère's performance: "M. Barrère alone possesses an individual nature that earned him, very justifiably, the first prize."⁵

The circumstances surrounding Barrère's first prize, however, had begun almost two years earlier, in October 1893, the year he received no prize. Altès retired from the Conservatoire, and Paul Taffanel (1844-1908) was appointed as his successor. The student-teacher relationship with Taffanel was a much better fit than with Altès, and

³ Claude Dorgeuille, *The French Flute School, 1860-1950*, trans. and ed. Edward Blakeman (London: Tony Bingham, 1986), 9.

⁴ Allison, "Georges Barrère," 318.

⁵ "Centenaire du Conservatoire," *Le Monde Musical* 7 (August 15, 1895): 127, as quoted in Toff, *Monarch of the Flute*, 22.

Barrère began to study more seriously and make steadier progress. He also began to do freelance work around Paris, which must have given him more opportunities to play and improve. One freelance job was in the orchestra at the Follies Bergère, the famous nightlife spot immortalized in the posters of Toulouse-Lautrec. The repertoire was mostly nightclub and dancing music for the acts that performed, and many fine players besides Barrère were part of the orchestra.

After Barrère's receipt of a First Prize, which was usually considered graduation, he did not leave the Conservatoire. He continued to study harmony for one more year, and more importantly, because of his admiration for and good relationship with Taffanel, was allowed to continue flute class as well: "Taffanel," Barrère wrote, "was not only the best flutist in the world, but I doubt if anyone can ever fill his place. Quality as well as quantity of tone and fine technique were only a small part of his splendid characteristics as a flute player."⁶ Bernard Goldberg has stated: "Taffanel was the subject of many admiring sentences by Barrère. Everything that he said about Taffanel, I heard again when I studied with (Marcel) Moysé." Referring to Taffanel, Moysé, according to Goldberg, said "the greatest flute player, the greatest human being, wonderful musician."⁷

Thanks to his First Prize and further study, Barrère began to work the more prestigious jobs of the Paris music scene. As a freelance musician, he became a member of an orchestra associated with the Société Nationale de Musique, (SNM). This was an

⁶ Allison, "Georges Barrère," 319.

⁷ Bernard Goldberg (Principal Flute, retired, Pittsburgh Symphony), in discussion with the author, October, 2010. Marcel Moysé was another French School flutist who emigrated to the United States after World War II. In 1951 he was one of the founders of the Marlboro Music Festival in Vermont, along with his son Louis and daughter-in-law Blanche Moysé, Rudolf Serkin, and Hermann and Adolph Busch.

organization founded in 1871 by Camille Saint-Saëns and Romaine Bussine.⁸ The group was primarily devoted to the performance of French music and was an excellent venue for up-and-coming composers. On the occasion of the society's two hundred and forty-second performance, December 22, 1894, Barrère, then only eighteen years old, played the solo flute part at the world premiere of Debussy's *Afternoon of a Faun*.

After graduation from the Conservatoire in 1895, Barrère founded an organization called The Modern Society of Wind Instruments (*Société Moderne d'Instruments à Vent*). It was modeled after a similar group founded by Paul Taffanel in 1879, the *Société de musique de chambre pour instruments à vent* (Society of Chamber Music for Wind Instruments), a group that enhanced the stature of wind instruments and, to a large extent, furthered the cause of French chamber music.⁹ Until 1893, when it stopped performing, Taffanel's *Société* gave six concerts a year in Paris. Phillippe Gaubert (1879-1941), a protégé of Taffanel, resurrected the *Société de musique de chambre pour instruments à vent* in 1908.¹⁰ In 1919 Gaubert appointed another French flutist, René Le Roy, as successor to lead the *Société*.¹¹ (René Le Roy later performed at the NYFC on May 23, 1943.)

Barrère's Modern Society of Wind Instruments performed a function similar to that of the Taffanel group, and could almost be called a continuation of it. Like Taffanel's

⁸ Romain Rolland, *Musicians of Today*, trans. Mary Blaiklock (New York: H. Holt and Co., 1919), 267.

⁹ Dorgeuille, *French Flute School*, 13.

¹⁰ Gaubert was a successful flutist, conductor and composer in the early twentieth century. Most importantly to flutists, however, is the seminal flute-teaching method begun by Taffanel and completed by Gaubert, the *Taffanel and Gaubert Méthode Complète de Flûte* © 1923 and © 1958, Alphonse Leduc et Cie. This book is still in abundant use today and is translated into five languages.

¹¹ Dorgeuille, *French Flute School*, 53.

group, Barrère's society commissioned works by French composers and generally kept the profile of wind instruments high. Some of the works that Barrère's Society premiered were Adolphe Deslandres' (1840-1911) *Trois pièces en quintet*, Patrice Devanchy's (1876-1942) *Suite pour instruments à vent*, and Christiaan Kriens' (1881-1934) *Aquarelles Hollandaises*. They gave their first concerts in 1896, receiving an encouraging review from *Le Monde Musical*.¹² According to Barrère: "This was the first group of its kind to meet in Paris after the disbanding of the Taffanel Society."¹³

In the spring of 1896 Barrère was engaged to play his first prestigious job as solo flutist in the Orchestra of the Exposition of Geneva, an engagement in Switzerland that lasted six months.¹⁴ Between 1897 and 1900, he began to play as a substitute flutist in the Paris Opéra, and in 1897, he won the third-flute position in the *Colonne Orchestra*, a high profile job in Paris. The Colonne Orchestra, the full name of which was the Association Artistique des Concerts Colonne, was named for its conductor Édouard Colonne (1838-1910). It was a cooperative orchestra where the players had a voice in managing the group, including matters of finance and the selection of personnel. In 1904, Barrère was appointed principal flute of the orchestra and was elected to the Committee of the Association, the musicians' governing body that helped manage the orchestra. Membership in the Committee was a form of job security, and this turn of events was a stroke of good fortune for Barrère.¹⁵

¹² Arthur Dandelot, "Musique de chamber pour instruments à vent," *Le Monde Musical* 7 (March 30, 1896): 440, as quoted in Toff, *Monarch of the Flute*, 25.

¹³ Lola M. Allison, "Georges Barrère," *The Flutist* 2 (March, 1921): 340.

¹⁴ Georges Barrère scrapbook, private collection. In the biography of Barrère in *The Flutist* 2, Lola Allison gives a date of 1898 for this engagement, but this is either a mistake or a typographical error.

¹⁵ Toff, *Monarch of the Flute*, 32.

In 1897, when Barrère turned twenty-one, he was called for military duty. Because he was a first-prize winner at the Paris Conservatoire, however, his service was limited to one year rather than the usual three. He was in fact released from active duty after ten months, and in September 1898 resumed his career where he had left it: principal flute in the Colonne Orchestra; substitute at the opera; director of his woodwind society. In 1900, Barrère won the position as the fourth flute in the Paris Opéra orchestra. He was also teaching at the Collège Stanislas and the Schola Cantorum.¹⁶ Between his wind society, his orchestral positions, freelance engagements, faculty appointments, and private students, Barrère had a very active musical life in Paris.

Barrère Arrives in America

In the late nineteenth century and early twentieth century, certain conductors of established orchestras felt that the quality of wind playing in American orchestras was inferior to that of the strings and brass. This situation, moreover, did not go unnoticed in the press. In a 1903 review of the New York Symphony from a performance of Mahler's Fourth Symphony, *The New York Times* wrote: "The strings have muscularity but little sensuous charm; the brasses are sometimes rude, and the woodwinds — alas the woodwinds showed their inevitable tendency to play out of tune."¹⁷ Walter Damrosch liked German brass players, but when it came to woodwinds he favored French and Belgian musicians: "I have always had a penchant for French woodwind players, and have given them and their Belgian cousins a preference in my orchestra."¹⁸ In 1905,

¹⁶ *Ibid.*, 32, 51.

¹⁷ George Martin, *The Damrosch Dynasty: America's First Family of Music* (Boston: Houghton Mifflin, 1983), 189.

¹⁸ Walter Damrosch, *My Musical Life* (New York: C. Scribner, 1923), 46.

Damrosch invited Barrère to come to America and play solo flute in the New York Symphony Orchestra.

The Boston Symphony had already engaged French flutists Robert Bladet,¹⁹ André and Daniel Maquarre, as well as the oboist Georges Longy,²⁰ who played under the directorships of Wilhelm Gericke (1898-1906), Karl Muck (1906-08 & 1912-18), and Max Fiedler (1908-12).²¹ In Philadelphia, music director Fritz Scheel (1900-07) and later Carl Pohlig (1907-12) hired a number of French wind players.²² Damrosch was also successful in recruiting other French wind players. In addition to Barrère as principal flute, he brought Marcel Tabuteau—later to be principal oboist in the Philadelphia Orchestra—as second oboe, clarinetist Henry Léon Leroy, and first bassoonist Auguste Mesnard to his orchestra.²³

In New York City the majority of musicians in the symphony orchestras were immigrant Germans who were resistant to the importation of French wind players. Nancy Toff writes:

At that time the Musical Mutual Protective Union (MMPU) which was almost entirely German, required conductors to hire from the local union ranks; if there was no one satisfactory, they could hire from other locals. But foreigners were strictly ineligible to play in orchestras until they became union members.²⁴

¹⁹ Louis Fleury, "Louis Fleury," *The Flutist* 5 (August, 1924): 177.

²⁰ M. A. DeWolfe Howe, *The Boston Symphony Orchestra, 1881-1931* (Boston, 1931; reprint, New York: Da Capo Press, 1978), 230-237.

²¹ Boston Symphony Orchestra website archive, accessed December, 2010, http://www.bso.org/bso/mods/toc_01_gen_images.jsp?id=bc11630113.

²² The Philadelphia Orchestra website archive, accessed December, 2010, <http://www.philorch.org/musicdirectors.html>.

²³ Toff, *Monarch of the Flute*, 83.

²⁴ *Ibid.*, 80.

This caused some initial problems for the French musicians recruited by Damrosch, but they were eventually dealt with, and Barrère and the others were made union members.

Almost upon arrival, Barrère worked tirelessly to promote the flute and classical music in the United States. His advocacy had major consequences for two aspects of the flute in the United States: the style of flute playing and the manufacturing of flutes.

Through his charismatic personality and his great musicianship, he was influential both in bringing the flute to a wider audience, and in elevating its stature to that of a solo instrument comparable to the violin or the piano. And he presented a style of flute playing to the American public that was, in some cases, a life-changing experience. Flutist

Bernard Goldberg tells of one such instance:

John F. Kiburz was playing flute in the St. Louis Symphony, German school; he was Swiss, but obviously German school. He went to hear Barrère in Chicago, had never seen a silver flute or had never played a silver flute; never heard that kind of legato and that kind of change of color, and the naturalness of the vibrato. In fact, he didn't use vibrato. So he said to himself, "this is the way I want to play," and left his job in St. Louis and came to New York to study with Barrère.²⁵

Barrère had many students who went on to become the next generation of flute players in American orchestras. Flutist William Kincaid, a pupil of Barrère for eight years, served as Principal Flute of the Philadelphia Orchestra from 1927 to 1960. Julius Baker, a student of William Kincaid at the Curtis Institute, was not a student of Barrère but certainly benefited from Kincaid's long association with the French flutist. Baker was Principal Flute in the Pittsburgh Symphony (1941-43), the Chicago Symphony (1951-53),

²⁵ Bernard Goldberg (Principal Flute, retired, Pittsburgh Symphony), in discussion with the author, October, 2010.

and finally the New York Philharmonic (1965-83). Bernard Goldberg, studied with Barrère for four years at The Juilliard School. Goldberg was principal flute of the Pittsburgh Symphony for forty-six years (1947-93). All were products of the French style of flute playing, and all had participated in some sort of New York Flute Club performance.

After accepting Damroschs' offer of solo flute in the New York Symphony, Barrère set sail for New York City in May 1905. He was to spend the rest of his life as an American musician, eventually becoming a citizen of the United States on February 28, 1931, at age 54.²⁶

Another position that Barrère secured soon after his arrival in the United States was as a faculty member of the new Institute of Musical Art, the forerunner of The Juilliard School. The Institute was the project of Walter Damrosch's brother Frank, who was interested in creating a music conservatory that was American in character. Ironically, the institute's faculty was composed chiefly of foreign musicians. The wind teachers were Walter Damrosch's "five Frenchmen," the wind players he had hired for the New York Symphony Orchestra.²⁷

In 1905 Walter Damrosch created the New York Symphony Instrument Wind Club, a group modeled after Barrère's wind society in Paris. Barrère became its leader and first flute player. The formation of the group was possibly in response to a performance in New York City by the Longy Club of Boston,²⁸ a wind group run by oboe virtuoso

²⁶ Toff, *Monarch of the Flute*, 258.

²⁷ *Ibid.*, 91.

²⁸ *Ibid.*, 93.

Georges Longy (1868-1930). With Barrère's New York Symphony performing schedule, his teaching schedule, and his new wind ensemble, his busy musical life came to resemble that which he had left behind in Paris. Perhaps one big difference with this comparison to Barrère's life in Paris, was that there was far more touring year round than he had done in France.

The New York Symphony Orchestra and the New York Wind Symphony had extensive touring schedules. They played concerts all over the midwest and western United States, bringing classical music to remote areas. Symphony orchestras existed in Boston, Philadelphia and Chicago by the 1880s, but as early as the 1850s The Germania Music Society toured the eastern United States, from Baltimore to Maine, occasionally to Canada, and went as far west as St. Louis.²⁹ In the 1860s and '70s the Theodore Thomas Orchestra also toured Eastern, mid-Western American cities and Canada.³⁰ However, the era of full symphony orchestras in smaller cities had not yet begun, and in some cases in the early twentieth century, the New York Symphony Orchestra was the first large orchestra that audiences had ever heard perform. As a boy living in Madison, Wisconsin, composer Otto Luening (1900-96) recalled, "It was the first time I had seen or heard a full symphony orchestra."³¹ It was also on such a tour in Chicago that Verne Q. Powell, then living in Fort Scott, Kansas, and working as a jeweler, first heard Georges Barrère.³²

²⁹ Nancy Newman, *Good Music for a Free People: The Germania Music Society in Nineteenth-Century America* (Rochester: University of Rochester Press, 2010), Appendix A, 198-246

³⁰ Ezra Schabas, "Thomas, Theodore." In *Grove Music Online. Oxford Music Online*, accessed December 19, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27869>.

³¹ Otto Luening, *The Odyssey of an America Composer* (New York: Scribners. 1980), 73.

³² *Ibid.*

Barrère was fortunate enough to be on congenial terms with his employer, Walter Damrosch. As he said in later years, “Those fifteen years with the New York Symphony Orchestra have made me consider its conductor my friend rather than my boss.”³³ Barrère was frequently invited by Damrosch to parties where the wealthy patrons of New York City cultural institutions were guests. He was as comfortable among this social class in the United States as he had been in France during his years playing in the salons of upper-class Parisian society. These well-heeled individuals were the benefactors of museums, orchestras, etc., and Barrère’s entrepreneurial skills, ingratiating personality, continental charm, and French accent served his career in America with his own groups. Indeed, Barrère’s accent was equally important to any of these other personality traits — and he worked to preserve it, as Bernard Goldberg tells it:

Frances Blaisdell was among the flutists at that time in the class, and Barrère was describing something and used a long word, and pronounced it perfectly, then went back and mispronounced it. And Frances, who was one of Barrère’s favorite people, said “say, Mr. Barrère, you pronounced that correctly the first time, why did you go back and mess it up?” And again, you know, twisting his mustache, he looked over his pince nez and said to her (Goldberg in a heavy French accent) “Frances, my dear, it has taken me more zan a little effort to keep zis accent for serty-five year.”³⁴

Barrère performed frequently as a soloist with the New York Symphony, often playing movements of the Bach B minor Suite, or Gluck’s “Dance of the Blessed Sprits” from *Orpheus and Eurydice*. In Barrère’s other three performing groups he was the flutist, but also functioned as road manager and artistic overseer. He would often speak to

³³ Lola M. Allison, “Georges Barrère,” *The Flutist*, 2 (April, 1921): 365.

³⁴ Bernard Goldberg, in discussion with the author, October, 2010.

the audience during concerts. His charm and wit made him an excellent “front man” and made these concerts special.

Barrère’s Other Performing Groups

In 1910, five years after his arrival in the United States, Barrère formed the Ensemble of Wind Instruments. This group, too, was based upon the model of his wind society in Paris. In 1913 the ensemble made its first tour, garnering favorable reviews.

The *Pittsburgh Dispatch* said

It was Pittsburgh’s first opportunity to hear this unique miniature orchestra, for such it can be rightly called. Last evening this ensemble of wind instruments produced a performance that was irresistible in its charm and in its fire and technical perfection.³⁵

In 1913 Barrère formed two other groups, the Trio de Lutèce and the Barrère Little Symphony. The Trio de Lutèce was a chamber music group composed of flute, cello and harp. The personnel, harpist Carlos Salzedo and cellist Paul Kéfer, were also French émigrés and old friends of Barrère from the Conservatoire and the Orchestra Colonne. A great deal of the repertoire for this group consisted of transcriptions, most notably Salzedo’s arrangement of Debussy’s *Children’s Corner Suite*. There were also new works written for this combination of instruments and dedicated to Georges Barrère. Many of these pieces were later performed at New York Flute Club concerts. Along with presenting a New York City season, the group frequently toured. The *Trio de Lutèce* continued through the 1920s and played its last concert in 1928. A new trio was formed in 1933, the Barrère-Salzedo-Britt Trio. This group was much the same as the Trio de

³⁵ “Musicians Delighted by Barrère Ensemble,” *The Pittsburgh Dispatch*, October 26, 1912, as quoted in Toff, *Monarch of the Flute*, 121.

Lutèce, with the exception of the cellist Horace Britt, who was the brother-in-law of Paul Kéfer, the original cellist of the Trio de Lutèce. Wallingford Riegger's (1865-1961) *Divertissement* (1933) for flute, cello, and harp was dedicated to this group, and also the Triple Concerto (1941) by Bernard Wagenaar (1894-1971) that was premiered by the trio with the Philadelphia Orchestra. The Barrère-Salzedo-Britt Trio lasted about four years before disbanding in 1937. It was replaced by the Barrère-Britt Concertino, a flute/piano and string quartet combination, which proved to be more flexible and less expensive for touring.³⁶

The Barrère Little Symphony, originally called the New York Little Symphony, was created to raise money for a New York Hospital Red Cross benefit.³⁷ Once established, this group also had a New York season and a busy touring schedule. The Barrère Little Symphony lasted twenty-eight seasons.

One aspect that all of Barrère's performing groups had in common, including the NYFC, was a progressive programming philosophy. Just as he had programmed many works by French composers while living in France, Barrère programmed and commissioned music by American composers in the United States, much of which has become standard repertoire. Barrère had this to say about American music:

I use the same policy toward American which was used toward French composers. I am proud to say [that] outside its own repertoire the ensemble has already played works by V. Herbert, Seth Bingham, Howard Brockway, C. T. Griffes, John Beach, Ward Stevens, Christiaan Kriens, A.

³⁶ Ibid., 290.

³⁷ Ibid., 128.

Walter Kramer, Archie Gibson, George Chadwick, Ed. McDowell, E. Nevins, F. T. Hill and Harriet Ware.³⁸

Barrère understood the power and communicative ability of radio and performed in broadcasts many times with his different groups during the 1920s and 1930s. He even appeared twice on the Kraft Music Hall show on WNBC in California with Bing Crosby. Some of the other stations that broadcast his performances included WABC, WJZ, WOR, WQXR, and WNBC. Beginning in 1943, some New York Flute Club concerts were also broadcast on WNYC radio, but Barrère did not play in any of those due to illness. (Barrère had had a stroke in 1941, and was unable to perform).

During the summers, Barrère found rest and tranquility at the Chautauqua Institution in upstate New York, and at the Maverick artists' colony in Woodstock, NY. He went to Chautauqua as a player and teacher through his affiliation with the New York Symphony, which became its resident orchestra in 1921. In 1928, after its merger with the New York Philharmonic, the New York Symphony ceased to exist, and the summer residency of the orchestra ended. A new orchestra for Chautauqua was formed, composed of many of the same musicians,³⁹ and Barrère continued as an associate conductor and soloist with the Chautauqua Symphony.⁴⁰

The Maverick Colony was originally started for visual artists, but in 1910 was expanded by the writer-poet Hervey White to include musicians. The colony was

³⁸ Allison, "Georges Barrère," 366.

³⁹ Toff, *Monarch of the Flute*, 262.

⁴⁰ *Georges Barrère and the Flute in America*, catalogue for an exhibition curated by Nancy Toff (New York: the NYFC Inc., 1994), 66. There is a bronze bust of Barrère playing the flute done by sculptor Marion Sanford. There were two castings done of the bust: one is housed in the Barrère flute studio at the Chautauqua Institution, and the other is on display at the Haynes flute factory in Acton, MA.

conceived more as a retreat for rest and relaxation for artists, rather than a summer festival for the public. There were little cottages built by White for rental by artists or for purchase, and Barrère bought one of them in the 1920s.⁴¹

In 1931 Barrère began teaching a two-hour weekly wind instrument class at The Juilliard Graduate School. The class treated the winds with a sectional philosophy, as had been done in Paris at the Conservatoire. This had long-lasting results for the students who participated in it. Many of the participants would occasionally play as assisting artists on New York Flute Club programs, and went on to play in major symphony orchestras and opera companies.⁴² They would occasionally play as assisting artists on New York Flute Club programs.

In 1935 a flute exercise book by Barrère, *The Flutists Formulae*, was published by G. Schirmer. In that same year Barrère purchased a platinum flute from the Haynes company. At Barrère's request, Edgard Varèse (1883-1965) wrote *Density 21.5* for solo flute to officially inaugurate the instrument. The title of the work, *Density 21.5* comes from the molecular density of platinum. This is a slightly erroneous name for the piece, however, since the flute was made of a platinum-iridium alloy with a molecular density of 21.6.⁴³ *Density 21.5* was premiered at Carnegie Hall on February 16, 1936. It is a modern piece, and "the first in the literature to employ audible key slaps."⁴⁴ Seldom played for many years, it became more visible on flute programs starting in the 1960s. It

⁴¹ Cornelia Hartmann Rosenblum *Maverick Concerts History*, accessed August, 25, 2011, <http://maverickconcerts.org/history.html>.

⁴² Toff, *Monarch of the Flute*, 260.

⁴³ *Ibid.*, 278.

⁴⁴ *Ibid.*

was, however, played by Ruth Freeman on a NYFC recital on January 25, 1947. In 2002 the anonymous owners of the Barrère platinum flute sent a letter to the board of directors of the NYFC, wishing to sell the flute to the club. The offer was not accepted, and the whereabouts of the instrument are unknown.⁴⁵

In 1941, Barrère suffered a stroke and had to stop performing. He did continue to teach and he worked to recuperate from the stroke. In January 1944 an article profiling the NYFC appeared in *Time* magazine, mentioning Barrère's founding of the club, his contribution to classical music, the flute, and flute playing in the United States.⁴⁶ In late spring 1944 he suffered a second stroke, and died on June 14.

George Barrère's influence on the flute and music in the United States should not be underestimated. Through his solo performances, his touring with symphonies and with the many groups he created, and the many new works he premiered, Barrère had a profound influence on the exposure and appreciation of classical music in this country during the first four decades of the twentieth century. He and other French flutists were responsible for changing the style of flute playing and the flute manufacturing business in the United States. His students, both flutists and woodwind players in his ensemble classes, went on to become the next generation of classical musicians in this country, followed by *their* students. His most enduring legacy, however, is the New York Flute Club. Still in existence some ninety years after he founded it, the NYFC has provided flutists—both amateur and professional—with an outlet where they could meet on a

⁴⁵ Jayn Rosenfeld, president of the NYFC, 2002-2005, draft response to anonymous owners of Barrère platinum flute, October, 2002, in the author's possession.

⁴⁶ TIME Magazine archive, accessed November, 2010, <http://www.time.com/time/magazine/article/0,9171,885284-1,00.html>.

regular basis to mingle and share their love of the instrument. The French style of flute playing was an important part of Barrère's legacy for his students, for classical wind playing in general, and for the NYFC in particular. In the next chapter I examine the beginnings of this style of playing, its effect upon twentieth-century flute playing, and the role of the NYFC in promoting it.

CHAPTER 2: THE FRENCH STYLE OF FLUTE PLAYING

The French style of flute playing is as much an abstract idea as something tangible and definable. Beginning around 1860, it was a new style of flute playing that became dominant in France. At the beginning of the twentieth century —following the employment of French flutists in major symphony orchestras — it became the dominant style of flute playing in the United States. Since then, the French style may also be described as an international style. As Nancy Toff states:

Today, if there can be said to be an International Style of flute playing, it is an outgrowth of the French style. Indeed, the supremacy of French woodwind playing has been acknowledged for hundreds of years, but it was not until this century (the twentieth century) that the style achieved world wide predominance.¹

When examining the development of the French style, it is necessary to look back to about 1600. In the seventeenth century, the flute was a simpler, more archaic instrument, and the style of playing, as well as the music written for it, evolved along with the instrument. The history of the flute and its style are continually tied to the development of specific instruments played. Ardal Powell, in his preface of *The Flute*, states:

Perhaps the most powerful new idea in music, one that emerged as more details about musical life in the past became known, is that the repertoire, instruments and playing style are — and always have been — inextricably woven together.²

This statement is as true about musical and organological developments from the seventeenth through nineteenth centuries as it is in the twenty-first century. In this same

¹ Nancy Toff, *The Flute Book* (New York: Charles Scribner's Sons, 1985), 100.

² Ardal Powell, *The Flute*, (New Haven: Yale University Press, 2003), ix.

way, NYFC concerts have always reflected changes in playing techniques and construction.

The instrument and its history are well documented: Johann Joachim Quantz's *Versuch einer Anweisung die Flöte zu spielen* (translated as *On Playing The Flute*),³ Richard Shepherd Rockstro's *A Treatise on the Construction, the History and the Practice of the Flute*,⁴ Leonardo De Lorenzo's *My History of the Flute*,⁵ Ardal Powell's *The Flute*, Nancy Toff's *The Development of the Modern Flute*⁶ and *The Flute Book*, and Emil Medicus' magazine *The Flutist* are invaluable sources. More recently, a profusion of information about flutes has been made available on the internet; among them *the Dayton C. Miller Flute Collection* at the Library of Congress⁷ and *Rick Wilson's Historical Flutes Page*⁸ are particularly informative.

From the seventeenth to the mid-nineteenth centuries, the flute was in a constant state of development. Continual attempts were made to improve the two qualities that made the instrument problematic: poor intonation and uneven tone. This led to a profusion of different types of flutes in Europe. As Rick Wilson observes: "Few flutists

³ Johann Joachim Quantz, *On Playing The Flute*, trans. Edward R. Reilly (London: Faber and Faber, 1966).

⁴ Richard Shepherd Rockstro, *A Treatise on the Construction, the History, and the Practice of The Flute* (London: Rudall, Carte and Co., 1890).

⁵ Leonardo De Lorenzo, *My Complete Story of the Flute* (Clinton, MA: Colonial Press, 1951.)

⁶ Nancy Toff, *The Development of the Modern Flute* (New York: Taplinger, 1979.)

⁷ Dayton C. Miller Flute Collection, the Library of Congress, accessed December, 2009, <http://memory.loc.gov/ammem/dcmhtml/dmhome.html>.

⁸ Rick Wilson's *Historical Flutes Page*, accessed December, 2009, <http://www.oldflutes.com>.

today realize how many flute types existed and how greatly national styles differed before 1900”⁹

The Quantz Treatise

Probably the most important of all sources regarding information about flute playing and early music is the treatise by Johann Joachim Quantz (1697-1773). The treatise, written in 1752, is a flute method book containing information concerning nearly every aspect of the flute in its era. It is also an authoritative work often cited by scholars and used as one of the definitive sources for historically informed performance practice. What makes the treatise so valuable for scholars and performers is the extraordinary amount of detailed information on the style and performance practice of music for singers and other instrumentalists from the late Baroque.

While an apprentice under his uncle Justus Quantz, and then Johann Adolf Fleischhack in the town of Merseburg,¹⁰ Quantz studied many instruments, but eventually learned the transverse flute, studying for four months with the French flutist Pierre Gabriel Buffardin (d. 1739).¹¹ In 1728 Quantz became the flute teacher of Crown Prince Frederick of Prussia (Frederick the Great). When Frederick became king of Prussia in 1741, Quantz moved to Berlin and for the rest of his career remained the king’s

⁹ Katherine Saenger, “Rick Wilson and the ‘Old Flutes’” interview in the *New York Flute Club* newsletter, (May, 2007): 8.

¹⁰ Quantz, *On Playing The Flute*, xii.

¹¹ Rockstro, *The Flute*, 539. Buffardin was born in France in the latter part of the seventeenth century. He was a member of the Dresden Orchestra, and one of the most celebrated flute players of his time.

“exclusive.”¹² Quantz had a unique and enviable position in the King’s court, with a generous yearly income and a special payment for each flute he made for the king.¹³

In chapter I of his treatise, entitled “A Short History and Description of the Transverse Flute,” Quantz speculated on the origins of the transverse flute by alluding to various myths and explanations. More importantly, he also stated that the French were responsible for the flute in use throughout most of Europe: “The French, by the addition of a key, were the first to make the instrument more serviceable than it had been previously among the Germans.”¹⁴ Jacques Hotteterre “le Romain,” (1674-1763) was an instrument maker in seventeenth- and eighteenth-century France who introduced the conical bore flute with the D sharp key to which Quantz referred.¹⁵ This key is what made it possible for the flute to be used as a chromatic instrument, albeit an imperfect one.

In Hotteterre’s and Quantz’s time, the instrument we now call the Baroque flute was a simple wooden tube held horizontally with a blow hole (an *embouchure* hole) at the top, six finger holes for the left and right hands to cover, and one right-hand fourth finger (pinky) key. The tube was divided into three parts: a head piece, a long center joint, and a foot piece. Starting in about 1720, the center joint was divided in two, with a left and right hand sections, transforming the flute into a four-piece instrument.¹⁶ This

¹² Edward R. Reilly and Andreas Giger, “Quantz, Johann Joachim,” in *Grove Music Online. Oxford Music Online*, accessed December 19, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22633>.

¹³ Edward R. Reilly, “Quantz and the Transverse Flute,” *Early Music* 23, no. 3 (August, 1997): 433.

¹⁴ Quantz, *On Playing The Flute*, 29-30.

¹⁵ Toff, *The Flute Book*, 43-44.

¹⁶ Rick Wilson’s *Historical Flutes Page*, accessed October, 2010, <http://www.oldflutes.com/baroq.htm>.

improvement made the tuning more flexible and precise because it added the possibility of additional joints of different lengths, called *corps de rechange*, to further refine the intonation of the instrument for different performance situations. It is similar in concept to the crooks used in brass instruments to alter the size of the fundamental tube.

With all holes covered, the lowest fundamental note sounded was a D. With the lifting of each successive finger from a hole, a diatonic scale was produced. With the fourth finger opening the pinky key, a D sharp was obtained. With the use of “forked” fingerings (fingerings that require odd combinations of holes covered from both hands, including the D sharp key) and contortion-like embouchure changes, a chromatic scale was attainable. Even with these improvements, the flute retained the inconsistencies of poor tone color between notes and poor intonation, requiring still more development.

Quantz manufactured his own flutes and was among many flute makers of the eighteenth century who attempted to remedy these problems. He wrote about his own instruments: “Because of the lack of good flutes I began to bore and tune them myself.”¹⁷ Quantz himself reports that when he first attempted to become acquainted with Alessandro Scarlatti, Scarlatti told their mutual friend J. A. Hasse, “My son . . . you know that I cannot endure players of wind instruments: they all play out of tune.” After hearing Quantz, however, he wrote a pair of flute sonatas for him.¹⁸ Quantz added more innovations to further facilitate intonation.

Regarding musical style, Quantz partially sums up his thoughts on its vague nature in a section of his treatise entitled “How a Musician and a Musical Composition Are To

¹⁷ Quantz, “*Lebenslauf*,” 247, as quoted in Reilly, 429.

¹⁸ *Ibid.*, 436.

Be Judged.”¹⁹ Quantz was of the opinion that the judgement of musical style was not a matter of personal taste, but rather a matter of how well music conforms to the rules for its creation, together with the experience and taste of the individual making the judgement.²⁰ In addition, Quantz thought that national styles were the most influential when judging a musical composition.²¹ While these statements may seem contradictory, it simply means that a cultured person of his/her era who knows the prevalent national styles is able to legitimately judge the veracity of a musical work according to the criteria of that time and place.

To illustrate his point further, Quantz wrote about the differences between Italian and French style. Some descriptions of the Italian style dealt with the change in instrumental style and its separation from singing. He complains about instrumentalists:

. . . Nowadays, they accustom themselves to a style so different from that of singers, that one would hardly take them to be of the same nationality. For the most part, this difference lies in the execution, and in an excessive addition of extempore embellishment.²² . . . They seek to invent much that is new, but as a result lapse into many low and common passages which have little affinity with anything good that they may intermingle with them.²³

Regarding the French style Quantz wrote:

Among the French, the opposite is true. For just as the Italians are too changeable in music, the French are too constant and slavish in it. They bind themselves all too closely to certain characteristics which are entirely

¹⁹ Original German chapter title: Wie ein Musikus und eine Musik zu beurtheilen sey.

²⁰ Quantz, *On Playing The Flute*, 297-98.

²¹ *Ibid.*, 320.

²² *Ibid.*, 322.

²³ *Ibid.*, 326.

appropriate for the dance and for drinking songs, but not for more serious pieces, so what is new among them often seems old.²⁴

Similar to these somewhat vague descriptions of Italian and French style, the true German style was also just as difficult to define. From a 1763 article that appeared in the *Bibliothek der schönen Wissenschaften*, speaking about Quantz's treatise as well as the C. P. E. Bach and Leopold Mozart treatises on music, Edward Reilly quotes the unnamed reviewer in his introduction to Quantz's treatise. The relevant portion concerning style reads as follows:

. . . On the other hand, we laud with pleasure the judgement of Mr. Quantz when he calls the present good style of music, which is a kind of mixed style, the style of the Germans; for they were the first who fell upon arranging and adorning [this style] which, for some years now, has found favor not only in Germany, but in Italy and France.²⁵

The German style, according to the reviewer, is thus a hybrid of French and Italian, yet the hybrid has now seemingly become the new French and Italian style! It is obvious from these descriptions that style is a characteristic of music that has always been transitive and difficult to define, yet according to musicians of the period, establishes authenticity in the performance of music.

Theobald Boehm

Between the time Quantz's treatise was published in 1752 and the end of the eighteenth century, the style of flute playing and performance had changed yet again, and by 1792, Quantz's style of playing was considered old-fashioned and out-of-date.²⁶ The

²⁴ Ibid., 328.

²⁵ Ibid., xxxi.

²⁶ Edward R. Reilly, "Quantz and the Transverse Flute," 429.

late eighteenth-century flute now had more keys, each added in an attempt to improve intonation, but it was not yet a fully mature instrument. There remained many differences in playing styles and a continued dissatisfaction with the flute. It was Theobald Boehm (also Böhm, 1794-1881), the nineteenth-century flutist and inventor, who brought the modern flute into being. The following excerpt is taken from the original pamphlet written by Boehm in English and sent to the flute-making firm of Rudall Carte in London in 1847; (it was not published until 1882):

Well practised from my early youth in my father's business, not only as a goldsmith and jeweler, but also in mechanical works and constructions, I was able easily to make a flute for my own use; and I began to play upon it in 1810. With my progress in music, the desire for better instruments grew in proportion. I constantly attempted improvements, and more than thirty years ago I applied to my flutes new sorts of springs, linings, cork on the joints, a moveable gold embouchure, and many other things now generally used.²⁷ . . . On a flute improved, but constructed on the old system, I played in 1831, first at Paris and afterwards in London; where I was struck with the powerful tone of Charles Nicholson,²⁸ then playing with all his energy, was able to produce. This was owing to the uncommon largeness of the holes of his flute, and consequent freer development of the notes. But it required Nicholson's extraordinary talents and excellent embouchure to conceal the defects of his flute in regard to intonation and equality of tone — defects which were owing to the incorrect position of the holes . . . Strengthened by all this in the conviction that no essential improvement could be made without a total change in the system of fingering, I resolved to adopt neither the large holed ordinary flute, nor other mere mechanical changes, but rather to spend time and trouble on the construction and practice of a *totally new flute*, in which equality of tone and pure intonation should be united with the means for executing every possible combination of notes by a *new kind of key mechanism*.²⁹

²⁷ Theobald Böhm, *An Essay on the Construction of Flutes* (London: Rudall, Carte & Co., 1882), 11.

²⁸ Rockstro, *The Flute*, 608. Charles Nicholson (1795-1837) was a flutist in England renowned for his solo playing and grand tone.

²⁹ Böhm. *Essay on the Construction*, 12.

The “totally new flute” that Boehm wrote about is now known as the modern “Boehm flute.” Its first period of development ended in 1830, and the perfected instrument was completed in 1846. It had an entirely new fingering system. More alarming to established flutists — and against long standing tradition — was that it was made of silver, not wood. It was the French in the mid-nineteenth century who first embraced this new silver flute. Around 1837, Vincent Joseph Dorus (1812-96), the solo flute with the Opéra and concerts of the Conservatoire, had become interested in the Boehm flute; he discarded the old flute almost immediately. According to Claude Dorgeuille, “He became enthusiastic about the new flute and practiced it secretly for some months. His reappearance as a soloist with a Boehm flute was evidently a great success with audiences.”³⁰ The Boehm flute led the way to the development of a modern French style of playing the flute.

Toff has written, “The pure, silvery tone of the modern French school implies the use of the silver flute, and indeed, the silver flute became popular in France before anywhere else.”³¹ And, in fact, tone color does clearly distinguish the German and the French styles of flute playing. The German sound tended to be dark and heavy, versus the French sound, which is often described as light and buoyant. The French flute makers Clair Godfroy and Louis Lot were the licensees of the Boehm flute in France. They modified the instrument in a number of significant ways that have become standard in our time. The most conspicuous modification is the open-holed flute, or the *French* model, as

³⁰ Claude Dorgeuille, *The French Flute School, 1860-1950*, trans. and ed. Edward Blakeman (London: Tony Bingham, 1986), 14.

³¹ Toff, *The Flute Book*, 101-102.

it is now called.³² It has become the choice of most contemporary professional flutists, with the original covered-hole flute (the German style) now relegated to the status of student flute.

In addition to perforating the keys on the Boehm flute, another modification made to Boehm's design by the French involves their dissatisfaction with his mechanism for one note, the G sharp. In redesigning the entire fingering system for his modern flute, Boehm felt that the system he created, having a key pushed down on each hole to be covered, should include every note on the flute. Previously the Baroque and Classical-era flutes had essentially the same six open holes bored into the wooden tube, with a finger covering each hole for a scale. As more keys were added to the flute, they were reserved for chromatic notes and worked in reverse: the keys covered the holes and were depressed to open the holes. Boehm constructed the flute to have this G sharp key open, with the left hand pinky depressing the key all the time, *except* when playing a G sharp. The finger would then be lifted to open the key. The French makers rejected this solution largely because of tradition, and found a solution for their displeasure. The aforementioned Dorus invented an alternate G sharp key that was adapted by the French flute makers and called the Dorus G sharp key. This new key, however, bothered Boehm, and his displeasure with it is quite apparent in a letter he wrote to Mr. Carte of Rudall Carte flute makers in 1843:

The Boehm flute as I play it myself, with the G sharp key open, is the best among a dozen other systems of fingering, all well considered, and some executed and tried by myself, playing for months upon that which I found adapted best to all possible combinations of notes, and consequently of

³² Ibid.

passages of all descriptions. After what I have seen and known of mechanics in my youth in that line, I may be believed if I say that I did not want to wait for the French artists to construct a key for g sharp but that I might have made half a dozen plans very soon for that purpose, perhaps better than that made by M. Dorus. But I cannot see why my simple and most rational system should be sacrificed to prejudice and unwillingness to overcome an old habit, which by anyone is conquered in less than four weeks, and rewards sufficiently the small trouble in the beginning.³³

Not all European regions adapted the French modifications. In certain countries, the Boehm open G sharp key was used well into the twentieth century, as was the Dorus G sharp key. Yet both have largely been abandoned by modern flute players and makers; they have been replaced by a more simply designed closed G sharp key, which is today standard on most flutes.³⁴

The modern silver flute became the instrument used at the Paris Conservatoire when Dorus succeeded Jean Louis Tulou³⁵ as professor of flute at the Paris Conservatoire in 1860. Tulou was a player of the old twelve-key flute, and was opposed to the Boehm flute's acceptance to his death in 1865.³⁶ As the new instrument gained more pupils and popularity, the style of flute playing was metamorphosing. It was Paul Taffanel who was responsible for the final transformation into what we consider the French style.

³³ Rockstro, *The Flute*, 361-362.

³⁴ The exception being Jack Murray, an American flute maker who offered his "Murray System" flute, which had an open G sharp key, as well as other modifications. Another technical innovation used on flutes to this day was invented by the Italian flutist Giulio Briccialdi (1818-1881). He invented the thumb B flat, or Briccialdi B flat key. This is an auxiliary key located next to the primary thumb hole "B" key. It simplifies certain awkward technical passages involving B flats, and can be activated when required. This key was accepted and used in most of the modern flute models after about the 1850s.

³⁵ Rockstro, *The Flute*, 586-589. Jean Louis Tulou (1786-1865) played flute at the Grand Opera, and taught at the Paris Conservatoire from 1829 to 1860.

³⁶ Dorgeuille, *French Flute School*, 14.

Paul Taffanel

Paul Taffanel is thought of as the founder of the French flute school.³⁷ He studied at the Paris Conservatoire with Dorus, playing his first public performance at age 17 in 1861.³⁸ Louis Fleury, another eminent French flutist and a student of Taffanel, has said that Taffanel was instrumental in the flute style differences after he graduated:

The beginning of the nineteenth century heralded a period of artistic decadence for the flute, with virtuoso players favoring a pretentious style “full of sound and fury.” To this school of playing, which began with Tulou and ended with Demersseman,³⁹ we owe countless numbers of grand concertos and brilliant solos. As fantasies with variations and pot pourris of opera melodies were all the fashion, flute music became merely an excuse for idle twitterings and tasteless gimmicks The credit must go to Taffanel for purifying the flute repertoire. Masterpieces long neglected by his predecessors — who showed an incredible lack of taste — were revived and restored to their rightful place. The Bach sonatas, the Mozart concerti, and in general all the riches of the flute repertoire were virtually unknown until Taffanel brought them to light.⁴⁰

When Taffanel became Professor of Flute at the Conservatoire in 1893, the teaching methods and the repertoire underwent a profound change. Together with renewed interest in the older flute pieces, he brought a smoother style of playing that was complimentary to the new flute. It is perhaps ironic that a French flutist should realize the greatness of music by German composers while building a French national style. Reviving this older repertoire in conjunction with the new flute resulted in a cross-pollination of repertoire

³⁷ Ibid., 11.

³⁸ Ibid., 13.

³⁹ Rockstro, *The Flute*, 590. Jules Auguste Demersseman (1833-1866) “was a native of Holland who adhered pertinaciously to the old flute, and as a consequence, was not appointed to professorship at the Paris *Conservatoire*. He was an excellent player and was gifted with great talent as a composer. He died in Paris at thirty three years of age in 1866.”

⁴⁰ *Encyclopédie de la musique et dictionnaire du Conservatoire*, 1st ed. s.v. “La Flute,” as quoted in Dorgeuille, *French Flute School*, 16.

and style. A further affirmation of this cross-pollination was the formation in 1879 by Taffanel of the aforementioned *Société de musique de chambre pour instruments à vent*. The Société performed wind pieces by composers such as Mozart, Beethoven, Brahms, and Strauss, and commissioned many works for winds by French composers such as the Gounod (1818-93) *Petite Symphonie*, Benjamin Godard's (1849-95) *Three Pieces*, and Edouard Lalo's (1823-92) *Aubade*, to name but a few.⁴¹



Figure 1.2. Paul Taffanel holding the flute. Note the Dorus G sharp key.

When Barrère came to the United States, he brought this French style of playing with him. His influence upon playing style was inseparable from the manufacture of the instruments that helped facilitate it. French flutists overwhelmingly played on flutes of silver in the modern Boehm style, made by the French manufacturer Louis Lot. As a

⁴¹ Dorgeuille, *French Flute School*, 17-18.

consequence of this emphasis on French-style flutes, the instruments they brought with them to the United States became a new standard that influenced American flute makers. Curiously, the American flute maker A. G. Badger was making metal Boehm style flutes in the mid-nineteenth century in New York, but his firm also made flutes of other materials, including wood and ebonite, and metal flutes do not seem to have caught on the way they did in the early twentieth century, following the arrival of the French flutists.

Flute Manufacturing in the United States

The foremost professional flute maker in America at the beginning of the twentieth century was the William S. Haynes Company. William and his brother George had been making flutes for about twenty years for a third party, a man named John C. Haynes (no relation). The business relationship between the three men was complicated, but the final outcome was the formation of the William S. Haynes Company of Boston in 1900. As Susan Berdahl writes: “The most significant single development in American flute history during the early decades of the William S. Haynes Company was the increasing rise in popularity of the silver flute.”⁴² The new metal flute was embraced by American flute players and flourished early in the twentieth century, beginning about 1908. Also of significance is that Barrère began a long relationship with the William S. Haynes Company and played on that company’s instruments for much of his career in the United States. With the rise in popularity of the metal flute, other instrument makers, such as

⁴² American Flute Guild, Susan Berdahl, accessed November, 2010, <http://www.americanfluteguild.com/articles/haynesArticle.html>.

Bettoney and Conn, began to produce less expensive instruments for students and amateurs.

At the turn of the twentieth century, Verne Q. Powell was living in Fort Scott, Kansas and working as a jeweler in his family's business. As the story goes, he melted down his wife's silverware and watch casings and made a flute from them, which he later sent to the Haynes Company in Boston in 1913. William S. Haynes was sufficiently impressed with the flute that he invited Powell for a three-week period of trial work at his flute factory. At the conclusion of this trial, Haynes offered Powell a job at the Haynes Company, which Powell accepted. Powell moved his family to Boston and for the next thirteen years worked at the Haynes Company. While he was foreman at the Haynes Company, he was responsible for the introduction of the hand-made French model flute.⁴³

In 1926 Powell left the Haynes Company and founded the Verne Q. Powell Company.⁴⁴ Powell was a great admirer of the French Louis Lot flutes that the French émigré flutists had brought to America and he patterned his instruments more closely after their design than did the Haynes Company. He did not hesitate to say that these fine old masterpieces were an inspiration to him in the creation of his own flutes. The original sales brochure for Powell flutes states: "Inspired by the beloved Louis Lot flutes and master crafted after the style of these old masterpieces."⁴⁵ Powell's first flutes wound up in the hands of the most prestigious flutists in America, some of whom gave testimonials

⁴³ John Solum, "A Heritage Remembered: Verne Q. Powell," *The Flutist Quarterly* 24, no. 3 (Spring 1999): 35.

⁴⁴ *Ibid.*, 34.

⁴⁵ Verne Q. Powell, "The Flute Magnificent," descriptive sales literature (Boston, MA: 1927).

in the initial brochure. Among the flutists who performed at the NYFC and played on Powell flutes were William Kincaid, Arthur Lora, and John Wummer.

In the early 1970s a new development emerged in flute making: the Cooper scale. Albert Cooper (1924-2011) was a flute maker who had apprenticed with the British flute-making firm Rudall Carte. In 1959 he began making flutes under his own name, modifying his flutes to tuning specifications different than those of the Louis Lots, Haynes, and Powell flutes. Flutes made by the established companies had a template by which the tone holes were placed on the body of the instruments so as to create the “scale.” Powell had already modified the French scale of the Louis Lot flutes for the American market in 1927 after forming his own company.⁴⁶ Cooper felt that the placement of the tone holes was still in need of further modification and that this could be achieved with his “new” scale.

When flutist James Galway became popular in the 1970s, he was playing on one of Cooper’s instruments. Galway’s popularity contributed to a phenomenon in flute making similar to the one that occurred upon Barrère’s arrival in the early twentieth century, with the scale, rather than material, as the impetus. Powell first offered the Cooper or modern scale in 1974, before any other American flute maker, along with their old or traditional scale.⁴⁷

Coincidentally, at about the same time, employees of both Haynes and Powell struck out on their own in the flute manufacturing business. The result was that within a ten year

⁴⁶ Ibid.

⁴⁷ Verne Q. Powell Flutes website, accessed June 21, 2010, http://www.powellflutes.com/ftree/ftree_t2/history.html.

period, whereas there had been two professional-level flute makers in this country (with a waiting list of two to three years for a new Haynes flute, and ten to twelve years for a new Powell), there were now at least firms, most of whom offered some version of the Cooper scale. It was also at this time that Japanese flute manufacturers, some of whom had been making modern style Boehm flutes since the 1920s (the Muramatsu Company, for instance, had formed in 1923),⁴⁸ began to make significant inroads into the American and European markets. The number of flute-makers, both domestically and internationally, has continued to grow in the decades since the 1980s. There are now between thirty and forty professional-quality flute makers worldwide today. Since the mid-1970s, flutists have been performing on these newer brands of flutes, and they have been played extensively at the club.

As the number of flutists has surged, the manufacturing of flutes has become a lucrative business. The flute has a popularity that demands instruments in every segment of the market, from student to professional. There are more models and price ranges on the market than could have been imagined forty years ago. There are flute quartets and flute choirs (often affiliated with flute clubs) comprised of a variety of different-sized flutes. There are even a few companies, such as Kotato and Fukushima, and Eva Kingma, that specialize in alto, bass, and contra-bass flutes. These alto and bass flutes can be found in some of the groups of the ensemble program of the NYFC, which performs every May before following the general membership meeting.

⁴⁸ Muramatsu Flutes web site, accessed August 11, 2011, <http://www.muramatsuf flute.com>.

Some recent developments in styles of flute playing that have affected flute manufacturing are the use of multiphonics, quarter-tones, and other extended techniques in new musical compositions. Flutist/composers such as Harvey Sollberger and Robert Dick have incorporated these techniques into their pieces, and are finding ever-widening audiences. (Both Sollberger and Dick have performed — and have had their compositions played — at the NYFC.) Eva Kingma (b. 1956), in addition to her manufacture of large flutes, has perfected a quartertone scale key mechanism that she licenses to other flute companies. This mechanism makes quartertones and multiphonics easier to produce. Robert Dick has patented a glissando headjoint for flutes. The NYFC has presented concerts with artists that have used these innovations in its regular concert season. These instruments can also be seen at the annual flute fair, where many flute-makers from around the world come to exhibit their instruments.

Having briefly seen the development of playing styles and their attachment to flute making technology, we can now ask what exactly is the French School, or style, of flute playing, and how does it relate to the NYFC. In an ironic way, it is a repetition of what Quantz has described in chapter I of his treatise: a German instrument, with a transformation in playing style attributed to French culture. Just as Hotteterre refined the early German Baroque flute, Taffanel redefined the mid-nineteenth-century German flute. The definition of French style, however, remains elusive. The French School is commonly thought of as being lighter in character and tone than the German (or English) style of playing, with a different focus of sound and breath support for a different expressive capability. There is a subtle use of vibrato, nuance and shading in legato

passages, as well as a nimble, bubbly quality to virtuosic technical passages. Fleury's comments on Paul Taffanel's flute playing are helpful:

Elegance, flexibility, and sensitivity were the hallmarks of Taffanel's artistry, and his phenomenal virtuosity was made as inconspicuous as possible. He hated affectation, believing that the text of the music should be respected absolutely, and beneath the supple fluency of his playing there was a rigorous adherence to accuracy of pulse and rhythm.”⁴⁹

Toff also has some penetrating thoughts on the definition:

The tone produced by the silver flute is light and limpid and an appropriate top voice to the light-textured French woodwind choir. It responds well to the light, front-of-the-mouth attack and to *pianissimo*, particularly in the upper register and over wide intervals. The silver flute permits a looser embouchure than does wood, which allows the player to make the nuances of timbre and pitch that are the hallmarks of the French style.⁵⁰

Another aspect of the French School may be one that, until recently, has not been considered an integral component — the French language: the shape of the oral cavity with the formation of consonants and vowels has a distinct effect upon the tone of the flute. In particular, the shape of the mouth when pronouncing the vowel sound “ooh” or “eau,” creates a subtle, yet noticeably different tone quality. The position of the tongue in the French language also plays a role in the speed and clarity of articulation, and hence affects the sound.⁵¹

⁴⁹ *Encyclopédie de la musique et dictionnaire du Conservatoire* (Paris: C. Delagrave, 1913-31); Blakeman's translation, as quoted in Powell, *The Flute*, 219.

⁵⁰ Toff, *The Flute Book*, 101-102.

⁵¹ *Ibid.*

When Paul Taffanel became the flute professor at the Paris Conservatoire, he had a profound effect upon Georges Barrère, then a student at the school. As Barrère wrote in his autobiography:

While I have a reverent memory of Altès' strictness and severe training I must now avow [that] if it were not for all Paul Taffanel did for me, I should not today be tooting upon what the wood flute players so irreverently call the "Gas-pipe."⁵²

Indeed, it was Taffanel's legacy as flutist, chamber musician, teacher, and composer that was carried to America by his students, the most conspicuous of whom was Georges Barrère. When Barrère arrived in New York, flute playing in this country underwent a big change, and the NYFC was one of the outlets where this change was on display.

⁵² Lola M. Allison, "Georges Barrère," *The Flutist* 2 (February 1921): 318.

CHAPTER 3: FROM THE CLUB'S INCEPTION TO THE PRESENT

Activities Overview

Georges Barrère was the founder and driving force behind the New York Flute Club. He was its first president, serving from 1921 to 1944, and considering his talent for organizing musical ensembles, it is not surprising that he started a club such as this. Flute clubs existed before the inception of the NYFC: in the nineteenth century it was noted that “flute clubs in Manchester and London, England, had flourished during previous centuries.”¹ Concerning the club in Manchester, Reginald Nettel wrote in *The Musical Quarterly* about the oldest surviving English musical club: “Jacobite clubs were common; one at Cirencester in Gloucestershire had a remarkable ballad sung at its meetings, and one at Manchester went in for flute-playing, and thus founded the Gentlemen's Concerts in that city.”² Before the formation of the NYFC in 1920, there were six flute clubs in the United States. By January 1922 there were eleven clubs listed in the *The Flutist*.³ These were the Boston Flute Players, Cedar Rapids Flute Club, Los Angeles Flute Club, Louisville Flute Club, Minneapolis-St. Paul (Twin City) Flute Club, New York Flute Club, Pittsburgh Flute Quartet, Portland Flute Club, San Francisco (Latham Flute Club), Seattle Flute Club, and St. Louis Flute.

The Los Angeles Flute Club, founded in 1916, probably served as the impetus for Barrère’s founding the NYFC. In January 1919, while Barrère was on tour in California,

¹ Ardal Powell, *The Flute*, (New Haven: Yale University Press, 2003), 280.

² Reginald Nettel, “The Oldest Surviving English Musical Club: Some Historical Notes on the Madrigal Society of London,” *The Musical Quarterly* 34, no. 1 (January 1948): 99.

³ Emil Medicus, “The Los Angeles Flute Club,” *The Flutist* 3 (January 1922): 589.

he played a concert for the Los Angeles Flute Club. Emil Medicus wrote in *The Flutist*, “so far as this writer is aware, this Western organization was the first attempt to create sociability and good fellowship between both amateurs and professionals, and its success is attributed to the ideals upon which it was founded.”⁴ Georges Barrère’s reaction to being made an honorary member of the Los Angeles club was, “I have traveled thirty years and have had to come all the way from Paris to find an organization of this sort.”⁵

The following is a brief history of the NYFC’s origins from the January 1921 issue of *The Flutist* written by Lamar Stringfield:

On [Sunday] December 5th, 1920, there was a general meeting of flutists and it was decided that a club be organized for the general interest of flute enthusiasts and lovers of flute music. To make secure footing to work on, steps were taken to have the club incorporated, the papers of incorporation being dated December 31, 1920, with the name of the NYFC, Inc. A board of directors had been appointed at the meeting on December 5th to prepare the proposed by-laws and constitution. The first regular meeting of the NYFC Inc., took place on [Sunday] January 9th, at which meeting the constitution and bylaws were passed on and the following officials elected for the current year: President, Georges Barrère; 1st Vice President, Mrs. Eliot Henderson; 2nd Vice President William Kincaid; Recording Secretary, Milton Wittgenstein; Treasurer Lamar Springfield. The objects of the NYFC Inc., as stated in the incorporation papers are: “To promote the art of flute playing, particularly in New York City and vicinity; To encourage composition and dissemination of music for the flute; To provide entertainment for the members by means of concerts, recitals and social meetings; To foster the association of both professional and amateur flutists and all music lovers; To spread news of interest to persons playing the flute, by means of publication or otherwise.” The idea originated when Mr. Barrère invited sixteen flute players to his home to play the Kuhlau quartet, four flutes on a part (five on one part). In reality there were seventeen flutists at that meeting and it was suggested by one of them that the club be organized, so from that we now have the NYFC, Inc., with

⁴ Emil Medicus, “The Los Angeles Flute Club,” *The Flutist* 1 (October 1920): 222.

⁵ Ibid.

regular monthly meetings on the first Sunday afternoon of each month. A special musical program is being arranged for the next meeting, February 6th, which will precede the business meeting.⁶

With this December 1920 meeting, the Club was on its way. From the inception of the club, concerts have taken place in various performance spaces throughout New York City. The early meetings became concerts almost immediately. They began in the autumn and ended in mid-spring. For the first two years, the Sunday meetings were at the beginning of the month, but then started to take place towards the third or fourth Sunday. Interspersed among the meetings in the first decade were elegant annual dinner dances, which incorporated club business such as the election of new officers. These dinner dances were held in various hotel ballrooms, such as the Park Avenue Hotel, at 33rd Street and Fourth Avenue, or the Hotel Pennsylvania, at Seventh Avenue and 33rd Street. They tended to be formal events, sometimes had special guests, and included dancing to popular music of the day. At one such dinner dance on March 25, 1923, at the Park Avenue Hotel, the flute makers George and William S. Haynes were in attendance. The evening was chronicled in *The Flutist* by “an interested listener.” One section reads:

Dear Daddy Bigelow, Vice President of the club,⁷ was toastmaster at the dinner . . . Among other things he said were the following, “Back of the artist is the flute, back of the flute the maker. We have two of the rascals present with us this evening. As George Haynes is more at home in New York, I shall call upon him first.” George Haynes then spoke, claiming he had been taken unawares, and besides, saw no reason why his Boston brother William should be excused [from speaking] or even reprieved.

⁶ Lamar Stringfield, *The Flutist* 2 (January 1921): 301.

⁷ “Daddy” Bigelow was Dr. Edward Bigelow, first vice president of the NYFC at that time. He was a scientist and amateur flutist. *The Flutist* 3 (July, 1922): 735.

He then related a humorous story of when he and William were boys, and had to sing a duet in church. William bolted due to stage fright, leaving poor George to sing the duet alone. He went on to say: "I tell this story because I don't want you to let my brother off tonight. It is not fair to let him sneak out of all obligations."⁸

The board meetings began to be held separately from the concerts fairly early on. Over the years, the board meetings have frequently been held in the home of the president of the club, or another member living in a central location, to accommodate board members who live far away from Manhattan. The meetings today are handled in a very businesslike fashion, as one would expect from an organization with a board containing many professional people. One can only speculate as to whether board meetings were handled in a similar way in earlier days, since no minutes of the meetings exist. A quorum of fifty percent of the board is needed for an official meeting, and parliamentary procedure for introducing motions, voting, etc., which is standard procedure for a corporation chartered by the State of New York, and is mandated by law, is maintained.

During the 1960s a fair number of meetings were held at the Carnegie Tavern, 165 West 56 Street, a favorite restaurant and watering hole for musicians. The tavern was attached to Carnegie Hall, next to the stage door. It had a private room upstairs where the officers of the club would meet. Sandwiches and soft drinks were ordered, and the club would pick up the tab.⁹ Harold Jones, past president of the club, has reminisced:

At that time, it [the Carnegie Tavern] doesn't exist anymore, because as the years went on in my presidency, and following presidencies, we used

⁸ An Interested Listener, "New York Flute Club Meeting and Annual Dinner," *The Flutist* 4 (April, 1923): 950.

⁹ Harold Jones, in discussion with the author, July 24, 2009.

to have it at the Carnegie Tavern, the meetings, upstairs . . . it was very pleasant. You know I'm still in awe of the personnel, there was Wummer, there was Paige, all Philharmonic people . . . In the flute crowd, I've seen drinkers among the flute crowd and I said, Man how can you do that? You know the great thing about having those meetings at the Carnegie Tavern it was like a monument that place, so much has happened there, and we were upstairs, it was really very nice . . . It was a better atmosphere, and you were there, and you were giving your input, and your services, about the different things about the flute club, agenda, and it was something like a little reward . . .¹⁰

The Carnegie Tavern was directly across the street from the Joseph Patelson Music House, a well-known, old-world style New York sheet music store. Patelson's, as it was commonly known, enjoyed the patronage of many New York Flute Club members over the years. Unfortunately both the Carnegie Tavern and the Joseph Patelson Music House are no longer in business. According to Frank Steindler, past president Eleanor Lawrence's husband, another place that meetings were held in the 1960s was in the upstairs room at the English Pub, on Seventh Avenue, across from Carnegie Hall.¹¹

The Venues

The first meeting with the "special musical program" took place on February 6, 1921, in the Rose Room of the Hotel Ansonia, an ornate, imposing building, at the intersection of Broadway and Amsterdam Avenue, between West 73rd and 74th Streets in Manhattan. At the time of its completion in 1904 the Ansonia was the biggest hotel in the world and featured the latest in luxury amenities, including an early form of air conditioning, a fountain in the lobby with live seals, and a livestock farm on the roof

¹⁰ Ibid.

¹¹ Frank Steindler, in discussion with the author, December 22, 2011.

(until 1909) to provide fresh eggs, milk, and bacon to the tenants. It had elaborately decorated suites with sitting rooms, tea rooms, etc. The Rose Room, presumably a small ballroom or salon, no longer survives, but it was most certainly an appropriate place for an elegant, salon-style concert of chamber music.

Featured music on that first concert was a trio by Beethoven, transcribed for two flutes and bass flute (alto flute in G). This was followed by the first movement of Paul Taffanel's Woodwind Quintette for flute, oboe, clarinet, bassoon, and horn. The next two pieces on the program were Albisi's *Barcarolle Veneziane* and *La Campanella*. The final piece on the program was by Friederich Kuhlau, his Grand Quartette op. 103, the same piece played earlier at Barrère's apartment by seventeen flutists. The names of the flutists listed in the program are as follows: Georges Barrère, Raymond Williams, Meredith Wilson, who was the composer as well as a flutist, Edward Meyer, Milton Wittgenstein, Mary, or Mrs. Elliot Henderson, George Possell, and Pell (first name unknown). The other musicians listed for Taffanel's quintet can only be listed as surnames: oboist Andre; clarinetist Atwood; bassoonist Maxon, and hornist Espasito [sic]. The composer Albisi is Abelardo Albisi (1872-1939), the inventor of a bass flute held vertically. In the late nineteenth and early twentieth centuries the bass flute was called a *contra bass flute*, while the alto flute was called the *bass flute*. Albisi's flute was a true bass flute by today's definition, in that it was an octave lower than a standard "c" flute. Albisi's design earned a separate title category for his instrument, the Albisiphon.¹²

¹² Dayton Miller, "The Contra Bass Flute and the Albisiphon," *The Flutist* 3 (December 1922): 847-850.

Concerts continued at the Rose Room through February 1922. Following the Ansonia concerts, most of the succeeding venues for club concerts were in midtown Manhattan, all within a one- or two-block radius of one another and in proximity to Carnegie Hall. On April 19, 1922, the concert venue was relocated to The Gallery Intime, 749 Fifth Avenue. During the 1923-1924 season the concerts were moved to the Art Center, 65 East 65 Street, where they remained until May 1928. Besides the dinner dances, occasionally a concert took place in another location such as the Chickering Music Salon, where, on January 24, 1925, a collaborative concert was held with the San Francisco Chamber Music Society. In later years the club moved to other venues for various periods of time. The program for Sunday, April 8, 1934,¹³ shows the venue as Steinway Hall, 113 West 57 Street. For the remainder of the 1930s, the club had two other locations besides Steinway Hall: the Beethoven Association Clubhouse, 30 West 56 Street, and the Delphic Studio, 44 West 56 Street. The Beethoven Association Clubhouse was also where Barrère lived for a short time. He was an officer of the Beethoven Association, a group founded by noted pianist Harold Bauer (1873-1951) in 1919. The clubhouse building was the former mansion of the banker and musical patron, Henry Seligman.¹⁴

From January through March 1940 the concerts continued at the Delphic Studio. From April 28, 1940, until October 31, 1943, the concerts were moved to the Midtown Music Hall, at 846 Seventh Avenue. On November 28, 1943, the concerts moved to the

¹³ There is a gap in the program record between 1928 and 1934, and the venues for that period are unknown.

¹⁴ Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005), 274.

fifth floor auditorium of the City Center for Music and Drama, now simply known as City Center, located on 130 West 56 Street. The fifth floor auditorium of City Center, while still extant, has since been converted to a large dance studio. The City Center remained the location of the concerts for the next six years, until March 27, 1949.

Most of the venues that the club used for concerts have disappeared. Some of the buildings have been torn down and replaced, such as the Art Center. In other cases they have been transformed for other uses. Delphic Studio is now Uncle Jack's Steak Restaurant. The Midtown Music Hall is now a shoe store and nail salon. The Beethoven Association Clubhouse is a consortium for clothes designers. Fortunately, Steinway Hall remains intact. Its main concert space within, however, has been closed for a number of years.

On December 18, 1949, the concerts moved to the Carl Fischer Concert Hall, 165 West 57 Street. With rare exceptions, and three name changes, this space became the home of the club concerts, and the venue that became most associated with it for the next fifty-six years. The hall was an attractive structure, directly opposite the main entrance to Carnegie Hall on the other side of 57 Street. A brief history of the building's origin, written by the New York Landmarks Preservation Foundation, is on a plaque affixed to its exterior:

Constructed in 1916 and designed by architects George A. and Henry Boehm, this building was built for the Louis H. Chalif Normal School of Dancing. The asymmetrical facade of this five story structure has motifs inspired by the Italian Renaissance and Mannerist styles. Distinctive with its tan-grey colored brick laid in diamond pattern, and with its notable polychrome terra cotta adorned with classical and theatrical references, the facade ends in a colonnaded loggia, with overhanging copper cornice. Columbia Artists Management Inc., one of the worlds most influential

management and booking firms, specializing in classical music, opera theater and dance, acquired the building in 1959 for its headquarters and recital hall.

The original owner, Louis Chalif (1876-1948), was a Russian ballet dancer who emigrated to the United States in 1904. Chalif boasted in 1921 that “altogether the [Chalif School] building is unparalleled for its purposes in America, and a striking evidence of the success which this school has met with through giving the best instruction.”¹⁵ Chalif always loved the building, and even after it passed into other hands he never missed an opportunity to walk by just to look at it.

There is nothing on the New York Landmarks Preservation Foundation plaque to indicate that the building once belonged to Carl Fischer Music, but the NYFC programs from 1949 to 1960 list it as such. On October 30, 1960, following the purchase of the building by Columbia Artists Management in 1959, the club programs began to list the same venue as Judson Concert Hall, named for impresario Arthur Judson (1881-1975). The name remained Judson Hall in the flute club programs until October 24, 1971, after which the programs began to identify the space as Columbia Artists Management Hall Inc., or CAMI Hall. Arthur Judson was an extremely influential manager in the field of classical music in America during the twentieth century, and was the general manager of Columbia Artists Management. Judson was a member of the Boards of the Philadelphia Orchestra and New York Philharmonic,¹⁶ and had also managed both those orchestras. In

¹⁵ Dick and Carol Oakes, “Louis Chalif,” *Phantom Ranch*, site accessed on November, 2009 http://www.phantomranch.net/folkdanc/teachers/chalif_1.htm.

¹⁶ Guylaine Flamand, “The Montreal Orchestra and Les Concerts symphoniques de Montreal (1930-41)” (DMA diss., City University of New York, 1999), 98.

the 1920s he was a key figure in the creation of the Columbia Broadcasting System (CBS). He was obviously important enough to Columbia Artists for them to name the building after him for twelve years, until 1971.

I believe the club stayed at CAMI Hall as long as it did for two reasons: the rent at CAMI was inexpensive, and the location was excellent. It cost about \$250 a concert during the 1960s and 1970s, with an increase to about \$350-\$400 by the time concerts ended at that location in 2005. While the rent was cheap and the location great, however, the acoustics were not so great. Many of the artists who performed there, myself included, found the acoustics to be dry, and the stage too high relative to the audience seating. Yet flute headjoint maker Sandford Drelinger, who recorded many New York Flute Club concerts at CAMI Hall during the 1960s and 1970s, found the sound of the room to be quite the opposite: “It was a rather nice acoustic, and as a person who is involved in sound, I can tell you that the flute club had a good venue, as far as flute playing.”¹⁷ What passed for a “green room” was a tiny cubicle down a long corridor adjacent to the left wall of the hall, which had an upright piano squeezed into it. The interior of the hall was attractive, in a gilded, gaudy way, with gold-wood framed chairs and plush red cushions. There were high arches on the walls surrounding faux windows, with grand curtains. After so many decades, the club members felt a strong sense of familiarity with the space.

¹⁷ Sandford Drelinger, interview by the author, April 2010.

In 2005 CAMI Hall was sold to the IESE Business School of The University of Navarra, was gutted, and renovated for office space.¹⁸ The club's concerts relocated to the Yamaha Artists Salon at 689 Fifth Avenue. This remained the location from the 2005/2006 season through the 2009-2010 season. The Yamaha Salon is an attractive space with the same type of ambience that CAMI Hall had provided. It has plush seats and an elegant look. It is, however, different in a few fundamental ways. The concert hall doubles as a piano showroom, so there are always about ten pianos on either side of the room when first entering and walking to the seats beyond the entrance. The small stage is barely raised off the floor, which, unlike CAMI, allows a better sightline to the performers. The ceiling of the salon, however, is quite low, and Yamaha has an electronic reverberation system to make the room sound more "live." It is controversial, and while some performers like it, others have asked for it to be turned off.

Since the 2010-2011 season, the club's concerts have been at the Engelman Recital Hall of Bernard Baruch College Performing Arts Center, 55 Lexington Avenue. Engelman is a modern concert hall, with concrete walls and a steep, rising angle of the seats from the stage. It lacks the sumptuous atmosphere created by CAMI or Yamaha, but is attractive in a modern way, and, most importantly, the acoustics are very favorable.

Club Dues and Membership

The club has always been an organization that collected dues. They were (and are) inexpensive for the amount of music presented throughout the year. The dues and corporate sponsorship offset the costs of venue rental, printing, assisting artist expenses,

¹⁸ Past and Future of a Landmark, *Institutional Outreach Newsletter of the IESE New York Center*, 1 (December, 2009), accessed October 14, 2011, <http://www.iese.edu/en/ad/NY/0910/past-and-future-of-a-landmark.html>.

and license fees, which constituted the only overhead the club had until the flute fairs began in 1994. In 1953, when the club was in its thirty-third year, the dues were six dollars annually, with an out-of-towner auxiliary rate of two dollars, for which one received club programs, announcements, and could attend a club concert during an occasional visit to New York. The dues at this time (2011) are \$60 for regular membership, \$40 for a full-time student or senior citizen, \$50 for a teacher member (provided the teacher signs up three students), and a host of other contributing categories. With the inception of the flute fair, a fee structure was worked out for members, who still had to pay, and for people who wanted to just show up for certain fair events, or the final concert of the day by the guest artist. As of 2011, this was the fee structure for attending the flute fair: full-day admission \$30 for NYFC members, \$40 for non-members, \$20 for full-time students (ID required), and \$5 for non-flutist family members attending with a student. In the 1940s there was a note in many of the programs that stated “Admission without Guest Card to other than members is 75¢.”

The membership of the club has always fluctuated from season to season. At times there have been many members, at other times there have been fewer. The general trend, however, has been a gradual increase in membership. A membership list that exists from the 1944-1945 season shows the club membership was one-hundred and eleven. Another surviving list for the following season shows the membership increasing to one-hundred and fifty-two. By the mid 1970s the membership was averaging about two-hundred and fifty. By the mid 1980s the membership was averaging about two hundred and eighty. Currently, it averages about four hundred.

The Program Booklets

One of the more idiosyncratic things about the club were the printed concert programs. The format seemed to change every decade, and in some cases, several times per decade. In the 1930s, the programs were 8 ½ by 11 inches, double sided, with one fold vertically, to create a booklet of four panels of 5 ½ by 8 ½. In the 1940s, the program sizes varied between 8½ by 11 inches, double sided with one fold, to some really odd sizes of long, narrow, double sided sheets with no folds: 10½ by 5½; 5½ by 11; 6 by 11 inches. In the 1950s and 60s, the programs returned to an 8½ by 11 inch, double sided four panel layout. During the 1960s the programs became somewhat more standardized with regards to the information they contained. The board of directors, past presidents, and corporate sponsors were listed in a more organized fashion. In part of the 1970s and 80s the paper size was enlarged to 9 by 12 inches, retaining the same four panel format. Beginning in October, 1985 the program again underwent a layout change to a three-panel, two-sided design, with a non standard paper size of 8 ¾ by 17 inches, with each of the three panels measuring 8 ¾ by 5½ inches. While this detail may not seem important, it is when considering the cost of a custom print job, versus a standard-size paper. Starting in the 2009-2010 season the club returned to a 8½ x 11, four-panel layout, thus reducing costs. The paper throughout the decades was often a tasteful light cream, slightly textured stock, but this too tended to change periodically. The program cover from season to season often included a silhouette of Georges Barrère (see figure 3.1). Most changes to the program layout were done at the whim of the club president.

Between 1964 until 1967 program notes and artist biographies were sporadically included as an insert within the printed programs. At first they were written by Clay Porterfield and later by Martin Silver, a flutist and member of the club. Martin Silver (1933-2009) was born in the Bronx, and in 1959 went to Paris to study the flute with Jean Pierre Rampal. After returning to New York, he earned an MLS degree from Columbia University and worked for the New York Public Library for the Performing Arts. In the 1970s he moved to California to run the music library at UC Santa Barbara. In California he was also an education labor activist for Local 2141 American Federation of Teachers and a classical music disk jockey. He started Martin A. Silver Musical Literature, a business that sold rare and out-of-print books.¹⁹ Following his death, his daughter continued to run the business he founded.

Program notes never became a permanent feature of the programs. Starting in the 1990s, however, artists biographies began to be put into the program.



Figure 3.1. A silhouette of Georges Barrère that appeared frequently on the cover of programs.

¹⁹ Martin Arnold Silver, Obituary, Santa Barbara News Press, March 22, 2009, accessed, March 2011, <http://www.independent.com/obits/2009/mar/10/martin-silver/>.

The Newsletter

In the 1970s, a monthly newsletter began to be mailed to members before each concert. At first it was just a double-sided white sheet of paper with a masthead and logo on the top and looked rather crude. It contained a descriptive reminder of the forthcoming concert and perhaps some notices about other concerts that members were playing. The newsletter gradually expanded and became more sophisticated. Currently it is a handsome eight-page saddle-stitched document that “is published each month from October through May and is mailed to members approximately two weeks before the monthly concert. Regular features include interviews with featured performers, news of club events, reports of members’ flute-related activities, historical articles, repertoire advice, and member profiles.”²⁰ The interviews with the artists are insightful and contribute to a deeper understanding of the music and the performer.

Sponsored Exhibitions

Two exhibitions have been sponsored by the NYFC, both at Lincoln Center. The first, *The Flute, from Hotteterre to Barrère*, took place at the Shelby Collom Davis Museum for the Performing Arts at the New York Public Library at Lincoln Center. from September 10 through November 15, 1980. Organized by Robert Lehman, longtime board member and treasurer of the club, the exhibition brought together over one hundred historic flutes dating from the eighteenth to the twentieth centuries. The accompanying catalogue was divided into nine sections as follows:

I. The Flute and Its Relations

²⁰ The NYFC web site, accessed March 3, 2010, <http://www.nyfluteclub.org/html/newsletter.html>.

II. The Flute in America

III. The Flute in France

IV. The Flute in England

V. The Flute in Central Europe

VI. A. The Materials of Which the Flute Is Made

VI. B. Flutes of Curious Design and Workmanship

VII. Modern Reproductions of Early Flutes

VIII. Flute Instruction Books from the Selch Collection

Each section of the exhibit and catalogue had detailed information about the flutes on display, the makers of the original instruments, the makers of modern reproductions, modern flutes, etc. The participating institutions and collectors of the exhibit were:

Library of Congress, Litchfield Historical Society, Metropolitan Museum of Art, Museum of Fine Arts, Boston, Theis Aitken, Dr. Ardith Bondi, Philip Dickey, James B. Hosmer, Friedrich von Huene, Sue Ann Kahn, Dr. Hans G. Keitel, Robert Lehman, Harry Moskovitz, Powell Family Collection, Dr. and Mrs. Robert Rosenbaum, Frederick R. Selch, and Dr. Michael Seyfrit.

The second Lincoln Center exhibit sponsored by the club was *Georges Barrère and the Flute in America* (November 12, 1994-February 4, 1995). This exhibit was organized by Nancy Toff in celebration of the seventy-fifth anniversary of the NYFC, and the simultaneous fiftieth anniversary of the death of Georges Barrère, and took place in the music research division reading room at the New York Public Library for the Performing Arts at Lincoln Center. The club published an illustrated catalogue by Nancy Toff

containing photos, letters, and biographical information on Barrère. On November 12, 1994, at the Bruno Walter Auditorium, the concert hall in the New York Public Library, a lecture, concert, and reception was presented in connection with the exhibit. It featured personnel and pieces that were important to the club and to Barrère. Toff gave the illustrated lecture, and flutist Frances Blaisdell made remarks. The few works performed were the Kuhlau Grand Quartet, op. 103; Varèse's *Density 21.5*; and Barrère's *Nocturne* and *Chanson d'Automne*, and a rare treat, Barrère's *In The Vegetable Garden, Trio for Nine Instruments (perhaps ten)*. *In The Vegetable Garden* is a humorous piece Barrère wrote in which three performers play multiple instruments in movements named for vegetables.

Recordings

The club has produced four recordings over the years. The first, a long play 33 $\frac{1}{3}$ recording, *The Flute in American Music* (Musical Heritage Society MHS 3578, 1976), was produced in response to a concert presented at the club on March 21, 1976, in honor of the American bicentennial. The chosen works offer a historic perspective of composers and pieces written in the United States and ranging from the eighteenth to the twentieth century. Side one of the record covers the eighteenth and nineteenth centuries, side two the twentieth century. Many then-current members of the club participated in the recording, which includes: Benjamin Carr's (1788-1831) Medley Duetto from the *Federal Overture*; Giovanni Gualdo Vandero's (?-1772) Sonatas 1, 5 and 6, Oliver Shaw's (1779-1848) Suite from *For the Gentlemen*; Anton Philip Heinrich's (1781-1861) two songs with piano and flute accompaniment, "The Musical Bachelor," and

“Sensibility”; Sidney Lanier’s (1842-81) *Danse de Mouchérons*; Amy Beach’s (1867-1942) Pastoral for woodwind quintet; Virgil Thompson’s (1896-1996) Sonata for Flute Alone; Henry Cowell’s (1897-1965) Ballad for Woodwind Quintet; Aaron Copland’s (1900-90) “As It Fell Upon a Day” for soprano flute and clarinet; and Robert Russell Bennett’s (1894-1981) Rondo Capriccioso.

The next recording produced by the club was *A Tribute to Otto Luening* (CRI CD 561, 1988). Otto Luening (1900-96) was a conspicuous musical presence for most of the twentieth century. He was accomplished in many areas of music, including composition, conducting, electronic music, and writing. He taught at Columbia University for many years and was one of the founders of the CRI (Composers Recordings, Inc.) record label. The club recording was tied to a concert honoring Luening on his eighty-fifth birthday in 1985. The repertoire on the recording is by Roger Goeb (1914-97), John Heiss, Harvey Sollberger, Ezra Laderman (b. 1924), Ulysses Kay (1917-95), and, of course, Otto Luening.

Two other recordings have recently been released by the club. The first is a double compact disc entitled *Samuel Baron, Memorable Performances 1966-1996*. The CD features out-of-print commercial recordings done by Baron with the Bach Aria Group, as well as some live performances. The music is by J. S. Bach, W. F. Bach, Debussy, Varèse, Ezra Laderman, Alec Wilder (1907-80), John La Montaine (b. 1920), Leo Kraft (b. 1924), Friedrich Kuhlau, Easley Blackwood (b. 1933), Ronald Roseman (1933-2000), Walter Piston, Ursula Mamlok (b. 1923), Meyer Kupferman (1926-2003), Alfredo Casella (1883-1947), G. P. Telemann and G. F. Handel. Baron was a long-time member of the

club, flutist with the Bach Aria Group, and a teacher at Juilliard and the State University of New York at Stony Brook. (I was a student and teaching assistant of Baron at Stony Brook while working on my Masters degree.)

The latest CD is *Henry Brant, Music for Massed Flutes* (New World CD 80636-2). It is a collection of pieces for multiple flutes, all written by Henry Brant (1913-2008). The CD contains *Ghosts and Gargoyles* (2001), *Mass in Gregorian Chant* (1981) for Multiple Flutes, and a remastering of the historic 1956 LP recording of *Angels and Devils* (1931). *Angels and Devils* has many prominent flutists from that period on the recording, including Baron, Blaisdell, Philip Dunigan (b. 1933), Harold Jones (n/a), Andrew Lolya (1931-99), Claude Monteux (b. 1920), Harry Moskovitz (1904-81), Murray Panitz (1926-89), Lois Schaefer (b. 1925), and Kenneth Schmidt (b. 1923).

Commissions

There have been three instances of commissions in the history of the club. The first was a composition contest sponsored by New York Flute Club in 1948. The winner was Eldin Burton, for his *Sonatine* for flute and piano. The prize for the competition was publication of the work by G. Schirmer. It was premiered in 1949 by Samuel Baron with the composer at the piano.

The next two commissions were given in 1986, when the NYFC partnered with the Long Island Flute Club and commissioned two ensemble pieces by New York composers Katherine Hoover and Elizabeth Brown, to be performed at the National Flute Association convention in New York City in August 1986. The resulting compositions

were Hoover's *Three for Eight*, scored for eight flutes, and Brown's *Alabama Panorama*, for six C flutes and two alto flutes.

The NYFC Competition

In 1961, an Annual Spring Concert commenced every April. It was a potpourri of sorts, with several flutists and some ensembles performing, rather than one artist. By 1963 the Annual Spring Concert had acquired a new name: the Young Artists Concert. The number of flutists in these concerts ranged anywhere from four to nine players performing one piece. The performers were usually top students of a teacher affiliated with the flute club. Sometime in the 1960s (circa 1969) a competition started for a performing slot in this concert. The winners were presented by the club in the spring concert each April. In 1973 the concert name was changed back to the Annual Spring Concert, but still maintained the same format as the Young Artists Concert. It went back and forth between versions of names, including: Audition Winners Concert from 1978 to 1980, *Annual Spring Concert* from 1980 until 1983, Spring Concert Annual Competition Winners for 1983, New York Flute Club Competition from 1984 to 1988, and the longest title, Annual Spring Concert Presenting the Winners of the 1988 Competition. It is currently called the NYFC Competition. It had four prize winners at first, but in 1988 the number of winners was reduced, with a tiered cash prize for each.

The Young Artists Concert of April 30, 1972, is worth noting. It had five prize winners: Renée Siebert (b n/a), Ann Briggs (b. n/a), Alice Feinglass (b.n/a), Carol Wincenc (b.1949), and Ransom Wilson (b.1951). All of them have gone on to have notable careers in the flute world. Renée Siebert auditioned and won the job as second

flute in the New York Philharmonic. Ransom Wilson has a career as a soloist and conductor of many groups, including Solisti New York, which he founded, and the OK Mozart Festival in Oklahoma. Carol Wincenc has had a career as a soloist and teacher, and in 1978 was the first flute player to win the Walter W. Naumburg Foundation competition. Ann Briggs has been successful as a Baroque flutist in the well established historically informed performance movement. Alice Feinglass Miller played in the San Francisco Opera for eight seasons and various other orchestras in the United States and Canada. She now lives in Westchester County, New York, where she teaches flute.²¹

In 2009 a new competition for younger flutists was introduced at the Flute Fair. It is called the NYFC Young Musicians Contest, and caters to a much younger group of flutists. It is broken into four competition levels: eight years and younger, nine-to-eleven years, twelve-to-fourteen years, and fifteen-to-seventeen years. The Young Musicians winners received ribbons in the first two years of the contest, and in 2011 they began to perform in the annual competition winners concert in April.

The New York Flute Fair

By the early 1990s I was a member of the board of directors of the club, and became the corporate sponsorship chair. As the title implies, it was my responsibility to solicit flute makers, music companies, or any other flute-related businesses to become corporate sponsors of the club. This sponsorship entitled them to a listing in every program and in the annual membership directory, as well as free admission to concerts with a membership card, plus two tickets to each concert. (This, incidentally, is what every

²¹ Susan C. Frank, "Flute & Piano Concert to Benefit Global/Local Causes: Dec 4," *Larchmont Gazette*, accessed November 6, 2011, <http://www.larchmontgazette.com/2005/articles/20051201concert.html>.

individual member also receives). In 1993, during a conversation with Lillian Burkart of Burkart-Phelan Flutes, the flute and piccolo manufacturer based in the Boston area, she asked me why the NYFC did not do some type of annual event like many clubs in other cities across the United States. "After all" she said "we don't get very much for our seventy-five dollars except tickets to the concerts and a listing in your program." I replied that we had never really thought about it. After some discussion among other board members who were enthusiastic about the idea, the question was brought to the attention of the full board at our next meeting. Most of the board was cautious and did not show that much interest in the idea. In convincing the others to go ahead with the fair, our position was "at worst, we'll lose some time and money, and the experiment will have failed. At best, it will be a success."

On March 19, 1994, the first Annual New York Flute Fair took place on the Upper West Side of Manhattan, near Lincoln Center, at the New York Society for Ethical Culture, 4 West 64 Street. Jean-Pierre Rampal (1922-2000) was the fair's first guest artist, and the fair was a great success.

There has been a flute fair every year since, except for 1996 and 2002. There was no fair in 1996 because the National Flute Association convention was in New York City that summer, and it was felt by the flute club's board that there would be an overdose of flute events in the city that year and the fair would have inadequate attendance. In 2002 it was felt by many on the board that the fair was too much work, and nobody had the time to devote to it.

Indeed, the fair is a considerable amount of work, and the club is, after all, a voluntary organization. The one-day fair tends to be a huge logistical challenge. Many rooms are needed to accommodate the large number of people attending the events who must be registered. There must also be sufficient space for the exhibitors. The regular location of flute club concerts is inadequate for the scale of the fair, so it has taken place at various larger venues in Manhattan that are able to host the event.

From the beginning the location of the fairs tended to vary from year to year, usually due to unavailability of the venue. Some years were repeats in the same place, and in other years, new places were used. All the locations rent their space to outside organizations for events. The first two fairs (1994, 1995) were held at the New York Society for Ethical Culture, which is a beautiful space close to Lincoln Center. Its most appealing feature for the fair was the concert hall, which accommodated our large audience, and was acoustically and visually gratifying. It lacked, however, a sufficiently large registration area, had inadequate auxiliary rooms, and was too susceptible to street noise bleeding into the events.

The third fair (1997) was held at Union Theological Seminary, 100 Claremont Avenue at West 122 Street, in Morningside Heights, in proximity to the Manhattan School of Music. Union is a gigantic building in a Gothic style that dates from 1908 and takes up an entire city block. The space within is labyrinthine in its layout but contains all the features required by the fair. The fourth fair (1998) took place directly across the street from Union Theological Seminary at Riverside Church, 91 Claremont Avenue. Riverside Church is also an imposing edifice, which is modeled after the thirteenth

century Gothic cathedral in Chartres, France.²² It too contains many different halls, chapels and rooms to fit the needs of the fair. The fifth through eighth fairs (1999, 2000, 2001, 2003) were back at Union Theological Seminary. The ninth, tenth, and eleventh fairs (2004, 2005, 2006) went back downtown to the Lincoln Center area and were held at Fiorello H. LaGuardia High School of Music & Art and the Performing Arts, 100 Amsterdam Avenue. (This area of Amsterdam Avenue is across the street from Damrosch Park, which is part of Lincoln Center.) LaGuardia High School is a modern performing arts school that has many theaters and spaces that suited the needs of the fair. The twelfth fair (2007) returned to Union Theological Seminary. Fairs thirteen and fourteen (2008, 2009) were again at LaGuardia high school. The fifteenth and sixteenth fairs (2010, 2011) were held at the Lighthouse International Headquarters on East 59th Street. The Lighthouse is a handsome utilitarian building constructed to integrate the needs of people of all ages who have a broad range of vision, hearing and mobility impairments.²³

The New York Flute Fair remains much the same as it was at its inception. It is a day of lectures and demonstrations, concerts, exhibits by flute makers and sheet music sellers, and a master class with a concluding recital by the guest artist. There is a printed program that outlines the days' events and contains biographies of all the personnel. A raffle is held, the prize of which is most often a lesson with the guest artist of the fair. The guest artist is usually a prestigious flutist with a long-established career, or someone who is doing something new and interesting, or, as in the case of the 2004 fair, a group of flutists

²² Riverside Church web site, accessed August 22, 2011, <http://www.theriversidechurchny.org/about/?art>.

²³ Lighthouse International web site, accessed August 22, 2011, <http://www.lighthouse.org/about/headquarters>.

linked by a particular professional position (principal flutists in opera companies in New York City).

By 2000 the fair began to have a theme with a title that evolved naturally. The theme idea was retained because it was felt that it added cohesion to the day's events, and more importantly, was a good marketing tool. These are the artists who have appeared over the years at the fair and their themes where applicable:

Jean Pierre Rampal (1994);

Paula Robison, international flute soloist (1995);

Jeanne Baxtresser, former principal flute, New York Philharmonic (1997);

Julius Baker, former principal flute, New York Philharmonic (1998);

Aurèle Nicolet, international flute soloist and teacher (1999);

Bonita Boyd, professor of flute at the Eastman School in Rochester, NY, former principal flute, Rochester Philharmonic (2000);

A Tribute to Jean Pierre Rampal (2001);

Robert Aitken, (2003);

A Day at the Opera, featuring Bart Feller, Trudy Kane, and Michael Parloff, the principal flutes of the New York City Opera and Metropolitan Opera, respectively (2004);

The Barrère Legacy, with Leone Buyse (2005);

Expanding Horizons, with Rhonda Larsen, international flute artist (2006);

Star Track, Setting Your Course, with Carol Wincenc international flute artist (2007);

Out of this World, with Robert Langevin, principal flute, New York Philharmonic (2008);

The French Connection, with Mathieu Dufour, principal flute, Chicago Symphony
(2009);

Body and Soul, with Jean Ferrandis, Professor of flute, Ecole Normale de Musique, Paris
(2010);

The Singing Flute: Inspirations for the 21st Century, (2011), with a second appearance of
Paula Robison.

Outreach

Since 1992, the NYFC has taken on a number of cooperative educational initiatives in the New York City area. Club members have worked with students at the Harlem School of the Arts and LaGuardia High School, setting up master classes, flute ensemble projects, and coaching sessions. In the first few years, a flute choir was formed at LaGuardia High School by club member Ardith Bondi with the assistance of another flutist, Hugh Williams. The LaGuardia flute choir visited other schools, which included Long Island City High School, and some neighborhood elementary schools on the Upper West Side of Manhattan. It also performed some concerts for the American Association of University Women (AAUW) and the Masonic Lodge. In 2011 a new outreach project began. Students and their parents were invited by the club to participate in special demonstrations and workshops given by the artists prior to their Sunday performance.

The Web Site

In 2001 the club mounted the NYFC website. It has grown and developed over the last decade, with a number of information pages related to the different categories of interest that the club provides. The current webmaster is Rebecca Quigley.

As we have seen, the NYFC has evolved into a multi-faceted organization that has become more than just a social gathering place for amateur and professional flutists. The scope of activities now provided by the club is rather large. From the recording projects, commissions, exhibitions, competitions, outreach, the newsletter, and the New York Flute Fair, the club has expanded and provides much more than just a gathering place to hear concerts. The club still provides the social intercourse envisioned by its founder, Georges Barrère, but has gone beyond its simpler beginnings.

At the core of the Club, however, are the flutists performing the concerts each season. In the next chapter, I examine, in more detail, certain concert programs, personnel, and trends in flute music that have developed over the life of the club.

CHAPTER 4: CONCERT PROGRAMS AND SOME GENERAL HIGHLIGHTS IN THE DEVELOPMENT OF THE CLUB

The main reason the New York Flute Club was established was to create an organization for the meeting of professional and amateur flutists in a congenial atmosphere. It was, and has remained, a volunteer organization for all officers and flutist performers. Assisting non-flutist artists may receive modest honoraria, and, as mentioned above, the competition winners receive monetary prizes. The only monetary compensation given to flutist-performers is a reimbursement of expenses, such as travel or lodging.

After the formation of the club, Barrère experienced some consternation regarding the differences between amateur and professional flutists. He communicated to Emil Medicus:

Running a club in a large city such as New York was tricky business. The difference of interest and point of view between amateurs and professionals is almost alarming. The amateurs see in the club the Entertainments of which the Professionals are in demand. This is sometimes very interesting for a young and ambitious man but others may feel that they are giving much more than they receive. Established Artists do not care to appear in such a way that they have the feeling of giving free public lessons.¹

Nonetheless, the club flourished, and remained a congenial meeting place. Considering for a moment Barrère's complaint, it is ironic that he was one of the teachers who actually gave some of these public lessons referred to. Bernard Goldberg had this

¹ Medicus Collection, the Dayton C. Miller Flute Collection, the Library of Congress, as quoted in Nancy Toff, *Monarch of the Flute: The Life of Georges Barrère* (New York: Oxford University Press, 2005), 204.

observation on the influence and contribution of the Flute Club, its impact on flute playing, and Barrère's comments on established artists:

Oh, I think that the NYFC had an enormous influence because, first of all, as it does today, it gives a center of interest to people interested in the flute. And furthermore, it enabled Barrère to sort of proselytize for the French school of flute playing . . . You know my first year at Juilliard he had me play in a quartet with him, which we rehearsed and all, at first at the Bohemians Club, and then at New York Flute Club. So after the formal program in which he played with his own students from The Juilliard School he just sat there and played quartets with anybody who brought a flute on stage; for hours and hours, and had a good time, you know, and created an atmosphere of friendliness and joy and love for the flute, and gave examples, until he was very tired.²

One feature of the club's concert programming that has remained consistent over the decades — if only for a small percentage of performances — is the inclusion of instrumentalists other than flutists as featured artists. There have been singers, string players, other wind and brass players, and percussionists. This was done, no doubt, to add some variety of sound to the concerts. Barrère had an interesting opinion concerning the sound of the flute, its "limited tone color," flute choirs, and a club devoted just to the flute:

Playing duets, then trios, then Quartets will never develop the true musical taste of the masses. I even heard once a very brilliant amateur saying that he considered that the flute Quartett should have the same place [that] the string Quartett [has] on the musical world. I love too much my instrument to misguide its reputation by seconding such a fanatical utterance. Flute is a charming instrument, but trying to boost it too far is a dangerous boomerang. We have a saying in French about 'qui n'entend qu'une Cloche n'entend qu'un son' that I can clumsily translate thus 'Who listens

² Bernard Goldberg (Principal Flute, retired, Pittsburgh Symphony), in discussion with the author, October, 2010.

to only one bell hears only one tone'. . . Too much flute is perhaps worse than not enough.³

More recently, concerts have included ethnic flutes playing music from other cultures, such as China, India, Africa, and Ireland. Popular music and jazz have become more prevalent, with artists performing in hard bop, latin, and hip-hop styles. These styles of music have included the other non-flute instruments that are part of the genre, such as dizi, erhu, pipa, banhu, bangdi, xun, yangqin, tabla, tamboura, tambin, hurdy gurdy, latin percussion, and guitar. Percussion and electronics have been part of concert presentations, with earlier electronic works, as well as newer, cutting edge technology pieces.

That said, the club catered mostly to the flute. The club's concerts, like Barrère's other musical endeavors, have had a healthy mix of repertoire that encompassed both older music — which always pleased conservative club members — and newer works. In a few instances, an entire program has been devoted to new music. The new pieces were generally a reflection of the styles of music that were current, or avant-garde for their time, or that had not been performed frequently. This philosophy of programming has remained consistent from the club's founding.

The Time Periods of the Club's History

Based upon changes in personnel and in the concert repertoire, the periods of the club's existence can be divided into the following five: a) the 1920s and most of the

³ Georges Barrère to Emil Medicus, Medicus Collection, Dayton C. Miller Collection, the Library of Congress, as quoted in Toff, *Monarch of the Flute*, 204-205.

1930s; b) the late 1930s and 1940s; c) the 1950s and 1960s; d) 1970s and 1980s; and e) the 1990s to the present.

Programs in the 1920s and early-to-mid 1930s include a mix of French composers from the late nineteenth and early twentieth centuries, German literature from the Baroque, Classical and Romantic periods, and many performances of American music, including composers Lamar Stringfield (1897-1959), Quinto Maganini (1897-1974), Robert Russell Bennett, and Henry Hadley (1871-1937). In the 1930s and 1940s, music by other composers, including some by women composers, began to be performed, though the concerts retained a large percentage of the same type of repertoire from the 1920s. Programs of the 1950s and 1960s gradually saw the introduction of yet another generation of composers whose music included more modern compositional styles: post-French impressionism, jazz, atonality, the use of electronics, and avant-garde playing techniques. In the 1970s and 80s, the trend toward modernism continued: more recently emerging composers; more newly rediscovered works. Since the 1990s, there have been ever more new composers whose interest in Eastern European composers, popular styles, and culturally diverse music continues to broaden the concert repertoire. See Appendix 1 for a complete listing of programs.

Presidents of the Club

The presidents, past and present of the club, may be roughly grouped to correspond with the time periods listed above. Those who served were evenly split between flutists who had full-time playing jobs in the New York music scene and those who were freelance players in New York City. George Barrère was the club's first — and longest-

serving — president: 1920 to 1944. Following his presidency, the term of office became much shorter, with an average length of three years. John Wummer, principal flute of the NBC Symphony, and shortly thereafter the New York Philharmonic, followed Barrère and was president for only one term (1944-47), but he exerted his influence in the club for almost thirty years and performed in a startling number of concerts. Milton Wittgenstein, an original board member, was president from 1947 to 1952. He was a freelance player, with one performance credit listed in a program from 1943: Solo Flute-staff of WQXR radio. Mildred Hunt Wummer, a former student of both Barrère and Wummer, was president twice: from 1952 to 1955 and later for one year (1963-64). She married John Wummer in 1942. The club's first female president, she was a member of the Adolph Busch Chamber Players, the Bach Circle, and New Friends of Music, as well as first flutist of the New York Sinfonietta, the Brico Symphony Orchestra, and the New York Women's Symphony. She also taught in New York City.⁴ She was also a fine pianist, and served as the club's accompanist from 1940 to 1947. She occasionally accompanied the main concert soloist (usually her husband, John Wummer), but for the years 1940-1945 she is listed in the program as the accompanist for "solos by members and ensembles." These solos by members and ensembles were pre-concert readings that took place in the hour before the main Sunday afternoon concert, usually 4:30 to 5:30 pm.⁵ Mildred Wummer may have accompanied these membership readings beyond 1945 until December 1947, because the program lists the readings, but no accompanist.

⁴ The NYFC web site, "Presidents," accessed January 2009, <http://www.nyfluteclub.org/html/historyandarchives.html>.

⁵ This feature, listed in an early NYFC brochure under *Opportunities* stated "playing the flute in the presence of others during the amateur hour, accompanied by an outstanding pianist."

Frederick Wilkins was president from 1955 to 1957. He was solo flutist of the "Voice of Firestone" on NBC radio and television, the Radio City Music Hall Orchestra, the New York City Ballet, and the New York City Opera. Harry Moskowitz, who twice served as president, 1957-60 and again in 1967-70, was a member of the NBC Symphony, CBS Symphony, St. Louis Symphony, New York City Center Symphony and Opera Orchestras, the Voice of Firestone Orchestra, and the New York Philharmonic Stadium Concerts.⁶ Both Wilkins and Moskowitz had been pupils of Barrère at Juilliard.

Paige Brook, associate principal flute of the New York Philharmonic, was president of the club three times: 1960-63, 1970-73, and 1982-83. Dr. Maurice S. Rosen was president from 1964 to 1967. Rosen is an enigma as the flute club's president — nothing seems to be known about the man. There is no photo nor biography of him on the NYFC website, and numerous inquiries have yielded no information. He is listed as an officer of the NYFC in 1954 in an addendum to Leonardo De Lorenzo's *My Complete Story of the Flute*. Eleanor Lawrence, like Paige Brook, was president three times: 1973-1976, 1979-1982, and 1986-1989. Lawrence was an active freelance flutist and teacher in New York City, often performing with the American Symphony, the New York Philharmonic, the Brooklyn Philharmonic, and the Metropolitan Opera Orchestra.⁷ Between Paige Brook's and Eleanor Lawrence's terms as president were Harold Jones, 1976-79, and John Solum, 1983-86. Harold Jones is a freelance flutist and teacher in the New York City area. The first African-American to be president of the club, he started the Antara

⁶ The NYFC web site, "Presidents," accessed January 2009, <http://www.nyfluteclub.org/html/historyandarchives.html>.

⁷ The NYFC web site, "Presidents," accessed January 2009, <http://www.nyfluteclub.org/html/historyandarchives.html>.

Ensemble, a group created to bring classical music to the Harlem community. John Solum is a flutist/performer of early music. He was a co-founder of the Connecticut Early Music Festival, of which he was Artistic Director for 17 years.

In 1989, a new generation of presidents began to take office. Sue Ann Kahn, freelance flutist and teacher, and a long-time member of the *Jubal Trio*, a flute, viola, and harp group, served as president from 1989 to 1992. Nancy Toff, president from 1992 to 1995, may be — with the possible exception of Maurice Rosen — the first president who is not an active performing flutist. Toff is a historian of the flute and related subjects, the club archivist, and the author of several books consulted for this dissertation. Rie Schmidt, another freelance flutist, succeeded Toff as president from 1995 to 1998. She is a founding member of Flute Force (1981), one of the first professional flute quartets in the United States and a trailblazer for other such flute ensembles. Pat Spencer was president from 1998-2001. Ms. Spencer is a member of the Da Capo Chamber Players and an active teacher and performer of new music. She played the New York premiere of Elliot Carter's Flute Concerto in September 28, 2011 at Alice Tully Hall.

At the start of the new century, Jan Vinci was president for one year, 2001-02. She had directed the Skidmore Flute Institute since 1994. Following Jan Vinci's term, Jayn Rosenfeld became president from 2002 to 2005. Ms. Rosenfeld is yet another active teacher and freelance performer in the New York City area, and is the director of the New York New Music Ensemble. She was the coordinator of the NYFC's *Samuel Baron Recording Project*. David Wechsler presided over the club from 2005-08. Since 1981 he has been a member of the Brooklyn Philharmonic Orchestra, the principal flute of the

Connecticut Grand Opera, the music director of the OMNI Ensemble, and an active freelance flutist in New York City. In 2011 Toff finished her second term as president, 2008-2011. The current president is John McMurtery, a member of the New York City Opera Orchestra. Since 1986, the leadership of the club has reflected the general trend of women flutists playing a much larger role in the flute world in the last three decades.

It is difficult to say whether any president has had a strict agenda for the club concerning artists and repertoire. Equally difficult to determine is whether the club has been a reflection of trends in music, or a force in shaping them. Probably both the presidents and the club have functioned at one time as a reflection of current trends, and have at other times been in the vanguard. For the most part, performers and membership have enjoyed familiar works presented on a frequent basis. But a great artist taking a chance on a program of new and interesting music has often done well at the club, and many new pieces have entered the canon of flute literature in just this way. In the earlier years, programming was an ad hoc affair, with friends and acquaintances being invited to perform. Repertoire was often left up to the presidents or the artists themselves. Only recently has some attempt been made by the president and the programming committee to avoid performing the same piece three times in one season or to avoid scheduling the same genre or style of artist more than once a season, and this is still an unofficial policy. If there is a distinct trend to be identified over the past thirty years, it is the regular integration of more new music and the exploration of a greater variety of styles. There are, however, certain programs that date from the early days of the club that were

obviously a conscious effort by the president or the artist to introduce new repertoire at a concert.

Key Programs and Personnel

There have been many programs performed at the club since the 1920s. An examination of some of the more unique programs will demonstrate the evolution of activities and changes in the repertoire and personnel over time. I have devoted little space, if any, to individual programs that featured music by Baroque, Classical, and early to mid-Romantic composers, but they are occasionally mentioned. I have done this for two reasons. First, standard repertoire by older composers, to a large extent, has been frequently programmed in concerts and has dominated new music over time. The standard repertoire is, of course, the foundation of great flute playing, and is good for younger audience members who may be hearing these pieces for the first time. Examples of this type of repertoire are the Bach or Handel flute sonatas, Hindemith's Flute Sonata (1936), premiered by Barrère in 1937, or Poulenc's Flute Sonata (1958), premiered by Jean-Pierre Rampal (at the Library of Congress) in the 1950s. All are wonderful, potent pieces, and still frequently performed.

The second reason for omitting older music is that it makes up a large percentage of the flute repertoire and is well known to most flutists beyond a certain level of expertise. It is redundant to mention the same sonatas and show pieces performed on many programs over the years. For this reason, Appendix 1 lists the dates of each program, the flutist(s) who played, and the repertoire. If an individual program is mentioned, however, it is because an important artist in the club's history was involved in that particular

performance. Some programs were seminal and made a difference in the trends and exposure to styles, new techniques, or awareness of repertoire, while others were pleasant and adequate, but quite ordinary.

Period One: The 1920s and 1930s, the Barrère Era

At present, the club's concerts in the regular season are coordinated by the president and a programming committee. In the 1920s and 30s, however, Barrère's influence was predominant. Many of the flutists who performed frequently throughout those years were students of Barrère. It was Barrère who had introduced the French repertoire to flutists, and it was Barrère who also championed American repertoire on concerts with his groups and at the Flute Club. He promoted the composers in his newly adopted land as he had promoted the French composers while still living in France. His students and the other artists that performed at the club took their programming cues, I believe, from Barrère's style. Curiously however, while his influence was there, Barrère did not perform as much as the students. His constant touring kept him from being omnipresent. The flutists who performed most often in those early years were Quinto Maganini, Lamar Stringfield, Milton Wittgenstein, and George Possell.

A good example of a concert that Barrère did perform on, with his eclectic programming style, was presented on April 3, 1921. It featured seven flutes, an oboe, a French horn, a bass clarinet, a string quartet, a piano, and a vocalist. The flutists were Barrère, Kincaid, Possell, R. E. Williams, Wittgenstein, Stringfield, and F. C. Hicks. The other musicians performing were E. Andre, oboe; K. Moxon, French horn; K.C. Atwood, bass clarinet; E. La Prade and J. Besrodney, violins; R. Johnson, viola; F. Lorenz, cello;

Cecil Fattey, piano; and Princess Watahwaso, the Indian [Native American] mezzo-soprano. The flutists were split into different groups as needed for particular pieces. The program was interesting for its attention to pieces by different contemporary composers, some of who were associated with the “Indianist” movement. This movement, in vogue in the early twentieth century, sought to use musical material of more traditional, American folk, or Native American sources, rather than purely European models for art music compositions. The composers on this program (excluding Mozart) were Thurlow Lieurance (1878-1963), Charles Wakefield Cadman (1881-1946), Carlos Troyer (1837-1920), Amy Beach (1867-1944), Robert Russell Bennett, and Lamar Stringfield.

The concert began with Mozart’s *Adagio* (no Koechel number) arranged for two flutes, oboe, French horn, and bass clarinet. Next was Stringfield’s *Mountain Echoes* for flute and piano, with the composer playing the flute part. *Theme and Variations* for flute and string quartet by Beach followed, with Barrère playing the flute part. Next were three Native-American themed songs: Cadman’s *Deerskin Blanket*, Lieurance’s *By The Waters of the Minnetonka* (with flute obligato), and Troyer’s *The Zuni Lovers Wooing*. Finishing the program was Bennett’s *Rondo Capriccioso*, for four flutes. The inclusion of Princess Watahwaso, singing Lieurance’s *By The Waters of the Minnetonka* and Troyer’s *The Zuni Lovers Wooing*, added authenticity to her portion of the concert. Princess Watahwaso was the stage name of Lucy Nicolar, a Penobscot Native American. She often performed music by Lieurance, Cadman, and Troyer.⁸ *By The Waters of the Minnetonka* was first

⁸ Paige Clark Lush, “The All American Other: Native American Music and Musicians on the Circuit Chautauqua,” *Americana The Journal of American Popular Culture 1900 to Present* 7, no. 2 (Fall, 2008), accessed October 15, 2011, http://www.americanpopularculture.com/journal/articles/fall_2008/lush.htm.

recorded in 1914, and was then recorded by more than 40 different artists and groups.

Listings on the Victor discography Internet site, show that Princess Watahwaso recorded *By The Waters of the Minnetonka* as well as other Native American songs for that label.⁹

Lieurance was an American composer interested in Native American music, who wrote several works with Native American themes.¹⁰ Troyer, born Charles Troyer, was an American composer known for his musical arrangements of traditional Native American melodies.¹¹ Cadman was a composer, who, like Lieurance and Troyer, took a keen interest in Native American Music and composed pieces inspired by these sources. Beach was a child prodigy who made her professional debut with the Boston Symphony at age sixteen. Beginning in the 1880s, she began to focus more on composition than performing, and became one of the leading composers of her generation in America.

Bennett was a composer and Broadway orchestrator who had a close association with the NYFC. He wrote chamber music pieces for several prominent flutists, and his *Rondo Capriccioso*, published by the NYFC, was performed many times. Years later, Bennett wrote a letter to the flute club about the piece:

It was written while an intriguing character named Brown Shoenheit was living a few doors from me at the old West Side WMCA on 57th street. He was studying with Georges Barrère and I just wrote the piece for the fun of hearing it played by such artists as his pupils. They presented it at the Flute Club with the Master on first flute, Billy Kincaid second, George Possell on third, and I'm not quite sure who was on fourth, but it was quite a cast. There aren't any program notes to speak of. It was written in

⁹ Encyclopedic Discography of Victor Recordings, accessed February, 2010, http://victor.library.ucsb.edu/index.php/talent/detail/17927/Watahwaso_Princess_vocalist_mezzo-soprano.

¹⁰ Kansas State Historical Society, accessed February, 10, 2010, http://www.kshs.org/portraits/lieurance_thurlow.htm.

¹¹ Robert Stevenson, "Carlos Troyer," in *Grove Music Online. Oxford Music Online*, accessed December 13, 2009, <http://www.oxfordmusiconline.com>.

1916 . . . It's an introduction and a rondo—ABACABA—fairly honestly except that the C section is a tiny theme with a few variations.¹²

Stringfield was another founding member of the NYFC. He was a composer, flutist, conductor, and the founder the North Carolina Symphony.

Bennett, Maganini, and Stringfield had their music performed frequently in those early years. Bennett's *Rondo Capriccioso* was done at least five times: April 3, 1921, November 19, 1922, January 20, 1924, April 1, 1928, and October 28, 1945. Maganini's *The Realm of Dolls* was performed at least four times: April 9, 1922, December 14, 1924, March 19, 1939, and October 28, 1945. *The Realm of Dolls* was a humorous piece, with an unfortunately racist title "*The Nigger Doll's Lullaby*" in one of the movements. This was not considered particularly disparaging or politically incorrect this early in the twentieth century. It appears some social consciousness prevailed by the 1945 performance, when the movement title was changed to the "*Rag Doll's Lullaby*." Many of Stringfield's works tended to have descriptive or idyllic titles evoking themes of nature, Americana, or Native Americans. Some examples of the titles are *Pastorale Scene*, *Chipmunks*, *Indian Serenade*, and *Virginia Dare Dance*.

On three occasions within four years American composer Henry Hadley had his music featured at the club: January 20, 1924, October 31, 1926, and April 1, 1928. The January 20, 1924, concert had Stringfield perform two of Hadley's flute solos, "Intermezzo" from his opera, *Cleopatra's Night*, and "Valse." Some untitled songs of Hadley were sung by Miss Jeanette Hall, and his trio for flute, cello and piano was the last work on the program. The October 1926 program had many of the same pieces heard

¹² Robert Lehman, *New York Flute Club Bicentennial Commemorative Concert Program*, March 21, 1976.

two years earlier, but added a new Hadley work, “*Minuetto*” [from *Suite Ancienne*] and a work by Stringfield. On April 1, 1928, in addition to Hadley’s compositions, music of Stringfield was again featured. Stringfield played the flute, Hadley the piano, and Hadley’s wife, soprano Inez Barbour Hadley, sang some of his songs. Both the 1924 and 1928 dates included a performance of Bennett’s *Rondo Capriccioso*.

A notable meeting and annual dinner were held on Sunday afternoon, March 25, 1923, at the Park Avenue Hotel. This is the dinner dance mentioned previously which was chronicled in *The Flutist*. The group performing was the Barrère Ensemble of Wind Instruments, a woodwind quintet. The repertoire, however, was a mix of works for various instruments by composers beginning with Haydn, Jean Joseph de Mondonville, Grainger, Kriens, MacDowell, Liszt, and ending with Régine Poldowski. Poldowski was the professional pseudonym of a Belgian-born British composer and pianist Régine Wieniawski (1879- 1932), the daughter of Polish violinist and composer Henryk Wieniawski. Some of her early works were published under the name Irene Wieniawski.¹³ Christiaan Kriens was a Dutch musician who emigrated to the United States in 1907. He played the violin and piano, and conducted. As a composer he wrote a number of pieces for orchestra (including two symphonies), songs, and chamber music (including a string quartet). Two of his works were premiered in New York by Barrère and his ensembles: *Aquarelles Hollandaises* (1911) for double woodwind quintet and *Ronde des lutins* (1913). Kriens died from an apparent suicide in Hartford, in 1934.¹⁴

¹³ David Mooney, "Poldowski" In *Grove Music Online. Oxford Music Online*, accessed October 17, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45481>.

¹⁴ Nicholas Slonimsky, *Slonimsky's Book of Musical Anecdotes* (London: Taylor and Francis, 1948), 247-248, accessed July, 2010, Google Books <http://books.google.com/books?id=B3R6w7oAoHwC&pg=PA247&lpg=PA247&dq=Christian+Kriens>.

Jean Joseph de Mondonville (1711-72), whose Tambourin was performed, was also known as Jean Joseph Cassen a de Mondonville, and was a French violinist and composer. He was a younger contemporary of Jean Philippe Rameau.¹⁵

On February 17, 1924, a program was played that was more of a multi-media event than a concert. It featured a group of dance students of Gertrude K. Colby. They danced to the music of Schubert's *The Chase*, Beethoven's *German Dance No. 1, "Vintage,"* Gaubert's *Divertissement*, Jensen's *Trojan Women*, and Chopin's *Pyrrhic Dance*, the last performed by a group of flutes, conducted by Barr ere. The program was reviewed by Henry Dean in *The Flutist*:

. . . a decided innovation was introduced into the ordinary succession of afternoons of chamber music. The group of dances presented under the direction of Miss Gertude K. Colby was designed to illustrate the relation between music and physical expression, without subordinating one to the other, which is generally the practice, and in the "Divertissement" number of the second group the actual pattern of the dance as well as its character were dictated by the score.

Accompanying the Jensen piece, was a description in the program that read:

After the fall of Troy, Hecuba, the wife of King Priam performs the last burial rites for her little grandson, who has been slain by the Greeks. She then goes forth into captivity as the slave of the conqueror, Agamemnon.

Another annual dinner dance took place March 25, 1925. This event was reviewed in *The Flutist* of April 1925. The repertoire included three unaccompanied flute pieces, the first by Cyril Scott (1879-1970), *The Ecstatic Shepherd*, and two pieces by Pierre Octave Ferroud (1900-36): *Jade* and *Toan-Yan*. Cyril Scott was an English modernist composer

¹⁵ Denis Arnold and Julie Anne Sadie, "Mondonville, Jean-Joseph Cassan a de," *the Oxford Companion to Music*, ed. Alison Latham (Oxford University Press, 2002), Oxford Reference Online, accessed December, 2010, <http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t114.e4499>.

known for his short impressionist piano works.¹⁶ Pierre Octave Ferroud was a French composer who lived in French Indo-China for a period of time,¹⁷ and was an advocate of modern music. He helped establish Le Triton, a society that performed a series of new music concerts from 1932-1939.¹⁸ His solo flute work *Jade* has been done a number of times at the club on unaccompanied recitals. *Jade* is the second of Three Pieces written by Ferroud. The others, *Bergere Captive* and the above mentioned *Toan Yan* are all evocative of the Oriental style music, and reflect his time in French Indo China. Some elements that link the three pieces are the prevailing use of pentatonic scales, as well as an intricate metric structure, and varying use of rubato. The *Bergere Captive* is marked “Plaintive,” and indeed has a character of pathos. It contains a modal tonality that is very melismatic and its poignancy relies upon the tension created between the diminished fifth A natural and an E flat. The piece has a quasi-improvisatory phrase structure which is achieved by its many irregular meter changes. The tonality revolves around the pitch A, but ultimately the pieces concludes on a low D. *Jade* is built upon the pentatonic scale G-B^b-C-D-F. The piece is marked “Dans un mouv’t. vif,” and is lively and rhythmic, with the meter changes and accents used, in this case, to show phrase structures, rather than the liquid nature of the *Bergere Captive*. The last of the three, *Toan Yan* is the longest, most virtuosic, and most Western in character. It bears a dedication to “Monsieur Krauss, Professor of the Conservatoire du Strausbourg.” This piece combines elements of the

¹⁶ Michael Hurd, “Scott, Cyril,” in Grove Music Online. Oxford Music Online, accessed December 16, 2010, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25249>.

¹⁷ Harry Moskovitz, “The Flute Family,” Mark Records, LP 23396.

¹⁸ Claude Rostand. “Ferroud, Pierre-Octave,” in *Grove Music Online*. Oxford Music Online, accessed January 8, 2012, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09547>.

other two, and contains many passages of a melismatic, Oriental flavor. It also clearly shows a Western style of composition and form, with diatonic scales rather than modal and pentatonic scales, and is more clearly delineated in form.

Also of note on the program was a Beethoven Quintette, arranged from the Sextette, op. 71 by Barrère, a Quartet by L. Kreutzer, and Charles Widor's *Suite* for piano and flute. The detailed review in *The Flutist* was written by an anonymous "Correspondent." Also accompanying the review was a witty cartoon of the quartet of flutists who performed the Kreutzer; Barrère, Possell, Williams and Meyer works (see figure 4.1).

New York Flute Club Concert

ENCLOSE program of the concert, dinner and dance, given by the New York Flute Club on Sunday last at the Hotel Pennsylvania in this city. You will note that the program was given by Mr. George Barrere and was "all flute."

Mr. Barrere and the artists who assisted him were in particularly good form, and consequently a wonderful concert was given. As one who has played for many years,

and listened to considerable flute music, both ensemble and solo, I will say that I never heard a pure flute ensemble do anything so well as it did the Quintet and Quartet on this program—tone, tune and technic considered, and especially in the *Quintet* by Beethoven in which the alto flute, played by G. R. Possell, had a prominent part. This is really the first time I fully appreciated the beauties of the "big

April, 1925

THE FLUTIST

91

flute," which was so capably handled by Mr. Possell.

As to the solo numbers, with and without piano accompaniment, I have heard many prominent flute artists in recent years, and have not been willing heretofore to express myself as to who in my opinion was "the best," but after listening to this program, I want to say, that to my mind, George Barrere is in a class by himself. I have never heard any one play with such marvelous tone, *expression* and ease of execution. No matter how brilliant or rapid the passage, there was never anything that appeared to be hurried in the slightest degree, and with all that rich, velvety tone of his. Some of his rapid tongued passages seemed to me like a running brook. If I were asked what was the greatest thing about his playing, I would say, his *expression*—there's where the true artist comes in.

As you know, the three pieces (No. 2 on the program) without accompaniment, requires a very high class artist to get anything out of them that is worth while, but Mr. Barrere "sang" them in a way that was almost celestial. The rendition of the celebrated Widor *Suite*, to one who has studied, it was simply a revelation, and I can see now why it is considered a flute classic.

You can imagine that the audience consisting of members of the Flute Club and their guests, were highly delighted, and most enthusiastic in their applause. I never expect to hear anything like it again.

After the concert an adjournment was taken to the Ball Room, where dinner was served, followed by dancing to the strains of a jazz band, which brought this most delightful evening to a close.

—Correspondent.

The Barrere Quartet



Left to Right: George Possell, George Barrere, R. E. Williams, V. E. Meyer.

Fig. 4.1 The review and cartoon from *The Flutist*, April 1925.

On January 24, 1926, the club collaborated with the San Francisco Chamber Music Society at the Chickering Music Salon, 57th Street between Fifth and Sixth Avenues. The society comprised a string quartet and a flutist, Elias Hecht. They played Mozart, Loeillet, Robert Russell Bennett's *Rondo Capriccioso*, (this time with an asterisk indicating that the work was published by the NYFC), and a string quartet by Frank Bridge (1879-1941).

On February 26, 1928, Dr. Dayton C. Miller (1866-1941) was the guest of honor. Miller was one of the world's largest collectors of flutes and books related to the flute. He had a running advertisement in the back of *The Flutist* magazine, asking anyone with old flutes of wood, glass, ivory, or metal to contact him. The importance of Miller's collection can be seen in this description from the Dayton C. Miller Flute Collection Website:

The Miller Flute Collection contains nearly 1,700 flutes and other wind instruments, statuary, iconography, books, music, trade catalogs, tutors, patents, and other materials mostly related to the flute. It includes both Western and nonwestern examples of flutes from around the world, with at least 460 European and American instrument makers represented. Items in the collection date from the 16th to the 20th century.¹⁹

His entire collection is now housed at the Library of Congress. For this performance Miller spoke "on the gentle art of flute playing." It was undoubtedly a rare treat to meet and listen to Dr. Miller speak. The music on the program was all composed by Quinto Maganini.

¹⁹ Dayton C. Miller Flute Collection, The Library of Congress, accessed August 4, 2010, <http://memory.loc.gov/ammem/dcmhtml/dmhome.html>.

Between May 28, 1928, and April 28, 1935, there is a gap in the program record, so it is impossible to say if those years had any programs of significance. By 1935 Barrère, Wittgenstein and Stringfield were still present, but many new names began to appear in the late 1930s.

A very notable program of all new music was played by Barrère on December 18, 1938, at the Beethoven Association. The works were by Philippe Gaubert, Marion Bauer (1882-1955), Yoritsune Matsudaira (1907-2001), Eugene Goossens (1893-1962), and Richard Franko Goldman (1910-1980). All works on the program except for the Matsudaira were premieres. There were three pianists assisting: Alice Nichols, the long-time accompanist of many concerts, Jerome Rappaport, and Richard Franko Goldman. Marion Bauer was a significant twentieth-century American woman composer and music critic. She spent time at the MacDowell colony, where she met other important female composers of the twentieth century, including Mabel Daniels (1879-1971), Amy Beach, Miriam Gideon (1906-96), and Ruth Crawford (1901-53), all of whom had works performed at the club. Bauer was on the forefront of modern music, and wrote in a style that was considered modernist in the 1920s, but by the 1940s was considered conservative.²⁰ Bauer's music is well constructed, and essentially tonal. She spins long melodic lines that are easy to follow and are compatible with the underlying harmonies. Bauer's *Forgotten Modes* for Flute Alone, op. 29, was performed under the title *Five Greek Lyrics* on this program. They are all short pieces, each with a descriptive title and the mode upon which they are composed. They all have easy-to-follow melodic material

²⁰ J. Michele Edwards, "Bauer, Marion Eugénie," in *Grove Music Online*, Oxford Music Online, accessed December 21, 2010, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02353>.

that is clear in its formal development and does not outline implied harmonies. Cadences are handled in an interesting manner, in that they all come to rest on notes that are not necessarily expected, or the tonic of the mode. The first, *Idyll*, is based upon the Dorian Chromatic mode. It is in a moderate tempo and a dotted triple meter, with a pleasant lilt, and does not fall into a minor tonality until the final cadence. The second, *Hymn to Pallas Athene*, is in the Myxolydian mode. It begins with the same dotted triple lilt, but departs to a slightly more melismatic, rhythmically irregular pulse. The third is called *Paeon* and is in the Phrygian Chromatic mode. This movement has a slower, easy, jazz-like feel, and relies more overtly upon the chromatic movement of the scale tones and a gentle syncopation. It also utilizes the closest implied harmonic movement of major against minor. The fourth movement is *Threnody*, and is in Oriental Chromatic mode. It has a deeply lamenting, pathetic quality and utilizes dynamic contrasts more than the other movements. The last movement, *Dithyramb*, is in Phrygian Hypo-Iastian mode. It is the fastest, in a dotted triple meter, and has the most affirmative, triumphant mood of the five movements. It is an appropriate finale for the entire work. Yoritsune Matsudaira was a Japanese composer who was known as an influential force in contemporary Japanese music.²¹ He was recognized internationally as a composer who combined traditional Japanese elements, mostly from the gagaku style of Japanese composition, with Western techniques of composition.²² Gagaku is a style of music that dates back to the 6th century and was performed as dance accompaniments and chamber music for royal courts.

²¹ "Obituaries," *The Japan Times*, October 30, 2001, accessed April, 2010, <http://search.japantimes.co.jp/cgi-bin/nn20011030b9.html>.

²² Masakata Kanazawa and Judith Herd, "Matsudaira, Yoritsune," in *Grove Music Online. Oxford Music Online*, accessed January 3, 2012. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18080>.

It is intended to be performed at an extremely slow pace.²³ Matsudaira's *Sonatine* for flute and piano was performed. Eugene Goossens, the son of a Belgian violinist also named Eugene Goossens, was an English composer and conductor.²⁴ His work *Three Pictures* for flute and piano received its New York premiere at this 1938 concert. Richard Franko Goldman was an American composer, bandmaster, and educator. He was the son of Edwin Franko Goldman, the founder of the Goldman Band, and its successor as conductor until 1979, when the band dissolved and the name was retired.²⁵ His *Divertimento* for flute and piano was premiered on this concert by Georges Barrère with the composer at the piano. The *Divertimento* is in three movements, *Apéritif*, *Icy Pastorale*, and *Tempo di Fado*. The work as a whole is essentially tonal, with the first two movements written with purposeful, dissonant, cluster-like chords, and other brief half-step episodes, for a "modern" effect. *Apéritif* is in a fast tempo with periodic meter changes that keep the phrase structures irregular at the opening and the conclusion of the piece. It gives the impression of being in A minor, but suddenly ends on a G major chord. The *Icy Pastorale* is a slow movement, which begins with a short piano introduction. The flute enters on the fourth measure, prolonging a cadence until m. 17. At that point, C major is in the sparse piano accompaniment, but the flute melody is briefly in F sharp minor for a mysterious effect. The piece ends on a C major cadence. The *Tempo di Fado* is the most conventional of the three movements. It is very much in the Portuguese, Fado

²³ Robert Garfias, Anthropology UCI Ethnomusicology, Gagaku, accessed January 2, 2012, <http://aris.ss.uci.edu/rgarfias/gagaku/music.html>.

²⁴ Stephen Banfield, et al., "Goossens," in *Grove Music Online. Oxford Music Online*, accessed August 11, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11466>.

²⁵ Dorothy Klotzman, "Goldman, Richard Franko," in *Grove Music Online. Oxford Music Online*, accessed December 22, 2010, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48012>.

style: tonal, rhythmic, not that fast, and tinged with melancholy. This movement is in G minor, with a brief middle section in G major. It is reminiscent of Brazilian choros, and the tango pieces by Piazzolla that have come into vogue in the last fifteen years or so.

Period Two: 1940s and 1950s

The 1940s concerts of the club began on January 21, 1940, at Delphic Studio. The concert had a varied repertoire featuring two flutists, Milton Wittgenstein and Paul Siebeneichen. In addition there was a clarinetist, oboist, and pianist on the program. The music performed was for different combinations of small wind ensembles, sometimes with piano. Besides music by Loeillet and J.S. Bach, the program included Marcel Gennaro's Trio for oboe and clarinet; Victor Herbert's *L'Encore* for flute, clarinet and piano; Josef Wagner's *Duet for Two Flutes* (listed as a "first performance"); and two pieces for flute, oboe, and clarinet: Christaan Kriens' *Ronde des Lutins*, and Paul de Wailly's *Aubade*. Paul de Wailly (1854-1933) was a composer Barrère had known in France, and his *Aubade* was another dedication to Barrère, premiered by one of Barrère's ensembles in Paris in 1902. Irish-born Victor Herbert (1859-1924) was a cellist who emigrated to the United States in 1886. As a composer he is well known for his Cello Concerto and many operettas, the most famous of which are *Naughty Marietta* and *Babes in Toyland*. He was also one of the founders in 1914 of the American Society of Composers, Authors, and Publishers (ASCAP). There are several composers named Josef Wagner. This particular Josef Wagner (1909-47), born in Silesia, studied the piano and won some prestigious piano competitions in 1932. He emigrated to the United States with

his wife and daughter in 1938, where he played concerts and radio broadcasts in several cities. In 1942 he taught in several cities including New York.²⁶

Flute maker Verne Q. Powell performed at the club twice in the 1940s: April 30, 1940, at the Midtown Music Hall, and again on January 28, 1945, at City Center. Both programs featured a mixture of standard works and contemporary pieces. The 1945 program was of interest because following the intermission Powell gave “an extemporaneous talk, with demonstration on the structure and character of the modern flute.”²⁷ The concert was broadcast on WNYC radio.

A program from November 1942 at the Midtown Music Hall is worth mentioning because of its relevance to a larger subject, the Works Project Administration, hereafter, WPA. The WPA was a project of the federal government under the administration of President Franklin D. Roosevelt to put people to work during the Great Depression of the 1930s. The music area of the WPA was called the Federal Music Project’s Commissioning Program. As part of this commissioning program, a performing group, the Composers’ Forum Laboratory, was created in 1935, to provide a regular framework for the commissioned composers’ works to receive public performances. Among the benefits from these two projects, was the promotion American composers. There were many composers who benefited from this project, many of whom had their music performed at the NYFC. These include: Alda Astori, Marion Bauer, Amy Beach, Henry Brant, Ernest Bloch (1880-1959), Aaron Copland, Henry Cowell (1897-1965), Ruth

²⁶ Miriam Schönrock, Leo Baeck Institute Center for Jewish History, “Guide to the Papers of Josef Wagner,” accessed May, 2011, <http://findingaids.cjh.org/index2.php?fnm=JosefWagner&pnm=LBI#a6>.

²⁷ *New York Flute Club program*, January 28, 1945.

Crawford, David Diamond (1915-2005), Henry Hadley, Kent Kennan (1913-2003), Otto Luening, Quinto Maganini, Daniel Gregory Mason (1873-1953), Walter Piston, and Wallingford Riegger. Among the pieces presented on this program was Astori's *Orientale* for flute and piano, performed by Milton Wittgenstein with the composer at the piano.

A "Musical Mélange" concert by the membership took place on March 28, 1943. This program was very similar to, and possibly the origin of, the flute ensemble concerts that happen every spring directly following the annual membership meeting and the election of the officers. Before the concert began at 5:00 pm there were solos performed by the membership from 3:30 to 4:30 pm. When the concert itself began it was lengthy and contained many short pieces performed by amateur flutists, some professional players, and instrumentalists other than flutists. With the solos by the membership preceding the concert, the event must have been a marathon! For a complete list of repertoire, see Appendix 1, March 28, 1943.

On May 23, 1943, French flutist René Le Roy played at the club. Le Roy is significant because of his connection to the French school. Though not a student of Taffanel, he studied with Adolphe Hennebains (1862-1915) and Philippe Gaubert, both of whom were students of Taffanel. Le Roy lived in the United States from 1940 until 1950, returning to Europe during the summers. He went home to France permanently in 1950.²⁸ His program that day consisted entirely of French repertoire, with the exception of a Baroque sonata by Giovanni Platti (a Baroque composer whose music was played from time to time in the club concerts). He performed Gaubert's Sonata in A major, Georges

²⁸ Dorgeuille, *French Flute School*, 55.

Dandelot's *Sonatine* (dedicated to Le Roy), and Robert Casadesus' Concerto in D major (also dedicated to Le Roy). Robert Casadesus (1899-1972) was a French pianist and composer who lived in the United States between 1940 and 1945. He was highly regarded for his elegant interpretations of the piano music of Mozart and Ravel.²⁹ Georges Dandelot (1895-1975) was a French composer who studied composition with Widor, Dukas, and Roussel.³⁰

The Columbia University Woodwind Ensemble played again on January 30, 1944, at City Center. It was the first of a series of New York Flute Club concerts that were broadcast for WNYC radio. This series occurred between January 1944 and October 1945 and took place while John Wummer was president of the club. It is likely that these radio broadcasts were arranged by Wummer.

April 30, 1944 was significant because of the presence of two female composers — a rare occurrence in programs of the 1940s. Miriam Gideon's *Sonata for Flute and Piano* and Eda Rapoport's *From The Terrace* were performed by Harry Moskovitz. The program stated that these were two recent compositions. Gideon was an American composer who wrote in a freely atonal style, with no preconceived stylistic ideas about a particular piece. She believed the idea of the piece suggested the style in which it would be written. In vocal music she often used translations of the same text for a more powerful dramatic effect.³¹ Eda Rapoport (1886-1968) was born in Latvia and came to

²⁹ David Cox and Charles Timbrell, "Casadesus," in *Grove Music Online. Oxford Music Online*, accessed August 11, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05056pg4>.

³⁰ Jacques Tchamkerten, "Dandelot, Georges," in *Grove Music Online. Oxford Music Online*, accessed August 11, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/48877>.

³¹ Linda Ardito, "Gideon, Miriam," in *Grove Music Online. Oxford Music Online*, accessed December 28, 2010, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11103>.

the United States in 1908. She was a pianist and composer who attended the Peabody Institute in Baltimore on a three year scholarship. She also attended the Institute of Musical Art where she studied composition with Copland, Piston, and Schoenberg,³² and was a lesser-known participant in the Composers Forum of the 1930s.³³ She has written works for orchestra, mixed chamber ensembles, piano, voice and an opera. Unfortunately, her work *From the Terrace*, does not appear in any listing or catalogue, and one can only speculate upon the style of the solo flute work. Her other music, however, is complex and accessible, with a strong emphasis on technique. This concert was broadcast over WNYC radio.

A concert with music by composer-members of the club opened the twenty-sixth season of the NYFC on October 28, 1945, at City Center (a concept that was used again for a concert on October 22, 1995). Ruth Freeman was the main flutist, with a number of other flutists participating. This 1945 concert was the last in the series to be broadcast over WNYC radio.

The concert on April 27, 1947, at City Center was a mixed-instrument concert with Milton Wittgenstein playing the flute, assisted by Hyman Davidson, oboe and English horn, David Weber, clarinet, Harry Neidel, violin, and Carl Petillo, cello. The program consisted of Christian Kriens' *Ronde des Lutins*; Paul de Wailly's *Aubade*; Adolph Busch's *Duet for Clarinet and Violin*; Joseph Wagner's *Theme and Variations*; two pieces by Arthur Honneger (1892-1955): *Choral a 3 Voix* for English horn, violin and cello and

³² Aaron L. Cohen, *International Encyclopedia of Women Composers* (New York: Books & Music, 1987), 573.

³³ Ray Allen and Ellie Hisama, eds., *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music* (Rochester: University of Rochester Press, 2007), 106.

Canon sur Basse Obstinée for piccolo, English horn, violin, and cello; two notable compositions by composers Ladislav Rohozinski, and Louis Gesensway. Rohozinski's *Three Pieces for Flute and Violin*, and Gesensway's *Quartet* for flute, English horn, violin, and cello were performed. A note in the program mentioned that Louis Gesensway was the composer of *Concerto for Flute and Orchestra* recently performed by William Kincaid. Louis Gesensway (1906-76) was a Latvian-born American composer and violinist. He became a member of the Philadelphia Orchestra in 1926 and remained there for 45 years. He wrote orchestral and chamber music that encouraged the participation of different mixed groups of instruments.³⁴ Depending upon the piece, Gesensway's compositional style could be very tonal and traditional, or dissonant and modern. Ladislav Rohozinski (1886-1938) was a composer born in Russia who moved to Nice at the beginning of the twentieth century. He was present in Paris during the end of the *belle époque* and thus had contact and studied with some of the outstanding composers of France during that time. His music enjoyed great success and was performed by major artists between the two world wars. He died suddenly in 1938 at the age of fifty-one, and his music fell into obscurity.³⁵ Rohozinski's three pieces are from a slightly longer work, *Quatre Pièces*. They are short, charming works that are not terribly difficult to play, but are satisfying to listen to. They all possess a serene, exotic, character, and maintain a French impressionist sound. The first piece, marked *Très modéré, calme et triste*, is in 6/8 time, but not that fast. It has a wispy, dreamy quality. The second piece marked *Vif, avec*

³⁴ Aryeh Oron, The Piano Network website, accessed May 2010, <http://www.bach-cantatas.com/Lib/Gesensway-Louis.htm>.

³⁵ Anick Lessard, accessed July, 2010, <http://anicklessard.ca/pages/eng/ladislav-de-rohozinski.php?lang=EN>.

animation, is a quick tempo, 3/4 meter work with an introduction by the violin in low-register pizzicato. It gives way to contrasting middle section in moderate 6/8 time, which has a more improvisatory quality. The 3/4 opening section makes a brief reappearance at the conclusion of the movement. The third movement, marked *un peu lent, tranquille*, is very rubato, has the least sense of a continuous rhythmic pulse, and possesses a floating quality. The final movement, marked *assez vite, joyeux*, is a 6/8 meter, moderate gigue, that gives way to a 3/4 meter slower, tranquil section. The gigue returns at the conclusion of the piece.

On December 21, 1947, there was a program at City Center that was split between a live performance by Harry Moskovitz and the playing of rare and unusual flute recordings by musicologist Dr. Carlton Sprague Smith. Moskovitz was assisted by Juliet Arnold on piano. Following intermission, Dr. Smith spoke about the recordings which included:

George Muller performing the *Allegro from Solo No. 122* by Frederick the Great as performed on the King's flute;

Darius Lyons playing Mayeur's *La Fleurance*;

John Lemmone playing *Il Vento* by Briccialdi;

Arthur Brooke playing *The Whirlwind* by Krantz;

Emil Prill, playing *Carneval Russe* by Ciardi;

John Amadio playing *Carnival of Venice* by Briccialdi;

Hans Franz playing *Allegro from Concerto in G* by Quantz;

Georges Barrère playing the *Trio for flute, clarinet, and bassoon* by Piston.

Edith Penville playing *Fantasia Characteristique* by Anderson; and
 Marcel Moyse playing Concerto for Flute and Orchestra by Ibert.

John and Mildred Wummer's Concerts

From the 1940s to the 1970s, John Wummer performed at least thirty times as shown in the extant programs, and probably more from the missing programs (see Appendix 2). Four of those concerts had Mildred Wummer assisting as a second flutist or pianist. Mildred Wummer also played five times as a soloist. According to hornist Arthur “Bob” Johnson, a long-time friend and associate, John Wummer’s involvement in the club was the result of his relationship with his wife, Mildred Hunt Wummer.³⁶ Like Barrère, Wummer influenced the club by bringing in different players and programming particular works to his taste.

John Wummer’s first concert at the club was on March 31, 1940, at the Midtown Music Hall. He was accompanied by Mildred Hunt on piano. The repertoire was fairly standard. Considering that he was president for only one term, his influence on the club and its officers was extensive, as demonstrated by his large amount of concerts. All of John Wummer’s dates and performances, along with Mildred Hunt Wummer’s, are listed separately in Appendix 2. The concerts listed here are notable because they were interesting in one way or another.

When Wummer played on February 15, 1942, the program contained a mix of mostly contemporary music. In addition to Telemann and Bach, there were Giesecking’s *Variations on a Theme by Grieg* (last performed by Demetrios Callimahos in 1939); a

³⁶ Arthur Johnson, telephone interview with the author, January, 2011.

movement of the Walter Piston Sonata; Mabel Daniels' *Pastorale Ode*; Three Pieces for solo flute of Robert Siohan; and a transcription of the Paganini *Caprice No. 24* by flutist Callimahos. Mabel Daniels was an important American woman composer, and her *Pastorale Ode* was originally scored for strings and flute.³⁷ Robert Siohan (1894-1985) was a French composer who founded an important concert series in Paris, the *Concerts Siohan* in 1924 that lasted until 1936.³⁸

Mildred Hunt Wummer performed for the flute club on April 25, 1943, assisted by Edith Weiss-Mann on the harpsichord, Alfred Mann on the recorder, and Paolo Renzi on the oboe. This appears to be the first time a harpsichord is listed in the flute club's programs. The works performed were all Baroque.

There were two instances where Wummer scheduled concerts that had clarinet as the main instrument. (Perhaps he was subscribing to Barrère's philosophy of avoiding "too much of one bell.") The first concert, November 26, 1944, was only clarinet and piano. It featured the clarinetist/composer Gustave Langenus, assisted by Mme. Elly Bontempo, piano. The repertoire was Labate, *Villanella*; Chaikovsky, *Canzonetta*; Debussy, *Petite Pièce*; Giorni, *Intermezzo*; Langenus, *Indian Mother Song* and *Old New Orleans*; and Brahms, Sonata for clarinet and piano in F minor. The concert was broadcast on WNYC radio.

The second instance took place fourteen months later at City Center on January 27, 1946, with clarinetist Simeon Belison, who was the solo clarinetist of the Philharmonic

³⁷ Madeline Coss, Notable American Unitarians, accessed February 2011, <http://www.harvardsquarelibrary.org/unitarians/daniels.html>.

³⁸ High Beam Research, *Baker's Biographical Dictionary of Musicians*, accessed February, 2011, <http://www.highbeam.com/doc/1G2-3491811968.html>.

Symphony Orchestra. He was assisted by Mildred Hunt Wummer at the piano with various other assisting artists.

John Wummer was again the club concert flutist at City Center on February 24, 1946. He was assisted again by his wife Mildred Hunt Wummer playing flute, William Heim, flute, Gustave Langenus, clarinet, Michel DeStefano, violin, Raymond Sabinsky, viola, and Carl Stern, cello. This was a more interesting program than the usual fare of Baroque composers and standard repertoire. Music was by Jose Ardevol, Sonata for two flutes and viola; Joseph Wagner, *Theme and Variations* for flute, clarinet, violin, and cello, a first performance; Virgil Thompson, *Sonata for Flute Alone*; Mario Castelnuovo-Tedesco, *Divertimento* for two flutes; and Charles Haubiel (1892-1978), *Pieces for Three Flutes*. José Ardevol (1911-81) was a Cuban composer of Spanish origin. He emigrated from Spain to Cuba in 1930 and spent the rest of his life there. His early compositions generally fall into the style of neoclassicism, but later in life he began to explore the techniques of aleatoric music and serialism.³⁹ Joseph Wagner (1900-74) was a twentieth-century American composer who was very active as a conductor, composer, and educator. After many years of observing students in many situations, he wrote two books on orchestration, *Orchestration: A Practical Hand Book* and *Band Scoring*.⁴⁰

John Wummer played an unusual concert of unaccompanied works on April 28, 1957. The music was: Stamitz, *Capriccio-Sonate* in A major; Telemann, *Fantaise* in G major; Walther Geiser, *Sonatine*; Virgil Thompson, *Sonate*; Boehm, *Ländler*; J. Donjon,

³⁹ Don Randel, "Ardevol, José," *The Harvard Biographical Dictionary of Music* (Cambridge, MA: Belknap Press of Harvard University Press, 1996), 24.

⁴⁰ Sonic Control, Lance Bowling of Cambria Music, accessed February, 2011, <http://soniccontrol.tv/2009/06/07/joseph-wagner-americas-undiscovered-composer>.

Elegie and *Le Chant Du Vent*; and François Donjon, *Le Tambour*. Walther Geiser (1897-1993) was a Swiss composer, conductor, and violinist. He studied composition with Busoni, and taught violin, ensemble, composition, and conducting at the Basle Conservatory.⁴¹

After more than three decades of club involvement John Wummer passed away in 1977. A memorial concert was given for him on February 19, 1978. The repertoire on this memorial concert, unfortunately, did not have any of the unusual pieces that had been done by Wummer on any of his earlier concert performances.

Period Three: The 1950s and 1960s

The concert programs for the 1950s contain gaps from program to program. It is not uncommon for gaps of a year or two to go by before the next program is mentioned.

One of the more notable programs of the flute club took place at the beginning of the 1950s: The Trio Moyse played on January 29, 1950, at Carl Fischer Hall. This trio consisted of Marcel Moyse, flute, Louis Moyse (Marcel's son) flute, and Blanche Honegger-Moyse, violin and piano. Opening the 1950s, this concert was important because of the presence of Marcel Moyse (1889-1984), one of the last flutists of the French School to study with Paul Taffanel. Moyse immigrated to the United States in 1949 and settled in Brattleboro, Vermont. Moyse had many devoted students worldwide, quite a number of whom went on to have notable careers and perform at the NYFC. These include Paula Robison, Karl Kraber, and Eleanor Lawrence. Moyse was one of the founders of the Marlboro Music Festival in 1951, along with his son Louis, daughter-in-

⁴¹ Tamara Levitz, "Geiser, Walther," in *Grove Music Online. Oxford Music Online*, accessed December, 2010, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10834>.

law Blanche Moyse, Rudolf Serkin, and Hermann and Adolph Busch. This 1950 NYFC concert was the first concert appearance of the Trio Moyse in the United States.

Unfortunately, by most accounts, it was a disappointing performance. The trio played varied repertoire, which included music by J. S. Bach, G. F. Handel, Neubauer, and Haydn, as well as the world premiere Jacques Ibert's *Trio* for flute, violin and piano; Debussy, *Syrinx* for solo flute; Louis Moyse, *Serenade* for two flutes; Marcel Gennaro (b. 1888), *Le Chansons* for two flutes and violin; and Martinů (1890-1959), Scherzo for flute, violin and piano. A note in the program says that "all compositions on this program have been recorded by Trio Moyse for 'His Masters Voice,'" which was a slogan of the RCA Victor record company.

The Trio Moyse made a second appearance on April 27, 1958. Of the four works performed, three were written for the trio. Martinů's *Trio Sonate* for flute, violin, and piano; Andre Thiriet's *Moysiana* for two flutes and piano; Louis Moyse's Suite in C for 2 flutes and viola; and the only work not written for the trio, Maurice Durufle's (1902-1986) Trio in F sharp for flute, viola and piano.

Charles DeLaney was the main flutist on November 27, 1955, in a concert that featured works for multiple flutes. Most notable on this program were Henry Brant's Symphony for Eight Flutes, Percussion and Voice, and Adolphe F. Wouters' Adagio and Scherzo for Flute Quartet. Henry Brant is well known among flutists for his early composition, *Angels and Devils* (1931) for flute and flute orchestra, and his more recent composition *Ghosts and Gargoyles* (2001). Both of these pieces and the *Mass in Gregorian Chant for Multiple Flutes* (1984) are on the CD produced by the NYFC.

Adolphe F. Wouters (1849-1924) was a Belgian organist and composer who wrote symphonies, overtures, and much religious music. In 1931, flutist Leonardo De Lorenzo wrote to him, complimenting him on his flute quartet and saying "his *Adagio et Scherzando* op. 77 was greatly enjoyed at the Eastman School of Music each time it was performed."⁴² In addition to these pieces, the program also had music by Loeillet; Lamar Stringfield's *Mountain Dawn*; Eugene Bozza's *Trois Impressions*; and Frank Martin's *Ballade*.

Harry Moskovitz

In addition to Wummer, Harry Moskovitz performed many concerts at the club in the 1950s and 1960s. He began to play at the club in the late 1930s but truly came into his own in the 1950s and 1960s. Moskovitz's performance dates and repertoire are in Appendix 3. Here, however, we shall highlight some of his programs that stand out as extraordinary. An interesting aspect of Moskovitz's tenure with the club is the quantity of unaccompanied flute recitals he performed.

On March 27, 1960, at the Barbizon Hotel, Moskovitz performed an unaccompanied flute recital similar in concept to what John Wummer had done on April 28, 1957. The repertoire, however, was more varied, with Moskovitz switching to different kinds of flutes during the concert. He played the C.P. E. Bach, *Sonata in A minor*; Michel Blavet's *Gigue en Rondo* and *Rondeau*; J. S. Bach's *Sonata (Partita) in A minor*; Jacques Ibert's *Pièce pour solo flute*; P. O. Ferroud's *Bergère Captive* and *Jade*, played on the E-flat flute; Paul Feinsmith's *Orientale*; and Kuhlau's second movement from *Grand Solo No.*

⁴² Leonardo De Lorenzo, *My Complete Story of the Flute* (Clinton, MA: Colonial Press, 1951.), 357-358.

I, op. 57, both of these played on alto flute; J. Donjon's *Le Follet*, *Le Tambour*, and *Elegie*, played on the piccolo; and "Solos by [an] unknown Master of the 18th Century," played on the A-flat piccolo.

Moskovitz performed five more unaccompanied flute recitals for the club over the next thirteen years: March 26, 1961, December 16, 1962, October 25, 1964, October 19, 1969 and February 25, 1973.

Club Concerts in the 1950s and 1960s, Paige Brook and Eleanor Lawrence

Paige Brook and Eleanor Lawrence were prominent performers at the club in the 1960s and 1970s. A listing of all their performance dates appears in appendixes 4 and 5. Commenting upon Lawrence's amount of concerts, her husband, Frank Steindler said

"She used to give three, four concerts every year because a lot of people cancelled at the last minute, so she took her flute and went down and gave them a concert. You know, for her to give a concert was nothing. And of course, it may have looked a little bit bad, that she was pushing herself, but she wasn't. She only had one official concert a year, and another two or three she had to play because she said 'how can I let these people down, they are coming in from all over, the suburbs.'"⁴³

Radical Innovations in the 1960s

November 26, 1961, featured four "doublers," those versatile woodwind musicians who play more than one instrument. In New York City, doublers usually work in studio recording, television, film, live shows, and Broadway musicals. This was perhaps the first time a program such as this was done at the club. The players were Lawrence Aversano, Paul Ricci, Buddy Saffer, and Edward Sueta, all flute, saxophone, and clarinet players. They were affiliated with prestigious commercial organizations which included Radio

⁴³ Frank Steindler, in discussion with the author, December 22, 2011.

City Music Hall, NBC, Paramount Pictures, the Artie Shaw Orchestra, CBS, and the High Point Symphony. The repertoire was a mix of classical music, jazz, and popular styles.

They performed the Kuhlau *Grand Quartet*, op. 103 on flutes; three Hale Smith pieces: *Fergus*, *In Love Since Monday*, and *Gay One*; Mozart's Suite no. 2; Gershwin's *Liza* and *Blue Room* for three clarinets and bass clarinet; Nuncio Mondello's *Saxophone Quartet*.

Hale Smith (1925-2009) was an African-American composer who studied at the Cleveland Institute of Music. He had associations with different genres of music, including both jazz and classical music. Concerning his music he said, "As an artist, I belong to no faction or group. My music represents no ideology or style, and is only an expression of who I am."⁴⁴ Nuncio Mondello (1912-92), known more colloquially as "Toots" Mondello, was an alto saxophonist known for his smooth, lyrical style of melodic playing. Programs featuring doublers are still occasionally done at the club.

Harold Jones played on December 17, 1961. He was joined by John Jackson, flute, Selwert Clarke, violin, Kermit Moore, cello and Otto Seyfert, piano. This program is notable because Harold Jones was the first African American flutist to perform at the club. He was also, as noted above, the first African American president of the club. The program was conventional, with the exception of Lennox Berkeley's *Sonatina*. Berkeley (1903-1989) was an English composer who was close to Ravel and Poulenc.

On December 18, 1966, the pioneering new-music flutist Harvey Sollberger played a concert assisted by his wife Sophie Sollberger and Otto Luening, both on flute, and Charles Wuorinen, piano. The repertoire was all modern music: Luciano Berio's

⁴⁴ Hale Smith, "An Evening of Music by Hale Smith," the Schomberg Center for Research in Black Culture, concert program, May 17, 2010.

(1925-2003) *Sequenza* for solo flute (1958); Chou Wen-chung's (b. 1923) *Cursive* (1966); Charles Wuorinen's (b.1938) *Flute Variations* (1966); the world premiere of Otto Luening's *Trio for Three Flutes* (1966); Kazuo Fukushima's (b.1930) *Three Pieces from Chu-u*; Mario Davidovsky's (b. 1934) *Synchronism No. 1* for flute and tape; and Sollberger's *Two Pieces for Two Flutes*. This was the most radical program of new music to be done at the flute club since Barrère's new music concert in 1938. Except for the key clicks in Varèse's *Density 21.5*, most of the new music in 1938 was still based upon conventional techniques of flute playing. Extended techniques for the flute, such as whistle tones and multiphonics, began to appear in new music concerts at the club in the 1960s. Whistle tones are notes produced in the third octave of the flute that have a whistle-like quality, and are practically inaudible. Multiphonics are a technique of playing two or three notes simultaneously on the flute (the closest flutists will ever get to a double stop). In a recent correspondence with the author, Harvery Sollberger (b. 1938) recently commented upon extended techniques:

I think that many of the "new techniques" of the 1960s and 70s have been absorbed into the consciousness (and techniques) of many flutists, and, thus, don't seem so exotic today. That's all for the good. In my case, I've come to use them in my own compositions in a much more natural and unself-conscious way than I did years ago, when their use was seen as making a certain kind of statement — a critical one — about traditional approaches to the instrument and the way in which it was played. Things have opened up a bit. For instance, my *New Millennium Memo* for solo flute (2000) uses extended techniques in what for me is a very organic and natural way. They're not even "extended" anymore, just part of the range of timbral and expressive possibilities of the instrument. Yet, I do find that other flutists — usually older ones and often extremely accomplished ones — still have a hard time with various techniques that now seem simple and old-hat to me, especially whistle tones . . .

Sollberger went on to say:

I was not a member of the NYFC, but was invited to play a recital or two there in the 1960s. I recall performing a recital of new music with my wife at the time, Sophie Sollberger, and composer and pianist Charles Wuorinen. There was also a 65th-birthday concert for me there in 2004, and a number of colleagues performed my flute music. Certainly, I was glad for the opportunity to bring little-known and not often played music to my flutist colleagues, and I always received a positive and respectful response. . . . The Berio piece, in particular, seemed to redefine the flute, showing that it didn't always have to be sweet, feminine, pastoral, cutesy, nicey — nice (you get the idea), but could also be emphatic, angry, sexual. That is, Berio freed the flute from many of the stereotypes that had been attached to it and that burdened it and its literature, in my opinion. Another personal and musical influence was Edgard Varèse and his "Density 21.5." Again, Varèse detached the flute from the expectations and stereotypes that confined it . . . I think the NYFC has been beneficial in encouraging and supporting a sense of shared endeavor and collegiality among flutists in the New York City area. And I think it has probably functioned as a model for many of the subsequent flute clubs that have sprung up in cities around the country. I'm grateful to it for the opportunities it has afforded me and my work in reaching a broader audience of flutists.⁴⁵

Berio's *Sequenza* is an atonal piece that has spatial, quasi-aleatoric notation, rather than a definite fixed rhythm. As such, it gives the performer the option to interpret the placement of the notes on the page in different rhythms, according to their proximity to one another. A rhythmic "contour" is present, but nothing exact. As a result, each performance is subject to the special rhythmic interpretation of the performer and is slightly different.

This December 1966 concert was the first concert at the club to include electronic sounds. Electronics have become more common in recent years, but Davidovsky's *Synchronism No. 1* was new and compelling at the time. Davidovsky wrote a series of *Synchronisms* for different instruments and tape, including, flute, cello, and piano. The

⁴⁵ Harvey Sollberger (Professor Emeritus at University of California, San Diego), email correspondence with the author, August 10, 2011.

basic idea for all the *Synchronisms* is a solo instrument accompanied by electronic sounds on a prerecorded track (magnetic tape during this era of electronic music). In the *Synchronisms* the contour of musical lines and the rhythmic value of the sounds appear in the performers part, and the soloist “synchronizes” their part with the electronic sounds. There are three basic timbral elements in these pieces: simultaneous sounds of live instruments and electronics, solo electronic, and solo instrument. In some cases there are pauses of electronic sound requiring the stopping and restarting of the tape. In other cases there are short pauses in the electronic sounds where the tape is not stopped, and after the silence, the electronic sound must re-enter at a precise place in the soloist’s part. The performer must be very accurate in playing the solo part in between those pauses. These days performing a *Synchronism* is done to a compact disc with the original sounds, not a tape.

In the 1970s and 1980s other new styles of music slowly began to emerge. Berio’s *Sequenza* was one piece that was heard more often than others. Works by modern French composers including Olivier Messiaen’s (1908-92) *Le Merle Noir* (1952), André Jolivet’s (1905-74) *Chant de Linos* (1944), and Henri Dutilleux’s (b. 1916) *Sonatine* (1943), began to be performed fairly regularly. *Le Merle Noir* is a piece that, like a lot of Messiaen’s music, is based upon bird song. It is atonal, yet maintains a style and atonal harmonic language that has become familiar and identifiable as that of Messiaen. The Dutilleux *Sonatine* is an extremely virtuosic piece. While not strictly atonal, it is in a style that can be called post-French impressionism. It has much clangorous dissonance but also has sections of lyrical beauty. It was written by Dutilleux in a period just preceding his piano

sonata, which he considered his opus 1, written between 1946 and 1948. He has disavowed his compositions prior to his opus 1, including the *Sonatine*. Jolivet's *Chant de Linos* is also a post-impressionist atonal piece, and relies upon phrase structures rather than harmony to create cadences. It, too, is very virtuosic. Both the Messiaen and the Dutilleux pieces are works from the *Concours du Conservatoire National de Musique*. After 1982 pieces with multi-phonic and other new techniques, mostly written at first by flutist/composer Robert Dick, began to be performed.

Electronics - Jumping Ahead to Later Periods

After Davidovsky's *Synchronism No. 1* was performed in December, 1966, more electronics gradually found their way into the club's concerts. George Crumb's work *Vox Balaenae*, or the Voice of the Whale, for flute, cello and piano, was premiered by the New York Camerata at the Library of Congress in 1972, and was first done at the NYFC in 1976 by Sue Ann Kahn. Crumb (b. 1929) was inspired to write this piece after hearing a recording of humpback whales in 1969. While not strictly electronic, it is performed amplified to make certain *pianissimo* passages audible and to make certain *forte* passages extremely jarring. The piece is somewhat theatrical, requiring the performers to dress in black, wear half-black face masks to obscure their humanity, and have the stage lit in blue. *Vox Balaenae*, like many Crumb works, utilizes extended techniques for the instruments, some of which are extremely quiet, hence the need for amplification. Throughout the work, the flutist uses various techniques such as singing and playing simultaneously,⁴⁶ covering the embouchure hole with the mouth and singing directly into

⁴⁶ This was a technique used by jazz reed players such as Roland Kirk, Yusef Lateef, and rock flutist Ian Anderson in more popular styles of music.

the flute while rapidly moving to different fingerings, alternate harmonic fingerings on the same pitch, and specific vibrato speeds on held notes. The cello uses novel techniques such as re-tuning, and rapid, harmonic glissandi. The piano uses a chisel drawn up and down some strings, a glass rod inserted into the piano on top of the strings to create a very loud, clattering rattle in the loudest section of the piece, and a paper clip lightly touching a bass string to create a distorted, buzzing vibration on a slow, ostinato pedal tone. Both the flutist and cellist whistle a canon. *Vox Balaenae* is highly effective and was one of the more innovative pieces done at the club in the 1970s .

In November, 1988, the OMNI Ensemble, performed *Vox Balaenae* and a score composed by David Wechsler (b. 1955) for Dancewave, Inc., for a ballet entitled *Shed*. *Shed* is scored for electric flute, bamboo flute, electric cello, and synthesizer. It employs a variety of electronic flute techniques such as distortion, digital delay and phase shifting. The cello uses distortion, and the synthesizer uses unusual sound patches, and a mechanical repetition of a chord progression in one section. This concert was a new aural experience at the club.

In January and November 2005 Carla Rees and Camilla Hoytenga performed two separate concerts involving electronics. The January concert by Rees was more conservative in nature, because it had standard repertoire mixed with the electronic pieces. Some of the newer works had titles that described them as “for alto flute with extended techniques.” Hoytenga’s November concert, entitled “Savage Aural Hotbed” was comprised of entirely recent works, mostly performed with prerecorded sounds or interactive electronics, depending upon the piece.

One of the latest techniques of electronic performance is interactive participation with the sounds of a work. Sometimes the sounds are prerecorded; at other times they can be created and altered by the performer with “trigger” switches attached to the flute. These triggers are used at strategic times during the piece to alter sounds with many electronic techniques such as delay, distortion, phasing, etc. This has all recently been made more easily possible with the use of laptop computers that have sound altering software. In the days before computers and digital electronics many of the same effects were possible with analog guitar foot-pedal equipment. It was more challenging with this type of equipment, but still very compelling. There are still flutists who work with either technique, depending upon the music, or personal preference.

Period Four: The 1970s and 1980s

On November 29, 1970, a joint concert featured jazz and classical music. Performing were Paige Brook, associate principal flute of the New York Philharmonic, and Jeremy Steig, noted jazz flutist. Joining them were Leon Rudin, violin and piano, and Eddie Gomez, bass. One piece by Richard Lane, Sonata No. 2 for flute and piano, was a world premiere dedicated to Paige Brook. Also on this program were: B. Antufeer, *Suite* for flute and piano; Tzibin *Concert Etude* in A flat; W. F. Bach, Duet for flute and violin in E minor; Miles Davis, *Nardis*; and Jeremy Steig/Eddie Gomez, *Permutations*, *All Is One* and *Waves*. (Eighteen years later, on March 27, 1988, Paige Brook and Jeremy Steig split another program similar in concept. They were joined by more musicians: flutist David Williams, bass player Terje Gewelt, and pianists Robert Dowling and Lee Ann Ledgerwood). These two programs are interesting because of the contrast of styles that

were performed. It was refreshing and insightful to combine a popular style of music with standard repertoire, and a foreshadowing of changing taste in repertoire.

On January 28, 1973, Charles DeLaney played a concert entitled “A Short History of the Western Flute.” It was notable for the variety of different period flutes he played on for the one concert (something similar to Harry Moskovitz’s solo flute recitals, but with older flutes). The concert had Jane Klaviter assisting on harpsichord and piano.

On March 21, 1976, there was a concert entitled the Flute in American Music, commemorating the Bicentennial of the Independence of the United States. The recording that resulted from this concert was discussed earlier. The repertoire in the concert was identical to the record with the exception of two additional pieces: Copland’s *Duo* for flute and piano, and Thompson’s *Barcarole* for woodwind quintet.

Laurence Trott played the first piccolo recital at the club on February 27, 1977. Trott was the long time piccolo player of the Buffalo Philharmonic. The concert included two premiers: *Sonata Piccola* by Charles Jones and a first New York performance of *Row for Piccolo and Larry Trott* by Jacob Stern. Henry Brant’s *Music for an Imaginary Ballet* for piccolo, cello, piano, and percussion was also performed. Charles Jones (1910-97) was a prolific American composer. He taught at the Music Academy of the West (1949-54), Aspen School (from 1951), The Juilliard School (1954-60, 1973), and Mannes College of Music (from 1972), where he became the chairman of the composition department in 1973.⁴⁷ Jacob Stern is an American composer who currently resides in the Tucson,

⁴⁷ Steven E. Gilbert. “Jones, Charles.” in *Grove Music Online. Oxford Music Online*, accessed January 28, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14444>.

Arizona area. He has composed both serious music and music for theater, film and television. He has written pieces for many solo instruments as well.⁴⁸

On January 17, 1982, a concert was performed by avant-garde flutist Robert Dick, playing a recital of unaccompanied pieces. The repertoire was comprised of familiar pieces, as well as original solo compositions by Dick: Bach, the Partita in A minor; Debussy, *Syrinx*; Varèse *Density 21. 5*; and Sigfried Karg-Elert, Sonata in E minor. Dick has had a career writing and performing extended technique flute music. He has been influential to other composers, and his book *The Other Flute: A Performance Manual of Contemporary Techniques* is a method for performing contemporary flute music with extended techniques.

February 24, 1985, the date of the Otto Luening 85th birthday tribute concert, the repertoire differed slightly from that of the recording that was released by the club in 1988 with the addition of extra pieces by Charles Wuorinen, Joan Tower (b. 1938) , Philipp Jarnach (1892-1982), and Ferruccio Busoni (1866-1924).

On October 22, 1989, there was a concert to celebrate the 100th anniversary of the birth of flutist Marcel Moyse. Four flutists performed: Paula Robison, Eleanor Lawrence, Judith Mendenhall, and Margaret Schecter, assisted by Timothy Hester on piano. Of note on this program was Eugene Walckiers' *Grand Concert Quartet in F sharp minor op. 48* for three flutes and piano. Eugene Walckiers (1793-1866) was a flutist and composer from French Flanders. He studied with Tulou, and dabbled in the "new" flute, but never adopted it. He wrote a highly regarded *Méthode de flûte* (c. 1829) for the old system

⁴⁸ Jacob Stern, <http://www.linkedin.com/in/jacobstern>.

flute, a textbook *Principes élémentaires de musique*, and a great deal of chamber music for flutes.⁴⁹

The Winter Festival Concerts

In 1972 a new event began for the December concerts of the club season. It was called a *Winter Festival* concert. Since most of these concerts occurred during the roughly twenty-year period between 1970 and 1990, this is an appropriate place to talk about them. These concerts revived an earlier aspect of the club by having professionals and amateurs, other members, or students, participating in a congenial atmosphere. They tended to include a variety of flute repertoire, with lighter programming for the holiday season. There were refreshments served during intermission, or sometimes at the conclusion of the event. Like the NYFC competition, the names tended to have slight changes from year to year. These concerts were usually held in a location other than CAMI Hall, but not exclusively. The New York Horticultural Society, 128 West 58th Street, was where most of the holiday concerts took place. Below is a listing of the dates and locations when the program was of particular interest. Unless otherwise indicated, the concerts were at the New York Horticultural Society.

On December 17, 1972, the first holiday concert was called “A Winter Festival.” The concert featured Henry Brant’s *Angels and Devils* for multiple flutes, Indian music with musicians Bharata Natyam Alarippu, Natanam Adinar, and dancer Kay Ellen Poursine, with Christmas carols arranged by Al Regni.

⁴⁹ Richard Shepherd Rockstro, *A Treatise on the Construction, the History, and the Practice of The Flute* (London: Rudall, Carte and Co., 1890), 602.

On December 16, 1973, the second Winter Festival concert took place. It featured Otto Luening's *Sonorite Canon* for thirty seven flutes, and the New York Saxophone Quartet performing selections arranged again by Albert Regni.

On December 19, 1976, the annual Winter Festival was again a group affair, with a notable New York premiere of James Hosmer's *Seven Four Serenade* for flute, oboe, cello, and harpsichord. James Hosmer was a longtime member of the club. He had played piccolo in the Metropolitan Opera orchestra and was also a composer.

On December 16, 1979, the Annual Winter Festival concert was at Studio 58, in the Wellington Hotel, where the Venezuelan Flute Quintet played.

The December, 13, 1981 concert was at the Trinity School, 101 West 91 Street, and was called the Theobald Boehm Commemorative Concert, in honor of the 100th anniversary of Boehm's death. All the repertoire was by Boehm or transcriptions of other pieces.

On December 12, 1982, the Annual Winter Concert was for "four flutes and more," and was again at the Trinity School. This concert is notable for its amount of new music and world premieres, one of Meyer Kupferman's *Soundspells Three*, for four flutes, and the other of Peter Schickele's (b. 1935) *Monochrome I* and *Monochrome V* for eight flutes. Other music on the program was the *Rondo Capriccioso* by Bennett, a five-flute arrangement of Stravinsky's *Three Easy Pieces* for Piano Four Hands, Otto Luening's *Canon for Flutes*, and a Boismortier sonata arranged for nine flutes.

The December 14, 1986, Winter concert took place at the Kosciuszko Foundation, 15 East 65th Street. It was a concert in remembrance of Harold Bennett (d. 1985), a long-

time member of the Metropolitan Opera Orchestra and a prolific teacher in the New York City area. From the late 1950s through the 1980s, many flutists and doublers in New York City studied with Bennett. In addition to his teaching, he was well known for working on flutes and piccolos to improve their playing capabilities with a technique of molecular alignment he called “homogenizing.” This was done with a vibrating device that he applied to the instrument in question. I once visited him at his home in Jackson Heights, Queens, to have an instrument homogenized, and while I was there he showed me the paragraphs in Richard Shepherd Rockstro’s *The Flute* that gave him the idea for homogenization.⁵⁰ It was my first exposure to that book, which I have used as a source elsewhere in this dissertation. A portion of the pertinent paragraphs from the Rockstro treatise concerning Bennett’s ideas are as follows:

No unprejudiced person, who has much experience, can doubt that the tubes of wind instruments, of whatever material they are constructed, become permanently affected by the manner in which their sounds are produced. It is necessary to insist on this well known and generally acknowledged fact because of late it has been somewhat energetically disputed. A flute that falls into the hands of a good player will improve in all desirable qualities, as it becomes seasoned, and as it and its master grow accustomed to each other. The tone will become, within certain limits, that which the player desires; supposing it to have been rough, unmanageable and unequal, it will become smooth, flexible and even; supposing it to have been weak, it will become stronger; if certain notes have been out of tune, they will be rectified, or at least improved. On the other hand, a bad player may spoil a good flute, or render a bad one worse than it was at first . . . the only hypothesis that one can offer, in curious explanation of these facts, is that the molecular structure of the tube, or certain parts of it, becomes changed by the peculiar manner in which the enclosed column of air has been caused to vibrate.⁵¹

⁵⁰ Rockstro, *The Flute*, 96-97.

⁵¹ Ibid.

Of the eighteen flutists participating in this concert, fifteen had studied with Bennett (and, no doubt, all had their flutes homogenized).

The December 13, 1987 Annual Holiday Concert took place at the Kosciuszko Foundation featured the Powell quartet, and a flute and guitar duo. The December 18, 1988, winter concert honored James Hosmer, and featured his music. Flute Force performed, as well as a woodwind quintet and a string quartet. It was also at the Kosciuszko Foundation.

On December 16, 1990, the Powell Quartet, along with additional flutists, performed at the Holiday Concert, which took place at the Kosciuszko Foundation. There were two World Premieres: Otto Luening's Quartet for Flutes; and Katherine Hoover's *Kokopelli*.

The concert on December 14, 1991, was entitled "An International Christmas" and took place at CAMI Hall. There were four New York Premieres: László Zemléni's Trio for Flutes; Newel Kay Brown's (b. 1932) *Reflection and Joy* for Flute Choir; Guerra Piexe's *Em Quatro Flautas*; and Carlos Rausch's Flute Sextet.

The December 17, 1995, was a "Holiday Jazz Flute Celebration" program at CAMI Hall. It featured doublers from the New York freelance scene playing a program of "jazz standards and originals."

On December 22, 1996, the OMNI Ensemble performed "An Electric Flute Holiday Spirit" concert featuring original works by David Wechsler and John Cheek, George Crumb's *Vox Balaenae*, electronic improvisations and holiday music for the audience to participate in. This was the last of the holiday themed concerts in December, although from time to time the idea has been resurrected and a holiday concert done.

Period Five: The 1990s and 2000s

The 1990s was a decade of new events in the NYFC. The annual Flute Fair began in 1994. The flute and music world were evolving significantly, and concerts at the club reflected these changes. There were concerts with flute and percussion, and visual media. There were more instances of flutes from other cultures. There was more jazz and electronic music presented than previously.

In 1994 Nancy Toff curated the exhibit at the New York Public Library about the life of Barrère, coordinating it with the seventy-fifth anniversary season of the club. There were Georges Barrère related concerts that season, from October through February. There was also the lecture and concert the day before on November 12, 1994, at the Bruno Walter Auditorium as mentioned in Chapter 3. The program notes for the first Barrère concert stated:

The NYFC's 1994-95 season commemorates the 50th anniversary of the death of our founder, Georges Barrère. Seventeen of his arrangements, including the Glück and Wormser, on this program, have been republished by G. Schirmer as *The Barrère Album*, with an introduction by Frances Blaisdell.

The first of the concerts on October 16, 1994, featured Michael Parloff performing some works that had been done frequently by Barrère, the most notable of which were the Debussy Sonata for flute, viola and harp, Griffes' *Poem*, and the *Childrens Corner Suite*, transcribed by Carlos Salzedo.

The next concert presented on November 13, 1994, was entitled "The Barrère Ensemble of Wind Instruments, A Re-Creation." This program featured the two arrangements by Barrère listed above, plus three others, and two double woodwind

quintets performed by students of the New York Woodwind Quintet seminar from Juilliard, conducted by Samuel Baron. The works included a piece Barrère was famous for performing many times throughout his career, C. W. von Glück's *Scene* from the opera *Orpheus and Eurydice*. Also on the program was Saint-Saëns' *Air de Ballet* from *Ascanio*, David Guion's (1892-1981) *The Harmonica Player*, and Dvorak's String Quartet no. 12 arranged for wind quintet played by the Southspoon Winds. The remaining pieces were double woodwind quintets: Andre Caplet (1878-1925), *Suite persane* (1900) and Georges Enesco (1881-1955), *Dixtour* (1906).

The third concert of the series was on December 18, 1994, and was called "Barrère Ensembles." *Hexagon*, a woodwind quintet plus piano, and the flute quartet *Flute Force* were the performers. Since it was December, the tradition of the holiday concerts was preserved, and a holiday party followed.

The fourth concert of Barrère premieres and dedications was on January 22, 1995. The concert members of the club performing Gaubert's *Romance*; Hindemith's *Sonata*; Milhaud's (1892-1974) *Sonatine*; Caplet's *Reverie et Petite Valse*; Georges Hüe's (1858-1948) *Fantasia*; and Albert Roussel's (1869-1937) *Trio* for flute, viola, and cello.

The last of the seventy-fifth anniversary tribute concerts was given February 26, 1995. It was called "Baroque by Barrère." It featured works that Barrère had been instrumental in reviving, and had been performed many times at the club. This time, however, they were performed on Baroque flutes with viola da gamba and harpsichord. It was a little odd that they were played on Baroque instruments, since Barrère never played

a wood flute, much less a Baroque flute in his career, and the era of historically informed performance had not yet begun. Works were by Leclair, Handel, Rameau, and Couperin.

The New York Flute Fair on March, 1994, featured a master class with Paula Robison, using the Hindemith Sonata, which had been premiered by Barrère in 1937.

On January 28, 1996, there was a concert of North Indian classical flute music featuring Steve Gorn playing the bansuri flute. He was joined by a tamboura player. The program stated:

The bansuri bamboo flute is the simplest of all Indian melody instruments in construction, though it is one of the most difficult on which to master the complexity of Indian music . . . the body of the instrument is a straight tube of bamboo with a mouth hole and seven finger holes. The subtle intonation of Indian music is achieved by partially covering the finger holes.

Selections were announced by Gorn at the concert.

On October 19, 1997, there was a concert commemorating the death of Samuel Baron. The New York Flute Fair of March 1997 was going to have Baron as the guest of honor, but in December 1996 he became ill and unfortunately succumbed to his illness in May 1997. Jeanne Baxtresser replaced him as soloist at the fair. The commemorative concert was sponsored by the NYFC and took place at the Stephen Wise Free Synagogue, 30 West 68 Street. The program featured many flutists performing works that Baron had played, transcribed or premiered, or that were otherwise important to him. A very informative program book was printed with photos and biographical information.

Beginning in 2000, there were three successive new flute music concerts presented each December, (2000-2002). Performed by a number of New York flutists, all three concerts were similar to the “potpourri” idea of several performers each playing one

piece. This description from the first concert on December 10, 2000, entitled “Into The New Millennium.” described the idea:

In presenting this program, the NYFC continues in the footsteps of our founder, Georges Barrère, well known for his active role in performing the composers of his time. The works we hear today are chosen from suggested pieces, written in the last twenty years, which might be expected to become mainstays in the repertoire or which are landmark works in some sense.

The second of these new music concerts, held on December 19, 2001, featured pieces that had been written in the last ten years. The works were slightly more eclectic, featuring electronics as well as conventional instrumentation.

The third concert, December 15, 2002, was entitled “Tomorrow’s Classics — Recent Flute Pieces with Staying Power.” To see the repertoire in its entirety from all three concerts, see Appendix 1.

On October 21, 2001, the Chinese flutist Chen Tao performed with his group called the Melody of Dragon. The concert was a co-production of the club and the Chinese Music Ensemble of New York. The music was traditional Chinese, with all artists playing traditional instruments, which included the dizi (Chinese flute), xun (ocarina), pipa, erhu, banhu, bangdi, the double bass, and various percussion instruments. The works performed had titles that were both poetic and evocative. Each piece had a descriptive paragraph explaining the music. For example, *Trip To Gusu*: “In the style of the school of Jiangnan Sizhu, the music of the southern Yangtze region, and the Kunqu tune, this is a melodious ballad about the beauty of the gardens and landscapes of Gusu, known today as Suzhou.” Another paragraph about a piece called *Melody of Chu* stated:

Chen Tao created this piece for the xun, based on musical material drawn from the classical pipa composition ‘The Warlord Doffs His Armour.’ As a description of the suicide of Xiang Yu, the music is made even more compelling by the haunting sounds of the xun.

Nine pieces were done in all by the Chinese group.

On February 17, 2002, there was a memorial concert for long-time board member, past president and friend of the club Eleanor Lawrence. The renowned English flutist William Bennett took part in the concert, as well as Gerardo Levy, another long-time member, Harold Jones, and Bernard Goldberg. Of the many pieces played, the performance of Ernst von Dohnányi’s *Passacaglia* was notable because it had been written for Eleanor Lawrence.

The program on November 23, 2003, featured the Fula Flute Ensemble as the artists. They are an African ensemble whose mission is “to bring traditional West African music to the Western concert hall, and from a particular interest in the tambin, the side blown flute belonging to the Fulani people of the Fouta Djallon region of Guinea.”⁵² This was similar to the Chinese music concert in October 2001 in its concept of bringing a different culture’s flute music to the club. It differed in one respect, however, because some of the pieces had Western music elements integrated within them. One piece, for example, was the Prelude to Bach’s Cello Suite in G minor, which was “an idea of Raul Rothblatt (the cellist in the group). This duet features the tambin player improvising over the famous Bach solo cello piece.”⁵³ Another work, *Sylvain Solo*, was a “composition-improvisation

⁵² *New York Flute Club Program*, November 23, 2003.

⁵³ *Ibid.*

demonstrating the application of the expressive techniques of the tambin to the modern flute.” The piece *Terita* integrated elements of French folk music.

On February 29, 2004, a 65th-birthday concert was held for Harvey Sollberger, the pioneering new music flutist. He had played a concert at the club in December 1966, and some of his pieces have been mentioned in performances of new music concerts given at the club. All of the works on this program were by Sollberger, with the exception of Otto Luening’s *Three Canons for Two Flutes*. Sollberger’s works were: *Duo for Flute and Piano*, *New Millenium Memo* for solo flute, *Sunflowers* for flute and vibraphone, *Riding the Wind* for solo amplified flute with clarinet, violin, cello and piano, and *Four Songs without Words*, as transcribed by Sollberger.

On October 23, 2005 and November 19, 2006, jazz was the focus. The Latin jazz flutist Dave Valentine was joined by three other flutists, Andrea Brachfeld, Karen Joseph, and Connie Grossman to form the group called Latin Jazz Flute Explosion. Accompanied by a rhythm section of piano, bass, drums, and percussion it was a wonderful afternoon of jazz and Latin standards. On the November 19, 2006 tenor saxophonist/flutist Lew Tabackin played with his trio of bass and drums. They performed a program of standard tunes and one original by Tabackin, *Dancing Maja*. Tabackin has been a prominent figure in the jazz world for over forty years. He co-led a big band with his wife, pianist Toshiko Akiyoshi for many years.

On January 21, 2007, Chinese dizi player Tim Liu performed with assisting artists on yangqin and erhu. The pieces were similar in style to the Chinese group that performed in October 2001.

One of the latest styles of music to emerge in the flute world has been a hip-hop style of flute playing created by Greg Patillo. Patillo is billed as the *beat box* flutist. His group, *Project*, consisting of flute, cello, and bass, performed for the club on February 24, 2008. Patillo has developed a style of mouth-percussion that imitates the beat-box, hip-hop vocalizations in Rap music. He incorporates this along with playing the flute in between the percussive sounds. The music was mostly original, with many improvisatory-style compositions by Patillo and the other members of *Project*. The only two standard pieces performed were Hindemith's *Eight Stücke*, and Telemann's *Fantasie No. 2* in A minor for solo flute.

Continuing along the lines of ethnic or cultural flutes, Christopher Layer played Irish flutes and Scottish smallpipes on November 10, 2010. While not a native-born Irish flutist, Layer is a multi-instrumentalist trained in both traditional and classical music. He was assisted with violin, hurdy gurdy and guitar. The music was all in the folk tradition.

In 2010 French flutist Nicholas Duchamp participated in a multi-media presentation centered around the life of Philippe Gaubert and one of his Louis Lot flutes. The flute (serial number 1896) was made in 1874, and was last played by Gaubert in 1930. The flute came into the possession of Duchamp through one of his students who was a relative of Gaubert. It had been restored and was being played by Duchamp in this multi-media concert/lecture/documentary film presentation. Patrick Marriott, the author of a new biography of Gaubert, functioned as the master of ceremonies introducing the film entitled *Gaubert Vivant!* Mme. Yvette Poiré-Gaubert, the goddaughter and daughter-in-law of Gaubert, now in her nineties, was at the concert and spoke about Gaubert's life.

Duchamp, accompanied by piano, played these pieces by Gaubert: the *Fantasie*, *Romance*, and *Boules de Neige* (unpublished and dedicated to Yvette Poiré-Gaubert).

As one can see, the programs of music mentioned in this last chapter were of a varied and important nature. They showed the growth of the club, with trends in contemporary music, and the evolving nature of music for the flute. The appendices that follow list all the programs of the club that are extant. They contain the dates, locations, and the artists who participated in the performances.

CONCLUSION

The New York Flute Club holds the distinction of being the longest continuous operating flute club in the United States. When Georges Barrère read the Kuhlau Grand Quartet in his apartment with sixteen other flutists, I do not think he imagined the longevity or significant influence that the NYFC would have. The influence from other clubs that were formed was not as great upon flutists. There were, after all, flute clubs in existence in America before the NYFC, and Emil Medicus' *The Flutist* probably did more between 1920 and 1930 for the formation of other flute clubs nationwide than the NYFC. Rather, the main influence was on the flutists who lived in New York City and who attended the concerts and were affected by them. Many club members were, and are, amateur flutists who love the camaraderie of the organization. The concerts and events maintain the social component envisioned by the founders. The flutists that became professionals either stayed in New York City to work, or left after their study, and got jobs throughout the United States or abroad. In the case of flutists who left New York City, they carried with them the experiences of studying with great teachers that were usually involved in the club. Invariably, no flutist spent time in New York City after 1921 without going to some event sponsored by the NYFC, whether it was a concert, or joining the club just to participate in a competition, or more recently, just to attend the flute fair.

There were many contributing factors to the longevity and success of the club, not the least of which was the unique position of New York City as a center for immigration, art and music; the burgeoning radio and recording industries centered in New York City; the upper class and business people with their role as patrons of the arts; and the fact that

New York City was generally a leader in fine arts and culture in the United States for much of the twentieth and twenty-first centuries.

Since the club's inception, music for the flute (indeed, for most Western classical music instruments) has undergone radical changes. What was considered new music at the beginning of the twentieth century is now standard repertoire and oftentimes considered old fashioned. Sounds that were considered poor playing technique, such as multiphonics (double notes) and "sing flute"¹ have now become standard techniques and are included in the musical vocabulary of many contemporary composers and performers.

This ironic excerpt from *The Flutist* is about these two techniques in particular:

double notes are produced by overblowing, but one must be very careful because at times these double notes sound very similar to the whistling of a ferryboat . . . triple notes are produced in a similar manner to double notes. . . Mr. Wilder would not recommend the study of double and triple notes to his pupils because he contended they were of little value and special study of these might have injurious effect upon the tonal quality . . . There is another method for producing double notes on the flute, i.e., by humming and playing at the same time, but it has no value outside of vaudeville. ²

Currently there are flutists who have built their entire careers out of these modern techniques! Historically informed performance practice has also become a thriving segment of the classical music world. This practice involves the use of original antique instruments, or more often, reproductions of these instruments, ostensibly to perform in musical styles from two to three hundred years ago.³ At the same time, these old

¹ The technique of playing and singing at the same time, as written by George Crumb in his instructions to the flutist in *Vox Balaenae*.

² Questions and Answers, *The Flutist*, 5 (February, 1924):45. George H. Wilder was a flute teacher in the early twentieth century from Burlington, VT.

³ The Quantz treatise is used as one of the primary sources material for interpretations of Baroque music.

instruments are being used in unmistakably contemporary ways. A concert given at the NYFC by Stephen Preston and Amara Guitry's duo *Ecosonics*, entitled "There And Back Again with the Baroque Flute: A Journey from the 18th to the 21st Century" (January, 2006)⁴ utilized what they call their *ecosonic* concept of composition and improvisation based on birdsong. Preston and Guitry also performed Baroque repertoire on the same program. Mechanized sounds that were influencing composers in the *Futurist* movement of the 1920s have found their way into the twenty-first century through updated electronic equipment and hip hop. These mechanized, percussive, and electronic sounds first appeared in flute music in Varèse's *Density 21.5* and later in Davidovsky's *Synchronism No. 1*. Now the techniques have become part of the flute's sonic palette, with computers and other devices providing prerecorded material, or altering the flute sound during performances. Ethnic flutes, such as Native American, Japanese, Indian, Chinese and Irish, have become a feature of flute club concerts, and their style of playing has become more influential in the composition style of modern composers. Popular styles of music, such as jazz, rock and hip hop have been featured in compositions and performance. All of these trends and innovations have been presented at the NYFC concerts, and in many cases the audience has discovered them for the first time.

Each period of the club's existence has brought certain aspects of the flute to a more prominent position. The Barrère era brought the French style of playing to a wide audience and student body. The 1930s and 1940s represented a time for new composers and a departure from the Barrère era. The 1950s and 1960s began to see the departure

⁴ Jane Rigler, Stephen Preston and Amara Guitry on *Ecosonics*, interview in *New York Flute Club* newsletter, (January, 2006):5.

from the standard compositional techniques of flute playing that had still been a part of the French style of playing. The 1970s and 1980s continued the trend, but added more avant-garde techniques, electronics, and ethnic music performances. The 1990s and 2000s have continued to expand these areas and have added a few more new techniques. But always present is a large percentage of standard repertory pieces that sustain the links with the traditional pieces from the past.

The nurturing and sustenance of the NYFC has been a labor of love for its members and board of directors. Some clubs, such as the Greater Boston Flute Association, have gone out of business, partially because all the work of running the club had fallen upon one individual. I believe the membership, officers of the board, and the soloists who perform have always done their tasks because of their sense of tradition and duty for an organization that has done so much for the flute, and for the experience and exposure it affords them. Whatever personal reasons one may have for involvement in the club, each individual feels it is worth their time. The regular membership of the club, who usually attend concerts and play in ensemble programs, has more recently been called upon to volunteer at the flute fairs. The membership always seems to have answered the call, and the flute fairs have been a success.

I hope that this dissertation has exposed the reader to some of the fascination and pleasure that many flutists have discovered through their participation in the NYFC over the last ninety-one years. What the future may hold for the club is anybody's guess, but I believe the club will be here for another ninety years due to the dedication and commitment that New York flutists have for its mission and activities.

APPENDIX 1:

New York Flute Club: Dates, Locations, Personnel, and Repertoire Dates of concerts and flutists are in bold type. Locations of the performances follow the dates and are abbreviated, with a key listed below. Most of the repertoire is for flute and piano. Thus, repertoire for only flute and piano is not listed as such, unless it is in the title. Pieces containing any other instrumentation are listed as such. Any program that has a group with a name that was performing, a title or theme to the program, or any other significant fact pertinent to the concert is in parenthesis following the personnel. Some spellings may appear incorrect, but are reproduced as they appeared in the programs. Currently, these programs are in the hands of the archivist, Nancy Toff, and some are housed in the special research collection at the New York Public Library for the Performing Arts at Lincoln Center.

| | |
|--------------|--|
| RRHA | The Rose Room, Hotel Ansonia, Broadway and West 73rd Street |
| GI | The Gallery Intime 749 Fifth Avenue |
| PAH | Park Avenue Hotel 33rd Street at Fourth Avenue |
| AC | The Art Center, 65 East 65th Street |
| HP | Hotel Pennsylvania, Seventh Avenue at 33rd Street |
| CMS | Chickering Music Salon, Fifth Avenue at 57th Street |
| SH | Steinway Hall, 113 West 57th Street |
| BAC | Beethoven Association Clubhouse, 30 West 56th Street |
| DS | Delphic Studio, 44 West 56th Street |
| MMH | Midtown Music Hall, 846 Seventh Avenue, at 55th Street |
| CC | The City Center Center, 130 West 56th Street |
| CFCH | Carl Fischer Concert Hall, 165 West 57th Street |
| BPH | Barbizon Plaza Hotel, 106 Central Park South |
| JCH | Judson Concert Hall, 165 West 57th Street |
| CAMI | Columbia Artists Management Inc.Hall, 165 West 57h Street |
| S-58 | Studio 58, Hotel Wellington, 55th Street and Seventh Avenue |
| NYHS | New York Horticultural Society |
| TSCH | Trinity School Concert Hall, 101 West 91st Street |
| KF | Kosciuszko Foundation, 15 East 65th Street |
| PBC | Pen and Brush Club, 16 Eat 10th Street |
| NYSEC | New York Society for Ethical Culture, 4 West 64th Street |
| BWA | Bruno Walter Auditorium, 111 Amsterdam Avenue |
| PRH | Paul Recital Hall,The Juilliard School, 60 Lincoln Center Plaza |
| SPEC | St.Peters Episcopal Church, 346 West 20th Street |
| UTS | Union Theological Seminary, 100 Claremont Avenue |
| SWFS | Stephen Wise Free Synagogue, 30 West 68th Street |
| RC | Riverside Church, 91 Claremont Avenue |
| ALC | Advent Lutheran Church, Broadway at 93rd Street |
| L | The Lighthouse, 111 East 59th Street |
| ASUC | All Souls Unitarian Church, 1157 Lexington Avenue, at 80th Street |
| BHM | Bloomindale HOuse of Music, 323 West 108th Street |
| KS | Kaplan Space, Carnegie Hall, 57th Street at Seventh Avenue |
| LHS | LaGuardia High School of Music & Art and Performing Arts, 100 Amsterdam Ave. |
| YAPS | Yamaha Artists Piano Salon, 689 Fifth Avenue |
| ERH | Bernard Baruch College, Engelman Recital Hall, Lexington Avenue at 25th Street |

1920s

February 6, 1921 RRHA Flutist(s): **Georges Barrère, Milton Wittgenstein, Williams, Meredith Wilson, Meyer, George Possell**; Andre, ob; Atwood, cl; Maxon, hn; Espasito, bsn.

Works: Beethoven, Trio, First movement; Taffanel, Quintet; Albisi, *Barcarolle Veneziane* and *La Campanella*; Kuhlau, Quartette op. 103.

April 3, 1921 RRHA (s): Georges Barrère, William Kincaid, Possell, Williams, Frederick C. Hicks; Andre, ob; Maxon, hn; Atwood, bass cl; Princess Watahwaso, mezzo sop.

Works: Mozart, Adagio; H.H. A. Beach, Theme and Variations for flute and string quartet; C.W. Cadman, *Doeskin Blanket*; Thurlow Laurence, *By the Waters of the Minnetonka*; Carlos Troyer, *The Zuni Lovers Wooing*; Robert Russel Bennett, Rondo Capriccioso.

May 15, 1921 RRHA Fl(s): Lamar Stringfield, William Kincaid, Foster, Arthur Lora, Sarah Possell, Hopkins, vln; Waller, vla, Alice Shaw, pno, Eastman, hp.

Works: Beethoven, Serenade for flute, violin and viola; Caplet, *Reverie*, Petite Valse; Kuhlau, Trio; Schutt, Waltzes; Bizet, Minuett; Flegier, *Love Song* for flute, harp & cello.

November 6, 1921 RRHA Fl(s): McKnight, Goldenblum, Georges Haynes, Hoffman, McDiarmid, Lamar Stringfield, Foster, J. Henry Bove; Meredith Wilson, pno.

Works: Gianela, First Quartet, First Quartet; Paganini, *Perpetual Motion*; Kuhlau, Trio, op. 13.

December 11, 1921 RRHA Fl(s): Milton Wittgenstein, Burley, Lamar Stringfield; Atwood, cl; Sontag, vln; Waller, vla; Shepherd, vc.

Works: Beethoven, Trio for two flutes and Clarinet; Mozart, Quartet in A major.

February 5, 1922 RRHA Fl(s): George Laurent, Godfrey Pretz, Milton Wittgenstein, Ketchara, Burley, Gladys Mayo, pno

Works: Godfrey Pretz, Humoresque for four flutes; Handel, Sonata No. 3; Sarasate, Solo; Pierre Camus, *Chauson et Badinerie*.

April 9, 1922 GI Fl(s): George Possell, Quinto Maganini, Williams, Sarah Possell; Gluckman, Sontag, vlms; Alberti, vla; Charles McBride, vc.

Works: Schubert, String Quartet in A minor op. 29; Quinto Maganini, *The Realm of the Dolls* for four large flutes.

November 19, 1922 PAH Fl(s): Lamar Stringfield, Christine Howells, Georges Barrère, George Possell, Foster, Williams; McBride, vc; Hollister, and Jessie Moore, pno.

Works: Lamar Stringfeld, Valse Triste, In a Log Cabin; Schumann, *The Prophetic Bird*, Grieg, *The Elf Dance*; Bennett, *Rondo Capriccioso*.

March 25, 1923 PAH Fl(s) Georges Barrère, Pierre Mathieu, ob; Fred Van Amburgh, cl; Louis Letellier, bsn; Santiago Richart, hn.

Works: Haydn, Qinitet in D major; Mondonville, *Tanbourin*, Percy Grainger, *Died for Love*; Kriens, *Danse des Lutins*; McDowell, *Woodland Sketches*; Liszt, Three Pieces from “Annees de Pelerinage”; Poldowski Suite Miniature.

October 21, 1923 AC Fl(s): Lamar Stringfield, J. Henry Bove, Thorn; Chambellan, Rautenberg, vlms; Scott, vla, Crane, vc.

Works: Max Reger, Serenade in G major for flute, violin and viola; Kuhlau, Trio in B minor op. 90; Lamar Stringfield, *Indian Sketches* for string quartet

November 18, 1923 AC Fl(s): George Possell, Thorn, Qunito Maganini, Sarah Possell

Works: Maganini, *Scenes from the City of St. Francis By The Sea*; Andre, Trio Original

December 16, 1923 AC Fl(s): Georges Barrère, Sarah Possell; Kathryn Woolf, pno
Works: Altes, Etudes; Griffes, *Poem*; Gluck, Scene from *Orpheus*; Mozart, Minuet; Barrère, Two Pieces for Three Flutes and Nocturne

January 20, 1924 AC Fl(s): Georges Barrère, George Possell, Quinto Maganini, Sarah Possell; Jeanette Hal, vocalist; McBride, vc; Hollister, pno.

Works: Bennett, *Rondo Capriccioso*; Hadley, Flute Solos: Intermezzo from *Cleopatra's Night* and Valse; Songs; Trio for flute, cello and piano

February 17, 1924 AC Fl(s): George Possell, Williams, Thorn, Quinto Maganini; Ruth Garland pno; Gertrude Colby, choreographer

Works: Schubert, Waltz “Greeting” and Waltz “The Frolic,” *Ecosaise, The Chase*; Brahms, Waltz; Maganini, *Realm of the Dolls*; Jensen, *Trojan Women*; Beethoven, German Dance No. 1 “Vintage”; Gaubert, Divertissement Grec; Chopin, *Pyrrhic Dance*

March 23, 1924 AC Fl(s): J. Henry Bove; Leon Barzin vln; Harry Waller, vla; Oswald Mazzucchi, vc; Jacqueline De Moor, pno.

Works: Mozart, Flute Quartet No. 2 op. 29; Beethoven Rondino; Debussy, *En Bateau*; Winiewski, *Mazurka*, all for violin solo; Henri Rabaud, Trio for flute, violin and piano; Louis Ganne, Flute Solo

May 18, 1924 AC Fl(s): Lamar Stringfield, Arthur Lora, Godfrey Pretz, Milton Wittgenstein, Hicks; Burley; Barzin, Dool vlns; Waller, vla; McBride, vc; Hollister, pno. Works: Bach Sonata in E major; Schubert, Introduction and Variations; Stringfield, *Rhapsody* from *Indian Sketches*; Pretz *Quartet Homoresque* for four flutes

December 14, 1924 AC Fl(s): Quinto Maganini, Milton Wittgenstein, Hicks, Paul Swartz; Mrs F. Hicks, sop; Luther C. Golss, pno.
Works: Songs by: Horsman, *The Bird of the Wilderness*, Gustavus Serrarri, *I Know*, Agaide Jaichia, *Twilight*, Wintter Watts *The Little Shepherd Song*, Frank Herbert Scherer, *Landscape*, Marschal Loepke, *It Was the Time of Lilac*, Rummer, *Ecstasy*; Pretz, *Quartet Humoresque*; Maganini, *The Realm of the Dolls*

January 18, 1925 AC Fl(s): J. Henry Bove, Otis Ellis Hovey, Meridith Wilson, Milton Wittgenstein, Quinto Maganini, Oakley H. Kellogg; Bertram Brenner, ob; C.C. Strothcamp, cl; DeMoor & Charles C Lieb, pno; Ellen Hovey Davis, sop.
Works: Bach, Sonata in minor; Songs: E. Aldrich Dobson, *The Legend of the Waterfall*, Koscat Yamada, *Japanese Traditional*, Negro Spiritual, *Standin' in the Need O' Prayer*; Beethoven, Trio for flute, oboe and clarinet; Meredith Wilson, *Flute Solos*; Kuhlau, Quartet.

February 8, 1925 AC Fl(s): J. Henry Bove, Lamar Stringfield; McBride, vc; De Moor & Flora Spier, Hollister, pno; Frank Barbiero, tenor.
Works: Bach, Sonata in E flat; Songs: Meyerbeer, *O Paradiso*, *Musica Procita*, Massanet *La Reve de Manon*, Tosseli, *Serenade*; Stringfield, Trio for flute cello and piano, *The Trail & The Piping Shepherd & The Ole Swimmin' Hole* for flute, viola and cello; Goosens, *In The Hills & At The Fair* for flute, cello and piano

March 1, 1925 HP Fl(s): Georges Barrère, George Possell, Williams, Meyer, Sarah Possell; Alice Nichols, pno.
Works: Beethoven, Quintet for four flutes and one alto flute; Unaccompanied flute pieces by Cyril Scott, *The Ecstatic Shepherd*, *P.O. Ferroud*, *Jade*, *Toan Yan*; L. Kreutzer, Quartet for four flues with piccolo; Charles Widor, *Suite*.

January 24, 1926 CMS Fl(s): Elias Hecht, Georges Barrère, Roscoe Possell, Quinto Maganini; Louis Persinger, Louis Ford, vlns; Nathan Firestone, vla; Walter Ferner, vc.
Works: Mozart, Flute Quartet; Loeillet, Sonata in G minor for two flutes and piano; Frank Bridge, Quartet in E minor for string quartet; Bennett, *Rondo Capriccioso*

February 28, 1926 AC Fl(s): Lamar Stringfield, Quinto Maganini; McBride, vc; Katherine Eyman and Miriam Starr, pno; Helen White, sop.

Works: Gluck, Melody from *Orpheus*, Stringfield, *An Indian Serenade*; Soprano Solos: Mozart, *Hallelujah*; Campia, *Charmant Papillon*; Medtner, *Das Blumen & Waltzer*; Stringfield, *Impromptu* for flute and cello; Elliot Schenk, *Three Pieces* for Flute and Piano; Rameau, *Rossignol Amoreus* for voice, two flutes and piano

October 31, 1926 AC Fl(s): Lamar Stringfield; Julian Kahn, vc; Henry Hadley composer

Works: Hadley, Intermezzo from *Cleopatra's Night*, Menuetto from *Suite Ancienne*, *Valse de Concert*, Trios for flute, cello and piano; Stringfield, *Introduction and Scherzo* for string quintet, Wind Quintet and trumpet.

January 23, 1927 AC Fl(s): Quinto Maganini, Milton Wittgenstein, Godfrey Pretz, Hicks; Ibyka Gyarsas, vln, Alice Nichols, pno, Ramon Ricalde, tenor.

Works: Songs: Alvarez, *La Partida*; Puccini, *E Lucevan le Stelle*; Creoula, *Ay, Ay Ay*, Kuhlau, Trio for Three flutes; Violin solos: Kreisler, *Liebeslied*; Wieniawski, *Mazurka*; Sarasate, *Zigeunerweisen*; Pretz, *Quartete Humoresque*

April 3, 1927 HP Fl(s): Georges Barrère; Fred van Amburgh, clarinet, Saul Sharrow, Adolphe Belfer, vlms, Giulio Harnisch, vla, Alberico Guido, vc; Joseph Pizzo, hp.

Works: Daniel Gregory Mason, *Three Country Pictures* for flute, cello and piano, *Pastorale* for flute and clarinet, *Three Pieces* for flute, harp and string quartet.

April 24, 1927 AC Fl(s): Lamar Stringfield, Milton Wittgenstein, La Falce; Emily Rose Knox, vln, Harold Levine and Alice Nichols, pno, Rebe Levine, sop.

Works: Songs: Puccini, *Mi Chiamano Mimi* for La Boheme; Young Wilson, *Phyllis Has Such Charming Graces*; Horsman, *The Bird of the Wilderness*; Schubert, *Gretchen am Spinrade*, *Geheimnis*, *Auf dem Waser zu singen*, *Widung*; Leroux, Trio & Le Nil for violin, flute and piano; Violin solos: Bruch, Adagio for concerto in D minor; Mokowski-Sarasate, *Guitarre*; Chopin, *Nocturne in E minor*; Kreisler, *Tambourin Chinos*; Griffes, *Poem*; Kuhlau, Trio for Three Flutes.

February 26, 1928 AC Fl(s): Quinto Maganini; John Kirkpatrick, pno. Dayton C. Miller, Guest of Honor.

Works: Maganini, Caprice for flute Alone, A New Piece for flute and piano, La Rumba, Sonata in C major .

April 1, 1928 AC Fl(s): Lamar Stringfield, Quinto Maganini, Wagner, Rudy; Julian Kahn, vc; Henry Hadley, pno, Inez Barbour Hadley, sop.

Works: Stringfield, Flute Solos: *Indian Serenade, A Doll's Lullaby*; Soprano Solos: Henry Hadley, *My True Love, Caloque Sentimental, Time of Parting, O, Honey, O, Veery*, Trios for flute, cello and piano; Stringfield, *Impromptu* for flute and cello; Bennett, *Rondo Capriccioso* for four flutes.

May 6, 1928 AC Fl(s): Brooks Parker; Miss Nicol, Harry Pariella, pno.

Works: Hue, *Fantasia*; Godard, Valse form *Suite*; Gillot, *Echoes From the Dance*; Rimsky-Korsakoff, *Hymn to the Sun*; Flashman, *Bagatelle*; Moszkowsky, Air and Variation from *Orchestral Suite & Trios* for three flutes.

There is a six year gap in available programs from 1928 to 1934

1930s

April 8, 1934 SH Fl(s): John Orosky; Alice Nichols, pno.

Works: Büchner, *Ungarische Fantasie*; Adolf Terschak, *Melancolie Hongroise*; John Lemmoné, *Nocturne 'A Mountain Idyll'*; Wilhelm (Guill.) Popp, *Rhapsodie Hongroise*; Rudolf Tillmetz, *Hungarian Fantasie* op. 25; Franz Doppler, *Airs Valaques*.

April 28, 1935 SH Fl(s): John Amans; Alice Nichols, pno.

Works: All flute and piano: Giovanni Platti, Sonata; Johan Adolf Hasse, Sonata; Telemann, Sonata; Walter Niemann, *A Spring Sunday in a Old Garden & A Sailor's Dance*; Joachim Andersen, *Intermezzo, Gavotine, Gavette, Albumblatt*; Theodore Blumer, *The Legend of the Primrose, The Wind*; Max Reger, Menuett, Allegro grazioso, *Romanze*; transcriptions by Amans: Tchaikovsly, *Melodie*; Chaminade, *Pierrette*; A. D'Ambrosio, *Canzonetta*; Brahms, Menuett.

May 22, 1938 BAC Fl(s): Harry Moskovitz, Milton Wittgenstein, Henry Zlotnick; Alice Nichols, pno.

Works: Handel, Sonata in minor; Camus, *Chanson et Badinerie*, Loeillet, Sonata in G minor for two flutes and piano; Enesco, *Canabile et Presto* for flute and piano; Francoeur-Kreisler, *Siciliano and Rigaudon*; Doppler, *Hungarian Fantasie*; Reichert, Variations on Three German Airs for three flutes and piano.

October 30, 1938 BAC Fl(s): Mildred Hunt; Jean Schneider, vc; Joyce Barthelson, pno.

Works: Loeillet, Sonata in B minor; C.M. von Weber, Trio op. 63 for flute, cello and piano; Griffes, *Poem*; Goosens, *Five Impressions of a Holiday*.

November 20, 1938 BAC Fl(s): Lamar Stringfield; Mischa Vln, violin; Antonio Coppola, ob; Ruth Cumbie, pno.

Works: Gaubert, *Suite*; Stringfield, Two Pieces for flute, violin and piano; Rachmanioff-Kreisler, *Marguerite & Jota Aragonese* for violin and piano; Cesar Cui, *Five Petite Trios* for flute, violin and piano.

December 18, 1938 BAC Fl(s): Georges Barrère; Alice Nichols, Richard Franko Goldman, Jerome Rappaport, pno.

Works: Philippe Gaubert, *Sonatine*; Marion Bauer, *Five Greek Lyrics* for Flute Alone; Yoritsune Matsudaira, *Sonatine*; Eugene Goossens, *Three Pictures*, Richard Franko Goldman, *Divertimento*.

March 19, 1939 BAC Fl(s): J. Henry Bove, Henry Zlotnick, Lamar Stringfield, Milton Wittgenstein

Works: Bove, *The Pied Piper of Hamelin* for flute unaccompanied and *Slippery Fingers* for flute trio; Hindemith, *Canonic Sonatina* for two flutes; Maganini, *The Realm of the Dolls*; Georges Barrère, *Flute Trios*; Bennett, *Rondo Capriccioso*.

April 23, 1939 BAC Fl(s): Lambros Demetrios Callimahos; Frank Rupp, pno.

Works: Bach, *Sonata in G minor*; Beethoven, *Sonata in B flat major*; Carl Reinecke, *Sonata in E minor "Undine"*; Walter Geiseking, *Variations on a Theme of Grieg*.

November 5, 1939 DS Fl(s): Briglio Quintet

Works: Pieces for flute: Percy Grainger, *Walking Time & Morceau caracteristique* for Flute; C. Ciardi, *Divertimento* for Flute; G. Briccialdi, *Romance* for Flute; P.A. Genin, *Tarantelle* for Flute, B. Godard, *Canzonetta*, transcribed for Flute; Christian Sinding, *Slavonic Dances* for Violin; Hugo Becker, *Minuet* for violincello; David Popper, *Nocturne* for violoncello; Rimsky-Korsakoff, *Flight of the Bumblebee* for violoncello; Beethoven, *Quintet, op. 71*; G. Pierne, *Pastorale* for quintette; Charles Lefebvre *Quintette, Canon No. 1*

December 17, 1939 DS Fl(s): Ruth Freeman, Dorothy Fisher, pno.

Works: Quantz, *Concerto in G major*; J. Andersen, *Etude (solo flute)*; Chopin-Taffanel, *Butterfly Etude in A flat major*; Bach-Schindler, *Prelude* from *Sonata No. 6*; Bach, *Sonata in E major*; Chopin, *Two Etudes for piano*; Jacques Ibert, *Concerto*.

1940s

January 21, 1940 DS Fl(s): Milton Wittgenstein, Paul Siebeneichen; Carlos Mullenix, ob; John Carr, cl; Max Sinzheimer, pno.

Works: Loeillet, Trio in D major for flute, oboe and piano; Marcel Gennaro, Trio for flute, oboe and clarinet; Victor Herbert, *L'Encore* for flute, clarinet & piano; Josef Wagner, Duets for two flutes; Bach, Sonata for two flutes and piano; Kriens, *Ronde des Lutins*; de Wailly, *Aubade*.

February 25, 1940 DS Fl(s): Mildred Hunt; Dorothy Blaha, cl; Catherine Zeilman, bsn; Joyce Barthelson, pno.

Works: Bach, Allegretto Piacizavole & Largo; Beethoven, Trio op. 87; Handel, Kammertrio No. 1; Schubert, Allegro; Lamar Stringfield, *Virginia Dare Dance, An Old Bridge, Chipmunks*; Walter Piston, Trio, all for flute, clarinet and bassoon; Henry Hoffman, Finale, *Concertstuck*.

March 31, 1940 MMH Fl(s): John Wummer; Mildred Hunt, pno.

Works: Platti, Sonata in E minor; Handel, Sonata in G minor; Gaubert, Sonatine Quasi Fantasia; Bernard Heiden, Petite Suite; Karg-Elert, Sonata for Flute Alone in F sharp minor; Rhene Baton, Passacaille; Le Boucher, *Ode to Marsyas*; Boris Koutzen, *Nocturne*; Gaubert, Scherzo-Valse; Andersen, *Variations Drolatiques*.

April 28, 1940 MMH Fl(s): Verne Q. Powell; Spinoza Paeff, vla; Sarah Miller, Reba Paeff Mirsky, pno.

Works: Handel, Sonata No.7 in A minor; J.C. Bach, Sonata in G major; Quantz, *Arioso et Presto*; Le Clair, Trio in D major; Catherine, Nocturne; Leroux, *Premiere Romance*; Camus, *Chanson et Badinerie*; for viola and piano: J.S. Bach, Adagio-Recitativo; Brahms, Allegro amabile from Sonata in E fat major; Samartini, Sonata in G major;

December 22, 1940 MMH Fl(s): Milton Wittgenstein; Youry Bilstin, vc; Alice Nichols, pno.

Rep; Lotti, Sonata in D major; Handel, Sonata No. 7; Ravel, Piece en forme de Habanera; Ibert, *The Little White Donkey*; Caplet, Petite Valse; Haydn, Trio No. 31 in G major; Goosens, *Impressions of a Holiday*; solo cello: Bach, Aria; Casella Chanson Neopolitan; Bilstin, *Dance of the Dragon & Duet for Flute and Cello (Caucasion Rhapsody)*.

January 26, 1941 MMH Fl(s): Mildred Hunt; Walter Taussig, Charles Haubiel, pno.

Works: Aubert, *Air*; Mozart, Menuetto; Le Clair, Gigue; Mondonville, *Tambourin*; Quantz, Sonata in E minor; Szulc, *Serenade a Pirrette*; Gaubert, Romance; Andersen, Scherzino; Chopin, Nocturne op. 15, No. 2; Masson, Valse Lent; Pillois, *Jour de l'an Japonais*; Haubiel, Nuances for Flute and Piano; Hindemith, Sonate

April 27, 1941 MMH Fl(s): Ruth Freeman; Walter Robert, pno.

Works: Bach Polonaise and Badinerie, Sicilienne; Mozart, Menuetto; Schubert, Introduction and Variations; Chopin, *Ballade* in F minor; Godard, Valse; Gluck, Scene from *Orpheus*; Andersen, Scherzino

May 25, 1941 MMH Fl(s): Emmanuel Mesthene; Eugene Seaman, pno; Beatrice Brown, vln; Walter Krochak, vla; Paul Blum, vc.

Works: Platti, Sonata No. 2 in G major; Ibert, *Piece pour Flute seule*; Honegger, *Danse de la Chevre*, fl solo; Mozart, Quartet No. 25 in D major (K. 285), fl, vln, vla, vc; Bach, Sonata No. 1 in B minor; Hindemith, Sonata for Flute and Piano.

October 26, 1941 MMH Fl(s): John Meiszner; Louise Meiszner, pno; Hunt, pno.

Works: Bach, Suite in B minor, fl solo; Beethoven, 32 Variations, pno solo; Mozart, Concerto for Flute, G major; Chopin, Phantasy, F minor, for pno solo; C. Heinemeyer, *Fantaisie sur un air Russe*, fl solo.

January 18, 1942 MMH Fl(s): Lamar Stringfield; Mary Jane Gillan, vc; Hunt, pno.

Works: Handel, Sonata No. 5 in F major; de Falla, *Nocturne*, vc solo; Joaquin Nin., *Spanish Dance*, vc solo; Stringfield, Trio for Flute, Cello and Piano *Mountain Sketches*; Griffes, *Poem*; Goosens, *Impressions of a Holiday*, fl, vc, pno.

February 15, 1942 MMH Fl(s): John Wummer; Hunt, pno.

Works: Telemann, Sonate in F major; Bach, Sonate in C major; Walter Giesecking, *Variations of a theme of Grieg*; Walter Piston, Allegro Vivace from Sonate; Mabel Daniels, *Pastoral Ode*; Robert Slohan, *Three pieces*; Paganini-Callimahos, *Caprice XXIV*, fl solo.

April 26, 1942 MMH Fl(s): Milton Wittgenstein, Mildred Hunt, George Schlichting;

Eric Simon, cl; Frank Schwarz, bsn; Isidore Gorn, pno.

Works: W. F. Bach, Sonata in D major, 2 fls & pno; Honegger, *Rhapsody*, 2 fls, cl & pno; Charles Koechlin, *Trio*, fl, cl & bsn; Felix Petyrek, Duo for two Flutes; Telemann, Quartet, 3 fls & cembalo; Ibert, *Deux Mouvements*, 2 fls, cl & bsn

October 25, 1942 MMH Fl(s): Frederick Wilkins; Margaret Wilkins, contralto; Erno Valasek, vln; Antonio Borello, vla, Moreland Kortkamp, pno. Works: Bach, Sonata, (Trio), fl, vln & pno; Bach, Lowly Bow before the Saviour, (Cantata No. 182) (with fl obligato), fl, contralto, vln, vla, pno; Bach, God is our Sun and Shield, (Cantata No. 79) (with fl obligato), fl, contralto, vln, vla, pno; Bach, Komm süsßer Tod, contralto, vln, vla, pno; Beethoven, *Serenade op. 25*, fl, vln & vla; Schubert, *Die Forelle*, contralto, pno; Brahms, *Sapphische Ode*, contralto, pno; Brahms, *Vergebliches Ständchen*, contralto, pno; Kent Kennan, *Night Soliloquy*; Desportes, *Ronde*; Hindemith, Sonate (*Sehr Langsam*); Briccialdi-Forst, *Carneval of Venice*.

November 29, 1942 MMH Fl(s): Milton Wittgenstein; Salvatore Mario De Stefano, hp; Ralph Hersh, vla; Hunt, pno.

Works: Leclair, Sonata D major, fl, vla, pno; Bach, Sonata No. 6; Alda Astori, *Orientale*, (ocmposer at the piano); Handel-de Stefano, *Passacaglia*, hp solo; Debussy, *Arabesque*, hp solo; de Stefano, *Music Box*, hp solo; de Stefano, *Tarantella*, hp solo; Mozart, Concerto for Flute and Harp, fl, hp, pno.

December 27, 1942 MMH Fl(s): Carmine Coppola; Hunt, pno.

Works: Bach, Sonata in B minor; Mozart, *Adagio in F major, op. 107*; Coppola, *Lamento Pastorale*, fl solo; Debussy, *Syrinx*, fl solo; Leclair, *Musette*; Saint-Saëns, *Pavane*; Walter Piston, Sonata for Flute and Piano.

January 31, 1943 MMH Fl(s): John Wummer; Hunt, pno.

Works: Telemann-Wummer, Suite in A minor; Schubert, *Introduction and Variatons, op. 160*; Walter Benedict, *Suite*, (Composer at the Piano); Victor Kolar, *Bagatelle*; Bruno Labate, *Zephyrs*; Demersseman, *Fantaisie sur "Oberon."*

February 28, 1943 MMH Fl(s): John Amans; Wolfgang Martin, pno.

Works: Platti, Sonata No. 1, E minor; Joachim Andersen, *Suite No. 1*; Joachim Andersen, *Fantaisie Hongroise*; Richard Strauss, *Intermezzo*; Richard Strauss, *Menuett*; Theodor Blumer, *Suite*.

March 28, 1943 MMH Fl(s): George Schlichting, Nina Martin, Paul Renzi, Walter Benedict, Laurence Taylor; John Curt, vln; John H. Derrick, vla; Dr. Joseph Klaar, vc; George Martin, pno; Hans Keitel, ob; Alfred Mamelok, cl; Frieda Eissmann, hn; Leonora Belsito, bsn. (Musical Melange, Ensemble: Members of The NYFC).

Works: Charles Haubiel, *Three pieces for flute Trio*; Walter Benedict, Quartet in in D minor for flute, violin, viola and cello; Bach, *Polonaise and Badinerie from Suite in B minor*; Lili Boulanger, *Nocturne*; Anne Holden, *Trio for three flutes*; Lavignac, *Serenade*; Lamar Stringfield, *Pastorale*, fl solo; James Buckborough, *Sonatina*; Bach, Sinfonia in A minor, fl, ob, cl, hn; Busch, *In The Woods, from "Northland Suite,"* fl, ob, cl, hn; Gilbert Porsch, *Suite Modique*, fl, ob, cl, hn; Mozart, Movement for Clarinet Concerto, K. 622, fl, ob, cl, hn; Corelli, Handel, Loeillet, Arr. L. Taylor, *Petite Suite from the 18th Century*, fl, ob, cl, hn; G. Pierné, *March of the Little Tin Soldiers*, fl, ob, cl, hn; Adrien Barthe, *Passacaille*, fl, ob, cl, hn; Giulio Harnisch, *Protoplasmic Postlude*, 9 fls, picc, vla, vc, triangle.

April 25, 1943 MMH Fl(s): Mildred Hunt; Edith Weiss-Mann, hpsd; Alfred Mann, rec; Paolo Renzi, ob.

Works: Telemann, Sonata in F major, fl, hpsd; Telemann, *Bourée*, hpsd; Reinhard-Keiser, *Minuet*, hpsd; Fischer, *Balet Anglois*, hpsd; Loeillet, Trio in d minor, recorder, ob, hpsd; Bach, Sonata in a minor, solo fl; Handel, Sonata in A major, rec, hpsd; Rameau, *Cyclops*, *Rapell des Oiseaux*, *Tambourin*, *La Poule*; hpsd solo; Quantz, Trio Sonata in c minor, fl, ob, hpsd.

May 23, 1943 MMH Fl(s): Rene Le Roy; George Reeves, pno.

Works: Philippe Gaubert, Sonata, A major; Platti, Sonata, G major; Georges Dandelot, Sonatine; Robert Casadesus, Concerto in D major, op.35.

October 31, 1943 MMH Fl(s): Ruth Freeman; Dorothy Fisher, pno; Hinda Barnett, vln; Jean Carlton, sop. Works: Mozart, Concerto in D major, First Movement (Cadenza by Barrère); Fauré, *Fantasie*; Bach, Trio Sonata in C Major, fl, vln, pno; Cui, *Five Petits Duos*, fl, vln, pno; Johan Franco, *Four Miniatures and Encore*, fl solo; Gretry, *La Fauvette*, fl, sop, pno; Benedict, *The Gipsy and the Bird*, fl, sop, pno; Debussy, *The Little Shepherd*; Le Clair, *Musette*; Casella, *Sicilienne et Burlesque*.

November 28, 1943 CC Fl(s): Arthur Lora; Laura Newell, hp; Milton Katims, vla; Antonio Lora, pno.

Works: Debussy, Sonate, fl, vla, hp; Roussel, *Joueurs de Flute*; Arnold Bax, *Fantasy Sonata*, vla, hp; Antonia Lora, *Improvisation and Burlesque*.

December 19, 1943 CC Fl(s): Milton Wittgenstein; Harry Neidell, vln; Bernard Milofsky, vla; Isadore Gorn, pno.

Works: LeClair, Sonata in D major, fl, vla, pno; Walter Giesecking, Sonatine (Two Movements); Kent Kennan, *Night Soliloquy*; John Klenner, *Fantasia*, vla, pno; Griffes, *Poem*; Max Reger, Serenade in G major, op. 141a, fl, vln, vla.

January 30, 1944 CC Fl(s): Laurence Taylor; Pfc. Hans Keitel, ob, Byrona Schneer, cl; Thomas Crowell, hn; George Zuckermann, bsn.

Works: Tartini, *Arioso*, fl, ob, cl, hn, bsn; Danzi, *Gypsy Dance*, fl, ob, cl, hn, bsn; Mozart, Divertimento in Bb, K. 270, fl, ob, cl, hn, bsn; Bach, Sinfonia in A minor, fl, bsn, bsn; Neumann, *Rondo Brillante*, fl, ob, bsn; Arr. Laurence Taylor, *Two Jolly Folk-Tunes – "Peter, Peter Paul" (Czech)*, *Landler*, fl, ob, cl, hn, bsn; Gilbert Porsch, *Suite Modique*, fl, ob, cl, hn, bsn; Daniel Gregory Mason, Divertimento, op. 26b, fl, ob, cl, hn, bsn; J. C. F. Bach, *Allegro Brillante*, fl, ob, cl, bsn; Grieg, *Minuet*, fl, ob, cl, bsn; Adrien Barthe, *Passecaille*, fl, ob, cl, hn, bsn.

February 27, 1944 CC Fl(s): John Wummer, Mildred Hunt Wummer; Mildred Hunt Wummer, pno.

Works: Boccherini, Concerto in D Major, op. 27; Andersen, *Ballade et Danse des Sylphes*; M. Roesgen-Champion, *Suite a Deux Flutes*; Stanley Krebs, *Siva*, fl solo; Gaubert, *Scherzo-Valse*; Debussy, *En Bateau*; Georges Hue, *Fantaisie*.

March 26, 1944 CC Fl(s): John Amans, Mortimer Rapfogel; Wolfgang Martin, pno.

Works: Handel, Sonate in A minor; Friedrich Kuhlau arr. Van Leeuwen, *Menuett*; Joh. Adolph Hasse arr. Van Leeuwen, *Tambourin*; Doppler, *Valse di bravura*, 2 fls, pno; Walter Niemann, *Morceaux*; Joachim Andersen, *Compositions: Serenade d'Amour. Dans la Gondole*; Walter Benedict, *Serenade*; C. P. E. Bach arr. Amans, *Rondo*; Brahms arr. Amans, *Menuett*; Chopin arr. Amans, *Mazurka*; Doppler, *Fantaisie Hongroise*, 2 fls, pno.

April 30, 1944 CC Fl(s): Harry Moskovitz; Herman de Grab, hpsd; Juliette Arnold, pno; John Rexeis, gtr; Harry Welcome, vla; Carl Ziegler, vc.

Works: Bach, Sonate No. 1 for Flute and Harpsichord; Michel Blavet, Sonate No. 4 for Flute and Harpsichord; Miriam Gideon, Sonate for Flute and Piano; Eda Rapoport, *From the Terrace*, fl solo; Schubert, Quartet for Flute, Guitar, Viola, and Violoncello.

November 26, 1944 CC Fl(s): no flutist on this program; Gustave Langenus, cl; Mme. Elly Bontempo, pno.

Works: Labate, *Villanella*, cl, pno; Chaikovsky, *Canzonetta*, cl, pno; Debussy, *Petite Piece*, cl, pno; Giorni, *Intermezzo*, cl, pno; Langenus, *Indian Mother Song*, cl, pno; Langenus, *Old New Orleans*, cl, pno; Brahms, Sonata for Clarinet and Piano in F minor, Opus 120 No. 1, cl, pno.

January 28, 1945 CC Fl(s): Verne Q. Powell; Dolores Rodriguez, pno, E. Ward Steady, pno.

Works: Loeillet, Sonata for Flute and Piano in F Major; A. Catherine, *Serenade*; Harland Riker, *Valse Caprice*; Charles Marie Widor, *Suite for Flute and Piano*.

February 25, 1945 CC Fl(s): John Wummer, Mildred Hunt Wummer; Mildred Hunt Wummer, pno; Walter Benedict, pno.

Works: Bach, Sonata in A minor, fl solo; Casadesus, Concerto, op. 35; Gaubert, *Fantaisie*; Hüe, *Gigue*; Quantz, *Andante and Allegro* from Sonata in D Major for Two Flutes and Figured Bass), 2 fls, pno; Ph. Rameau arr. M. Nazzi, *Le Rappel des Oiseaux*, 2 fls; Kreisler arr. W. Benedict, *Caprice Viennois*, 2 fls, pno; Walter Benedict, *Hungarian Dance*.

March 25, 1945 CC Fl(s): Christine Nazzi, John W. Bell, picc; Michael Nazzi, ob; Lucy Clark, pno; W. John Bell, tb.

Works: Bach arr. M. Nazzi, Concerto in D minor, fl, ob, pno; Telemann, Sonata in A minor, ob, pno; W. J. Flashman, *Bagatelle*, ob, pno; Fauré, *Nocturne op. 4, in Eb major*, pno solo; Debussy, *L'isle joyeuse*, pno solo; Daquin arr. Nazzi, *Le Coucou*, fl, ob; Kling, *The Elephant and the Fly*, tb, picc.

April 29, 1945 CC Fl(s): Milton Wittgenstein, Harry Moskovitz; Harry Volpe, gtr; Maurice Ancher, vln; Bernard Milofsky, vla; Tiberio Rosco, vc.

Works: Gaspard Kummer, Quintet, 2 fls, vla, vc, gtr; Harry Volpe, *Fantasy*, gtr solo; Ibert, *Entr'acte*, fl, gtr; Rudolf Forst, *Pavane*, fl, vln, vla, vc, gtr; Michael Henkel, Sonata, fl, gtr; Daniel Fortea, *Prelude and Serenade*, gtr solo; Harry Volpe, *Improvisation-Flamenco*, gtr solo; Boccherini, Quintet, fl, vln, vla, vc, gtr.

October 28, 1945 CC Fl(s): Ruth Freeman, Mildred Hunt Wummer, Milton Wittgenstein, Paul Siebeneichen, Samuel Baron, George Schlichting; Johan Franco, pno; Mathilde Krebs, sop; Stanley Krebs, pno; Charles Haubiel, pno; Carl Stern, vc.
Works: Johan Franco, *Ballade for Flute and Piano*; Stanley Krebs, *Songs*, sop, pno; Charles Haubiel, *Trio in A Minor for Flute, Cello and Piano*, fl, vc, pno; Johan Franco, *Miniatures for Flute alone*, fl solo; Quinto E. Maganini, *Realm of Dolls*, 4 fls; Robert Russell Bennett, *Rondo Capriccioso*, 4 fls.

November 25, 1945 CC Fl(s): Evelyn Crocker; Rita La Plante, pno; Diez Weismann, vln; Robert Koff, vla; Nellis De Lay, vc.

Works: Bach, Sonate in A minor, fl solo; Mozart, Quartet in D major, fl, vln, vla, vc; Fauré, Impromptu in F minor, pno solo; Granados, *The Maid and the Nightingale*, pno solo; Chopin, *Etude in A flat*, pno solo; Debussy, *Feux D'Artifice*, pno solo; Gaubert arr. Crocker, *Nocturne et Allegro Scherzando*; Fauré, arr. Crocker *Fantaisie*; Ravel arr. Crocker, *Piece en Form de Habanera*; Chabrier arr. Crocker, *Scherzo-Valse*.

December 23, 1945 CC Fl(s): Harry Moscovitz, William Heim (alto fl), Laurence Taylor; Juliette Arnold, pno; Dr. Hans Keitel, ob; Dr. Hans Clarke, cl; Thomas Crowell, hn; Leonora Belsito, bsn.

Works: Miriam Gideon, *Suite Baroque*, fl solo; Michel Blavet, Sonate No.2 - D minor; Unknown composer, Solo for Alto Flute; Telemann, Sonate No. 4 (Two movements), 2 alto fls; Bach, Prelude and Fugue in C-sharp minor, fl, ob, cl, hn, bsn; Corelli, Handel, Loeillet arr. L. Taylor, *Petite Suite from the 18th Century*, fl, ob, cl, hn, bsn; Schubert arr. Clarke, *Andante and Minuet from the Fantasia, op. 78*, fl, ob, cl, hn, bsn; Poldowski, *Gigue*, fl, ob, cl, hn, bsn; Sibelius, *Pastorale, from Pelleas and Melisande*, fl, ob, cl, hn, bsn; Morton Gould, *Pavanne*, fl, ob, cl, hn, bsn.

January 27, 1946 CC Fl(s): Christine Nazzi; Simeon Bellison, cl; Mildred Hunt Wummer, pno; Frances Cassard, sop; Herbert Gordon, pno; Reba Schumacher, cl; A. Pridadcheff, cl; M. Kogan, bassethorn; P. Fasanella, bs cl.

Works: Wanhal, Sonata in Bb Major, cl, pno; Schubert, *Shepherd on the Rock, opus 129*, sop, cl, pno; Pugni arr. Bellison, *Entr-acte from the Russian Ballet*, fl, cl, pno; Mozart arr. Bellison, *Suite No. 2 in F-Major*, 2 cls, bassethorn, bass cl.

February 24, 1946 CC Fl(s): John Wummer, Mildred Hunt Wummer, William Heim; Gustave Langenus, cl; Michael de Stefano, vln; Raymond Sabinsky, vla; Carl Stern, vc.

Works: J. Ardevol, Sonata, 2 fls, vla; Joseph Wagner, *Theme and Variations*, fl, cl, vln, vc; Virgil Thomson, Sonata for Flute Alone, fl solo; Mario Castelnuovo-Tedesco, Divertimento, 2 fls; Charles Haubiel, *Pieces for Three Flutes*, 3 fls.

March 31, 1946 CC Fl(s): Arthur Lora, Leonore Altman, Pauline Bergseth, Reba Boscov, Helen Edson, Joanne Hertel, Virginia Sherwood, Joyce Thompson, Louise Wysong, Donald Berglund, Will Gay Bottje, Thomas Curran, Charles Ehrenberg, William Hebert, Claude Monteux, Warren Ross Norwood, George Opperman; S. Mario de Stefano, hp; James Leon, pno; Samuel Baron, cond.

Works: Loeillet, Sonata in C minor, fl, hp; Handel arr. de Stefano, *Passacaglia*, hp solo; Scarlatti, *Aria e Minuetto*, hp solo; Tournier, *Scherzo*, hp solo; Will Gay Bottje, *Fugue et Presto*, fl, pno; Kuhlau, Quartet, op. 103, 16 fls.

April 28, 1946 CC Fl(s): Milton Wittgenstein; Werner Lywen, vln; Barnet Gardelle, vln; William Schoen, vla; Jesse Ehrlich, vc.

Works: Wadim Kotschetow, Concertino, fl, 2 vlms; Kent Kennan, *Night Soliloquy*, fl, 2 vlms, vla, vc; Mozart, Quartet for Strings in Bb Major, K. 589, 2 vlms, vla, vc; Quincy Porter, Quintet, fl, 2 vlms, vla, vc; Mrs. H. H. A. Beach, *Theme and Variations*, fl, 2 vlms, vla, vc.

October 27, 1946 CC Fl(s): Frederick Wilkins; Margaret Wilkins, mezzo-sop, Ashley B. Miller, pno.

Works: Handel, *Adagio* from *The Faithful Shepherd*, m-sop, fl, pno; Mozart, Concerto No. 1 in G Major; Schumann, *Die Frauenliebe und Leben*, m-sop, fl, pno?; Mabel Daniels, *Pastoral Ode*; Paganini-Callimahos, *Caprice XXIV*, fl solo.

November 24, 1946 CC Fl(s): Brooks Parker (assisted Mildred Hunt Wummer); Chester Hazlett, cl; Alexander Alexay, pno.

Works: Jules Mouquet, *Flute de Pan*; Ibert, *Alegro scherzando (from Concert for Flute and Piano)*; Charles M. Widor, *Suite*; Chopin, *Fantasie Impromptu, Waltz in E minor, Scherzo, Opus 31*, pno solo; Charles T. Griffes, *Poeme*; Victor Herbert, *L'Encore*, fl, cl, pno; Camille Saint-Saens, *Tarantelle*, fl, cl, pno.

December 22, 1946 CC Fl(s): Christiane Nazzi; Michel Nazzi, ob & English hn; Shepard Coleman, vc; Bernice Horowitz, hp.

Works: Telemann, Trio in C minor, fl, ob, vc, hp; Debussy, *Arabesque No. 1*, vc solo; Beethoven, Duo No. 3, in Bb major, ob, vc; Ibert, *Fantaisie*, hp solo; Saint-Saens, *Le Cygne – Extrait du Carnival des animaux*, English hn, hp; Louis Ganne, *Andante et Scherzo*; Nicolo Popora, *Sinfonia for 3 instruments*, fl, ob, vc.

January 26, 1947 CC Fl(s): Ruth Freeman; Carlos Salzedo, pno; Ralph Hollander, Charles Ritter, vlms; William Scohen, vla; Irving Klein, vc.

Works: Mozart, Concerto in D major; Debussy, *Little Shepherd: Paganini arr. Callimahos, Caprice XXIV*; Haydn, String Quartet, op. 76, No. 2, 2 vlms, vla, vc; Kent Kennan, *Night Soliloquy*, fl, 2 vlms, vla, vc; Johan Franco, *Divertimento*, fl, 2 vlms, vla, vc; Debussy, *Syrinx*, fl solo; Ferrond, *Jade*, fl solo; Varèse, *Density 21.5*, fl solo; Quantz, Concerto in G major, fl, 2 vlms, vla, vc.

February 23, 1947 CC Fl(s): John Wummer, Mildred Hunt Wummer; Mildred Hunt Wummer, pno, Walter Benedict, pno.

Works: Bach, Sonata in C major; Darius Milhaud, *Sonatine pour Flute et Piano*; Karg-Elert, Sonata in F-sharp minor; Reynaldo, Hahn, *Variations on a Theme of Mozart*; Cesare Ciardi, *I Baci*; Theobald Boehm, *Landler*; Telemann, Sonatine in D major, 2 fls; Walter Benedict, *A la Valse*, 2 fls, pno.

March 30, 1947 CC Fl(s): Arthur Lora, William Herbert; Sol Schoenbach, bsn; Robert Hufstader, pno, R. Ray Still, ob; J. Cloyde Williams, cl; Lucius Patterson, hn; Frederick Mueller, bsn.

Works: Beethoven, Trio in G major, fl, bsn, pno; Couperin, *Les Matelottes Provencales, Le Crouilly ou la Couperinette, Les Tricoteuses, Le Rossignol en Amour, Le Reveil-matin*; Robert Siohan, *Trois Pieces pour Flute seule*, fl solo; Darius Milhaud, *La Cheminee du Roi Rene*, fl, ob, cl, hn, bsn.

December 21, 1947 CC Fl(s): Harry Moskovitz; Juliette Arnold, pno.

Works: Michel Blavet, Sonate No. 4; Jean Louis Tulou, *Eighth Grand Solo*; Bach, Sonate No. 5; Unusual flute recordings – Commentator: Dr. Carleton Sprague Smith, Musicologist; Details of recordings, page 103.

March 27, 1949 CC Fl(s): Harry Moskovitz; Sol Berkowitz, pno.

Works: Michel Blavet, Sonate No. 4; Jean Tulou, *Eighth Grand Solo*; Sol Berkowitz, *Suite for Piano*, pno solo; Bach, Sonate No.1 in B Minor; Pierre Camus, *Chanson*; Doppler, *Fantasia Pastorale Hongroise*.

December 18, 1949 CFCH Fl(s): Lois Schaefer; Dolores Rodriguez, pno.

Works: Loeillet, Sonata in D Minor; Bohuslav Martinů, Sonata; Philippe Gaubert, *Nocturne et Allegro Scherzando*; Pierre Camus, *Chanson et Badinerie*; Alfredo Casella, *Sicilienne et Burlesque*.

1950s

January 29, 1950 CFCH Fl(s): Marcel Moyse, Louis Moyse; Blanche Honegger-Moyse, vln & vla; Louis Moyse, pno. (Trio Moyse)

Works: Bach, Trio Sonate Sol Majeur, fl, vln, pno; Bach, *Sarabande* de la Sonate en La Mineur, fl solo; Bach, Sonate Mi Majeur. vln, pno; Handel, Duo Sonate Sol Majeur, 2 fls; Neubaur, Duo Sonate, fl, vla; Haydn, Trio Sonate Ut Majeur, 2 fls, vla; Ibert, *Trio*, fl, vln, pno; Debussy, *Syrinx*, fl solo; Louis Moyse, *Serenade*, 2 fls, vla; Marcel Gennaro, *La Chanson*, 2 fls, vln; Martinů, *Scherzo*, fl, vln, pno.

March 25, 1951 CFCH Fl(s): Milton Wittgenstein, Samuel Baron, Thomas Wilt; Alexander Semmler, pno; Michele Wilt, pno.

Works: Loeillet, Sonata in G Minor; Berlioz, Trio – *L'Enfance du Christ*, 2 fls, pno; Haydn, *Adagio and Presto*; Maria Von Paradis, *Sicilienne*; P. O. Ferroud, *Jade*, fl solo; F. J. Gossec, *Tambourin*; Quantz, Sonata in C Minor, 2 fls, pno; Alexander Semmler, *Aria and Scherzo*; Telemann, Quartet in D Minor, 3 fls, pno.

December 16, 1951 CFCH Fl(s): Thomas Benton; Leopold Mannes, pno.

Works: Bach, Sonata No. 1 in B Minor; Philippe Gaubert, *Deuxieme Sonata*; Vivaldi, Sonata No. 6 in G Minor; Hindemith, Sonata.

October 26, 1952 CFCH Fl(s): Harry Moskovitz; Arnold, pno.

Works: Michel Blavet, Sonate No. 4 (*La Lumange*); C. P. E. Bach, Sonate in A minor for Flute Unaccompanied, fl solo; Doppler, *Airs Valaques*; Ibert, *Piece pour Flute Seule*; Bach, Sonate No. 5 in E Minor; Bizet arr. Borne, *Carmen Fantaisie*.

January 18, 1953 CFCH Fl(s): Sebastian Caratelli; Gordon Manley, pno; Ann Sacchi, hp.

Works: Giovanni Platti, Sonate No. 1 in E Minor; Hindemith, Sonata for Flute and Piano; Karg-Elert, *Sonata appassionata in F-sharp Minor*, fl solo; Darius Milhaud, Sonatine for Flute and Piano; Camargo Guarnieri, Sonatina for Flute and Piano; Adrien Schaposchnikow, Sonata for Flute and Harp, fl, hp.

February 15, 1953 CFCH Fl(s): John Wummer, Mildred Hunt Wummer; Mildred Hunt Wummer, pno.

Works: Mozart, Andante, K. 315; Vivaldi, "*Il Cardellino*" Concerto in D Major, op. 10, No. 3; Prokofieif, Sonate op. 94; Ivan Langstroth, Sonata for Two Flutes, 2 fls; Philippe Gaubert, *Nocturne et Allegro scherzando*.

March 29, 1953 CFCH Fl(s): Mildred Hunt Wummer; Harriet Wingreen, pno, Geroge Koutzen, vc; Josef Marx, ob; Giorgio Ciompi, vln, Helen Kwalwasser, vln, Balnche Raisen, vln; Raymond Kunicki, vln; Irving Manning, vla; Jane Tyre, d bs.

Works: J. C. Bach, Quintet op. 11, No. 4, fl, ob, vln, vla, vc; Beethoven, Trio in G Major, fl, vc, pno; Charles Haubiel, *Trio*, fl, vc, pno; Giovanni Pergolesi, Concerto No. 2 in G Major, 4 vlms, vla, vc, d bass.

November 29, 1953 CFCH Fl(s): Ruth Freeman; Steffy Ormandy, hp; Gertrude Caspar, vla; Leslie Harnley, pno.

Works: J. B. Krumpholtz, Sonate for flute and harp, fl, hp; Sem Dresden, Concerto in C Major; Debussy, Sonate for flute, viola, and harp, fl, vla, hp; Carlos Salzedo, *Volute et Rondel for flute alone*, fl solo; Fauré, *Fantasie*; Doppler, *Pasotral Hongroise*, fl solo; Leslie Harnley, *Perpetual Motion*; Paganini, *Variation Caprice*.

December 20, 1953 CFCH Fl(s): Milton Wittgenstein; Gabriel Banat, vln; Irene Jacobi, pno.

Works: C. P. E. Bach, Trio in Bb Major; fl, vln, pno; L. Rohozinski, *Three Pieces for Flute and Violin*, fl, vln; Beethoven, Sonata op. 12, #1 in D Major, vln, pno; Handel, Sonata #7 in A Minor; Walter Niemann, *The Chinese Nightingale*; Sibelius, *Nocturne*; Albert Roussel, *Andante et Scherzo*; Martinů, *Madrigal Sonata*, fl, vln, pno.

April 25, 1954 CFCH Fl(s): Emerson Boardman, Marianne Carlsen, Nancy Pallesen, Irvin Gilman, Barbara Pogul, Harriet Pogul; Robert M. Boberg, pno; Joyce Gladwell, pno; Arthur Lebrew, pno; Mary Pogul, pno & sop.

Works: Gluck, Concerto in G Major; Molique, *Andante* from the D minor Concerto; Mozart, *Allegro aperto* from the D Major Concero; Bach, Sonata in G minor; Cimarosa, *Allegro vivo* from the G Major Concerto, 2 fls, pno; Bach, *Sheep May Safely Graze* from the *Birthday Cantata*, sop, 2 fls; Walter Benedict, *Variations on an old folk song*, 4 fls; A Tchérepnine, *In the Church, Parents Hope for Children, In The Kitchen*, 4 fls.

March 27, 1955 CFCH Fl(s): Harry Moskovitz; Reba Paeff Mirsky hpsd & virginal.
Works: Daniel Purcell, Sonata in F Major; Handel, Sonata in D Major; Quantz, Sonata in A Minor; Dublin Manuscript (16th Century), *Solos for Virginal*, virginal; Vivaldi, Sonata in G Minor, picc, virginal; Telemann, Partita No. 2, picc, virginal; Michel Blavet, Sonata No. 2 in D Minor *La Vibray*; Bach, Sonata No. 6 in E Major.

October 30, 1955 CFCH Fl(s): Ruth Freeman; Carlos Salzedo, pno; Betty Freeman Haines, vln & vla; Louise Driggs, Henry Kraus, vlms; Edward Drabkin, vla; Marshall Driggs, vc.

Works: Bach, Trio Sonata in C Major, fl, vln, pno; Carlos Salzedo, *Volute et Rondel*, fl solo; Schubert, *Introduction et Variations*; Alfredo Casella, *Sicilienne et Burlesque*; Johan Franco, Sonatina, fl, vla; James Hosmer, *Rhapsody*, fl, 2 vlms, vla, vc; Albert Stoessel, *Suite Antique*, fl, vln, pno.

November 27, 1955 CFCH Fl(s): Charles Delaney, Gerald Stone, Benjamin Williams, Victor Ludewig, Claretta Lafferty, Alice Mahler, Carol Michael, Jervis Underwood; Edwin Thayer, pno; Elizabeth Bobo, hn; Lynn Clarke, sop; Henry Bryant, perc; Arthur Winograd, Cond.

Works: Lamar Stringfield, *Mountain Dawn*; Loeillet, Sonata in C Minor for Flute, Horn and Piano, fl, hn, pno; Eugene Bozza, *Trois Impressions*; Frank Martin, *Ballade*; Henry Brant, Symphony for Eight Flutes, Percussion and Voice; Adolphe Wouters, *Adagio and Scherzo for Flute Quartet*, 4 fls.

February 26, 1956 CFCH Fl(s): John Wummer; Sam Raphling, pno; Stanley Drucker, cl.

Works: Quantz, Sonate in D Major; H. Dutilleux, Sonatine; Sam Raphling, *Prelude (Playthings of the Wind)*, fl solo; Antoni Szalwoski, *Duo*, fl, cl; Eugene Bozza, *Image*, fl solo; Andre Wormser, *Madrigal*; Georges Hue, *Gigue*; Louis Ganne, *Andante et Scherzo*.

November 25, 1956 CFCH Fl(s): Harry Moskovitz; Arnold, pno.

Works: Pergolesi, Concerto in G Major; Taffanel, *Andante Pastorale et Scherzettino*; Unaccompanied solos demonstrating the alto flute, the E flat flute, the A flat piccolo and the C piccolo; Georges-Hue, *Fantaisie*; Georges Enesco, *Cantabile et Presto*; Quantz, Concerto in G Major.

April 28, 1957 CFCH Fl(s): John Wummer.

Works: Johann Anton Stamitz, *Capriccio-Sonate in A Major*, fl solo; Telemann, *Fantaisie in G Major*, fl solo; Walther Geiser, Sonatine, fl solo; Virgil Thomson, Sonate, fl solo; Boehm, *Landler*, fl solo; J. Donjon, *Alegie*, fl solo; J. Donjon, *Le Chant Du Vent*, fl solo; Francois Donjon, *Le Tambour*, fl solo.

February 23, 1958 CFCH Fl(s): John Wummer; Leopold Mannes, pno.

Works: Bach, Sonate in G Minor; Carl Reinecke, Sonate (*Undine*) op. 167; Jean Rievier, *Oiseaux Tendres*, fl solo; Martinů, Sonate.

March 30, 1958 Fl(s): Milton Wittgenstein, Thomas Wilt; Michele Wilt, pno.

Works: J. C. Bach, Divertissement, 2 fls, pno; Charles Koechlin, Sonata for Two Flutes, 2 fls; Handel, Sonata in A Minor; Andre Caplet, *Reverie, Petite Valse*; Reynaldo Hahn, *Variations on a Theme of Mozart*; Cimarosa, Two Movements from Concerto in G Major, 2 fls, pno.

April 27, 1958 CFCH Fl(s): M. Moyses, L. Moyses; B. Honegger Moyses, vln & vla; Louis Moyses, pno. (Moyes Trio)

Works: Martinů, Trio-Sonate for flute, violin and piano, fl, vln, pno; Andre Thiriet, *Moysiana Three pieces for 2 flutes and piano*, 2 fls, pno; Maurice Durufle, Trio in F Sharp for flute, viola and piano, fl, vla, pno; Louis Moyses, Suite in C for 2 flutes and viola, 2 fls, vla.

February 22, 1959 CFCH Fl(s): John Wummer; Christine Stavrache, hp; David Kates, vla.

Works: Bach, Sonate in G Minor; Debussy, Sonate, fl, vla, hp; B. Hilse, *Scherzo, Bacchanale*, fl, hp; A. Francisque-Grandjany, *Pavane and Branles, Feerie*; M. Tournier, *Prelude et Danse*, hp solo; Adrien Schaposochinikow, Sonate, fl, hp.

1960s

February 28, 1960 BPH Fl(s): John Wummer; Fernando Valenti, hpsd.

Works: B. Marcello, Sonata in F Major; Frederick the Great, Sonata in A Major; Michel Blavet, Sonata No .2 (*La Vibray*); Bach, Sonata in C Major; Scarlatti, Three Sonatas, hpsd solo; Quantz, Sonata in D Major.

March 27, 1960 BPH Fl(s): Harry Moskovitz.

Works: C. P. E. Bach, Sonate in A Minor, fl solo; Michel Blavet, *Gigue en Rondeau*, fl solo; Michel Blavet, *Rondeau*, fl solo; Bach, Sonate in A Minor, fl solo; Ibert, *Piece pour flute seule*, fl solo; P. O. Ferroud, *Bergere Captive*, Eb fl solo; P. O. Ferroud, *Jade*, Eb fl solo; Paul Feinsmith, *Orientale*, alto fl solo; Fr. Kuhlau, 2nd Movement from *Grand Solo No. 1 op. 57*, alto fl solo; J. Donjon, *Le Follet, Le Tambour, Elegie*, picc solo; "Solos by unknown Masters of the 18th Century," Ab picc solo.

October 30, 1960 JCH Fl(s): Harold E. Skinner; Claire Rivers Moody, pno.

Works: Vivaldi, Sonata in F Major; Gluck arr. Barrère, *Scene from the Opera "Orpheus;"* Bach, Sonata No. 2 in E flat Major; Friedrich Kuhlau, *Third Grand Solo, op. 57*; Saint-Saens arr. Barrère, *Pavane*; Fauré arr. Barrère, *Andantino*; Henri Busser, *Prelude et Scherzo, op. 35*; Armand Lonque, *Sonate, op. 21*.

November 27, 1960 JCH Fl(s): Phillip Kaplan; Edith Stearns, pno.

Works: Benedetto Marcello, Sonata; Hirao Kishio, Sonatina; Albert Roussel, *Andante et Scherzo*; Charles T. Griffes, *Poem*; Ph. Gaubert, *Madrigal*; Ibert, *Entr'acte*; Malloy Miller, *Autumn Pastoral*, alto fl.

December 18, 1960 JCH Fl(s): Sophie Schultz; Louise Sherman, pno; Judith Basch, Barbara Campbell, vlms; Einar Holm, vc; Maurice Peress, cond.

Works: Haydn, *London Trio No. 1*; Andre Jolivet, *Chant de Linos*; Paul Hindemith, *8 Pieces for Flute alone*, fl solo; C. P. E. Bach, Concerto in G Major; Charles Fox, *Introduction & Allegretto*, 7 fl, 2 vlms, vla, tpt, cond.

January 29, 1961 JCH Fl(s): Paige Brook, Robert Morris; Ashley Miller, pno.

Works: Michel Blavet, *Sonate #4*; Haydn arr. Wummer, *Duet for two flutes*, 2 fls; Lewis Granom, *Sonate*; Prokofieff arr. Lalenov, *Romeo and Juliet*; Berlioz, *Trio of the Young Ishmalites (L'Enfant du Christ)*, 2 fls, pno; Tzibin, *Andante*.

February 26, 1961 JCH Fl(s): John Wummer; Stanley Drucker, cl; Martin Ormandy, vc; Joseph Wolman, pno; Leon Temerson, vln.

Works: Telemann, *Duo in G Major*, fl, vln; Antoni Szalowski, *Duo*, fl, cl; Harald Agersnap, *Trio*, fl, vln, vc; Conrad Beck, *Sonatine*, fl, vln; Ivan Langstroth, *Pan*, fl solo; Edgar Varèse, *Density 21.5*, fl solo; Chopin arr. Rampal, *Variations on a theme of Rossini*; Martinů, *Trio*, fl, vc, pno.

March 26, 1961 JCH Fl(s): Harry Moskovitz.

Works: B. S. Meyer, *Drie Landlijke Miniaturen*, fl solo; C. P. E. Bach, *Sonate in A Minor*, fl solo; Ibert, *Piece pour flute seule*, fl solo; J. Donjon, *Three Etudes*, fl solo; Kuhlau, *Grand Solo, op. 57 no. 2*, fl solo.

April 30, 1961 JCH Fl(s): Ramona Golliger, Michael Friedman, Robert Smith, Loran Thompson, Gerardo Levy, Paula Robison; Priscilla Golliger, pno; Mildred Hunt Wummer, pno; Efrain Guigui, cl; Lucy Brown, pno.(Annual Spring Concert)

Works: Handel, *Sonate No. 4*; Quantz, Concerto in G Major; Lewis Granom, *Sonate*; Chaminade, *Concertino*; Nicholas van Slyck, *Sonate (1957) for flute alone*, fl solo; Claude Daquin arr. L. Clavero, *Le Cou-cou*, fl, cl; Prokofieff, *Sonate in D Major*.

October 19, 1961 JCH Fl(s): Carl Bergner; Robert Schaffer, pno & bsn. Works: Saint-Saens, *Airs de Ballet D'Ascanio*; Harold Genzmer, Sonata; Arnold Franchetti, Duo for Flute and Basson, fl, bsn; Platti, Sonata in D Major; Edward Miller, *Song for Unaccompanied Flute*, fl solo; Poulenc, Sonata.

November 26, 1961 JCH Fl(s): Lawrence Aversano, Paul Ricci, Buddy Saffer, Edward Sueta; Lawrence Aversano, fl, cl & sax; Paul Ricci, fl, cl & sax; Buddy Saffer, fl, cl & sax; Edward Sueta, fl, cl & sax.

Works: Kuhlau, Grand Quartet in E minor, op. 103, 4 fls; Hale Smith, *Fergus, In Love Since Monday, Gay One*; Mozart, Suite #2, 3 cls, bass cl; George Gershwin, *Liza, Blue Room*, 3 cls, bass cl; Nuncio Mondello, Saxophone Quartet, 2 a sax, t sax, b sax.

December 17, 1961 JCH Fl(s): Harold Jones, John Jackson; Selwert Clarke, vla; Kermit Moore, vc; Otto Seyfert, pno.

Works: Handel, Sonata; Lennox Berkeley, Sonatina; Bach, Trio Sonata in G Major for Two Flutes and Piano, 2 fls, pno; Benedetto Marcello, Sonata in F Major; Cecile Chaminade, Concertino; Albert Roussel, Trio.

January 28, 1962 JCH Fl(s): Paige Brook, Dan Trimboli; Sol Greitzer, vla; Fred Zimmerman, d bs; Ashley Miller, pno.

Works: Carl Reinecke, Sonate *Undine*; Erwin Schulhoff, Concertino for Flute, Viola and Bass, fl, vla, D Bs; Toshitsugu Ogihara, *Six Short Pieces for Two Flutes*, 2 fls; Sadao Bekku, Sonata for Flute and Piano; Michio Miyagi, *Ha No Umi (The Sea in Springtime)*.

March 4, 1962 JCH Fl(s): John Wummer; David Sackman, vln; Joseph Wolman, pno. Works: Johann David Heinichen, Sonate for Flute, Violin and Piano, fl, vln, pno; Andre Jolivet, *Chant de Linos*; C. Cui, *Five Petits Duos*, fl, vln, pno; Eugene Goossens, Suite for Flute, Violin and Piano (op. 6), fl, vln, pno.

April 29, 1962 JCH Fl(s): Loran Thompson, Margaret Langworthy, Margo Kolkabeck, Helene Arnold, Geraldine Kent; Mildred Hunt Wummer, Tula Langworthy, Paige Brook, pno.

Works: Nan Maslow, Opus #1; Bach, Suite in B Minor; Tschaikowsky, *Nutcracker Suite – Dance of the Reed Flutes*; Arr. Marjorie Fine & Judy Engleberg, *Theme from Exodus*; Kohler arr. Lowenkron, *Double-Tonguing Study*; Divinez, *Fleugel Woogie*; Marcello, Sonata in F Major; Reynaldo Hahn, *Variations on a Theme of Mozart*; Giovanni Platti, Sonata No. 2; Sam Raphling, *Warble For Lilac-Time*; Georges Enesco, *Cantabile et Presto*.

October 28, 1962 JCH Fl(s): Eleanor Lawrence, Charles Kuskin, ob, Harriet Brent, pno, Claude Hill hp, John Di Janni, vla.

Works: Telemann, Suite in d, for fl, ob and pno; Ludmila Ulehla, Divertimento, Dohnanyi, Aria; Lili Boulanger, *D'un Matin de Printemps*; Hindemith, Sonata; Debussy, Sonata for fl, vc and hp.

November 25, 1962 JCH Fl(s): Robert Dietrich; Blanche Schwartz, vln, Mara Dvonch, pno.

Works: Carl Stamitz, Trio Sonata, op. 14, No. 1, fl, vln, pno; Walter Piston, Sonata; Albert Roussel, *Joueurs de Flute*; Francois Doppler, *Fantaisie Pastorale Hongroise*, op. 26; Robert Dietrich, Sonatina; Martinů, *Madrigal Sonata*.

December 16, 1962 JCH Fl(s): Harry Moskovitz.

Works: L. Gearhart, *Soliloquy*, fl solo; Debussy, *Syrinx*, fl solo; Donjon, *Song of the Wind*, fl solo; J. Andersen, Etudes from Opus 33, alto fl/picc/Eb flute; Bach, Sonate in A minor, fl solo; P. O. Ferroud, *Trois Pieces pour Flute*, fl solo; C. P. E. Bach, Sonate in A minor, fl solo; Paganini, 24th Caprice, fl solo.

January 27, 1963 JCH Fl(s): Lois Schaefer; Yura Chute, pno; Winifred Mayes, vc; Arthur Granick, vla.

Works: C. P. E. Bach, Sonata in G Major; Francis Poulenc, Sonata; Villa-Lobos, *Assabio a Jato (The Jet Whistle)*, fl, vc; Albert Roussel, Trio for Flute, Viola, Cello, op. 40, fl, vla, vc.

March 3, 1963 JCH Fl(s): Paige Brook; Stanley Hoffman, vln; Robert Menga, vln & pno.

Works: Bach, Trio Sonata from *The Musical Offering*, fl, vln, pno; Sigfrid Karg-Elert, Sonate in F#, op. 140, fl solo; Fritz Kreisler, *Recitativo und Scherzo*, vln solo; Beethoven, Sonata in F, op. 57, *Appassionata*; pno solo; Walter Giesecking, Sonatine.

April 7 1963 JCH Fl(s): John Wummer; Joseph Wolman, pno; David Sackson, vln & vla.

Works: Telemann, Sonata in A minor, fl, vln, pno; Eugene Bozza, *Agrestide*; Louis Haber, *Six Miniatures*, fl, vln; Mark Tobey, Three Pieces, fl solo; Alexander Semmler, *Rhapsody*, fl, pno; C. P. E. Bach, Sonata, fl, vla, pno.

April 28, 1963 JCH Fl(s): Karen Nowinski, Loran Thompson, John Ericson, Consuelo Utila, James Carucci; Claire Gerstein, Paige Brook, Arnold Gross, Suzanne Lack, pno. (Annual Spring Concert)

Works: Handel, Sonate No. 4; Karg-Elert, *Chaconne (Variations)*, fl solo; Pierre Camus, *Chanson et Badinerie*; Saint-Saens, *Adagio et Variation, Ballet from Ascanio*; Francis Poulenc, Sonata.

October 27, 1963 JCH Fl(s): Paige Brook; Peter Simenauer, cl; Mark Popkin, bsn; Sanford Allen, vln. (To commemorate the birth of Georges Barrère, October 31, 1876)
Works: Telemann, Duet in G, fl, vln; Heitor Villa-Lobos, *Choros No. 2*, fl, cl; Conrad Beck, Sonatine, fl, vln; Bach, Partita No. 3, vln solo; Walter Piston, Three Pieces, fl, cl, bsn.

November 24, 1963 JCH Fl(s): Thomas Wilt; Michele Wilt, pno.
Works: Johann Nepomuk Hummel, Sonata, op. 50; Hummel, Sonata, op. 64; Kuhlau, Sonata, op. 83, No. 3; Kuhlau, Sonata, op. 64.

December 15, 1963 JCH Fl(s): James Politis; Seymour Wakschal, vln; Allesandro Bottero, vln; Midhat Serbagi, vla; Richard Serbagi, vc; Georges Andre, d bs.
Works: James B. Hosmer, *Rhapsody*, fl, strings; Mozart, Quartet in D, K. 285 (1777), fl, vln, vla, vc; Gunther Schuller, *M.M. Quarter Note Equals 50*, fl, strings; Arthur Foote, *Night Piece*, fl, strings; Telemann, Suite in A minor, fl, strings.

January 26, 1964 JCH Fl(s): Jack Bell; Sidney Weinberg, ob; Paul Howland, cl; Ray Shanfeld, bsn; Mildred Hunt Wummer, pno.
Works: Louis Ganne, Andante et Scherzo; Antoni Szalowski, Duo, fl, cl; Christiaan Kriens, *Ronde des Lutins*, fl, ob, cl; Paul de Wailly, *Aubade*, fl, ob, cl; Burnet Tuthill, *Divertimento in Classic Style*, fl, ob, cl, bsn; Jean Francaix, Quatuor, fl, ob, cl, bsn; Eugenio Pirani, *Gavotte-Rococo and Whirlwind*, fl, ob, cl, bsn.

February 23, 1964 JCH Fl(s): John Wummer; Joseph Wolman, pno.
Works: Eldin Burton, Sonatina; Vittorio Giannini, Sonata; Johannes Brahms, Intermezzi, op. 116 in E and op. 118 in a, pno solo; Kazuo Fukushima, *Three Pieces from CHU-U*; Paul Hindemith, Eight Pieces; Otar Gordeli, Concerto.

March 29, 1964 JCH Fl(s): Helene Arnold, Loran Thompson; Mildred Hunt Wummer, pno; Anstiss C. Nadler, vc.
Works: Siegfried Karg-Elert, *Chaconne (Variations)*, fl solo; Jean-Baptiste Loeillet, Sonata in D minor, 2 fls, pno; Ibert, *Piece pour flute seule*, fl solo; Sam Raphling, *Variations for two flutes*, 2 fls; Alan Arnold, *Soliloquy*, fl solo; Hindemith, Sonatine for two flutes op. 31, No. 3; Charles Borromeo Mills, *Larghetto and Allegro*, fl solo; Charles Haubiel, Suite for flute and 'cello, fl, vc.

April 26, 1964 JCH Fl(s): Peter Schulz, Howard Leshau, Arlene Stock, Melanie Bogert, Deborah Watarz, Leslie Brin, Daniel Cope, Sarah Friedlander; Paige Brook, pno; Mildred Hunt Wummer, pno. (Annual Spring Concert)

Works: Georges Bizet, *Valse Menuet from L'Arlesienne*; Quantz, Duet for two flutes, op. 2, 2 fls; Sergei Nikiforovich Vasilenko, *Waltz Caprice*; Ibert, *Piece pour seule flute*, fl solo; W. F. Bach, Sonata in E Minor for two flutes, 2 fls; Poulenc, Sonata for Flute & Piano.

October 25, 1964 JCH Fl(s): Harry Moskovitz.

Works: Robert Siohan, *Trois Pieces Pour Flute Seule*, fl solo; Piet. Nuten, *Improvisatie*, fl solo; Jurriaan Andriessen, *Pastorle d'ete*, fl solo; Karg-Elert, Sonate in F sharp minor, fl solo; C. P. E. Bach, Sonate in A minor, fl solo; Bach, *Sarabande (from Suite V for Violoncello)*, bass fl; J. Andersen, Etude in B minor, op. 33, alto fl; J. Donjon, *Etude de Salon*, Eb flute; Emil Kronke, Three Concert Etudes, op. 188, fl solo; Franz Doppler, *Hungarian Pastoral Fantasy*, fl solo.

November 29, 1964 Fl(s): Eleanor Lawrence; Harriet Brent, pno; John Goberman, vc. Works: Olivier Messiaen, *La Merle Noir*; Bach, Sonata No. 1 in B minor; Albert Roussel, *Joueurs de flute*; Carl Maria von Weber, Trio in G minor, Opus 63, fl, vc, pno.

December 27, 1964 JCH Fl(s): John Wion; Howard Lebow, pno; Bert Lucarelli, ob; Arthur Bloom, cl; Alan Brown, bsn; William Brown, hn. (the Lark Quintet)

Works: Beethoven, Trio in G, fl, bsn, pno; Samuel Barber, *Summer Music, Opus 31*, fl, ob, cl, bsn, hn; Rossini, Quartet No. 6 in F major, fl, cl, bsn, hn; Heitor Villa-Lobos, *Quintette (en forme, de Choros)*, fl, ob, cl, bsn, hn.

January 31, 1965 JCH Fl(s): Harold E. Skinner; Stephen A. Romano, pno.

Works: Giovanni Platti, Sonata in D; Bach, Sonata No. 5 in e; Ernest Bloch, *Suite Modale*; Arthur Honegger, *Danse de la Chevre*, fl solo; Francis Poulenc, Sonata.

February 28, 1965 JCH Fl(s): John Wummer; Hilda Fenyo, pno.

Works: Michael Blavet, Sonata No. 4 (*La Lumagne*); Harald Genzmer, Sonate; Jean Rivier, Concertol P. O. Ferroud, *Toan-Yan*, fl solo; Couperin, *Le Rossignol En-Amour*; J. Demersseman, *Fantaisie Oberon*.

March 28, 1965 JCH Fl(s): Paige Brook; Paul Clement, vc; Marion Clement, pno.

Works: Giovanni Platti, Sonata No. 2 in G Major; C. Vasilanko, Suite for Flute and Piano; Telemann, Trio for Flute, Cello and Piano, fl, vc, pno; C. M. von Weber, Trio for Flute, Cello and Piano, Opus 63, fl, vc, pno.

October 31, 1965 JCH Fl(s): John Wummer; Hilda Fenyo, pno. (Georges Barrère Memorial Concert)

Works: Frederick the Great, Sonata No. 5; George Antheil, Sonata; Antonio Lora, *Two Sketches*; Olivier Messiaen, *La Merle Noir*; Cyril Scott, *Ecstatic Shepherd*, fl solo; Gaubert, *Fantasie*.

November 28, 1965 JCH Fl(s): Eleanor Lawrence; Harriet Brent, pno; Claude Hill, hp; Yves Chardon, vc.

Works: Handel, Sonata in B Minor; Yves Chardon, Trio for Harp, Flute, and Violoncello, fl, hp, vc; Bach, Sonata in G Minor; Sergei Prokofieff, Sonata in D Major.

December 19, 1965 JCH Fl(s): Samuel Baron; Anita Gordon, pno.

Works: Telemann, Sonata in D Major; Martinů, Sonata; Meyer Keferman, *Two Movements from Infinities One*, fl solo; Alec Wilder, Sonata; Schubert, Introductions and Variations on an original song, "*Trockne Blumen*," Opus 160.

January 30, 1966 JCH Fl(s): Phillip Kaplan; Helen Zoe Duncan, pno.

Works: Telemann, Sonata in F Minor; Gluck, *Dance of the Blessed Spirits*; M. Kawasaki, Sonata; Debussy, *Reflets dans l'eau*, pno solo; Debussy, *Ce qu'a vu le vent d'Ouest*, pno solo; Ravel, *Ondine*, pno solo; M. Kawasaki, *Essay on a Day*; E. Pessard, *Bolero*; Poulenc, Sonata.

February 27, 1966 JCH Fl(s): Paige Brook; Avis Brook, sop; Marcia Prester, pno.

Works: Handel, *Arien: Susse Stille*, fl, sop, pno; Benedetto Marcello, Sonata in G Minor; Bach, *Arien: Seele, deine Spezereien*, fl, sop, pno; Sergey Nikiforovich Vasilenko, Suite for Flute and Piano; John Duke, *Little Elegy*, sop, pno; John Duke, *The Bird*, sop, pno; Gene Bone & Howard Fenton, *Everything That I Can Spy*, sop, pno; Ravel, *La Flute enchantee from Sheherazade*, fl, sop, pno; B. Tzibin, *Andante*.

March 27, 1966 JCH Fl(s): Harold Jones; Alan Booth, pno.

Works: Bach, Sonata No. 2; Chopin, *Nocturne*, Opus 15, No. 2; Louis Ganne, *Andante et Scherze*; Bach, Sonata in a minor, fl solo; Gordon Jacob, Concerto.

April 24, 1966 JCH Fl(s): Michael Gold, Paul Schliffer, Susan Sweeney, Judith Levine, Donald Anderson, Helene Arnold, Ted Robinson, Christine Gwinner.
(Spring Concert)

Works: Louis Aubert, *Lied*; Henri Gagnebin, *March of the Jolly Fellows*; Mozart, Sonata No. 6 in B flat Major; Ernest Bloch, *Suite Modale*; Bach, Sonata in E Major; Benedetto Marcello, Sonata in F Major; Harald Genzmer, Sonata in F minor for two flutes, 2 fls; Georges Enesco, *Cantabile et Presto*.

October 23, 1966 JCH Fl(s): Eleanor Lawrence; Albertine Baumgartner, pno.
Works: Loeillet, Sonata in F Major; Gaubert, Sonata; Georges-Hue, *Fantaisie*; Edgard Varèse, *Density 21.5*, fl solo; Ibert, *Piece pour flute seule*, fl solo; Walter Piston, Sonata.

November 27, 1966 JCH Fl(s): Paige Brook; Isadore Freeman, pno.
Works: Benedetto Marcello, Sonata in F Major; Bach, Sonata No. 6 in E Major; Poulenc, Sonata for Flute and Piano; Hindemith, Sonata for Flute and Piano.

December 18, 1966 JCH Fl(s): Harvey Sollberger, Sophie Sollberger, Otto Luening; Charles Wuorinen, pno.

Works: Berio, *Sequenza*, fl solo; Chou Wen-chung, *Cursive*; Charles Wuorinen, *Flute Variations*, fl solo; Otto Luening, Trio for Three Flutes, 3 fls; Kazuo Fukushima, Three Pieces from *Chu-u*; Mario Davidovsky, *Synchronisms No. 1*, fl & electronic sounds; Harvey Sollberger, Two Pieces for Two Flutes.

January 29, 1967 JCH Fl(s): Philip Dunigan; Leona Di Domenica, pno; Mark Popkin, bsn; La Mar Alsop, vln; Jacob Glick, vla; Ruth Alsop, vc.

Works: Robert Di Domenica, Sonata for Flute and Piano; Robert Di Domenica, *Variations on a Tonal Theme for Unaccompanied Flute*, fl solo; Robert Di Domenica, Trio for Flute, Bassoon and Piano, fl, bsn, pno; Robert Di Domenica, Quartet for Flute, Violin, Viola and Cello, fl, vln, vla, vc.

February 26, 1967 JCH Fl(s): John Wummer; Martin Ormandy, vc; Hilda Fenyo, pno.
Works: C. P. E. Bach, Sonata in a minor, fl solo; Carl Nielsen, Concerto for Flute and Piano; Thomas Beversdorf, Sonata for Flute and Piano; Charles Haubiel, Suite for Flute and Cello, fl, vc; Paganini, *Caprice XXIV*, fl solo.

April 2, 1967 JCH Fl(s): Leone Moyse, Paula Sylvester, Eleanor Lawrence; Dorothy Reichenberger, vc, Samuel Rhodes, vla; Blanche Honegger Moyse, pno & hpsd.

Works: Bach, Trio Sonata in G Major for Two Flutes and Figured Bass, 2 fls, vc, hpsd; Louis Moyse, Suite in C for Two Flutes and Viola, 2 fls, vla; Kuhlau, Duet in G Minor, op. 87, No. 2, for Two Flutes, 2 fls; Louis Moyse, Four Pieces for three Flutes and Piano, 3 fls, pno.

April 30, 1967 JCH Fl(s): Daniel Levy, Katherine Manefee Phillips, Barbara Bernhard, Paul Schliffer, Gale Willis, Judi Ormondy, pno. (Annual Concert)

Works: Handel, Sonata No. 3 in a minor; Robert Siohan, *Trois Pieces pour Flute seule*, fl solo; A. Jolivet, *Chant de Linos*; C. P. E. Bach, Sonata No. 5 in B flat Major; P. Camus, *Chanson et Badinerie*; Poulenc, Sonata.

October 29, 1967 JCH Fl(s): Harry Moskovitz; Paul Cammarota, bsn; Harold Morris, gtr.

(the Classic Guitar Trio)

Works: Handel, Sonate in G minor; Lully, *Gavotte from Ballets du Roi*; Andre Jolivet, *Pastorales de Noel*; Telemann, Sonate in F minor from *Der getreue Musikmeister*; Paganini, *Terzetto*, apparently all gtr & bsn.

November 26, 1967 JCH Fl(s): Katherine Hoover; Stoddard Lincoln, pno; Timothy Eddy, vc. (Music for Flute and "Mozart" Piano)

Works: Mozart, Sonata in Bb, K. 15; C. P. E. Bach, Sonata for flute alone, fl solo; Ignace Pleyel, Sonata in G Major; Charles F. Abel, Sonata in F; Haydn, Trio in D Major, fl, pno, vc.

December 17, 1967 JCH Fl(s): Herbert Levy; Rebecca Levy, virginal & pno.

Works: Handel, Sonata in G; Ellen Levy, Baroque Suite; Bach, Sonata in Eb, fl, virginal; Bach, Partita in Bb, virginal solo; Martinů, First Sonata.

January 21, 1968 JCH Fl(s): Paige Brook, Eleanor Lawrence, Gwyndolyn Mansfield, Robert Morris.

Works: David Amram, *Overture and Allegro*, fl solo; W. F. Bach, Duet for Two Flutes, 2 fls; Rossini, *Overture Italiano in Algeri*, 3 fls; Florent Schmitt, Quatuor de Flutes, 4 fls.

February 25, 1968 JCH Fl(s): John Wummer; Hilda Fenyo, pno; Martin Ormandy, vc.

Works: Telemann, Sonate in c minor, fl, pno, vc; Ned Rorem, Trio in Four Movements for Flute, Cello and Piano, fl, vc, pno; Jean Rivier, *Ballade*; Ernest Moret, Prelude, fl solo; Karg-Elert, Chaconne, fl solo; Otar Gordeli, Concerto in D Major for Flute and Piano, op. 8.

March 31, 1968 JCH Fl(s): Karl Kraber; Laura Newell, hp; Susan Halligan, pno; John Graham, vla.

Works: Bach, Partita in C minor; J. H. Tulou, Third Grand Solo, op. 74; Bela Bartok arr. Paul Arma, *Nine Short Folk Dances*; Vincent Persichetti, Serenade No. 10 for flute and harp, fl, hp; Debussy, Sonata for flute, harp and viola, fl, hp, vla.

April 28, 1968 JCH Fl(s): Edward Buchsbaum, Nancy Groce, Candy Attwood, Kitty Unger, Denise Dorato, Amy Aaron, Portia Smith, Glenn Gollobin, Alice Dearden, Becky Duerk, Barbara Liebig, Benjamin Schwartzwald, Trudy Kane; Frances Taylor, pno. (Young Artists Concert)

Works: Mozart, Concerto in G Major; Telemann, Quartet in D minor, 3 fls, pno; Griffes, *Poem*; Bloch, *Suite Modale*; W. F. Bach, Duet in F Major, 2 fls; Poulenc, Sonata; Hindemith, Eight Pieces for Flute Alone, fl solo; Nielsen, Concerto.

October 27, 1968 JCH Fl(s): Harold E. Skinner; Steven A. Romano, pno.
Works: Michael Blavet, Sonata No. 4 (*La Lumagne*); Carl Reinecke, Concerto in D Major, op. 283; Henri Dutilleux, Sonatine; Serge Prokofieff, Sonate.

November 24, 1968 JCH Fl(s): Eleanor Lawrence, Paige Brook, Harold Jones, Susan Stewart; Elizabeth Wright, pno; Fortunato Arico, vc.

Works: Haydn, Trio No. 31 in G Major; Kuhlau, Grand Quartet in E minor, 4 fls; Robert Baksa, *Aria da capo*; Louis Moyse, Variations for Flute and Piano on the Spiritual Song *I am a Poor Wayfaring Stranger*; Gabriel Pierne, *Sonata da Camera*, op. 48.

December 15, 1968 JCH Fl(s): Mark Thomas; Donald Hefner, ob; Russell Woollen, hpsd. Gerald E. Corey, bsn. (Ars Nova Trio)

Works: Girolamo Frescobaldi, Three Canzoni da Sonare; Jean Baptiste Loeillet, Sonata XI in A Major for Flute and Harpsichord, fl, hpsd; Telemann, Sonata in E Flat Major for Oboe and Harpsichord, ob, hpsd; Russell Woollen, Fantasy for Flute and Harpsichord, fl, hpsd; Vivaldi, Sonata in G Minor for Flute, Oboe, Harpsichord and Cello, fl, ob, hpsd, vc.

January 26, 1969 JCH Fl(s): Paige Brook, Eleanor Lawrence; Avis Brook, sop; Isadore Freeman, pno; Pater Simenauer, cl; Jerome Roth, ob; Harold Goltzer, bsn; John Carabella, hn.

Works: Richard Lane, Sonata for Flute and Piano; Richard Lane, Five Nocturnes, sop, 2 fls, pno; Mozart arr. Jerome Roth, Allegro from Quartet in D minor, K. 421; Beethoven arr. Jerome Roth, Allegretto vivace e sempre scherzando, from Quartet op. 59, No. 1; Karl Pilss, Serenade fur Blaserquintet, fl, ob, cl, bsn, hn.

February 23, 1969 JCH Fl(s): Jean Antrim; Lynn Chaparro, hpsd; Richard Turuskin, viola da gamba.

Works: Handel, Sonata in C Major, fl, hpsd, vla da gamba; Bach, Sonata in Eb for flute and harpsichord, fl, hpsd; Telemann, Trio for flute, harpsichord, and viola da gamba, fl, hpsd, vla da gamba; Rameau, Pieces de Clavecin en Concert.

March 30, 1969 JCH Fl(s): John Wummer; Hilda Fenyo, pno, Martin Ormandy, vc.

Works: Frederick the Great, Sonata in B flat, fl, pno, vc; Jean Hubeau, *Idylle*; Charles Haubiel, *In The French Manner*, fl, vc, pno; M. Camargo Guarnieri, Sonatine for Flute and Piano; Mark Tobey, *Aubade*, fl solo; E. Bozza, *Image*, fl solo; Joachim Andersen, *Danses des Sylphes*.

April 27, 1969 JCH Fl(s): Kenneth Harris, Margaret Jackson, Charles Bland, Hal Archer, Elizabeth Grovenstein, Judith Ormond, Steven Robbins, Jacqueline Goudey; Charles Livingstone, pno; Dan Berlinghoff, pno; Diane Malmstrom, pno.
(Young Artists Concert)

Works: C. P. E. Bach, Sonata in A minor for flute alone, fl solo; Busser, *Prelude and Scherzo*; Beethoven, Trio op. 87, 3 fls; Persichetti, *Parable*, fl solo; Dutilleux, Sonatine; Prokofieff, Sonata in D Major, op. 94.

October 19, 1969 JCH Fl(s): Harry Moskovitz.

Works: Stanley Krebs, *Siva*, fl solo; Richard de Guide, *Trois nomes pour flute seules*, fl solo; Rudolph Escher, Sonate pour flauto solo, fl solo; Sigtenhorst Meyer, *Three Miniatures*, fl solo; Jules Massenet, *Elegy*, bass fl solo; Bach, Prelude from Suite No. 2 for cello, alto fl solo; Bach, Sarabande from Partita No. 1 for violin, fl solo; Telemann, Fantasia in F major, Eb fl solo; Telemann, Fantasia in F major, Ab fl solo; Handel, Allegro from Sinfonietta in G minor, picc solo.

November 30, 1969 JCH Fl(s): Paul Dunkel; Zita Carno, pno; Richard Fitz, perc; Helen Katz, hpsd.

Works: Mozart, Sonata No. 5 in C Major, K. 14; Handel, Sonata in B minor, op. 1, No. 9; Handel, Sonata in B minor, op. 1, No. 9; Bach, Sonata in E minor; Charles Whittenberg, *A Due for flute and percussion*, fl, perc; Pierre Boulez, Sonatine.

December, 28, 1969 JCH Fl(s): Harold Jones; Carroll Hollister, pno.

Works: Handel, Sonata No. 3; Philippe Gaubert, *Nocturne and Allegro Scherzando*; Philippe Gaubert, Troisième Sonata; Herni Dutilleux, Sonatine; Carl Reinecke, Sonata (*Undine*), op. 167.

1970s

January 18, 1970 JCH Fl(s): William Bennett, Eleanor Lawrence; Gerald Ranck, pno.
Works: Bach, Sonata in F minor; Donizetti, Sonata; Bach, Trio Sonata in G Major, 2 fls, pno; Charles M. Widor, Suite; Gaubert, *Nocturne and Allegro Scherzando*; Bonneau, *Caprice en forme de Valse*; Doppler, Andante and Rondo for two flutes and piano, 2 fls, pno.

February 22, 1970 JCH Fl(s): Paige Brook; Evangeline Benedettio, vc; Elizabeth Wright, pno.

Works: Jean Marie Leclair, Triosonate in D Major, op. 2, No. 8, fl, vc, pno; Schubert, *Introduction and Variations on the Theme "Ihr Bluemlein Alle,"* op. 160; Haydn, Trio No. 31 in G Major, fl, vc, pno; Martinů, Trio for Flute, Cello and Piano, fl, vc, pno.

March 22, 1970 JCH Fl(s): John Wummer; Hilda Fenyo, pno; Martin Ormandy, vc.
 Works: Quantz, Sonata No. 4 in D Major, fl, vc, pno; Charles Haubiel, Suite for Flute and Cello, fl, vc; Darius Milhaud, Sonatine for Flute and Piano; Jean-Michel Damase, Sonate en Concert, fl, pno, vc; Jean Rivier, *Oiseaux Tendres*, fl solo; Jean-Marie Leclair arr. Georges Barrère; *Gigue*; Andre Wormser arr. Georges Barrère, *Madrigal*; Saint-Saens arr. Georges Barrère, *Pavane d'Etienne Marcel*; Georges Hue, *Gigue*.

April 26, 1970 JCH Fl(s): Paula Tattoli, Pam Sklar, Linda Schepps, Barbara Maksymkow, Mary Price, Peter Schulz, Andrea Kapell, Barbara Cox, Nancy Groce, Cnadace Channing, Janet Lowrey; Bruce Adolph, Sophie Price, Elizabeth Wright, Whaja Cho, Doe Lang, Geoffrey Menin, pno. (Young Artists Concert)
 Works: Boismortier, Sonata in D, 3 fls; Mozart, Concerto in G; Mozart, Concerto in D; W. Fussan Music for Flute and Clavier; Gaubert, Allegro Scherzando; Blavet, Sonate No. 2; Vivaldi, Concerto in D (*The Goldfinch*); Chaminade, Concertino; Griffes, *Poem*.

October 25, 1970 JCH Fl(s): Carl Bergner; Robert Gronquist, hpsd.
 Works: Hindemith, Eight Pieces for Flute Alone, fl solo; Bach, Sonata No. 1 in B Minor; Alan Stout, Music for Flute and Cembalo; Telemann, Sonata in G Major; Quantz, Sonata in A Minor; Michel Blavet, Sonata in G Minor.

November 29, 1970 JCH Fl(s): Paige Brook, Jeremy Steig; Leon Ruddin, vln & pno; Eddie Gomez, d bs.
 Works: W. F. Bach, Duet for Flute and Violin in E Minor, fl, vln; Richard Lane, Sonata No. 2 for Flute and Piano; B. Antufeer, Suite for Flute and Piano; Tzibin, Concert Etude in A flat; Miles Davis, *Nardis*, fl, d bs; Jeremy Steig & Eddie Gomez, *Permutations*, fl, d bs; Jeremy Steig & Eddie Gomez, *All Is One*, fl, d bs; Jeremy Steig & Eddie Gomez, *Waves*, fl, d bs.

December 27, 1970 JCH Fl(s): Susan Stewart, John Wion; Yoshiko Shiga, pno; Richard Killmer, pno; Donald Stewart, cl; Wally Kane, bsn; William Hamilton, hn. (the Boehm Quintet)
 Works: Couperin, *Le Rossignol en amour*, picc, pno; Ingolf Dahl, *Variations on a Swedish Folktune*, fl solo; Goffredo Pertrassi, *Dialogo Angelico*, 2 fls; Olivier Messiaen, *La Merle Noir*; Anton Reicha, Quintetto, op. 100, No. 4, fl, ob, cl, bsn, hn.

January 31, 1971 JCH Fl(s): Tony Pagano; Glenn Jacobson, pno; Charles Forbes, vc; Lee Dougherty, sop. (the New York Camerata)
 Works: Haydn, Trio in G Major, fl, vc, pno; Howard Rovica, *Cybernetic Study No. 1 for Alto Flute and Piano*, alto fl, pno; Ursula Mamlock, *Haiku Settings for Voice and Flute*, sop, fl; Bach, Sonata No. 2 for Flute and Piano in E flat; William Sydeman, *Fantasy and Two Epilogues*, fl, vc, pno; Couperin, *Pieces en Concert for Cello and Piano*, pno, vc; Ravel, Sonatine, fl, vc, pno.

February 28, 1971 JCH Fl(s): Irvin Gilman; Marvin Morgenstein, vln; Karen Tuttle, vla; John Goberman, vc; Dennis Helmrich, pno.

Works: Harold Laudenslager, *Evocation for solo flute*, fl solo; Walter Piston, Sonata; Schubert, *Introduction and Variations, Theme: Ihr Blumlein alle*; Mozart, Quartet in D Major, K. 631.

March 28, 1971 JCH Fl(s): John Wummer; Hilda Fenyo, pno; Martin Ormandy, vc.

Works: C. P. E. Bach, Sonata in e minor, fl, pno, vc; Gabriel Pierne, Sonata de Camera, fl, vc, pno; Frank Martin, *Ballade*; Frederick A. Mueller, *Petite Passacaglia*, fl solo; Karg-Elert, Sonata in F sharp minor, op. 140, fl solo; Roussel, *Joueurs de Flute*; Jules Mouquet, *Pan et les Bergers*.

October 24, 1971 CAMI Fl(s): Harold Jones; Alan Booth, pno.

Works: Mozart, Sonata No. 4; Werner Fissan, *Music for Flute and Klavier*, op. 13; Hale Smith, *Three Brevities for Solo Flute*, fl solo; Pierre Sancan, Sonatine Pour Flute et Piano; Paul Wetzger, *By the Brook (Idylle)*, op. 33; Matt Doran, *Poem*; Ibert, Concerto.

November 21, 1971 CAMI Fl(s): Daniel Waitzman - recorder, Baroque flute, Conical Boehm flute; Marsha Hogan, sop; Henry Schuman, ob; Elaine Comparone, hpsd.

Works: Quantz, Sonata in D Major for Flute and Continuo; Telemann, Cantata No. 44 *Kein Vogel kann im weiten Fliegen*, sop, fl, continuo; Quantz, Trio Sonata in C Minor, fl, ob, continuo; C. P. E. Bach, Sonata in G Minor for Flute and Harpsichord, fl, hpsd; Bach arr. Daniel Waitzman, Sonata in C Major for bell-keyed Recorder and Harpsichord, rec, hpsd.

December 19, 1971 CAMI Fl(s): Paige Brook, Eleanor Lawrence; Meyer Kupferman, cl & pno; Leon Rudin, pno.

Works: Akio Yashiro, Sonata for two flutes and piano, 2 fls, pno; Meyer Kupferman, *Four Constellations* for flute and clarinet, fl, cl; Meyer Kupferman, *Quiet Piece* for flute and piano; Meyer Kupferman, *Short Shrift for piccolo and clarinet*, picc, cl; Serge Prokofiev, Excerpts from *Romeo and Juliet*; D. Lalenov, *Improvisation*; Leon Moreau, *Les Joueuses de Flute*, 2 fls, pno.

Jaunary 30, 1972 CAMI Fl(s): Adrienne Greenbaum; James Gemmell, pno.

Works: Bach, Sonata in A Major; Albert Roussel, *Joueurs de Flute*; Kazuo Fukushima, *Mei*; Ernest Bloch, *Two Last Poems (Maybe...)*; Schubert, Variations on a Theme *Die Trockne Blumen*.

February 27, 1972 CAMI Fl(s): Nancy Dalley; John Dalley, vln; Gloria Agostini, hp; Mitchell Andrews, pno.

Works: Bach, Sonata in G Major for flute, violin and piano, fl, vln, pno; C. P. E. Bach, Sonata in A minor for flute alone, fl solo; Jan Kapr, *Dialoghi for flute and harp*, fl, hp; Alan Hovhaness, *The Garden of Adonis for flute and harp*, fl, hp; Poulenc, Sonata for Flute and Piano.

March 26, 1972 CAMI Fl(s): John Wummer; David Sackson, vla; Martin Ormandy, vc; Hilda Fenyo, pno.

Works: Quantz, Sonata in D Major for Flute and Piano; Joseph Martin Kraus, Sonata for Flute and Viola, fl, vla; Harald Genzmer, Sonata No. 2 in e Minor for Flute and Piano; Albert Roussel, Trio for Flute, Viola, and Cello, fl, vla, vc; Jean Rivier, *Oiseaux Tendres*, fl solo; Roussel, *Andante et Scherzo*; Olivier Messiaen, *La Merle Noir*; Benjamin Godard, *Valse*.

April 30, 1972 CAMI Fl(s): Renée Siebert, Ann Briggs, Alice Feinglass, Carol Wincenc, Ransom Wilson; Daniel Shulman, Dan Berlinghodd, Myron McPherson, Leslie Sixfin, pno. (Young Artists Concert)

Works: Boehm, Fantasy on an Air of Schubert, op. 21; Albert Roussel, *Joueurs de Flute*, op. 27; Francaix, *Divertimento*; Bartok, *Suite Paysanne Hongroise*; Dutilleux, *Sonatine*.

October 22, 1972 CAMI Fl(s): John Wion; Gilbert Kalish, pno; Jerre Gibson, vln; Laurance Fadern, Warren Laffredo, vlas; Robert Gardner, vc.

Works: Bach, Sonata in E minor for flute and continuo, BWV 1034; Bernhard Molique, Quintet in D major for flute and strings, op. 35, fl, strings; Berio, *Sequenza*, fl solo; Keith Humble, *Arcade No. 3*, fl solo; Carl Reinecke, Sonata *Undine*, op. 167.

November 19, 1972 CAMI Fl(s): Erich Graf; Staffan Scheja, pno.

Works: Bach, Sonata in G Minor; Poulenc, Sonata; Berio, *Sequenza*, fl solo; Varèse, *Density 21.5*, fl solo; Martinů, First Sonata.

December 17, 1972 NYHS Fl(s): Paige Brook, Gwyndolyn Mansfield, Bonnie Shrut, Eleanor Lawrence, John Wion, Florence Nelson, Stewart, Karen Griffin, Marilyn Laughlin, Susan Minkoff, Karl Kraber, Lynn Cushman, Mary Barnett, Albert Regni; Gerardo Levy, cond; Kay Ellen Poursine, dancer. (A Winter Festival)

Works: Bozza, *Jour d'Ete a la Montagne*, 4 fls; Henry Brant, *Angels and Devils*, solo fl, 3 piccs, 5 fls; 2 alto fls, cond; Indian Dancing, Bharata Natyam, Alarippu, Natanam Adinar, dancer; Arr. Albert Regni, *God Rest Ye Merry Gentlemen & Deck the Halls*, 4 fls.

January 28, 1973 CAMI Fl(s): Charles Delaney; Jane Klaviter, hpsd & pno. (A Short History of the Western Flute)

Works: Jacob van Eyck, *The Nightingale*, tenor renaissance fl; Telemann, Sonata in F Major, alto rec, hpsd; Quantz, Sonata No. 6 in D Major for One-keyed Flute and Keyboard; Johann Anton Stamitz, *Capriccio* Sonata in A Major, four-keyed fl; Kuhlau, Divertissement No. 5 in G Major, op. 68, eight-keyed glass fl; Charles Nicolson, *Air with Variations*, conical Boehm fl; Boehm, Concerto in G Major, op. 1, Boehm fl No. 63; Copland, Duo for Flute and Piano; Samuel Barber, Canzone for Flute and Piano; Norman Dello Joio, Suite for Flute and Piano.

February 25, 1973 CAMI Fl(s): Harry Moskovitz.

Works: Kuhlau, First Grand Solo, op. 57, fl solo; P. O. Ferroud, Three Pieces for Flute, fl solo; Ibert, *Piece pour flute seule*, fl solo; Koehler arr Cavally, Three Etudes; Kuhlau, Sixth Divertissement, op. 68; Bach, Prelude, fl solo; Villa-Lobos, *Cantilena*, fl solo; Paganini, Caprice No. 24, fl solo.

March 25, 1973 CAMI Fl(s): John Wummer; Martin Ormandy, vc; Hilda Fenyo, pno. Works: Giovanni Platti, Sonata in e minor for Flute and Piano; Copland, Duo for Flute and Piano; Michel Blavet, Sonata No. 3; Telemann, Trio in F Major, fl, pno, vc; Hans Werner Henze, Sonatine for Flute and Piano; Mark Tobey, Three Pieces for Solo Flute, fl solo; Alfredo Casella, *Sicilienne et Burlesque*.

April 29, 1973 CAMI Fl(s): Steven Robbins, Michael Parloff, Rebecca Troxler, Barbara Force; Dan Berlinghoff, Pauline Lederer, pno. (Annual Spring Concert)

Works: Bach, Sonata No. 1 in B minor; Hindemith, Sonata for flute and piano; Bartok, *Suite Paysanne Hongroise*; Ibert, Concerto.

October 21, 1973 CAMI Fl(s): Karl Kraber; Michael Rogers, pno; Jerry Kirkbride, cl. Works: Johann Nepomuk Hummel, Sonata in D Major, op. 50; Taffanel, *Andante Pastoral et Scherzettino*; William O. Smith, Five Pieces for Flute and Clarinet, fl, cl; Saint-Saens, *Tarantella* for flute, clarinet and piano, op. 6, fl, cl, pno; Jean-Louis Tulou, 13th Grand Solo; Gregory Tucker, *Merwan Sonags* for Alto Flute and Piano, alto fl, pno; Georges Enesco, *Cantabile et Presto*.

November 18, 1973 CAMI Fl(s): Paige Brook; Leonard Hindell, bsn; Leon Rudin, pno. Works: Haydn, Trio No. 29 in F Major, fl, bsn, pno; Hindemith, Sonata for bassoon and piano, bsn, pno; B. Tsybin, Scherzo for flute and piano (*satire on Midsummer Night's Dream*); Vivaldi, Trio, fl, bsn, pno; Gabriel Pierre, Concert Piece, op. 35, bsn, pno; Olivier Messiaen, *La Merle Noir*; P. Moriacchi, Trio for flute, bassoon and piano, fl, bsn, pno.

December 16, 1973 CAMI Fl(s): Flutists not listed; Raymond Backensteinm sop sax; Albert Regni, alto sax; David Tofani, tenor sax, Wally Kane, baritone sax; David Gilbert, cond. (A Winter Festival)

Works: Joseph Jongen, Two Paraphrases on a Walloon Christmas Carol, 4 fls; Milan Kaderavek, *Introduction and Allegro*, 4 saxs; Otto Luening, *Sonority Canon*, 37 fls; Eleanor Hovda, Premiere of a new work for large flute ensembles; Arr. Albert Regni, Selections for Woodwind Instruments, 4 saxs.

January 27, 1974 CAMI Fl(s): Bonita Boyd; Marialuisa Faini, pno.

Works: Telemann, Fantasie in E Minor; Schubert, Introduction and Variations on a Theme from the "Mullerlieden" op. 160; Prokofieff, Sonata in D major, op. 94; Andre Jolivet, *Chant de Linos*.

February 24, 1974 CAMI Fl(s): Paige Brook; Leonard Hindell, bsn; Leon Rudin, pno.

Works: Haydn, Trio No. 29 in F Major, fl bsn, pno; Hindemith, Sonata for Bassoon and Piano, bsn, pno; B. Tsybin, Scherzo for Flute and Piano (*Satire on a Midsummer Night's Dream*); Vivaldi, Trio, fl, bsn, pno; Gabriel Pierne, Concert Piece, op. 35, for Bassoon and Piano, bsn, pno; Olivier Messiaen, *La Merle Noir*, fl, pno; P. Moriacchi, Trio for flute, bassoon and piano, fl, bsn, pno.

March 24, 1974 CAMI Fl(s): John Wummer; Martin Ormandy, vc; Hilda Fenyo, pno.

Works: Frederick the Great, Sonata in C Minor for Flute and Piano; Robert Muczynski, Sonata for Flute and Piano; Ned Rorem, Trio for Flute, Violoncello and Piano, fl, vc, pno; Stanley Krebs, *Siva*; Paganini, *Caprice*, fl solo; Eugene Bozza, *Agrestide*; J. Demersseman, *Tarantella*.

April 28, 1974 CAMI Fl(s): Linda Chesis, Glenn Michael Egner, Katherine Hay, Lee Volckhausen; Annette Di Medio, pno; Kenneth Merrill, pno; Albin Konopka, pno; David Volckhausen, pno. (Annual Spring Concert)

Works: Frank Martin, *Ballade*; Ernest Bloch, *Suite Modale*; Walter Piston, Sonata; Eugene Bozza, *Agrestide*.

October 27, 1974 vFl(s): Louis Moyse, Eleanor Lawrence; Bennett Lerner, pno.

Works: Loeillet, Sonata in C major; Tulou, Third Grand Solo; Franz Xavier Mozart, Rondo in E minor; Moyse, Six Little Pieces for two flutes and piano, 2 fls, pno; Josef Wagner, Divertimento for two flutes, 2 fls; Martinů, First Sonata.

November 24, 1974 CAMI Fl(s): Paige Brook, Trudy Kane Hartman.

Works: W. F. Bach, Duetto No. 2 in G Major, 2 fls; G. Abr. Schneider, Duetto in D Major, 2 fls; Takemitsu, *Masque*, 2 fls; Hindemith, *Kanonische Sonatine*, op. 31, No. 3, 2 fls; Nuncio Mondello, *Suite*.

December 15, 1974 NYHS Fl(s): Barrett Cobb, Harvey Estrin, Eleanor Lawrence, Albert Regni, Peggy Schecter, Gerardo Levy, Lynn Cushman, Francis Smith, Betty Corpier; Julia Feves, bsn; Alexandra Ivanoff, sop; Mary Alderice, hpsd; Joan Kalish, vla. (A Winter Festival)

Works: Haydn, Trio in F Major, fl, bsn, hpsd; Malcolm Arnold, Trio for Flute, viola and Bassoon, fl, vla, bsn; Arr. Albert Regni, Group of Christmas Songs, 4 fls; Boismortier, Concerto for Five Flutes, 5 fls; Rameau, Cantata for Flute, Voice and Harpsichord, fl, voc, hpsd; Vivaldi, Sonata in A Minor, fl, bsn, hpsd.

January 26, 1975 CAMI Fl(s): Harold Jones; Elaine Comparone, hpsd.

Works: Bach, Sonata No. 6 in E Major; Bach, Sonata No. 3 in A Minor; Bach, Sonata No. 1 in B Minor; Bach, Sonata No. 4 in C Major; Bach, Sonata No. 5 in E Minor; Bach, Sonata No. 2 in E Major.

February 16, 1975 CAMI Fl(s): Donald Peck; Michael Keller, pno.

Works: Martinů, Sonata; Rieti, Sonatina; Caplet, *Improvisations*; Poulenc, Sonata for Flute and Piano.

March 9, 1975 CAMI Fl(s): John Wummer; Joseph Wodman, pno.

Works: Bach, Sonate in C Major; Vittorio Giannini, Sonate for Flute and Piano; Ibert, *Piece*, fl solo; Eldon Burton, Sonatina; Widor, Suite.

April 27, 1975 CAMI Fl(s): Sandra Church, Fumiko Kawasaki, Rie Schmidt, Tor Shekeriiian, Laurel Zucker; Christopher Borneman, pno; Katsurako Mikami, pno; Tom Hanson, pno; Kim Paterson, pno; Ted Ganger, pno. (the Annual Spring Concert)

Works: Albert Roussel, *Joueurs de Flute*; Schubert, Introduction and Variations; Henri Dutilleux, Sonatine; Prokofiev, Sonata in D Major, op. 94.

October 26, 1975 CAMI Fl(s): Leone Buyse, Karl Kraber; Joseph Dechario, pno; Lucy Bardo, vc.

Works: C. P. E. Bach, Sonata in G Major; Olivier Messiaen, *La Merle Noir*; P. O. Ferroud, *Toan-Yan*, fl solo; Carl Stamitz, Trio in G Major for two flutes and cello; 2 fls, vc; P. A. Genin, *Fantasy with Variations on a Neapolitan Air*; David Maslanka, Duo.

November 23, 1975 CAMI Fl(s): Daniel Waitzman; Anca Nicolau, vln; Louise Schulman, vla; Myron Lutzke, vc.

Works: Carl Friedrich Abel, Quartet in A Major, op. 5, No. 1, fl, vln, vla, vc; Elway Bevin, Fantasia for 3 instruments on “*Browning*”; Carl Anton Philipp Braun, Quartet in D Major for flute, violin, viola, and cello; Haydn, Trio in F Major, op. 11, No. 4, for flute, violin, and cello; Telemann, Fantasia No. 4 in Bb Major, fl solo; Mozart, Quartet in D Major, K. 285, fl, vln, vla, vc.

December 14, 1975 NYHS Fl(s): Paige Brook, Sue Ann Kahn, Eleanor Lawrence, Hal Archer, Ann Ewing, Geraldine Freedman, Ivy Goldfarb, Marsha Griglak; Geraldine Wagner, ob; Kenneth Adams, cl; David Miller, bsn; Edward Dieck, hn. (the Annual Spring Concert)

Works: Beethoven, Grand Trio for Three Flutes, op. 87; Paul Taffanel, Quintette; Abelardo Albisi, *Barcarolle Veneziane La Campanella*; Kuhlau, Grand Quartet in E minor, op. 103.

January 25, 1976 CAMI Fl(s): Karen Griffin; Gildo Di Nunzio, hpsd; Robert Rozek, Richard Henrickson, Michael Gilbert, Yoko Gilbert, Regis Iandiaro, Isadora Kohan, Donald Whyte, vlms; Ellen Rozek, Pauline Ellis, Rose Tillotson, vlns; David Everhart, Sally Whyte, vcs; Bernard Lieberman, D Bs; Ian Finkie, perc.

Works: Benedetto Marcello, Sonata in F, fl, hpsd, D Bs; Arthur Foote, *A Night Piece*, fl, 2 vlms, vla, vc, D Bs; David Matthews, Music for Piccolo, Strings, and Percussion; Vivaldi, Concerto for Flautino, in C, op. 44, No. 11, picc, strings, hpsd.

February, 29, 1976 CAMI Fl(s): John Wummer; Hilda Fenyo, pno. Works: Michael Blavet, Sonata (*La Bouquet*); Jean Rivier, Concerto pour flute; Jules Mouquet, *Pan et les nymphes*; Philippe Gaubert, Scherzo-valse; Andre Wormser arr. Barrere, *Madrigal*; Jean-Marie Le Clair arr. Barrere, Gigue; Ernest Moret, Prelude, fl solo; Paganini, Caprice No. 23, fl solo; J. Donjon, Etude de Concert No. 1, fl solo; J. Donjon, *Le Chant du Vent*, fl solo; F. Donjon, *Le Tambour*, fl solo; Benjamin Godard, Suite for Flute and Piano.

March 21, 1976 CAMI Fl(s): Sue Ann Kahn, Eleanor Lawrence, Harry Moskovitz, John Wion, Karl Kraber, Wendy Heckler-Den Baum, Susan Stewart; Michael Rogers, pno; Mary Beth Peil, sop; Jerry Kirkbride, cl; the Boehm Quintette. (The Flute In American Music- A Concert commemorating the Bicentennial of the Independence of the United States)

Works: Benjamin Carr, *Medley Duetto... from the Federal Overture*, 2 fls; Giovanni Gualdo, Sonatas for Two German Flutes, 2 fls; Virgil Thomson, Sonata for Flute alone, fl solo; Sidney Lanier, *Danse des Moucherons*; Oliver Shaw, Suite, wind quintet; Amy Beach, *Pastorale*, wind quintet; Henry Cowell, *Ballad*, wind quintet; Virgil Thomson, *Bacarole*, wind 5tet; A. P. Heinrich, *The Musical Bachelor* and *Sensibility*, sop, fl, cl, pno; Aaron Copland, *As it fell upon a day*, sop, fl, cl, pno; Aaron Copland, Duo for Flute and Piano; R. R. Bennett, *Rondo Capriccioso*, 4 fls.

April 25, 1976 CAMI Fl(s): Debbie Baron, Alan Cox, Brice Martin, Ralph Padgug; Delana Thompson, pno; Judith Stillman, pno; James Barbagallo, pno. (Annual Spring Concert)

Works: Henri Dutilleux, Sonatine; Ibert, Concerto; Carl Reinecke, Sonata *Undine*, op. 167; Poulenc, Sonata.

October 31, 1976 CAMI Fl(s): John Wion; Gilbert Kalish, pno.

Works: Bach, Sonata in E Major, BWV 1035; I. Moscheles, Grand Sonata in A Major, op. 44; Mozart, Sonata in F Major, K. 13; Prokofiev, Sonata in D Major, op. 94.

November 21, 1976 CAMI Fl(s): Sue Ann Kahn; Lionel Nowak, pno; Chris Finckel, vc; Barbara Mallow, vc; Andrew Willis, pno.

Works: C. P. E. Bach, Sonata in G Major; Albert Roussel, Trio for Flute, Viola and Cello, op. 40, fl vla, vc; Hindemith, Sonata; Louis Calabro, Three Pieces for Solo Piccolo; George Crumb, *Vox Balaenae (Voice of the Whale)*, fl, vc, pno;.

December 19, 1976 NYHS Fl(s): Katherine Flanders, Rebecca Troxler, Melanie Hudson, James Hosmer, Eleanor Lawrence; Gerald Ranck, hpsd; Yves Chardon, vc; William Arrowsmith, ob. (A Winter Festival)

Works: Allesandro Scarlatti, Quartettino, 3 fls, hpsd; James Hosmer, *Seven-Four Serenade*, fl, ob, vc, hpsd; Joachim Andersen, *Selected Exercises from op. 30*, 2 fls; Quantz, Trio Sonata in C Minor, fl, ob, hpsd.

January 23, 1977 CAMI Fl(s): Samuel Baron, Eugenia Zukerman; Carol Baron, pno.

Works: Franz Benda, Trio in G Major, 2 fls, pno; Joachim Andersen arr. Samuel Baron, Etude in C Sharp Minor, op. 63, No. 10; Joachim Andersen arr. Samuel Baron, Etude in E Minor, op. 21, No. 4; Joachim Andersen arr. Samuel Baron, Etude in F Minor, op. 15, No. 18; Joachim Andersen arr. Samuel Baron, Etude in D Minor, op. 21, No. 24; Henri Dutilleux, Sonatine; Kuhlau, Duet in G Minor, op. 87, No. 2, 2 fls, pno; Hindemith, Kanonische Sonatine, op. 31, No. 3, 2 fls; Franz Doppler, Andante and Rondo, op. 25, 2 fls, pno.

February 20, 1977 CAMI Fl(s): Laurence Trott, picc; Lynn Harbold, perc; Carolyn Gadiel, pno; Diane Williams, Carolyn Gadiel, vlas; Clementina Flesher, celeste; Don Reinfeld, vc; Douglas Cone, Susan Harbison, Diana Sachs, Jeffrey Jones, Richard Kay, Diane Melillo, vlms; Fred Bretschger, d bs. (Music for Piccolo)

Works: Mr. Hill, *From the Bird Fancier's Delight*, picc solo; Byrd arr. Harbold Trott, *The Carmans Whistle*, picc, perc; Charles Jones, Sonata Piccola, picc, pno; Telemann, Suite in A Minor; Jacob Stern, *Row for Piccolo and Larry Trott*, picc solo; Eleanor Lawrence Widdoes, *Tamarix*, picc, 2 vlas, celeste; Henry Bryant, *Music for an Imaginary Ballet*, picc, vc, perc, pno; Vivaldi, Concerto in C Major, picc, string orch.

March 20, 1977 v CAMI Fl(s): John Wummer; Hilda Fenyo, pno.

Works: Telemann, Sonata in D Major; Andre Jolivet, Concerto for flute and orchestra; Giulio Briccialdi, *Il Vento*, fl solo; Debussy arr. Wummer, Prelude *La fille aux cheveux de lin*; Georges-Hue, *Gigue*; J. Demersseman, *Fantaisie on Oberon*.

April 24, 1977 CAMI Fl(s): Linda Marianiello, Elizabeth Brown, Miriam Lynn Nelson, Kevin Quinn; Rick Smullin, pno; Maureen Volk, pno; Tordis Briseid, pno; Ted Ganger, pno.

(Annual Spring Concert)

Works: Doppler, *Hungarian Pastorale Fantasie*; Henri Dutilleux, *Sonatine*; Charles Griffes *Poem*; Carl Reinecke, Sonata, op. 167, *Ondine*.

October 30, 1977 CAMI Fl(s): Jacqueline Giat; Harriet Wingreen, pno; Robert Rozek, vln; Caroline Levine, vla; David Moore, vc.

Works: Gluck, *Dance of the Blessed Spirits*; Donald Waxman, *Fantasia for Flute and Piano*; Prokofieff, Sonata in D Major for Flute and Piano; Louis Haber, *Six Miniatures for Flute and Violin*; Mozart, *Flute Quartet in D Major*, fl, vln, vla, vc.

November 27, 1977 CAMI Fl(s): Eleanor Lawrence; Bernard Rose, pno; Richard Sher, vc.

Works: Jean-Baptiste Loeillet, Sonata in B Minor for Flute, Cello and Piano, fl, vc, pno; Cesar Franck, Sonata in A Major; Ernst Von Dohnanyi, *Aria*, op. 48, No. 1; Faure, *Morceau de Concours*; Georges-Hue, *Fantaisie*; Norman Dello Joio, *Trio for Flute, Cello and Piano*, fl, vc, pno.

December 18, 1977 NYHS Fl(s): Helene Arnold, Loran Thompson, Ted Robinson, Linda Schepps, Peter Schultz, Lynn Urbanczyk, W. Bruce Monroe (alto fl), Pamela Sklar, Hal Archer, Karen Purpura Moses, Janet K. Weiss, Paige Brook (alto fl), Harry Moskovitz (alto fl); Katherine Hoover, cond. (Christmas Concert)

Works: Quantz, Sonata for Three Flutes; Joseph Jongen, *Two paraphrases on Nallon*, Op 114 & *Christmas Carols*, op. 194, 3 fls, alto fl; Karel Husa, *Two Preludes*, fl, cl, bsn; Richard Cameron-Wolfe, *Kyrie: Mantra*, 3 fls, alto fl; Heitor Villa-Lobos, *Bacchianas Brasileiras No. 6*, fl, bsn; Leonardo De Lorenzo, *Trio Romantico*, fl, ob, cl; Palestrina arr. Katherine Hoover, *Litanae Domini*, 6 fls, 2 alto fls; Orlando Di Lasso, arr. Katherine Hoover, *Echo Song*, 6 fls, 2 alto fls.

January 22, 1978 CAMI Fl(s): Carol Wincenc; Bernard Rose, pno.

Works: Fransiék Benda, Sonata in F Major; Telemann, Fantaisie in D Major, fl solo; Norman Dello Joio, *The Developin Flutist* – Suite for flute and piano; Kuhlau, Introduction and Rondo, op. 98; Tona Scherchen, *Sin*, fl solo (with gong and bamboo chimes); Reinecke, Concerto for Flute in D Major, op. 283.

February 19, 1978 CAMI Fl(s): Helene Arnold, Paige Brook, James Hosmer, Eleanor Lawrence; David Sackson, vln & vla; Gerald Appleman, vc; Hilda Fenyo, pno; Joseph Wolman, pno.(A Memorial Concert to John Wummer)

Works: C. P. E. Bach, Trio Sonata No. 3 in G Major, fl, vla, pno; Bach, Sonata in E flat Major; Martinů, Trio for Flute, Cello and Piano; Mozart, Trio No. 7 for Flute, Viola and Piano; Bach, Trio Sonata in G Major, fl, vln, pno.

March 12 1978 CAMI Fl(s): Paige Brook, James Hosmer, Trudy Kane, David Williams.

Works: Jean-Philippe Rameau, *Le Rappel des Oiseaux*, 2 fls; Louis Daquin, *Le CouCou*, 2 fls; Nunzio Mondello, *Soliloquy*, fl solo; Adolphe Wouters, Adagio et Scherzo, op. 77, 4 fls; James Hosmer, Duos Nos. 1 and 4, 2 fls; Robert Muczynski, Opus 18, Three Preludes, fl solo; Joachim Andersen, arr. James Hosmer, Etude, op. 15, No. 24, 4 fls.

April 30, 1978 CAMI Fl(s): Eugene Jimenez, Carol Blagman, Cynthia Kolby, Jeffrey Springer; Glenn Johnson, pno; Gregory Hayes, pno; (1978 Audition Winners)Works: (Jimenez): Quantz, Concerto in G Major; (Blagman): Taffanel, Andante Pastoral et Scherzettino; (Kolby): Poulenc, Sonata for Flute and Piano; (Springer): Prokofieff, Sonata for Flute and Piano.

October 29, 1978 CAMI Fl(s): Trudy Kane; Anita Castiglione Spyros, pno.

Works: Bach arr. Barrère, *Arioso*; Schumann, 3 Romanzen; Doppler, Fantasia Pastorale Hongroise; Chopin, Variations on a theme by Rossini; Franck, Sonata in A Major.

November 19, 1978 CAMI Fl(s): Hal Archer; Bernard Rose, pno.

Works: Telemann, Sonata in F Minor; Ernest Bloch, Suite Modale; Eugene Bozza, *Image* for unaccompanied flute, fl solo; Georges Enesco, *Cantabile et Presto*; Bach, Sonata No. 2 in E flat Major; Martinů, Sonata.

December 17, 1978 NYHS Fl(s): Hal Archer, Helene Arnold, Ted Robinson, Linda Camparone, Betty Corpier, Barbara Maksymkow, Terry Eichler, Susan Deaver, Linda Schepps, Kathleen Nester, Lynn Urbanczyk, Peter Schultz (picc), W. Bruce Monroe (alto), Paige Brook, Eleanor Lawrence, Danny Moree, Lloyd McNeill, Eugene Jimenez, Wendy Layman, Rhina Cuevas, Mary Barto (picc), Paula Bing (picc); Geraldine Wagner, ob; David Miller, bsn; Daryl Goldberg, vc; Etain O'Malley, narrator. (A Winter Festival)

Works: Vivaldi, Concerto in G Minor; fl, ob, bsn; Handel, Sonate for 2 Flutes; Hector Villa Lobos, Jet Whistle, fl, vc; Hindemith, Canonische Sonatine for 2 Flutes; Katherine Hoover, Trio for Flutes; Leonardo De Lorenzo, Sinfonietta, 3 fls, picc, alto fl; Anthony G. Holland, text by James-Francis Scott, *The Visions of Timberlaine*, cond, narrator, 12 fls, 3 piccs.

January 21, 1979 CAMI Fl(s): William Montgomery; Jennifer Weber, pno.

Works: Walter Giesecking, Variations on a Theme by Edvard Grieg, Arietta, op. 12, No. 1; Haydn, Sonata in C Major, Opus 87 (version for String Quartet, op. 74, No. 1); Stephen C. Foster, Two Songs from *The Social Orchestra*, fl solo; Robert Schumann, Three Romances, op. 94; Berio, *Sequenza*, fl solo; Gaetano Donizetti, Sonata.

February 25, 1979 CAMI Fl(s): Janet Millard; Stephen Swedish, pno.

Works: Franz Benda, Sonata in G Major, op. 3, No. 1, Olivier Messiaen, *La Merle Noir*; Bach, Partita in A Minor; Warner Jepson, *Peace*; Prokofieff, Sonata in D Major, op. 94.

March 25, 1979 CAMI Fl(s): Toshiko Kohno; Sumiko Kohno, pno.

Works: Marin Marais, Les Folies d'Espagne, fl solo; Ralph Vaughn Williams, *Suite de Ballet*; Doppler, Berceuse, op. 15; Doppler, Mazurka de Salon, op. 16; Prokofieff, Sonata in D Major, op. 94.

April 22, 1979 CAMI Fl(s): Linda Toote, David Weiss, Wendy Layman, Jean Cinnante; Paul Suits, Carol Crawford, Mei-Mei-Meng, pno. (1979 Audition Winners)

Works: (Toote): Georges-Hue, Fantasia; (Weiss): Charles Griffes, *Poem*; (Layman): Chaminade, Concertino; (Cinnante): Jules Demersseman, 6th Solo de Concert.

October 21, 1979 CAMI Fl(s): Karl Kraber; Michael Rogers, pno.

Works: Bach, Sonata No. 3 in D Minor (for Organ); Beethoven, Serenade, op. 41; Beethoven ed. Marcel Moyse, Romance, op. 50; Brahms trans. H. Tel-Oren, Sonata, op. 120, No. 2.

November 18, 1979 CAMI Fl(s): Michael Parloff; Leslie Sixfin, pno.

Works: Louis Ganne, Andante and Scherzo; Bartok arr. Arma, *Suite Paysanne Hongroise*; Aaron Copland, Duo for Flute and Piano; Ingolf Dahl, Variations on a Swedish Folktune, fl solo; Martinů, Sonata.

December 16, 1979 S-58 Fl(s): Venezuelan Flute Quintet - Pedro Eustache, Jose Garcia, Franklin Inojosa, Jorge Guzman, Luis Julio Toro; Glenn Michael Egner, director. (Annual Winter Festival)

Works: Pierre Dubois, Quatuor; Eugene Bozza, *Jour D'ete a la Montagne*, 5 fls; Jacques Casteredes, *Flutes en Vacances*, 5 fls; Robert Muczynski, Six Duos, 2 fls; Alberto Ginastera, *Impresiones de la Puna*, 5 fls.

1980s

January 27, 1980 CAMI Fl(s) Walrid Kujala; Nancy Hagan, pno.

Works: Grancois Devienne, Sonata in D major; Tilo Medek, Terzinen (Duo for fl, al fl, picc & pno); Alec Wilder, Sonata; Otar Gordelli, COncerto in D major; Stephen Kujala, Take You Picc.

February 24, 1980 CAMI Fl(s): Paige Brook, James Hosmer; Betsy Bruzzese Bloom, pno.

Works: Schubert arr. James Hosmer, Three Movements from Pianoforte Sonatas No. 7 in E flat, D. 568 and No. 11 in D, D. 850, fl, pno; Heinrich Hoffman, Concertstück for Flute and Orchestra, op. 98; Joachim Andersen arr. James Hosmer, op. 30, No.12, G Sharp Minor, 2 fls; Sigrfid Karg-Elert arr. James Hosmer, op. 107, No. 16, G Minor, fl duo; Joachim Andersen arr. James Hosmer, op. 33, No. 6, B Minor, 2 fls; Joachim Andersen arr. James Hosmer, op. 30, No. 4, E minor, 2 fls; Kuhlau, Trio Concertante. op. 119 for Two Flutes and Piano.

March 23, 1980 CAMI Fl(s): Renée Siebert; Mary Louise Vetrano, pno.

Works: Friedrich The Great, Sonata No. 24 in D Minor; Friedrich The Great, Sonata No. 5 in A Major; Hindemith, Sonata; Reinecke, *Undine* Sonata, op. 167; Theobald Boehm, Fantasy on a Theme from Schubert, op. 21.

April 27, 1980 CAMI Fl(s): Amy Binn, Joanne Frediani, Elizabeth Mann, Gary Shocker; Alan Mason, pno; Judith Kogan, hp; Jane Steele, pno, Lisa Emenheiser, pno. Works: Bach, Sonata in B Minor; Jean-Michel Damase, Soante pour Flute et Harpe, fl, hp; Taffanel, Andante Pastorale et Scherzettino; Francois Borne, *Carmen Fantasy*.

October 26, 1980 CAMI Fl(s): Per Oien; Diana Wan, pno.

Works: Georges Hüe, Fantaisie for Flute and Piano; Oiestein Sommerfeldt, *Spring Tunes*, op. 44, fl solo; Louis Moyse, First Sonata for Flute and Piano; Finn Mortensen, Sonata for Flute Solo, op. 16; Franz Doppler, Berceuse, op. 15; Franz Doppler, Mazurka, op. 16; Franz Doppler, *Chanson d'Amour*, op. 20.

November 23, 1980 CAMI Fl(s): Paul Fried; Christopher O'Reilly, pno.

Works: C. P. E. Bach, Sonata in A Minor; Poulenc, Sonata for Flute and Piano; César Franck, Sonata in A Major.

December 14, 1980 NYHS Fl(s): Sandra Church, Ardith Bondi, Kathryn Wood, Frances Zlotkin, Cheryl Henze, Elizabeth Brown, Luce Goeres, Kim Haley;

Elizabeth Brunton, sop; Karen McLaughlin, hpsd; Joseph Tamosaitis, d bs.

Works: Bach, Sonata No. 5 in E Minor, fl, hpsd, D Bs; Bach, Arias for Flute and Soprano from Cantata No. 39, *Hochster, was ich habe* and Coffee Cantata, *Ei! Wie schmeckt de Coffee Susse*, fl, sop; Ben Johnston, Duo for Flute and String Bass, fl, D Bs; Quantz, Sonata in D Major; Rossini arr. William Horde, Selections from *The Barber of Seville*; Chopin arr. Frances Zlotkin, Grand Valse Brillante, op. 18, 3 fls; John Wiesenthal, *Homage to Fellini*; Bach, Credo and Patrem from the Mass in B Minor, fl choir.

January 25, 1981 CAMI Fl(s): Linda Chesis; Christopher O'Reilly, pno; Edward Flower, gr.

Works: C. P. E. Bach, Hamburger Sonata; Mario Castelnuovo-Tedesco, Siciliana e Allegretto Grazioso, fl, gr; Carl Czerny, Duo Concertant op. 129; Bach, Partita in A Minor; Frank Martin, *Ballade*.

March 1, 1981 CAMI Fl(s): Harold Jones; Pauline Lederer, pno.

Works: Giovanni Platti, Sonata No. 2; Quantz, Sonate; Jindrich Feld, Sonate; Frederick Chopin, Nocturne, op. 15, No. 2; Henri Busser, Prelude et Scherzo, op. 35; Henri Busser, *Andalucia*, op. 86; Robert Holmes, *Evolution I and II*; A. Bazzini, *La Ronde des Lutins*.

April 12, 1981 CAMI Fl(s): Robert Aitken; Diana Wan, pno.

Works: Jan W. Morthenson, *Down*; Hotteterre Le Romain, *Echo*; Pierre Octave Ferroud, *Trois Pieces*; Thorkell Sigurdjrnsson, *Kalais*; Kuhlau, Introduction and Rondo on *Lo Colporteur of Onflow*, op. 98; Theobald Boehm, Grand Polonaise, op. 16; Taffanel, *Fantaisie sur le Freischutz de Weber*; Paganini, arr. L. D. Callimahos, Caprice No. 24, fl solo.

April 26, 1981 CAMI Fl(s): Janet Arms, Craig Goodman, Lisa Hansen, Christine Locke; Robert Kopelson, pno; Marc DiMinno, pno; David Higgs, pno; Laurence Richard, pno.

Works: Bach, Sonata in E flat Major; Fauré, Fantaisie; Ibert, Concerto; Doppler, *Fantaisie Pastorale Hongroise*, op. 26; Jolivet, *Chant de Linos*.

October 25, 1981 CAMI Fl(s): Mindy Kaufman; Marina Kruglikov, vln; Dawn Hannay, vla; Elizabeth DiFelice, pno.

Works: Bartok trans. Paul Arma *Suite Paysanne Hongroise*; Beethoven, Serenade in D Major, op. 25, fl, vln, vla, pno; Giuseppe Sammartini, Concerto in F, picc, continuo; Philippe Gaubert, *Madrigal*; Olivier Messiaen, *La Merle Noir*; Henri Dutilleux, Sonatine.

November 22, 1981 CAMI Fl(s): John Solum, Greer Ellison; Todd Crow, pno.

Works: Franz Xavier Mozart, Rondo in E Minor; Ferdinand Ries, Sonata in E-flat Major, op. 169; Ernst Krenek, Suite for Flute and Piano; Jacques Hotteterre, *Echo pour la Flute traversiere seule*, traverso; Boismortier, Suite in B Minor, op. 35, No. 5; Telemann, Sonata in G Major for Two Transverse Flutes, op. 2; Malcolm Arnold, Sonatina for Flute and Piano.

December 13, 1981 TSCH Fl(s): Samuel Baron, Karl Kraber, Paige Brook, Eleanor Lawrence, James Hosmer, Gary Schocker; Roy Kogan, pno; Diana Wan, pno.

Works: Boehm, Grande Polonaise, op. 16; Boehm, Three Songs of Franz Schubert; Boehm, Suite IV, from Etudes, op. 37; Boehm, Elegy, op. 47; Boehm, Three Duets for Flute and Alto Flute, *Weber – Duo, Piece Facile, Weber – Romanza, Rossini – Duettino*, 2 fls, pno; Bach arr. Boehm, *Air* from Suite No. 3, BWV 1068; Boehm, *Gott erhite Franz den Kaiser, Theme and Variations*; Fantaisie on a Theme by Schubert, op. 21.

January 17, 1982 CAMI Fl(s): Robert Dick.

Works: Robert Dick, *Afterlight*; Bach, Soanta for Flute Alone in A Minor; Claude Debussy, Syrinx, fl solo; Edgard Varese, Density 21.5, fl solo; Sigfrid Karg-Elert, Sonata in E Minor, fl solo; Robert Dick, T-C¹⁰ for Bass Flute; Robert Dick, Young Teeth for Piccolo; Robert Dick, Flames Must Not Encircle Sides, fl solo.

February 28, 1982 CAMI Fl(s): Marya Martin; James Gemmell, pno.

Works: Donizetti, Sonatina; Telemann, Sonata in F Minor; Gaubert, Sonate; Devienne, Sonata in A Major; Chopin, Variations on a Theme by Rossini.

March 28 1982 CAMI Fl(s): Julius Baker, Jeanne Baxtresser; Lisa Emenheiser, pno.

Works: Bach, Sonata in G Major, 2 fls, pno; Bartok, *Suite Paysanne Hongroise*; Chopin, Nocturne in C sharp Minor; Kuhlau, Trio for Two Flutes and Piano, op. 119; Telemann, Canonic Sonata in G, 2 fls; Pierre Sancan, Sonatine; Fauré, *Après un Reve*; Doppler, Andante and Rondo, op. 25, 2 fls, pno.

April 25, 1982 CAMI Fl(s): Don Hulbert, Kristin Winter, Jill Thomassen, Heidi Ruby; Leslie Sixfin, pno; James Brady, pno; Noreen Cassidy, pno; Keiko Sato, pno. Works: Mozart, Andante in C; Enesco, Cantabile and Presto; Doppler, *Fantaisie Pastorale Hongroise*; Gaubert, Nocturne and Allegro Scherzando; Boehm, Grand Polonaise.

October 10, 1982 CAMI Fl(s): Eleanor Lawrence, Wendy Layman, Peter Schultz; Bethany Beardslee, sop; Stanley Babin, pno. Works: Bach, *Schafe Können sicher weiden (Sheep May Safely Graze)*, sop, 2 fls, pno; Bach, *Hört doch der sanften Flöten Chor (Listen to the Beautiful Choir of Flutes)*, sop, 3 fls, pno; Stanley Babin, Suite for Two Flutes; Beethoven Four Variations on an Austrian Air, op. 107, No. 5; Beethoven, Seven Variations on a Russian Air, op. 107, No. 7; Albert Roussel, *Deux Poemes de Ronsard*, op. 26; Andre Caplet, *Ecoute*; Ibert, *Deux Steles Orientées*, sop, fl; Reinecke, Sonata for Flute and Piano, *Undine*, op. 167.

November 21, 1982 CAMI Fl(s): Bonita Boyd; Kimberley Schmidt, pno. Works: Mozart, Andante and Rondo; C. P. E. Bach, Sonata for Flute unaccompanied, A Minor; Poulenc, Sonata; Bach, Sonata in B Minor; Paganini-Herman, Three Violin Caprices; Fauré, *Morceau de Concours*; Dutilleux, Sonatine.

December 12, 1982 TSCH Fl(s): Karl Kraber, Samuel Baron, Sue Ann Kahn, John Wion, Robert Russell Bennett, Eleanor Lawrence, Bonnie Lichter, Margaret Schechter, Patricia Spencer, Stewart, Arnold, Robert Avery, Bondi, Paige Brook, James Hosmer, Kathleen Nester, Linda Schepps, Margaret Schechter; Peter Schickele, cond. Works: Meyer Kupferman, *Soundspells Three*, 10 fls; Peter Schickele, *Monochrome I* and *Monochrome V*, 8 fls, cond; Igor Stravinsky, Three Pieces (arr. from *Easy Pieces for Piano Four-Hands* by Nan Washburn), 5 fls; Otto Luening, Canon for Flutes; Boismortier arr. Sue Ann Kahn, Sonata in D Major, op. 7, 9 fls, cond.

January 30, 1983 CAMI Fl(s): Paige Brook; Peter Simenauer, cl; Jerome Roth, ob; Leonard Hindell, bsn; L. William Kuyper, hn. Works: Sebastian Bodinus, *Caprice en Gigue for Flute Solo*; Eugene Bozza, Sonatine for Flute and Bassoon; Walter Piston, Three pieces for Flute, Clarinet and Bassoon; Gioacchino Rossini, Quartet in B Flat Major for Flute, Clarinet, Bassoon and French Horn; Jean Francaix, Quintet for Flute, Oboe, Clarinet, Bassoon and French Horn.

February 27, 1983 CAMI Fl(s): Florence Nelson (picc); Howard Van Hyning, tambour; Mary Ann Brown, pno; Gerardo Levy, cond; Members of the Caecilian Ensemble.

Works: Vivaldi, Concerto in C Major; Leos Janacek, *March of the Bluebirds*; Louis Calabro, Three Pieces for Solo Piccolo; Will Gay Botje, Concertino; Henri Tomasi, *Le Tombeau de Mireille*; C. P. E. Bach, Concerto in G Major.

March 27, 1983 CAMI Fl(s): John Wion; Gilbert Kalish, pno.

Works: Bach, Sonata in B Minor, BWV 1030; J. Rheinberger, Rhapsodie in B Major; A. Copland, Duo; O. Messiaen, *La Merle Noir*; Prokofiev, Sonata, op. 94.

April 24, 1983 TSCH Fl(s): Marina Piccinnini, Theresa Patton, Barbara Hopkins, Sharon Wood; Araceli Chacon, pno; Bridget de Moura Castro, pno; Darren Motise, pno.
Works: Bach, Courrente (from Sonata in A Minor); Prokofieff, Sonata for Flute and Piano, op. 94; Theobald Boehm, Variations on a theme *Nel Cor Piu*; Andre Jolivet, *Chant de Linos*; Robert Muczynski, Sonata for Flute and Piano, op. 14.

October 30, 1983 CAMI Fl(s): Ervin Monroe; Fontaine Laing, pno.

Works: Telemann, Sonata in B-flat Major; Richard Lane, Sonata for Flute and Piano; Paul Hindemith, Sonata for Flute and Piano; Ervin Monroe, Sketches for Flute Alone; Philippe Gaubert, *Fantaisie*; Martinů, First Sonata for Flute and Piano.

November 27, 1983 CAMI Fl(s): Robert Willoughby; Wilbur Price, pno.

Works: Joseph Bodin Boismortier, Suite in G Major, op. 35, No. 2; Isang Yun, Garak; Max Reger, Suite in A Minor, op. 103a; Albert Roussel, Andante et Scherzo, op. 51; Charles Koechlin, 14 Pieces pour Flute et Piano; Alfredo Casella, Sicilienne et Burlesque.

December 18, 1983 NYHS Fl(s): John Solum, Anne Briggs, Don Hulbert, Russel Dedrick, Joanne Frediani, Amy Hersh, Rheva Kaplan, Kathleen Nester, Ellen Redman, Rachel Rudich, Mary Schmidt, Leslie Cullen, Valerie Holmes, Lisa Johnson, Kathy Stewart, Eleanor Lawrence, Margaret Schechter, Florence Nelson, Susan Stewart; Harvey Sollberger, cond.

Works: Jean-Jacques Rippert, *Pièces à deux parties*; Boismortier, Sonata in D Major, op. 7, No. 1 for three transverse flutes; Palestrina arr. Katherine Hoover, *Litanae Domini*, fl choir; Orande De Lassus arr. Katherine Hoover, *Echo Song*, fl choir; Harvey Sollberger, *Killa Pata – Chaska Pata* for solo flute and flute choir; Antoine Reicha, Quartet in D Major, op. 12 for four flutes.

January 22, 1984 CAMI Fl(s): Leone Buyse; Barbara Lister-Sink, pno.

Works: Francois Devienne, Sonata No. 1 in E Minor; Vivian Fine, *The Flicker*, fl solo; Ernst Von Dohnanyi, Aria, op. 48, No. 1; Frank Martin, *Ballade*; Walter Piston, Sonata for Flute and Piano; Albert Franz Doppler, Fantaisie Pastorale Hongroise, op. 26.

February 26, 1984 CAMI Fl(s): Bernard Goldberg; Mitchell Vines, pno; Betty Hollingsworth, Dancer-Choreographer.

Works: J. C. F. Bach, Sonata in D Major; Friedrich Kuhlau, Divertissement No. 6 in C-Sharp Minor; Philippe Gaubert, Deuxieme Sonate; Erwin Schulhoff, Sonata; Ezra Laderman, Duet for Flute and Dancer; Theobald Boehm, *Fantasy on a Theme of Schubert*.

March 25, 1984 CAMI Fl(s): Sheryl Henze; Phyllis Lanini, ob; Don Stewart, cl; Joseph Anderer, hn; Robert Wagner, bsn.

Works: Bach trans. Stewart, Christopher Weait and Mordecai Rechtman, *A Suite of Fugues*, wind quintet; Beethoven trans. Stewart, Fifteen Variations in E-Flat Major, op. 35, wind quintet; Charles Wuorinen, Wind Quintet; Karl Pliss, Serenade, wind quintet.

April 29, 1984 CAMI Fl(s): Mary Kay Fink, Amy Hersh, Amy K. Porter, Young-Ji Song; Aaron Shorr, pno; Erika Nickrenz, pno; Linda Mark, pno.

Works: Mozart, Flute Concerto in G Major, K. 313; Walter Piston, Sonata for Flute and Piano; Francois Borne, Carmen Fantasie; Olivier Messiaen, *La Merle Noir*; Schubert, Introduction, Theme and Variations on "Trockne Blumen," op. 160.

October 28, 1984 CAMI Fl(s): Samuel Baron; Carol K. Baron, pno.

Works: Marin Marais, Les Folies d'Espagne; Ruth Crawford Seeger, Diaphonic Suite, fl solo; Ezra Laderman, Sonata for flute and piano; Friedrich Kuhlau, Divertissement in B Major, op. 68, No. 3; Arthur Bergida Binder, Suite for solo flute; Henri Dutilleux, Sonatine pour flute et piano.

November 25, 1984 CAMI Fl(s): Patricia Spencer; Edmund Niemann, pno; John Lehmann-Haupt, gtr.

Works: Telemann, Heldenmusik; Lili Boulanger, Nocturne; Harvey Sollberger, *Riding the Wind II*, fl solo amplified; Thea Musgrave, *Orfeo I*, fl and tape; Joan Tower, *Snow Dreams*, fl, gtr; Pierre De Breville, *Une flute dans les vergers*; Franz Schubert, Introduction and Variations on "Trockne Blumen," op. 160.

December 16, 1984 NYHS Fl(s): Anne Briggs, Wendy Rolfe, John Solum, Geoffrey Arnold, Don Hulbert, Clarissa Coffey, Suzanne Lord, Susan Deaver, Catherine DeBoeser, Russell Dedrick, Rebecca Dunnell, Mary Kay Fink, Tamsin Fitzgerald, Joanne Frediani, Alison Hale, Amy Hersh, Valerie Holmes, Rheva Kaplan, Polly Myerding, Kathleen Nester, Richard Paratley, Catherine Price, Judith Mendenhall, Ivy Goldfarb, Jeanne Haggard; David Macbride, cond. (Annual Winter Concert)

Works: Quantz, Sonata in D Major, 3 transverse fls; Boismortier, Concerto in E Minor, op. 15, no. 6, 5 transverse fls; Beethoven, Duo in G Major, fl duo; David Macbride, Yaddo, 16 fls; Walckiers, Quartet in F Major, op. 70, 4 fls.

January 27, 1985 CAMI Fl(s): Felix Skowronek; Elana Belli, pno.

Works: Jack Delano, Sonatine for Flute and Piano; Boismortier, Suite in G Major, op. 35, No. 2, fl solo; Robert Gerster, *Bird in the Spirit*, fl solo; Edward Loder, Sonata in E-flat Major; C. P. E. Bach, Sonata in A Minor, Wq. 132, fl solo; Martinů, Sonata.

February 24, 1985 CAMI Fl(s): Paige Brook, Don Hulbert, Samuel Baron Leone Buyse, John Solum, Margaret Schechter, Carol Wincenc, Rachel Rudich, Eleanor Lawrence, Susan Stewart, Sheryl Henze, John Heiss, Gerardo Levy, Sue Ann Kahn, John Wion; Harriet Wingreen, pno; Kory Grossman, perc; Phyllis Lanini, ob; Don Stewart, cl; Robert Wagner, bsn; Joseph Anderer, hn, Gerardo Levy, cond.

Works: Philipp Jarnach, Sonatine for Flute and Piano, op. 12; Ferruccio Busoni, *Albumblatt* for flute and piano; Roger Goeb, Two Divertimenti for Two Flutes; Ezra Laderman, *June 29th for Solo Flute*; Harvey Sollberger, Duo for Flute and Percussion; Otto Luening, Trio for Three Flutes; Charles Wuorinen, Wind Quintet; Joan Tower, *Hexachords for solo flute*; John Heiss, *Etudes for Solo Flute*; Otto Luening, Third Sonata for Flute and Piano; Otto Luening, Canons for Two Flutes; Otto Luening, The Sonority Canon.

March 24, 1985 CAMI Fl(s): Harold Jones; Pauline Lederer, pno.

Works: Michel Blavet, Sonata in G Major, op. 2, No. 1, *L'Henriette*; Armand Perilhou, Ballade; Camille Saint-Saëns, Sonata No. 1 in D Minor (transcribed from the Violin Sonata by Harold Jones); Norman Dello Joio, *The Developing Flutist*; John Lewis, *Mirjana of My Heart and Soul* (Transcribed by Coleridge Taylor Perkinson); Frederic Chopin, Nocturne in C-sharp Major; Andre Jolivet, *Chant de Linos*.

April 28, 1985 CAMI Fl(s): Lisa Byrnes, Karen Fuller, Dawn Marie Hirsh, Patty Leppert; Jessica Krash, pno; Mary Ann McCurdy, pno; Jeffrey Beigle, pno.

Works: C. P. E. Bach, Sonata in G Major, Wq. 133; Franz Doppler, Fantaisie Pastorale Hongroise, op. 26; Telemann, Fantasy No. 3 in B Minor, fl solo; Poulenc, Sonata for Flute and Piano; Kazuo Fukushima, *Mei for solo flute*; Paul Hindemith, Eight pieces for flute alone; Telemann, Sonata in F Minor; Andre Jolivet, *Chant de Linos*.

October 27, 1985 CAMI Fl(s): Eric Hoover; Elena Belli, pno.

Works: Gaetano Donizetti, Sonata; Joachim Andersen, *Berceuse (Lullaby)*, op. 28, No. 1; James DeMars, *The Seventh Healing Song of John Joseph (Blue) for Flute and Tape*; Alfredo Casella, Sicilienne et Burlesque; John La Montaine, Sonata for Flute Solo, op. 24; Jindrich Feld, Sonate.

November 24, 1985 CAMI Fl(s): Judith Pearce; Elizabeth DiFelice, pno; Kathleen Bride, hp.

Works: Charles Koechlin, 14 Pieces for Flute and Piano; Nicholas Maw, *Night Thoughts for Solo Flute*; Louis Spohr, Sonata in E-flat Major, op. 113, fl, hp; William Alwyn, *Naiades for Flute and Harp*; Peter Maxwell Davies, *The Kestrel Paced Round the Sun*; Carl Reinecke, Sonata *Undine*, op. 167.

December 15, 1985 NYHS Fl(s): Adrienne Greenbaum, John Solum, Beth Anderson, Ardith Bondi, Sue Ann Kahn, Su Lian Tan, James C. Scott, Gail Alston, Anthony Sgna, Janice Holms, Nadine Scharman, Kathleen Nester, Nancy Mentsch, Clarissa Coffee, Charla Abraham, Laura Gilbert (alto fl), Ann Pollack (alto fl), Renée Krimsier (picc), Lisa Johnson (picc), James Hosmer (picc); Gerardo Levy, cond. (Annual Winter Concert)

Works: Michel De La Barre, *Unzième Livre, Contenant II Suites de Pièces a deux Flutes Traversières sans Basse*, 2 transverse fls; Michel De La Barre, Suite in G Minor, No. 18, 2 fls; Michel De La Barre, Suite in B-flat Major, No. 19, 2 fls; Anonymous, *Pieces sans Basse Composées Exprès pour former l'embouchure et Accoutumer la main aux difficultez*, fl solo; Lionel Nowak, *Games* for four flutes; A. B. Fürstenau, Quartet in F Major, op. 88 for four flutes; Henry Bryant, *Angels and Devils*, Concerto for Flute Solo and Flute Orchestra.

January 5, 1986 CAMI Fl(s): Peter Ader, Rachel Rudich, Peter Bacchus, Rie Schmidt (Flute Force).

Works: Ingolf Dahl, Serenade for Four Flutes; Joseph Jongen, *Elegie*, 4 fls; Anton Reicha, Sinfonica, op. 12, 4 fls; (To be announced), Renaissance Suite, 4 fls; Peter Bacchus, Quartet for Diverse Flutes, 4 fls; Joachim Andersen Arr. James Hosmer, Etude, No. 24, op. 15, 4 fls.

February 23, 1986 CAMI Fl(s): Judith Mendenhall; Bernard Rose, pno.

Works: Bach, Sonata in E-flat Major, BWV 1031; Schubert/Boehm, *Die Taubenpost, Gute Nacht*; Franz Schubert, Variations on Trockne Blumen, op. 160; Antonin Dvorak, Sonatina in G Major, op. 100; Georges Enesco, Cantabile et Presto; V. Monti, *Csardas*.

March 30, 1986 CAMI Fl(s): Doriot Anthony Dwyer; Juana Zayas, pno.

Works: Bach, Sonata in B Minor, BWV 1030; Prokofiev, Sonata in D Major, Op 94; Prokofiev Arr. Doriot Anthony Dwyer, *Five Melodies without Words*, op. 35a; Ruth Wylie, *Flights of Fancy*, fl solo; Schubert, Variations on Trockne Blumen, op. 160.

April 27, 1986 CAMI Fl(s): Jennifer Arak, Sean Grace, Michael Laderman, Alexa Still; Jan Fried bserger, pno; Alfred Rizzo, pno; Broc Hite, pno.

Works: Bach, Sonata in C Major, BWV 1033; Aaron Copland, Duo for Flute and Piano; Eugene Bozza, *Image*, fl solo; Henry Dutilleux, Sonatine for Flute and Piano; Samuel Barber, Canzone for Flute and Piano; Francois Borne, *Fantaisie on Themes from Bizet's Carmen*; Claude Debussy, *Syrinx*, fl solo; Prokofiev, Sonata in D Major, op. 94.

October 26, 1986 CAMI Fl(s): Linda Chesis; Shirley Irek, pno; James Kreger, vc.

Works: C. P. E. Bach, Sonata in A Minor; Carl Maria von Weber, Trio in G Minor, op. 63; Bruce Saylor, *Soggetti Cavati*; Martinů, Scherzo (Divertimento); Bela Bartok/Paul Arma, Suite Paysanne Hongroise.

November 23, 1986 CAMI Fl(s): Micheal Parloff; Warren Jones, pno.

Works: Gaetano Donizetti, Concertino; Albert Roussel, *Joueurs de Flûte*, op. 27; Jacques Hetu, Quatre Pièces; Howard Hanson, Serenade, op. 35; Schubert, Introduction and Variations, op. 160.

December 14, 1986 KF Fl(s): Lisa Johnson, Susan Deaver, Russell Dedrick, Rebecca Donnell, Maryellen Shepley Smith, Trudy Kane, Eleanor Lawrence, Jean Kershaw, Janet Weiss, James Hosmer, Rachel Rudich, Rie Schmidt, Peter Bacchus, Harvey Estrin, David Tofani, Leslie Scott, Lawrence Feldman.(Concert to Remember and honor Harold Bennett)

Works: Boismortier, Concerto No. 3 in D Major, 5 fls; Nuncio Mondello, Soliloquy for flute solo; Antoine Reicha, Sinfonico pour Quatour flutes, op. 12; Joachim Andersen arr. Hosmer, Etude No. 24, op. 15, fl quartet; Gluck arr. Dorlee McWain, Minuet and Dance of the Blessed Spirits from Orfeo ed Eurydice, fl choir.

January 25, 1987 CAMI Fl(s): Katherine Hoover, Diane Gold; Martha Williams, vc; Michael Kelly, pno.

Works: Katherine Hoover, Lyric Trio, 2 fls, pno; Bach, Trio Sonata in G; Katherine Hoover, Suite for 2 flutes; Katherine Hoover, *The Medieval Suite*, 2 fls.

February 22, 1987 CAMI Fl(s): Sandra Miller (Baroque flute); James Richman, hpsd.

Works: Jean Marie Leclair, Sonata in C Major, op. 9, No. 3; Francois Couperin, *Le Rossignol-en-amour*; Francois Couperin, Concert Royal No. 4; C. P. E. Bach, Sonata in A minor for solo flute; Bach, Sonata in B minor, BWV 1030.

March 29, 1987 CAMI Fl(s): Keith Bryan; Karen Keys, pno.

Works: Gaetano Donizetti, Introduction and Allegro; Beethoven, Serenade, op. 41; John La Montaine, *Conversations*, op. 42; Jindrich Feld, Sonata; Henry Dutilleux, Sonatine.

April 26, 1987 CAMI Fl(s): Ariane Nicole Bergquist, Lisa Birnstein, Merrie Siegal, Jordan Vogel; Kevin Purrone, pno; Linda Mark, pno; Jonathan Ingber, pno; Joanne Pearce, pno.(winners of the NY Flute Club Competition)

Works: Bach, Sonata in C Major; Howard Hanson, Serenade; Mozart, Concerto in G, K. 313; Schubert, Arpeggione Sonata; Bach, Sonata in E Minor; Eugene Bozza, *Image* for solo flute; John La Montaine, *Come Into My Garden*; Andre Jolivet, *Chant de Linos*.

October 18, 1987 CAMI Fl(s): Trudy Kane; Susan Jolles, hp; Harvey Estrin, alto sax; Caroline Levine, vla.

Works: Nuncio Mondello, Poem for Flute and Harp; Meyer Kupferman, *Soundspells 7*, fl, a sax; Vincent Persichetti, Serenade, No. 10; Debussy, Sonate.

November 22, 1987 CAMI Fl(s): Harold Jones; Pauline Lederer, pno. Works: Telemann, Sonata in F Minor; Henri Busser, Prélude et Scherzo, op. 35; Undine Smith Moore, Three Pieces for Flute and Piano; Benjamin Godard, Allegretto, Idyll & Valse, op. 116, No. 3; Debussy arr. Alfred Fenboque, *Prelude to the Afternoon of a Faun*, fl solo; Debussy arr. Marcel Moyse, Three Pieces; Lloyd McNeill, *Falling Snow*, fl solo; Alfredo Casella, Siciliana e Burlesca.

December 13, 1987 KF Fl(s): Pamela Sklar, James R. Schlefer, Magdalena Gonzalez, Steven Belenko, Barbara Eddy Hart; David Burgess, gtr.(Annual Holiday concert)
Works: John Bartlett, *When From My Love*; John Dowland, *Come Again! Sweet Love Doth Now Invite*; John Dowland, *Awake Sweet Love*; David Loeb, *Ancient Prayer for Solo Bass Flute*; Robert Easer, *Mountain Songs*; William Byrd, *Sellenger's Round*;; Eugene Walckiers, Allegro non tanto from Grand Quartet in F# minor, op. 46; Charles Porter, *Sèance of Silver*, fl quartet; Hoagy Carmichael arr. Dan Block, *Skylark*; George Gershwin arr. Dan Block, *Soon*; Joseph Jongen, *Two Paraphrases on Waloon Christmas Carols*, op. 114.

January 24, 1988 CAMI Fl(s): Robert Stallman; Erika Nickrenz, pno.

Works: Martinů, Sonata; Richard Danielpour, *After the Darkness*, fl solo; Franz Doppler, *Airs Valaques* Fantasy, op. 10; Paul Hindemith, Acht Stucke for Solo Flute; Schubert trans. Robert Stallman, Fantasy, Opus posthumous, 159 in C Major.

February 27, 1988 CAMI Fl(s): William Bennett; Thea King, cl & pno; Robin O'Neill, bsn; Charles Tunnell, vc.

Works: Darius Milhaud, Sonatine; Heitor Villa-Lobos, Bachianas Brasileiras No. 6, fl, bsn; Heitor Villa-Lobos, Chôros No. 2, fl, cl; Heitor Villa-Lobos, *Jet Whistle*, fl, vc; Paul Taffanel, Grand Fantaisie on the Opera *Mignon* by Amboise Thomas.

March 27, 1988 CAMI Fl(s): Paige Brook, Jeremy Steig, David Williams; Terje Gewalt, bass; Robert Dowling, pno; Lee Ann Ledgerwood, pno.
Works: Alexandre Tansman, Sonatine; Robert Muczynski, Sonata op. 14; Richard Rodgers, *My Favourite Things*; Lee Ann Ledgerwood, *Spring Street*; Jeremy Steig, *Miss Perfect*; Allegorical Improvisations, fl, bass.

April 24, 1988 CAMI Fl(s): Viviana Guzman, Hyeri Yoon, Keri-Lynn Wilson; Timothy Hester, pno; Ean Young, pno. (Annual Spring Concert) Works: Mozart, Andante in C, K. 315; Debussy, *Syrinx*, fl solo; Martin, *Ballade*; Hansen, Serenade, Fauré, Fantaisie; Bach, Sonata in E-flat Major; Gaubert, Nocturne et Allegro Scherzando; Borne, *Carmen Fantaisie*.

October 23, 1988 CAMI Fl(s): Fenwick Smith; Martin Amlin, pno.
Works: Martin Amlin, Sonata for Flute and Piano; Charles Koechlin, Sonata for Piano and Flute, op. 52; Arthur Foote, Three Pieces for Flute and Piano, op. 31B; Sergei Prokofiev, Sonata for Flute and Piano, op. 94.

November 20, 1988 CAMI Fl(s): David Wechsler; Theodore Mook, vc; John A. Cheek, pno & synth.(the OMNI Ensemble)
Works: Carl Czerny, *Fantasia Concertante* for Klavier, Flote und Violoncello, op. 256; George Crumb, *Vox Balaenae (Voice of the Whale)*, fl, vc, pno; David Lang, *Burn Notice*, fl, vc, pno; Albert Franz Doppler, Hungarian Pastoral Fantasy for flute and piano, op. 26; David Wechsler, *Shed-Music* from Dance Suite for Flute, Cello & Synthesizer.

December 18, 1988 KF Fl(s): James Hosmer, Trudy Kane, Harvey Estrin, Kathryn Wood, Ardith Bondi, Gerardo Levy, Lisa Johnson, Peter Bacchus, Gretchen Pusch, Rie Schmidt, Wendy Stern; Richard Weitach, pno; Hans Keitel, ob; William Arrowsmith, ob; Roger Hiller, cl; Stephen Maxym, bsn; Howard T. Howard, hn; Herbert Baumel, vln; Patricia Hixon, vln; Marilyn Stroh, vla; Eugene Moye, vc. Works: Joachim Andersen arr. James Hosmer, Etudes, op. 30, No. 4, op. 33, No. 6, op. 107, No. 16, 2 fls; Schubert arr. Hosmer, Piano Sonata in Eb, op. 122, D. 568, and Piano Sonata in D, op. 53, D. 580; James Hosmer, Fugue in C Major for Woodwind Quintet; James Hosmer, Sextet for Woodwind Quintet and Piano in two movements; James Hosmer, Four Flute Duets; Joachim Andersen arr. Hosmer, Etude, op. 15, No. 24, 4 fls; James Hosmer, Rhapsody for flute and string quartet.

January 29, 1989 CAMI Fl(s): Sue Ann Kahn; Andrew Willis, fortepiano.
Works: J. C. F. Bach, Sonata in D Major; Theobald Boehm, Three Schubert Song Arrangements; Mozart arr. Kahn & Willis, Sonata in A Major, K. 305; Hummel, Sonata in A Major, op. 62; Beethoven, Variations on Folksongs, op. 105; Edwin A. Finckel, *Willow Variations*.

February 25, 1989 CAMI Fl(s): Jeffrey Khaner; Anne Epperson, pno.

Works: Albert Roussel, *Joueurs de Flûte*, op. 27; Sergei Prokofiev, Sonata in D Major, p. 94; Luciano Berio, *Sequenza* for solo flute; Debussy arr. Karl Lenski, *Prélude a L'après-midi d'un faun*; Theobald Boehm, Introduction and Grand Polonaise, op. 16.

March 19, 1989 CAMI Fl(s): Julius Baker, Suhnyoung Yoon, Joshua Smith, Sung Yun Kim, Nadine Hur, Adria Sternstein; Linda Mark, pno.

Works: Ewazen, Concerto for Flute; Genin, *Carnival of Venice*; Dubois, Sonata; Taffanel, *Fantaisie sur le Freyschutz*; Boehm, *Grand Polonaise*; C. P. E. Bach, Concerto in D Minor.

April 30, 1989 CAMI Fl(s): David Fedele, Claudia Walker, Adrienne Flynn, Kathy Schraff; Thomas Sauer, Colette Valentine, Timothy Hester, Kelley Coppage, pno. (Annual Spring Concert presenting the Winners of the Competition)

Works: (Walker, 2nd prize) Bach, Sarabande and Bouree from the Partita in A minor; Martin, *Ballade*; (Flynn, 3rd prize) Dutilleux, *Sonatine*; Schraf, 3rd prize), Martinů, First Sonata; Prokofieff, Fedele, 1st prize) Sonata in D Major, op. 94; Borne, *Carmen Fantaisie*.

May 21, 1989 PBC Annual Meeting No Program Fl(s): flutist; accompanists.

Works: **October 22, 1989 Fl(s): Paula Robison, Eleanor Lawrence, Judith Mendenhall, Peggy Schecter;** Timothy Hester, pno. (A Concert to remember Marcel Moyse on the 100th Anniversary of his Birth)

Works: Jules Hérman, *Souvenir de Lucie de Lammermoor*, 2 fls, pno; Doppler, *Fantaisie Pastorale Hongroise*, Marcel Moyse, Three Melodies from Tone Development Through Interpretation, op. 26; Messenger, *Fortunio*; Bizet, *L'Alresienne*; Verdi/Moyse, *Il Trovatore*; Cécile Chaminade, Concertino, op. 107; Eugene Walckiers, Grand Concert Quartet in F-sharp minor, op. 46, 4 fls; Kuhlau, Grand Quartet in e minor, op. 103, fl choir.

October 22, 1989 CAMI Fl(s) Paula Robison, Eleanor Lawrence, Judith Mendenhall, Peggy Schecter; Timothy Hester, pno.

Works: Jules Hérman, *Souvenir de Lucie de Lammermoor* for two flutes and piano; Doppler, *Hungarian Pastoral Fantaisie*; Moyse, Three melodies from *Tone Development Through Interpretation* (part of one of Moyse's pedagogical series of books); Cécil Chaminade, Concertino; Eugene Walckiers, *Grand Concert Quartet in F sharp minor* op. 48 for three flutes and piano; and the Kuhlau *Grand Quartet in E minor*, op. 103.

November 19, 1989 CAMI Fl(s): Bonita Boyd; Kimberley Schmidt, pno; Emily Mitchell, hp.

Works: Marin Marais, *Les Folies d'Espagne*, fl solo; Haydn, *Pieces for the Musical Clock*; Carl Reinecke, Sonata *Undine*, op. 167; John La Montaine, *Come into my garden*; Debussy, *Le petit berger*; Ravel, *Pièce en forme de Habanera*; Debussy, *Clair de lune*; Jolivet, *Chant de linos*.

December 16, 1989 KF Fl(s): Sue Ann Kahn, Laura Gustavsen, Tara O'Connor, Jane Oddo, Debra C. Schild, Ardith Bondi, Susan Friedlander, Katherine Hoover, Lisa Johnson, Mindy Kaufman, Lisa Polakov, Margaret Swinchoski, Katherine Wood; Gerardo Levy, cond.(Annual Holiday Concert)

Works: Corelli, Concerto Grosso, op. 6, No. 8, fl choir; Joseph Jongen, *Two Paraphrases on Walloon Christmas Carols for Flute Quartet*, op. 114; Lynn Wilson, *Harmonies: Winter*, fl choir; Henry Bryant, *Angels and Devils*, fl choir.

1990s

January 28, 1990 CAMI Fl(s): John Solum, Wendy Rolf, Michael Laderman, Bernard Goldberg, Eugenia Zuckerman, Samuel Baron, Linda Chesis, Carol Wincenc, Jelle Atema; Nancy Allison, dancer; Carol K. Baron, pno, Sara Cutler, hp, Cassatt String Quartet: Muneko Otani, Laura Goldberg, vlms, Sarah Adams, vla, Anna Cholakian, vc.(A Concert of Flute Music by Ezra Laderman in Honor of His 65th Birthday)

Works: Epigrams and Canons for two baroque flutes (1989); Two Movements from a Suite in progress; Duet for Flute and Dancer; *A Moment in Time* for solo flute (1989); Sonata for Flute and Piano (1957); Introduction, Barcarolle and Allegro for flute and harp (1987), "June 29th" for solo flute (1986), MBL Suite for two flutes and string quartet (1988).

February 25, 1990 CAMI Fl(s): Michel Debost; Diana Wan, pno.

Works: Michel Blavet, Sonata "La Lumagne;" Jean-Daniel Braun, Suite in G for solo flute; J.S.Bach, Sonata in E minor, BWV 1034; CHARles Marie Widor, Suite, op. 34; Henri Dutilleux, Sonatine.

March 25, 1990 CAMI Fl(s): John Solum, Sue Ann Kahn, Patricia Spencer, Paul Taub, Flute Force: Peter Bacchus, Gretchen Putsch, Rie Schmidt, Wendy Stern; Todd Crow, Andrew Willis, Sarah Rothenberg, pno. (Flute Music from the Soviet Union) Works: Viacheslav Nagovitsan, *Dramatic Capriccio*; Sergei Pavlenko, *Portraits* for flute and piano (1978); Elena Firsova, Two Inventions for solo flute and Spring Sonata for flute and piano; Sofia Gubaidulina, Quartet for Flutes (1979) and *The Garden of Joy and Sorrow* for flute, viola and harp; Edison Denisov, Pieces for flute and piano (1977), Peteris Vasks, *Landscape With Birds* (1980).

April 29, 1990 CAMI Fl(s) Suzanne Shizek, Elizabeth Buck, Immanuel Davis, Lisa Philby; Meng Chieh Liv, Tamara Goldstein, Nelson Padgett, Rod Walters, pno. (NYFC Competition Winners)

Works: (Shizek, third prize) Eugene Bozza, Image for solo flute; Gaubert, *Fantasie*; (Buck, second prize) Prokofieff Sonata, Moderato and Allegro con brio; (Davis, second prize) Ibert, Concerto, Allegro scherzando; (Philby, first prize) Fauré, *Morceau de Concours*, Carl Reinecke, Sonata (Undine); P.A. Genin, *Carnaval de Venise*, op. 14.

October 21, 1990 CAMI Fl(s): Adrienne Greenbaum, Trygve Peterson, Peter Standaart, Marya Martin, Samuel Baron; Britt Wheeler, hpsd; Karen Becker, pno; William Braun, pno; Elizabeth Difelice, pno. (A Tribute to Thomas Nyfenger)

Works: Sonata in B Minor, BWV 1030, fl, hpsd; Anton Fürstenau, *L'Illusion*: Introduction, adagio theme, and variations on Bellini's *Aria*; Beryl Rubinstein, Sonata for Flute and Piano; Telemann, *Three Fantasias*, 2 fls; Paul Jean-Jean arr. Nyfenger, Etude Moderne No. 5; Reinecke, Sonata *Undine*; Joseph Bodin de Boismortier, Concerto No. 2 in A Minor, op. 15.

November 18, 1990 CAMI Fl(s) Amy K. Porter; Susan Almasi, pno.

Works: Frank Martin, *Ballade*; Messiaen, *Le Merle Noir*; Lowell Liebermann, Sonata for Flute and Piano; Telemann, Methodische Sonate in minor; Prokofieff, Sonata in D major, op. 94

December 16, 1990 KF Fl(s) the Powell Quartet: Stephen Belenko, Magdelana Gonzales, Barbara Hart Eddy, James R. Schlefer, Members of the NYFC: Ardith Bondi, David Bruskin, Linda Bryant, Susan Friedlander, Clarissa Nolde, Sarah Plant, Kathleen Schraff, Margaret Swinchowski; (A Holiday Concert) Works: G.F. Handel, *Entrance of the Queen of Sheba*; John Davidson, Canzona; Georges Bizet, Adagietto & Carillon; Stephen Chapin, Maritimes Medley (1989); Otto Luening, Quartet for Flutes, (World Premiere, 1990), Scott Pender, Toccata (1989); Bozza, *Deux Esquisses*; Katherine Hoover, *Kokopelli* (World Premiere, 1990); Antonin Dvorak, Cypress No. 9: *Thou Only Dear One, But For Thee*; Paule Maurice, Suite pour quatuor de flûtes; 11th century, Sequence "victimae paschali"; Beethoven, Largo appassionato (from Sonata No. 2); J.S. Bach, Allegro from Brandenburg Concerto No. 3.

April 21, 1991 CAMI Fl(s) Adria Sternstein, Carron Moroney, Dana Varelli, Zara Lawler; Linda Mark, Christine Doré, Miyabi Fujita, pno. (NYFC Annual Competition winners)

Works: (Sternstein, third prize) Charles Widor, Suite for Flute and Piano, op. 34; (Moroney, third prize) Georges Enesco, Cantabile and Presto; (Varelli, second prize) Martinů, Sonata for Flute and Piano; (Lawler, first prize) Mozart, Concerto in D, K 314, Andante ma non troppo; Albert Roussel, Joueurs de Flûte, op. 27; Lukas Foss, Three Pieces; Frank Martin, Ballade.

October 27, 1991 CAMI Fl(s) Eleanor Lawrence, Peggy Schechter; Julien Barber, vla, Eugene Moye, vc; Elizabeth Rogers, pno. (20th Centruy Classicists)

Works: Louis Moyse, Suite in C for Two Flutes and Viola; Albert Roussel, Trio, op. 40 for Flute, Viola and Cello; Paul Hindemith, Kanonishche Sonatine for two flutes, op. 31, Nr. 3 (9124); Ernst Krenek, Suite for Flute Alone; Norman Delo Joio, Trio for Flute, Cello and Piano.

November 24, 1991 CAMI Fl(s) Rie Schmidt; Benjamin Verdery, gtr.(Schmidt/Verdery Duo)

Works: Igor Stravinsky, *Pastorale*, trans. by Arthur Levering); Toru Takemitsu, *Towards The Sea* for alto flute and guitar; Sigfrid Karg-Elert, Sonata Appassionata for solo flute; Anthony Newman, Prelude (written for Schmidt/Verdery Duo), Sarabande, Contrapunctus; François Couperin, *La rossignol-en-armour; Forlane* (trans. by Schmidt/Verdery Duo); Elizabeth Brown, *Augry* (1987); Benjamin Verdery, *from Some Towns and Cities*.

December 14, 1991 CAMI Fl(s) Gerardo Levy (fl & cond), Barbara Siesel, Christopher Leogrande, Eleanor Lawrence(fl & cond), Alan Cox, Peggy Schechter, Nancy Mentch, Carron Moroney, Lisa Gianotti, Gretchen Pusch (fl & alt fl), Diane Taublieb (picc), Mary Bartow (alt. fl), David Bruskin, Margaret Swinchowski (picc), Ardith Bondi (bs fl), B Frank; Annette Ciul-Levy, sop. (An International Christmas)
Works: J.S.Bach, *Schafe Können sicher weiden*, BWV 208, *Hört doch der sanften Flöten* Chor; Eugéne Bozza, *Trois Pièces*; László Zempléni, *Trio for Flutes* (New York Premiere) Newel Kay Brown, *Reflection and Joy* for Flute Choir (New York Premiere); Guerra Piexe, *Em Quatro Flautas* (New York Premiere); Ron Kozak, *Shepherds*, Septet for Flutes; Carlos Rausch, *Flute Sextet* (New York Premiere), J.S. Bach, *Fugue in G minor*, arr. Ann McGinty.

January 19, 1992 CAMI Fl(s): Walfrid Kujala (fl & picc); Robert Pherigo, pno.

Works: Jaap Geraedts, *Sonatina*; Martinů, *First Sonata*; Camille Saint-Säens, *Odelette*, op. 162; Jean Françaix, *Impromptu*; Steve Kujala, *Take Your Picc*.

February 16, 1992 CAMI Fl(s): Linda Chesis, Patricia Harper, Alexandra Hawley; Colette Valentine, pno; Victoria Drake, hp.
Works: Eldin Burton, Sonatina; Sir Lennox Berkeley, Sonatina, op. 13, fl, hp; Robert Muczynski, Sonata, op. 14.

March 29, 1992 CAMI Fl(s) James Newton; Geoff Keezer, pno.
Works: Edward Kennedy (Duke) Ellington, Black and Tan Fantasy, Come Sunday (1943); Ellington/William Strayhorn, Virgin Jungle; James Newton, Valerie; Choir (1978) and Mr. Dolphy (1983) for flute solo; Nelson Mandela (1988), Richmond in Acropolis (1987), The Death of St. John the Baptist (1987); Charles Mingus, Ecclesiastics (1957).

April 26, 1992 CAMI Fl(s): Rachel Jenkins, Soyoung Lee, Denise Cohen; Linda Mark, pno; Min Jung Lee, pno. (New York Flute Club Competition Winners)
Works: (Jenkins-3rd place) Phillipe Gaubert, (Lee second place) Nocturne et Allegro Scherzado; Pierre Sancan, Sonatine; André Jolivet, *Chant de Linos*; (Cohen first place) Marin Marais, *Les Folies d'Espangne*; J.S. Bach, Sonata in B minor; Carl Nielsen, Concerto

October 25, 1992 CAMI Fl(s): Patricia Monson; Kristina Belisle, cl; Jennifer Slowik, ob; Michael Manley, hn; Susan Heineman, bsn. Sara Laimon, pno. (the Southspoon Winds)
Works: Irving Fine, Partita for Wind Quintet; Thea Musgrave, Impromptu No. 2, fl, ob, cl; Jan Morris Bach, Two-Bit Contraptions for flute and horn; Aaron Copland, Duo for Flute and Piano; Ronald Roseman, Wind Quintet.

November 22, 1992 CAMI Fl(s): Patricia Spencer, James Nyoraku Schlefer (shakuhachi and flute); Linda Hall, pno. (the Shakuhachi Connection)
Works: Traditional Honkyoku, Daiwa Gaku, shakuhachi; Traditional Honkyoku, Sokaku Reibo, shakuhachi; Shirish Korde, *Tenderness of Cranes*, fl solo; Jeffrey Lependorf, *Night Pond*, fl solo; Shulamit Ran, *East Wind for solo flute*, fl solo; Charles Koechlin, Sonate pour deux flutes, op. 75, 2 fls; Lili Boulanger, *Nocturne*; Traditional Honkyoku, Echigo Sanya, shakuhachi; Pierre Boulez, Sonatine.

December 13, 1992 CAMI Fl(s): Julius Baker, Debra Schindler (picc), Susan Friedlander (picc), Margaret Swinchoski, Yuri Ito, Paul Gray, David Wechsler, David Bruskin, Lisa Johnson, Patricia Monson, Linda Bryant, Ted Mordoff (alto), Tara O'Connor (alto), Sheryl Henze, Gretchen Pusch, Rie Schmidt, Wendy Stern; Sue Ann Kahn, cond; Nancy Toff, cond. (Choirs and Carols, Annual Holiday Concert)
 Works: Bach arr. David Wechsler, Sinfonia from Cantata No. 29, flute choir; Bach arr. Rie Schmidt, Brandenburg Concerto No. 2 in F major, flute choir; Fauré arr. Trevor Wye, *Cantique de Jean Racine*, flute choir; Leo Kraft, *Cloud Studies for Twelve Flutes*; Handel arr. K. Cooper, *Where e'er you walk* (from *Semele*) for five flutes; Ravel arr. Rie Schmidt, *Daphnis et Chloe*, 5 fls.

January 24, 1993 CAMI Fl(s): Donna Milanovich, Marya Martin, Sue Ann Kahn, Linda Chesis; Wendy Kerner, hp; Nancy Allen, hp; Susan Jolles, hp; Sara Cutler, hp.(A Flute and Harp Spectacular)
 Works: Jean-Louis Tulou, *Nocturne*, op. 48, fl, hp; David Diamond, Concert Piece, fl, hp; Ludwig Spohr, Sonata in D Major, op. 113, fl, hp; Fauré, Fantaisie, op. 79, fl, hp; Mozart arr Kahn/Jolles, Sonata in G Major, K. 283, fl, hp; Jean Francaix, *Cinque piccoli duetti*, fl hp; Saint-Saëns, Fantaisie, op. 124, fl, hp; David Noon, Sonata de camera, op. 89, fl, hp.

February 21, 1993 CAMI Fl(s): John Solum (baroque fl), Richard Wyton, (baroque fl), Sue Ann Kahn, Patricia Spencer, Jayn Rosenfeld, Mindy Kaufman, John Solum, Eleanor Lawrence, Peggy Schechter, Carol Wincenc, Patricia Spencer (alto fl); Allen Shawn, pno; Linda Hall, pno.(Selections from the NFA Anniversary Anthology of American Music)
 Works: Ezra Laderman, *Epigrams*, 2 baroque fls; Vivian Fine, *Emily Images*; Otto Luening, Serenade; Lionel Nowak, *Short Suite*; Harvey Sollberger, *Aurelian Echoes*, fl, alto fl; John Anthony Lennon, *Echolalia*, fl solo; Quincy Porter, *Blues Lointains*; Hugh Aitken, *Pastiche*, picc, pno; Roger Goeb, Two Divertimenti, 2 fls; Emma Lou Diemer, Suite *Homage to Hindemith*; Joseph Schwantner, *Soaring*; David N. Baker, *Inspiration*.

March 21, 1993 CAMI Fl(s): Julia Bogorad; Lionel Party, hpsd; John Jensen, pno.
 Works: Handel, Sonata in G Major, op. 1, No. 5, fl, hpsd; Joseph Castaldo, Kannon for solo flute; Louis Ganne, Andante et Scherzo; William Wallace, *Toccata in Ten*; Michael Daugherty, *I Loved Lucy*, fl, tambourine; Martinů, First Sonata.

September 26, 1993 CAMI Fl(s): Elizabeth Anne Ostling, Sungyoon Kim, Christina Jennings; Brian Krinke, pno; Linda Mark, pno; Miyabi Fujjita, pno. (Winers of the NYFC Annual Competition)
 Works: (Ostling third prize): Jolivet, *Chant de linos*; (Kim second prize): Alphonse Duvernoy, Concertino, op. 34; Jean Louis Tulou, Grand Solo No. 5, op. 79; (Jennings first prize): Bach, Sonata in C Major, BWV 1033; Lukas Foss, Three American Pieces; Frank Martin, *Ballade*.

October 24, 1993 CAMI Fl(s): Gary Schocker, Marco Granados; Dennis Helmrich, pno.

Works: Henri Dutilleux, Sonatine; Bach, Sonata in B Minor, BWV 1030; Joseph Fennimore, *Romance: The Torrents of Spring after Turgenev*; Gary Schocker, *Conversations*; Gary Schocker, *Three Dances for Two Flutes*, 2 fls, pno; Gary Schocker, *Airborne*.

November 21, 1993 CAMI Fl(s): Robert Stallman; David Buechner, pno.

Works: Mendelssohn trans. Robert Stallman, Sonata in F Minor, op. 4, *Adieux a Berlin*; Fauré trans. Robert Stallman, Sonata in A Major, op. 13; Walter Piston, Sonata; Stephen Dodgson, Three Occasional Pieces; Franz Doppler, Hungarian Pastoral Fantasy, op. 26.

December 19, 1993 CAMI Fl(s): Robin McKee, Tim Day; Jeff Wentz, pno.

Works: W. F. Bach, Trio No. 2 in D Major, 2 fls, pno; Philippe Gaubert, Nocturne and Allegro Scherzando; Jean Françaix, *Le Colloque des deux Perruches*, fl, alto fl; Jean Martinon, Sonatine; William McKee, *Dusk*; Goffredo Petrassi, *Dialogo angelico*, 2 fls; Franz Doppler and Karl Doppler, *Souvenir de Prague*, op. 24, 2 fls, pno.

January 30, 1994 CAMI Fl(s): Karl F. Kraber; Joan Kalisch, vla; Browning Cramer, vln; Michael Finckel, vc. (Zephyr)

Works: Mozart trans. Franz Hoffmeister, Quartet in G Major; Bach trans. Karl Kraber, Two Organ Works, fl, vln, vla, vc; Mario Davidovsky, Quartetto, fl, vln, vla, vc; Ignaz Pleyel, Quartet in C Major, op. 20, No. 3, fl, vln, vla, vc; Paul de Wailly, *Sérénade*, fl, vln, vla, vc.

February 27, 1994 CAMI Fl(s): Linda Marianiello, Bart Feller, Mindy Kaufman; Mitchell Vines, pno; Thomas Sauer, pno; Elizabeth DiFelice, pno. (Paris Conservatoire Classics)

Works: Gaubert, Sonata No. 2; Chaminade, Concertino; Pierre Sancan, Sonatine; Georges Enesco, Cantabile et Presto; Fauré, Morceau; Eugene Bozza, Agrestide; Alfredo Casella, Sicilienne et Burlesque, op. 23.

March 19, 1994 NYSEC Fl(s): Jean-Pierre Rampal, Linda Chesis, Marya Martin; Linda Mark, pno.

(Closing concert, First Annual NY Flute Fair)

Works: Telemann, Quartet in D Minor, 3 fls, pno; Quantz, Sonata in D Major, 3 fls; Kuhlau, Trio in G, op. 119, 2 fls, pno; Doppler, Hungarian Duettino, op. 36, 2 fls, pno.

April 24, 1994 CAMI Fl(s): Alaunde Copley-Woods, Koaki Fujimoto, Soo Kyung Park; Colette Valentine, pno; Miyabi Fujita, pno; Darren Motise, pno. (Winners of the NYFC Annual Competition)

Works: (Copley-Woods, third prize): Bach, Sonata in E-flat Major, BWV 1031; André Jolivet, *Chant de linos*; (Fujimoto, second prize): Georges Hüe, Fantaisie; Frank Martin, Ballade; (Park, first prize): Bach, Sonata in E Minor, BWV 1034; Eldin Burton, Sonatina; Charles Marie Widor, Suite, op. 16.

October 16, 1994 CAMI Fl(s): Michael Parloff; Dennis Helmrich, pno; Lawrence Dutton, vla; Deborah Hoffman, hp; Jerry Grossman, vc.

Works: Otto Luening, *Dialogue and Serenade*; Charles T. Griffes, *Poem*; Debussy, Sonata for flute, viola and harp; Martinů, First Sonata; Debussy, *Children's Corner Suite*, fl, vc, hp.

November 12, 1994 BWA Fl(s): Eleanor Lawrence, Sue Ann Kahn, Lisa Lorraine Johnson, Rie Schmidt, Bernard Goldberg, Samuel Baron; Mitchell Vines, pno; Hayes Biggs, pno; Christine Shadeberg, mezzo-sop; Ronald Roseman, ob, ob d'a, eng hn; Billy Kerr, Eb cl, cl, alto sax.

(Georges Barrère and the Flute in America)

Works: Kuhlau, Grand Quartet in E Minor, op. 103, 4 fls; Barrère, *Nocturne*; Barrère, *Chanson d'automne*, m sop, pno; Edgard Varèse, *Density 21.5*, fl solo; Barrère, *In The Vegetable Garden*, 3 players – (f, picc, alto fl, piano right hand), (ob, ob d'amore, Eng hn), (Eb cl, cl, alto sax).

November 13, 1994 PRH Fl(s): John Wion, Patricia Monsoon, Soo Kyung Park, Ilze Urbane, Christian Jennings; Linda Mark, pno; Jonathan Davis, ob; David Gresham, cl; Jacqueline Sifford, bsn; Michael Manley, hn; Lisa McCoullough, ob; Monica Johnson, ob; Steve Williamson, cl; Jose Tanega, cl; Dan Knopf, bsn; Chad Alexander, bsn; Sara Dussing, hn; Steve Kostyniak, hn; Samuel Samuel Baron, cond.(the Barrère Ensemble of Wind Instruments, A Recreation)

Works: Gluck arr. Samuel Baron, Scene from the opera *Orpheus*; André Wormser arr. Samuel Baron, *Madrigal*; Saint-Säens arr. Samuel Baron, Air de Ballet from *Ascanio*; David Guion arr. Barrère, *The Harmonica Player*, wind quintet; Dvorak arr. Barrère, String Quartet No. 12 in F Major *American*, wind quintet; André Caplet, *Suite persane*, double wind quintet; Georges Enesco, *Dixtuor*, op. 14, double wind quintet.

December 18, 1994 CAMI Fl(s): Susan Rotholz, Sheryl Henze, Gretchen Pusch, Rie Schmidt, Wendy Stern; Margaret Kampmeier, pno; Matthew Dine, ob; Alan R. Kay, cl; Michael Finn, bsn. (Barrère Ensembles with Hexagon and Flute Force)

Works: Albert Roussel, *Andante et Scherzo*, op. 51; Patrice Devanchy, Suite pour instruments à vent; André Caplet, Quintet, fl, ob, cl, bsn, pno; Robert Russell Bennett, Rondo Capriccioso, 4 fls; Anton Reicha, Quartet in D Major, op. 12, 4 fls.

January 22, 1995 CAMI Fl(s): Sandra Church, Eric Hoover, Don Bailey; Linda Mark, pno; Leslie Jones, pno; Joel Rudin, vla; Madeleine Golz, vc. (Barrère Premieres and Dedications)

Works: Gaubert, *Romance*; Hindemith, Sonata; Darius Milhaud, Sonatine; André Caplet, *Rêverie et Petite Valse*; Georges Hüe, Fantaisie; Albert Roussel, Trio, op. 40, fl, vla, vc.

February 26, 1995 CAMI Fl(s): Anne Briggs (baroque fl), Sandra Miller (baroque fl); Lisa Terry, viola da gamba; James Richman, hpsd. (Baroque by Barrère)

Works: Jean-Marie Leclair, Sonata in D Major, op. 2, No. 8, fl, gamba, hpsd; Handel, Sonata in G Major, op. 1, No. 5, fl, gamba, hpsd; Jean-Philippe Rameau, Third Concert from *Pièces de Clavecin en Concert*, fl, gamba, hpsd; Couperin, Second Concert Royal, fl, gamba, hpsd; Chaconne from *Deuxième Récréation de Musique*, op. 8, 2 fls, gamba, hpsd; Bach, Sonata in G Major, BWV 1039, 2 fls, gamba, hpsd.

March 11, 1995 NYSEC Fl(s): Paula Robison; Samuel Sanders, pno. (Evening Recital, NY Flute Fair)

Works: Roussel, *Joueurs de Flûte*; Philippe Gaubert, Sonate; Bach, Partita in A Minor, BWV 1013; Joachim Andersen, Chant Pastorale, op. 24, No. 1; Joachim Andersen, Alla Mazurka, op. 24, No. 3; Joachim Andersen, Reverie, op. 24, No. 2; Joachim Andersen, Die Blumen, op. 56, No. 2; Edvard Grieg, trans. Robison & Sanders, *Wedding Day at Troldhaugen*.

April 23, 1995 CAMI Fl(s): Sophia Anastasia, Myung-Joo Ahn, Bridget Douglas; Linda Mark.

(Winners of NYFC Competition)

Works: (Anastasia, third prize): Aaron Copland, Duo for flute and piano; Benjamin Godard, Allegretto, op. 116, No. 1; (Ahn, second prize): Arthur Honegger, *Danse de la chèvre*, fl solo; Pierre Max Dubois, Sonata; (Douglas, first prize): Mozart, Concerto in D, K. 314; Martinů, First Sonata; Olivier Messiaen, *La merle noir*; Fauré, *Morceau de concert*.

October 22, 1995 CAMI Fl(s): Elizabeth Brown, Alan Cox, Sandra Church, Gerardo Levy, Helen Campo; Maria Kitsopoulos, vc; Susan Walters, pno; Marcus Roja, tuba; William Moersch, marimba. (Music by NYFC Member Composers)

Works: Elizabeth Brown, The Memory Palace, fl, vc, pno; Alan Cox, *Les folies d'Espagne*, fl solo; Katherine Hoover, Medieval Suite; Otto Luening, Suite No. 2 for solo flute; Alan Cox, *Flubeāt Marimtua*, fl, tuba, mrimba.

November 19, 1995 CAMI Fl(s): Sue Ann Kahn, Eleanor Lawrence, Ardith Bondi, Rie Schmidt (alto fl); Allen Blustine, cl; Lauren Goldstein, bsn.

Works: Mozart, Sonata in B Flat Major, K. 378, arr.c. 1800; Ibert arr. M. Moyse, *Histoires*; Ibert arr. Kahn, *Pastoral*; Ibert, Deux Mouvements; Prokofiev arr. Kahn/Willis, Five Melodies, op. 35b; Gabriel Pierné, Sonata, op. 36.

December 17, 1995 CAMI Fl(s): Daniel Carter, Rob DeBellis, Lawrence Feldman, Ron Kozak, Mark Vinci; Russ Lossing, pno; Scott Lee, D Bs, Rashied Ali, drums.
(Holiday Jazz Flute Celebration)

Works: Program of jazz standards and originals.

January 28, 1996 CAMI Fl(s): Steve Gorn (bansuri flute with tamboura). (North Indian Classical Music)

Works: announced before each selection, not listed.

March 3, 1996 CAMI Fl(s): Marina Piccinini; William Wolfram, pno; Mariko Anraku, hp. Works: Beethoven, Serenade in D Major, p. 41; Fukushima, *Mei*, fl solo; Debussy, *Syrinx*, fl solo; Bernard Andres, *Narthex for flute and harp*; Richard Strauss trans. Piccinini, Sonata in E flat major, op. 18; Benjamin Godard, *Suite de Trois Morceaux*, op. 16.

March 24, 1996 CAMI Fl(s): Keith Underwood; Christopher Lewis, pno.

Works: Franz Benda, Sonata in F Major; Jindrich Feld, Sonate; Walter Giesecking, Sonatine; Carl Vine, Sonata for flute and piano.

April 28, 1996 CAMI Fl(s): Pamela Vliek, Asya Ginstling, Anamaria Sanchez; Paul Schwartz, pno; Jordi Lopez, pno; Antonio Albanese, gtr. (NYFC Competition Winners)
Works: (Vliek, third prize): Muczynski, Sonata, op. 14; (Ginstling, second prize): André Jolivet, *Chant de linos*; (Sanchez, first prize): Mozart, Andante in C, K. 315; Astor Piazzolla, *Histoire du Tango*, fl, gtr.

May 18, 1996 SPEC Fl(s): Holly Pearson, Sarita Marie Melkon, Fran Lenci, Lois Friedman, Carla Auld, Miriam Lachenauer, Ed Wolf, Ann Bordley, LaGuardia High School Wind Class – Wanda Alместica, Anita Kim, Jeanine Schmelzkopf, Kasia Sienkowska, Cassiel Owens, Christine Wang, David Arzberger, Angeline Povolotskaya, Sammy Martinez, Jessica Zechowski, Margaret Oh, Adriana Davitkov (alto fl), Jihan Maria (bass fl); Ron Levy, pno; Liza Wu, pno. (Ensemble Program)

Works: Bach, Sonata in G Major, BWV 1039, 2 fls, pno; Kuhlau, Duet, op. 102, No. 2, 2 fls; Geoffredo Petrassi, *Dialogo Angelico*, 2 fls; Franz Doppler, Andante and Rondo, op. 25, 2 fls, pno; William Boyce, Symphony No. 1, fl choir.

October 27, 1996 CAMI Fl(s): William Bennett, Eleanor Lawrence; Colette Valentine, pno.

Works: Mozart arr. Bennett, *Andante für eine Orgelwalze*, K. 616; Mendelssohn arr. Bennett, Sonata in F Minor, op. 4; Ernst von Dohnanyi, Passacaglia, op. 48, No. 2, fl solo; Jules Herman, *Souvenir de Lucie de Lammermoor Fantasie concertante pour deux flutes principals avec piano*; Saint-Saens, *Odelette*; Taffanel, Sicilienne – Etude; Brahms arr. Bennett, Four Waltzes for two flutes and piano, op. 39; Taffanel, *Mignon Fantaisie*.

November 17, 1996 CAMI Fl(s):Bart Feller, Kathleen Nester; Linda Mark, pno.

Works: Hindemith, Canonic Sonatas, 2 fls; Bartok, Hungarian Peasant Suite; Lowell Lieberman, Sonata op. 23; Robert Maggio, *The Laurel Tree*; Franz and Karl Doppler, *Souvenir de Prague*, op. 24

December 22, 1996 CAMI Fl(s): David Wechsler, Katherine Fink, David Weiss; John Cheek, pno, synth, Nioka Workman, vc. (Electric Flute Holiday Spirit, the OMNI Ensemble)

Works: Wechsler, *Peruvian Picnic, Truth Is a Question of Memory, Robot Dances*; Crumb, *Vox Balaenae*, fl, vc, pno; Cheek, *City of Peace*; OMNI Ensemble, Improvisations and Electric Renaissance Music; Holiday Music for all to join in.

January 12, 1997 CAMI Fl(s) Trudy Kane, Diva Goodfriend-Koven, Karen Griffen, Mindy Kaufman; Todd Crow, pno.

Works: Walter Giesecking, Sonatine; Eugène Bozza, Jour d'Été a la Montagne (for four flutes); Jacques Castéride, Flûtes en Vacances (for four flutes); Arthure Honneger, Danse de la Chèvre for solo flute; Gabriel Fauré, Sonata in A major.

February 2, 1997 CAMI Fl(s): Paul Lustig Dunkel; William Wolfram, pno.

Works: Mozart, Sonata in F Major, K. 14; Bach, Partita in A Minor, BWV 1013; Schubert, Introduction and Variations; Enesco, Cantabile et Presto; Debussy, *Syrinx*, fl solo; Prokofiev, Sonata in D Major, op. 94.

March 15, 1997 UTS Fl(s): Jeanne Baxtresser, Renée Siebert, Sandra Church, Mindy Kaufman; Linda Mark, pno. (Philharmonic Extravaganza, evening concert, NY Flute Fair)

Works: W. F. Bach, Duet No. 3 in E Flat Major; Borne, *Fantasie brillante sur Carmen (after Bizet)*; Fauré, *Fantasy*; Gaubert, *Romance*; Taktakishvili, Sonata; Doppler, Andante and Rondo.

October 19, 1997 SWFS Fl(s): Julius Baker, Laura Gilbert, Gary Schocker, Marya Martin, Patricia Spencer, Amy Porter, Sandra Church, Sheryl Henze, Bärli Nugent, Rie Schmidt, Wendy Stern, Tara Helen O'Connor, Patti Monson, Anne Sheedy, Sue Ann Kahn, Svjetlana Kabalin, Jeanne Wilson, Elizabeth Brown, Jordan Vogel, Barbara Siesel, Diane Taublieb, Michael Laderman, Ardith Bondi, Lauren Ausubel; Paul Lustig Dunkel, cond.

(Concert in Memory of Samuel Baron)

Works: Bach arr. Schocker, Partita in A Minor, 2 flutes; Andersen arr. Samuel Samuel Baron and Patricia Spencer, Etude, op. 21, No. 4 and Etude, op. 15, No. 18; Ronald Roseman, Partita, fl solo; Martinů, Sonata; Salamone Rossi, L'Kha Dodi, 6 flutes; Handel trans. Kenneth Cooper, *Where'er you walk* (Aria from *Semele*), 6 flutes; Meyer Kupferman, *Strata*, fl solo; Thea Musgrave, *Circe*, 3 flutes; Henry Brant, *Angels and Devils* Concerto for flute solo with flute orchestra; Bach, Air from Orchestral Suite No. 3 in D Major, flutes en masse.

November 16, 1997 CAMI Fl(s): Katherine Fink; Elizabeth DiFelice, pno

Works: Fikret Amirov, Six Pieces for Flute and Piano; Sergei Prokofiev, Sonata for Flute and Piano; Edison Denisov, Sonata for Flute and Piano; Sophia Gubaidulina, Sonatina for Solo Flute; Otar Taktakishvili, Sonata for Flute and Piano.

December 14, 1997 CAMI Fl(s): Jan Vinci, Helen Campo; Joel Brown, gtr; Ann Alton, vc (Vinci-Brown-Aton Trio); William Moersch, marimba; Marcus Rojas, tuba; (Single Tree)

Works: Paganini, *Terzetto*, fl, gtr, vc; Vivian Fine, *Canziones y Danzes*, fl, gtr, vc; Piazzolla, *Histoire du Tango*, fl, gtr; Holland, *Three Poems Without Words*, fl, gtr, vc; Ted Allen, *The Wind Was Strong*, fl, mrrmba, tuba; Gary Schocker, Suite, fl, mrrmba, tuba; William Thomas McKinley, *SingleTree*, fl, mrrmba, tuba; Trad. Arr. Matt Darrian, Two Traditional Bulgarian Dances, fl, mrrmba, tuba.

January 25, 1998 CAMI Fl(s): Leone Buyse; Martin Amlin, pno; Mimmi Fulmer, sop.

Works: Roussel, *Joueurs de Flûte*, p. 27; Vivian Fine, *Emily's Images*; Denis Gougeon, *L'Oiseau Blessé*, fl solo; Martin Amlin, *Two Songs on Poems by Anne Fessenden*, sop, alto fl, pno; Braxton Blake, *Three Songs on Poems by Marianne Moore*, fl, sop; André Caplet, *Rêverie et Petit Valse*; Hikaru Hayashi, Sonata.

February 22, 1998 CAMI Fl(s) Jacques Zoon; Bernd Brackman, pno.

Works: Ludwig van Beethoven, Sonata in F major, op. 24, No. 25 "Der Frühling"; Fauré, Sonata in A major, op. 13; F.J. Haydn, Sonata in G major (after the string Quartet, op. 77, No. 1); Richard Strauss, Sonata in E flat Major, op. 18, arr. Zoon

March 21 1998 RC Fl(s): Yoomee Jung, HyunJung Kang, SooHyun Paik, Bart Feller, Nadine Asin, Robert Dick, Trudy Kane, Jessica Huang, Tiffany Lee, Min Park, Mimi Stillman, Cary Schocker, Renée Siebert, Erich Graf, Marina Piccinini, Jeffrey Khaner, Nadine Hur, In-Sung Kim, Jun Kubo, Demarre McGill; Colette Valentine, pno; Gary Schocker, pno.(Julius Baker, Guest of Honor, The Julius Baker Class: Past and Present, NY Flute Fair, evening concert)
 Works: Kuhlau, Trio, op. 13 – Allegro Con Moto; Ravel, *Pièce en forme de Habañera*; Robert Dick, *A Jewel for Julie*, fl solo; Kent Kennan, *Threnody*; Jennifer Higdon, *Steeley Pause*, 4 flutes; Gary Schocker, 3 Minute Sonata; Gary Schocker, *Vocalise*; Franz Ries, *La Capricciosa*; Chopin arr. Julius Baker, Nocturne in C# Minor; Debussy, *Syrinx*, fl solo; Kuhlau, Quartett, op. 103 – Rondo-Allegro assai.

April 19, 1998 CAMI Fl(s): Yevgeny Faniuk, Jane Yi, Robert Pagan, Jessica Mok; Yevgeny Karafin, pno; Hye-Jung Baek, pno; Caren Levine, pno. (NYFC Competition Winners)
 Works: (Faniuk, third prize): Prokofiev, Sonata in D Major, op. 94; (Yi, honorary inclusion): Copland, Duo; (Pagan, second prize) Taffanel, *Fantasia on Freyschütz*; (Mok, first prize winner): Bach, Sonata in E Minor, BWV 1034; Fauré, *Morceau de concours*; Alfredo Casella, *Sicilienne et Burlesque*; Henri Dutilleux, *Sonatine*.

October 11, 1998 CAMI Fl(s): Marcos Granados; Andy Adelson, ob; Jo-Ann Steinberg, cl; Thomas Novak, bsn; Mike Ishii, horn; Aquiles Baez, cuatro and gtr; Luiz Gomez, bass.(Amerigo Ensemble)
 Works: Piazzolla arr. Granados, *Fuga y Misterio*, wind quintet; Samuel Zyman, Quintet for Winds; Piazzolla, *Tema de Maria*, wind quintet; Omar Acosta, *El Cucarachero – Venezuelan Merengue*, wind quintet; Pedro Oropeza Volcan (arr. Guffufio), *Morenita – Venezuelan Merengue*, wind quintet; Paquito D’Rivera, *Contradanza – Cuban Dance*, wind quintet; Selections of Venezuelan Traditional Tunes played with Flute, Cuatro, Guitar, Bass and Percussion.

November 22, 1998 CAMI Fl(s) René Siebert; Gary Hammond, pno; Sheryl Staples, vln; Rebecca Young, vla.
 Works: J.S.Bach, *Partita in A minor*, BWV 1013, solo fl; Fauré, *Fantasia*; Poulenc, Sonata for Flute and Piano; Jon Deak, “*Bye Bye*”; Beethoven, Serenade in D major, op. 25, fl, vln, vla

December 13, 1998 CAMI Fl(s): Michael Parloff; Fred Sherry, vc; Philip Setzer, vln; Gerald Ranck, hpsd; John Ferrillo, ob; Laura Flax, cl; Whitney Crockett, bsn; Joseph Anderer, horn.(A Recital to honor Elliott Carter’s 90th Birthday)

Works: Elliot Carter, Woodwind Quintet; Elliot Carter, *Scrivo in Vento*, fl solo; Elliot Carter, *Enchanted Preludes*, fl, vc; Martinů, *Promenades*, fl, vln, hpsd; Bach, Sonata in B Minor, BWV 1030; Elliot Carter, Sonata for flute, oboe, cello, and harpsichord.

February 6, 1999 UTS Fl(s): Aurèle Nicolet, Jayn Rosenfeld. (Evening recital, NY Flute Fair)

Works: W. F. Bach, Duo in f minor for two flutes; Takemitsu, Air for solo flute; Takemitsu, Masque for two flutes; Pierre Boulez, Originel for solo flute; Eliiot Carter, *Scrivo in Vento*, solo fl; Heinz Holliger, *Sonate (in)solit(air)e*, solo fl; Diego Luzuriaga, *Tierra.....Tierra.....for two flutes*.

February 28, 1999 CAMI Fl(s): Nadine Asin, Carol Wincenc; Mariko Anraku, hp; Goulia Mashurova, hp; Stephen Gosling, pno, celeste; Jacqueline Chambord, narrator.
Works: Berlioz, *Trio of the Young Ishmaelites* from *The Childhood of Christ*; Hindemith, Kanonische Sonatine, op. 31, No. 3; Takemitsu, *Masque*; Debussy, Chansons de Bilitis; Bach, Trio Sonata in G Major, BWV 1039; Paul Schoefield, Slovakian Children's Songs; Fauré, *Morceau de Concours*; David Schiff, *Joycesketch I: Keening*; Doppler, Rigoletto Fantasy.

March 14, 1999 CAMI Fl(s): John Solum (transverse flute), Richard Wyton (transverse flute and recorder), Don Hulbert (transverse flute); Arthur Fiacco, vc; Linda Skernick, hpsd (In Memoriam: Robert Lehman).

Works: Quantz, Sonata in C Major; Boismortier, Sonata in D Major, op. 7, No. 1; Jean-Marie Leclair, *Deuxième récréation de musique*, op. 8; Telemann, Trio in E Minor, TWV 42:e11, 2 fls, basso continuo; Jack Beeson, *Fantasy, Ditty and Fughettas*; Bach, Trio Sonata in G Major, BWV 1039.

April 18, 1999 CAMI Fl(s): Alice Dade, Jung-Wan Kang, Yevgeny Faniuk; Pei-Shan Lee, pno; Yevgeny Karafin, pno.(NYFC Competition Winners)

Works: (Dade, third place): Samuel Barber, Canzone; François Borne, Carmen Fantasie; (Kang, second pace): Liebermann, Sonata, op. 23; (Faniuk, first prize): Bach Sonata in G Minor, BWV 1020; Eldin Burton, Sonatina; Frank Martin, Ballade.

May 23, 1999 ALC Fl(s): Richard Paratley, Arlene Keiser, Krystyna Berman, Shira Fishkin, Ann Bordley, Ed Wolf, Rebecca Quigley, Cynthia Knapp, Amy Kriegler, Karen Newman, Jennifer Tower; Liza Wu, pno; David Spielberg, bsn.(NYFC Ensemble Program)

Works: Marc Berthomieu, *Chats*, fl quartet; Fauré, *Fantasy*, op. 79, 2 fls, pno; Beethoven, Duet in C Major, WoO 27, fl, bsn; Frederick the Great arr. Frank Michael, Quartet in G Major; Trad. Arr. Ricky Lombardo, *Black is the Color of my True Love's Hair*, fl quartet; Rimsky-Korsakov arr. Faustin Jean-Jean, *The Flight of the Bumblebee*, fl quartet.

October 17, 1999 L Fl(s): Timothy Hutchins; Janet Creaser Hutchins, pno.

Works: Bach, Sonata in B Minor, BWV 1030; Doppler, Fantasia Pastorale Hongroise, op. 26; Taktakishvili, Sonata; Jacques Hétu, Aria, op. 27; Copland, Duo; Borne, Carmen Fantasie.

November 21, 1999 CAMI Fl(s): Mark Sparks; Clinton Adams, pno; Michael Mermagen, vc.

Works: Martinů, Trio in F Major, fl, pno, vc; Stockhausen, *Tierkreis – Twelve Melodies of the Star Signs* for flute and toy piano; Liebermann, Eight Pieces; Verne Reynolds, Sonata.

December 12, 1999 CAMI Fl(s): Joshua Smith; Kathryn Brown, pno.

Works: Bach, Sonata in B Minor, BWV 1030; Copland, Duo; Pierre Sancan, Sonatine; Fauré, Fantasy, op. 79; Prokofiev, Sonata in D Major, op. 94.

2000s

January 30, 2000 L Fl(s): Sue Ann Kahn; Christine Schdeberg, sop; Susan Jolles, hp; Karen Ritscher, vla. (the Jubal Trio)

Works: Fauré arr. the Jubal Trio, *Mélodies*, fl, sop, hp; Ibert, *Deux Stèles orientés (Segalen)*, fl, sop, hp; Debussy, Sonate pour Flûte, Alto et Harpe; Debussy arr. the Jubal Trio, *Fêtes galantes II*, fl, sop, hp; Fauré arr. the Jubal Trio, *Dolly*, op. 56, fl, hp; Stravinsky, *Songs*.

February 27, 2000 L Fl(s): Mary Ann Archer (picc), Jan Gippo (picc), Karen Griffen (picc); Martin Amlin, pno; Marcus Rojas, tube; Linda Sweetman-Waters, pno. (Piccolo Evening)

Works: Robert Baksa, Piccolo Sonata; Ken Benshoof, Spindrift, solo picc; Henri Kling, *The Elephant and the Fly*, picc, tuba; David Horowitz, *Canto for Karen*, solo picc; Liebermann, Suite from Eight Pieces, op. 59, solo picc; Matrin Amlin, Sonatina Piccola; Stephen R. Kujala, Eurhythmionics, solo picc.

March 19, 2000 UTS Fl(s): Bonita Boyd; Barry Snyder, pno; Nicholas Goluses, gtr. (Evening Concert NY Flute Fair)

Works: Haydn, *Pieces for a Musical Clock*, fl solo; Bernard Rands, *Memo 4 for Solo Flute*; Roberto Sierra, *Cronica del Descubrimiento*, fl, gtr; Poulenc, Sonata for flute and piano; Paganini, Caprice #17, 21, 24 for solo flute; Jolivet, *Chant De Linos*.

April 30, 2000 L Fl(s): Jessica Warren, Sophia Anastasia, Catherine Ramirez; Colette Valentine, pno. (NYFC Competition Winners)

Works: (Warren, third place): Griffes, Poem; Paul Schoenfield, *Achat Scha'alti Ufaratsta*; (Anastasia, second place): Piazzolla, Tango Etude No. 3, fl solo; Takemitsu, *Voice*, fl solo; Gaubert, Nocturne and Allegro Scherzando; (Ramirez, first place): Demersseman, Italian Concerto in F Major, op. 82, No. 6; Takemitsu, *Air*, fl solo; Jolivet, *Chant de Linos*.

October 22, 2000 ASUC Fl(s): Linda Wetherill, Christopher LeGrande, Doriot Anthony Dwyer, Mindy Kaufman, Sue AnnKahn, Diva Goodfriend-Koven, Harold Jones, Frank Wess, Lee Soper, Stephen Amatrano, Richard San Filippo, David Rogers, David Kievit, tpts; David Nieberg, tymp; Colette Valentine, Sir Roland Hanna pnos; Laura Park, Aaron Boyd, vlms; Ah Ling Neu, Raman Ramakrishna, vlas; Lisa Chin, vc; Robert Johnsn, hn; Gene Bertocini, gtr; Steve LaSpina, bs. (Paige Brook Memorial concert.)
Works: W.A. Mozart, Divertimento No. 6 in C major K. 188 for 2 flutes, 5 trumpets and tympani; Debussy, *Syrinx*; Rossini, *L'italiana in Algeri*, arr. for 3 flutes by J Kuffner; Robert D. Levin, Improvisations on letters of Paige's name for solo piano; C. Chaminade, *Concertino*; C.W. Gluck, "Dance of the Blessed Spirits" from *Orpheus and Eurydice*; Scriabin, *Romance* op. 40 for horn and piano; Hanna, *Ballad: When Memories Linger*; J.S. Bach, *Prelude*; Richard Rogers, *My Funny Valentine*; Poulenc *Cantilena* from Sonata for flute and piano as performed on CD by Paige Brook and Robert Levin.

November 12, 2000 CAMI Fl(s): Robert Langevin; Karl Paulnack, pno.

Works: Mozart, Rondo in D Major, KV 373; Fauré, Sonata in A Major, op. 13; Debussy arr. G. Smamzeuilh, *Prélude à l'après-midi d'un faune*; Varèse, *Density 21.5*, fl solo; Pablo de Sarasate arr. R. Stallman, Gypsy Airs, op. 20, No. 1.

December 10, 2000 CAMI Fl(s): Janet Arms, Jayn Rosenfeld, Koaki Fujimoto, Gen Shinkai (alto fl), Patti Monson, Stephanie Mortimore (picc), Ulla Suokko, Alan Cox; Jenny Undercoftler, pno. (Into The Millennium, The Best of the New)

Works: Vivian Fine, *Emily's Images*; Milton Babbitt, *None but the Lonely Flute*, fl solo; Harvey Sollberger, *Aurelian Echoes*, fl, a fl; Robert Dick, *Afterlight*, fl solo; Thea Musgrave, *Piccolo Play*; Shulamit Ran, *East Wind*, solo fl; Stephen Jaffe, *Introduction and the Ground*.

January 28, 2001 CAMI Fl(s): Gretchen Pusch, Sheryl Henze, Rie Schmidt, Wendy Stern.(Flute Force)

Works: Stravinsky arr. Gearhart and Willkins, Pastoral, fl quartet; Ingolf Dahl, Serenade for four flutes; Gary Schocker, *Nymphs*; Robert Dick, *Eyewitness*, fl quartet; Elizabeth Brown, *Travelogue*, fl quartet; Emil Kronke, *Paraphrasen über ein eigenes Thema*, op. 184, fl quartet; Peter Bacchus, Quartet for Diverse Flutes, fl quartet.

February 25, 2001 CAMI Fl(s): Ransom Wilson; James Lent pno.

Works: Mozart, Sonata in F Major, KV 376; Schubert, Introduction and Variations on "Trockne Blumen." D. 802; Michael Daugherty, *The High and the Mighty*, picc, pno; Poulenc, *Un Joueur de flute berce les ruines*; Carlos Guastavino, *Inroducción y allegro*; Carl Vine, Flute Sonata.

March 11, 2001 UTS Fl(s): Linda Chesis, Marya Martin, Robert Stallman, Karl Kraber, Eugenia Zukerman, Michel Debost; Dongsok Shin, hpsd; Colette Valentine, pno.(A Tribute to Jean-Pierre Rampal NY Flute Fair)

Works: Telemann, Quartet in D Minor; Poulenc, Sonata; Feld, Sonate; Franck arr. Rampal, Sonata in A Major; Boismortier, Concerto in e Minor.

April 22, 2001 CAMI Fl(s) Nan Kyoung Kim, Julietta Curenton, Andrew Day;

Nelson Pagett, Stephen Gosling, pno. (NYFC Competition winners)

Works: (Kim, third place) T. Boehm, Fantasia sur un air allemand, op. 22; Varèse, Density 21.5; (Curenton, second place) Robert Muczynski, Sonata for Flute and Piano; (Day, first place) Fauré, *Fantasia*; Dutilleux, *Sonatine*; Boulez, *Sonatine*.

May 20, 2001 BHM Fl(s): Ann Bordley, Ed Wolf, Carol Weintsein, Nicole Grant, Rebecca Sayles, Jennifer Ackerson, Frances Lenci, Lois Roman, Rana Boland, Craig Devereaux, Shoji Mizumoto, Dorothy Papo, Hal Archer, Ardith Bondi, Michele Smith, Rochelle Itzen.

(NYFC Ensemble Program)

Works: Doppler, *Duettino sur des motifs américains*, 2 fls, pno; Anton Reicha, Sonfonica, op. 12, fl quartet; Kuhlau, Duo No. 2 in F Major, op. 81, 2 fls; Bozza, *Jour d'été à la montagne*, fl quartet; Catherine McMichael, *A Gaelic Offering*, fl quartet.

October 21, 2001 CAMI Fl(s): Chen Tao; (*Melody of Dragon*, traditional Chinese instruments)

Works: Jiang Xianwei, *Trip to Gusu*; Er-Ren-Tai Music, *Hang UP the Red Lanterns*; Hunan Folk Music, *The Partridge in Flight*; Inner Mongolia Folk Music, *The Embroidered Purse of the South*; From Zhejiang Opera, *Three, Five, Seven (San Wu Qi)*; Chen Tao, *Night Mooring at Maple Bridge*; Ning Bao-Sheng, *Spring comes to the Hsiang River*; Chen Tao, *Melody of Chu*; Jiang Guang-Yi, *New Song of the Herdsmen*; Liu Guan-Yue, *Birds Amid Tree Shadows*.

November 18, 2001 CAMI Fl(s): Jim Walker; Bryan Pezzone, pno. **Originally scheduled, but changed to Jill Allen;** Toru Dodo, pno, Works: Jazz Selections

Works: Jim Walker's original Works: Bach, Sonata in E minor, BWV 1034; Dutilleux, Sonatine; Bryan Pezzone, *Skeeball*; Bryan Pezzone, *Libido*; Bryan Pezzone, *Skipping*; Jim Walker, *Blackie and Max*; Bryan Pezzone, *Methane Five*; Jim Walker, *Santiago*; Bryan Pezzone, Ballade; Bryan Pezzone, *Holiday Cha Cha*; George and Ira Gershwin arr. Jim Walker and Mike Garson, *Gershwin Medley*.

December 9, 2001 CAMI Fl(s): Karla Moe, Tara Helen O'Connor, Stephani Starin, Carol Wincenc, David Latulippe, Diva Goodfriend-Koven, David Wechsler; Oren Fader, gtr; Stephen Gosling, pno; Jim Lahti, pno. (Now Hear This! Great New Music)
Works: Karl Korte, *Distant Pentachords for flute, windchimes and tape*; Joan Tower, *Snow Dreams*, fl, gtr; Dean Drummond, *Precious Metals*, fl solo; Paul Schoenfield, *Slovakian Children's Songs*; Bob James, *Odyssey*; Arthur Kreiger, *Intimate Exchanges for flute and synthesized sound*; Jim Lahti, Sonata.

January 20, 2002 CAMI Fl(s): Svjetlana Kabalin, Janet Axelrod; Todd Palmer, cl; Benjamin Fingland, cl; Tuck Lee, ob, Eng hn; Alexandra Knoll, ob, Eng hn; Charles McCracken, bsn; Jeffrey Marchand, bsn; Zohor Schondorf, hn; Alexandra Cook, hn. (the Sylvan Winds, Woodwind Treasures from Georges Barrère's Library)
Works: Adolphe Deslandres, Three Pieces for wind quintet; Édouard Flament, Fantasia con fuga for Wind Septet, op. 28; Théodore Dubois, Second Suite for wind octet; Paul De Wailly, Aubade for flute, oboe, clarinet; Charles Lefebvre, Second Suite for winds, op. 122; Carl Reinecke, Sextet for winds in B-flat Major, op. 271.

February 17, 2002 CAMI Fl(s): Gerardo Levy, William Montgomery, Peter Schultz, Harold Jones, William Bennett; Blanco Ugelli, pno; Colette Valentine, pno; George Sebastian Lopez, pno; Clifford Benson, pno. (In Memory of Eleanor Lawrence)
Works: Enesco, Cantabile et Presto; Bach, Partita in C Minor, BWV 997; André Caplet, *Rêverie et Petite Valse*; Gaubert, *Troisième Sonate*; Bach arr. Bennett, *Aus Liebe will mein Heiland sterben* from *St. Matthew Passion*, BWV 244; Ernst von Dohnányi, Passacaglia for Solo Flute, op. 48, No. 2; Mendelssohn arr. Bennett/Benson, Sonata in F Minor, op. 4; Fridrich von Flotow, *The Last Rose of Summer*, from *Martha*.

March 24, 2002 CAMI Fl(s): Mary Kay Fink; Nicholas Underhill, pno.
Works: Nicholas Underhill, *Prelude for Flute and Piano*; Anna Bon, Sonata in F Major, op. 1; Karg-Elert, *Exotic Impressions*, p. 134; Michael Viens, *To A Hummingbird*; Robert Dick, *Fire's Bird* for solo piccolo; Frank Martin, Ballade.

April 28, 2002 CAMI Fl(s): Yog Ma, Soo Yun Kim, Suhyoung Park; Linda Mark, pno. (NYFC Competition Winners)
Works: (Park, third prize): Taffanel, Fantasia on themes from *Der Freischütz*; (Kim second prize): Telemann, Sonata in E Minor; *Chant de Linos*, Jolivet; (Ma, first prize): Enesco, Cantabile et Presto; Poulenc, Sonata; Boehm, Grand Polonaise.

May 19, 2002 KS Fl(s): Hal Archer, Rochelle Itzen, Michele Smith, Ardith Bondi, Merryl D. Newler, Kate Loughran, Carol Weinstein, Jennifer Ackerson, Nicole Rant, Kaylyn Kinney, Ann Bordley, Ed Wolf, Craig Devereaux, Rana Boland, Shoji Mizumoto, Dorothy Papo; Ed Christie, pno.

Works: J.S. Bach, Four Fugues from the Art of the Fugue, Contrapunctus 1,6,9,10; J.B. Loeillet, Sonata No. 3; Felix Mendelssohn, Scherzo from *A Midsummer Night's Dream*; Philippe Gaubert, Divertissement Grec; Robert Russell Bennett, *Rondo Capriccioso*.

October 27, 2002 CAMI Fl(s): Robert Stallman; Colette Valentine, pno.

Works: Beethoven trans. R. Stallman, Sonata in G Major, op. 30, No. 3; Marin Marais, *Les Folies d'Espagne*: Variations for Solo Flute; Frederic Chopin trans. R. Stallman, *Introduction and Polonaise Brillante, La Gaîteté*, op. 3; Lee Hoiby, Pastoral Dances; Robert Helps, *Second Thoughts for Solo Flute*; Hindemith, Sonata; Brahms, Two Hungarian Dances, No. 17 in E Minor, No. 2 in A Minor.

November 24, 2002 CAMI Fl(s): Stephanie Mortimore; Jennifer Undercofler, pno; Daniel Clark Smith, tenor; Rebecca Pechefsky, hpsd; David Heiss, vc; Joe Tompkins, perc; Michael Werner, perc.

Works: Martinů, Sonata; Bach, Cantata Arias for Tenor and Flute, *Das Blut, so meine Schuld durchstreicht* from Cantata No. 78, *Erschrecke doch, du allzu sichre Seele* from Cantata No. 102, *Ach, ziehe die Seele mit Seilen der Liebe* from Cantata No. 96; Damare, *Cleopatra Polka*; Lou Harrison, First Concerto for Flute and Percussion; Liebermann, Sonata for Flute and Piano, op. 23.

December 15, 2002 CAMI Fl(s): Jennifer Grum, Judith Pearce, Patti Monson, John Solum (baroque flute), Richard Wyton (baroque flute), Sheryl Henze, Rie Schmidt, Wendy Stern; Meighan Stoops, cl; Elizabeth DiFelice, pno; Lucy Shelton, sop.
(Tomorrow's Classics-Recent Flute Pieces with Staying Power)

Works: David Fromm, Duetтино, fl, cl; Matthew Greenbaum, *Dance Movements*; Frank Wigglesworth, *Lake Music*, fl solo; Harold Meltzer, *Rumors*, fl solo; Harvey Sollberger, *To the Spirit Unappeased and Peregrine*, fl/picc, cl/bass cl; David McBride, *Shadow*, baroque flute duo; Lewis Spratlan, *Mayflies*, sop, fl quartet.

January 12, 2003 CAMI CAMI Fl(s): Ulla Suokko;

Works: Ancient Finish Melody, *Kalevala Melody*, solo bs. fl; Tauno Marttinen, Ilmater, *The Air Spirit*, solo picc; Dmitri Yanov-Yanovsky, Seven Miniatures, solo fl; Debussy, *Syrinx* solo fl; Marcelo Toledo, *Aliento/Arrugas* and *Bibliografia del silencio*; arr: Suokko for alto fl. troubador, Bernart de Vantadorn, *Can vei la lauzeta*; Alexandre Lunsqui, *Topografia de um caminho andado*, solo bs fl; Kaija Saariaho, *Lacon isme de l'aile*, solo fl; Francis Schwartz, *Mad Lady Macbeth*, solo fl; Improvisation, *Bridge of Light/Blessing*, solo al. fl.

February 23, 2003 CAMI Fl(s): Robert Dick.(Solo Music I Love, from the Baroque to Today)

Works: Varèse, *Density 21.5*, fl solo; Debussy, *Syrinx*, fl solo; Telemann, Dantasy in a minor, #2, fl solo; Telemann, Fantasy in C Major, #5, fl solo; Robert Morris, *Raudra*, fl solo; C. P. E. Bach, Sonata in a minor, fl solo; Karg-Elert, *Sonata Appassionata*, fl solo; Robert Dick, *Afterlight*, fl solo; Paganini/Robert Dick, Caprice in e minor, op. 1, #15, fl solo; Robert Dick, *T might equal C to the Tenth for Bass Flute*; Robert Dick, *Sliding Life Blues* for flute with “Robert Dick Glissando Headjoint.”

March 29, 2003 UTS Fl(s): Robert Aitken, Bart Feller, Anne Briggs, Kathleen Nester (picc), Patti Monson (picc), Stefani Starin (alto fl), Sue Ann Kahn (alto fl), Dianne Aitken (bass fl), David Wechsler (bass fl); Greg Beyer, percussion; Neely Bruce, cond; Colette Valentine, pno. (Evening concert, NY Flute Fair)

Works: Robert Aitken, *Plainsong* for flute alone; Diego Luzuriaga, *Paris-Yangana-Paris* for solo flute; Elliot Carter, *Scrivo In Vento* for solo flute; Henry Bryant, *Ghosts and Gargoyles*, solo fl, fl octet, jazz drummer; Doppler, *Fantasie über Mutterseelenallein von Albert Braun*, op. 41; Schubert, arr. Boehm, *Gute Nacht, Die Taubenpost*; Max Meyer-Olbersleben, *Fantasie Sonate*, op. 17.

April 27, 2003 CAMI Fl(s) Daniell Grodzicki, Nathalie Joachim, Joanna L. Messer. Philip Fisher, Linda Mark, pno. (NYFC competition winners)

works: (Grodzicki, third prize) Fauré, Sonata in A major for violin and piano op. 13; (Joachim, second prize) J.S. Bach, Partita in A minor for solo flute; (Messer, first prize) Shulamit Ran, East Wind for solo flute; Pierre Camus, Chanson et Badinerie; Otar Taktakishvili, Sonata in C major.

October 19, 2003 CAMI Fl(s) Robert Langevin, Renée Siebert, Mindy Kaufman;

Gary Hammond, pno. (Flutists of the New York Philharmonic, dedicated to Julius Baker)
Works: J.B. de Boismortier, Sonata in D major op. 7, No. 1 for three flutes; Louis Ganne, Andante et Scherzo; Luciano Berio, Sequenza I; Henri Dutilleux, Sonatine; Freidrich Kuhlau, Trio op. 13, No. 1; Samuel Barber, Canzone; Phillipe Gaubert, Nocturne et Allegro scherzando.

November 23, 2003 CAMI Fl(s): Bailo Bah (tambin), Sylvain Leroux (tambin);
 Famoro Dioubate, balafon; Raul Rothblatt, vc.(the Fula Flute Ensemble)
 Works: Douga; Yankadi; Bailo Solo – Peul Music; Chedo; Balafon Solo; Bach, Prelude
 from Cello Suite in G Major; Sylvain Solo; Teriya, Folike.

December 21, 2003 SPEC Fl(s): Christopher Krueger (Baroque fl); Arthur Haas,
 hpsd.
 Works: Louis-Antoine Dornel, Première Suite in G, op. 2; Jean Marie Leclair, Sonata in E
 Minor, op. 9, No. 2; Alexander Munro, Sonata in B Minor of *Fy, gar rub her o'er wi'*
strae; Jakob Friedrich Kleinknecht, Sonata in B Minor; Bach, Sonata in B Minor, BWV
 1030.

January 18, 2004 CAMI Fl(s): Arife Gülsen Tatu; Colette Valentine, pno.
 Works: Ekrem Zeki Un, *Yunus'un Mezarinda (At the tomb of Yunus Emre)*; Kuhlau,
 Grand Sonata in A Minor, op. 85; Tulou, Thirteenth Grand Solo; Schubert, Introduction
 and Variations on “Trockne Blumen;” Borne, Carmen Fantaisie.

**February 29, 2004 CAMI Fl(s): Sue Ann Kahn, Harvey Sollberger, Patricia Spencer
 (fl, alto fl), Katherine McClure, Patti Monson;** Christopher Oldfather, pno; David
 Bowlin, vln; André Emelianoff, vc; Al Cerulo, vibraphone; Meighan Stoops, cl; Blair
 McMillen, pno; Harvery Sollberger, cond. (Harvey Sollberger 65th Birthday Concert)
 Works: Harvey Sollberger, Duo for Flute and Piano; Harvery Sollberger, New Millenium
 Memo #2, fl solo; Four Songs without Words trans. Sollberger – Guillaume Dufay, *O
 Sancte Sebastiane*; Matheus de Perusio, *Le Greygnour Bien*; Guillaume Dufay, *Vergine
 Bella*; Francesco Landini, *Angelica Bilta*, fl, alto fl, bln, vc, vib; Otto Luening, Three
 Canons for Two Flutes; Sollberger, *Sunflowers*, for flutes and vibraphone; Sollberger,
Riding the Wind I for amplified solo flute with clarinet, violin, cello and piano.

March 14, 2004 LHS Fl(s): Michael Parloff, Bart Feller, Trudy Kane; Ken Noda, pno;
 Theodora Hanslowe, mezzo sop; Peter Wittenberg, pno; Lyubov Petrov, sop.(A Day at the
 Opera, featuring Principal Flutists of the Metropolitan and New York City Operas,
 evening concert NY Flute Fair)
 Works: Doppler, Rigoletto Fantasy for two flutes and piano; Roussel, Two Poems of
 Ronsard, op. 26, fl, mezzo sop; Fauré, trans. Trudy Kane, Sonata in A Major, op. 13;
 Fauré, *Après Un Rêve*; Bach, Cantata, No. 209 Recitativo: *Non sa che sia dolore* and
 Aria: *Parti pur, e con dolore*, fl, mezzo sop, pno; William Schumann, XXV Opera
 Snatches, fl solo; Donizetti, Lucia Di Lammermoor, Act Three, “Mad Scene,” sop, fl,
 pno.

April 18, 2004 CAMI Fl(s): Leonie Wall, Philipp Jundt, Conor Nelson; Linda Mark, pno; Ayano Kataoka, mrmba.

Works: (Nelson, third prize): Piazzolla, *Histoire du Tango*, fl, mrmba; (Jundt, second prize): Taffanel, *Fantaisie on Themes from DerFreischütz*; Paganini arr. Rampal-Jundt, *Caprice No. 24*; (Wall, first prize): Copland, *Duo for Flute and Piano*; Maurice Ravel, *Pièce in forme de Habañera*; Jolivet, *Chant de Linos*.

October 24, 2004 CAMI Fl(s): Katherine Fink; Tamar Wells, ob; Kathryn Taylor, cl; Daniel Culpepper, hn; Wayne Hileman, bsn. (Borealis Wind Quintet)

Works: Charles Lefebvre, *Suite, op. 57*, wind quintet; Phillip Wharton, *Five at Play*, wind quintet; Eric Ewazen, *Roaring Fork Quintet for Wind Instruments*, wind quintet; Mrs. H. H. A. Beach, *Pastorale*, wind quintet; William Mathias, *Quintet, op. 22*, wind quintet; Giulio Briccialdi, *Potpourri Fantastico* (on Rossini's *Barber of Seville*), wind quintet.

November 21 2004 CAMI Fl(s): Marco Granados; Pablo Zinger, pno; Elaine Kreston, vc. (Latin American Chamber music with Flute)

Works: Piazzolla arr. Zinger, *Etude #1*; Heitor Villa-Lobos, *Assobio a Játo for Flute & Cello (The Jet Whistle)*; Angel E. Lasala, *Poema del Pastor Coya*; Samuel Zyman, *Sonata for flute and piano*; Three Venezuelan Pieces for Solo Flute – Omar Acosta, *Solo de Pajarillo*; Antonia Estevez, *Tonada de Ordeño*; Marco Granados, *The Bibiee-Jibiees Venezuelan Joropo*; Piazzolla arr. Zinger, *Suite from Maria de Buenos Aires*, fl, vc, pno.

December 12, 2004 CAMI Fl(s): Karl F. Kraber; Michael Rogers, pno; Browning Cramer, vln; Alicia Edelberg, vla; Michael Finckel, vc.

Works: Pietro Locatelli, *Sonata in G Minor, op. 2 for flute and continuo*; Muzio Clementi, *Sonata in F Major, op. 2, No. 5*; Beethoven trans. Karl Kraber; *Adagio cantabile* from *Piano Sonata No. 8, op. 13, alto fl, pno*; Kent Kennan, *Threnody*; Kennan, *Dance to an Ostinato*; Alfredo Casella, *Barcarole et Scherzo, op. 4*; Bach trans. Karl Kraber, *Choral Prelude "Wir Glauben," BWV 680, alto fl, strings*; Bach trans. Karl Kraber, *Largo from violin/harpsichord Sonata No. 5 in F Minor, BWV 1018, alto fl, strings*; Mozart trans. Franz Anton Hoffmeister, *Quartet in A Major*; Mozart, *Sonata, K. 331*.

January 30, 2005 CAMI Fl(s) Carla Rees, alto flute, Kerry Yong, pno, Michael Oliva, electronics.

Works: David Burnand, *Night Scene* for alto flute and electronics; David Bennett Thomas, *Steeple In My Soul* for alto flute alone; T. Boehm, *Andante Cantabile and Etude No. 1*; Andrew McBirnie, *The Moon By Night* for extended alto flute and piano; Michael Oliva, new work TBA for extended alto flute and electronics; Schubert, *Ständchen*; Boehm, *Das Fischer mädchen*; Marc Yeats, *A Fractured Melody* for alto flute and piano; Patrick Nunn, *Into My Burning Veins a Poison* for extended alto flute and electronics.

February 20, 2005 CAMI Fl(s): Stefán Ragnar Höskuldsson; Elizaveta Kopelman, pno.

Works: Bach, Sonata in B Minor, BWV 1030; Mozart, Andante in C Major, K. 315; Sofia Gubaidulina, Allegro Rustico: *Sounds of the Forest*; Magnus Blondal Johannsson, *Solitude*; Schubert, Introduction and Variation on *Trockne Blumen*, op. 160.

March 12, 2005 LHS Fl(s): Leone Buyse; Martin Amlin, pno.(Evening Concert, NY Flute Fair)

Works: Gaubert, *Romance*; Wallingford Riegger, Suite for Flute Alone, op. 8; Albert Seitz, *Chant dans la nuit*, op. 14; Christiaan Kriens, *La Nymphe Bocagère*; Roussel, *Andante et Scherzo*, op. 51; Marion Bauer, *Forgotten Modes: Five Pieces for Flute Alone*, op. 29; Gaubert, Sonatine quasi Fantasia

April 17, 2005 CAMI Fl(s) Jesse Rosinski, Sooyan Kim, Sarah Yunji Moon; Linda Mark pno.(NYFC Young Artists Competition winners)

works: (Rosinski, third prize) Frank Martin, *Ballade*; Jennifer Higdon, *Rapid Fire*; (Kim, second prize) Debussy, *Syrinx*; Lowell Liebermann, Sonata for Flute and Piano; (Moon, first prize) J.S.Bach, Sonata in E flat Major, BWV 1031, Poulenc, Sonata; Taffanel, Fantasia on Themes from *Der Freischutz*

October 23, 2005 YAPS Fl(s): Dave Valentin, Andrea Brachfield, Karen Joseph, Connie Grossman; Bob Quaranta, pno; Aryam Vázquez, conga & perc; Ruben Rodriguez, D Bs; Willie Martinez, drums. (Latin Jazz Flute Explosion!)

Works: Tito Puente, *Oye Como Va*, fl, jazz combo; John Coltrane, *Transition*, fl, jazz combo; Pedro Flores, *Bajo Un Palmar*, fl, jazz combo; Connie Grossman, *Chasing the Sunset*, fl, jazz combo; Dave Valentin, *Meet you at the Coda*, fl, jazz combo; Abelardo Valdés, *Almendra*, fl, jazz combo; Andrea Brachfield, *Flor de Zampoña*, fl, jazz combo; Schertzinger-Mercer, *I Remember You*, fl, jazz combo; Wayne Shorter, *Footprints*, fl, jazz combo; McCoy Tyner, *Fly With The Wind*, fl, jazz combo.

November 13, 2005 YAPS Fl(s): Camilla Hoitenga

Works: Bryan Wolf, *When the Rain has Gone*, for flute and electronics; Takehiko Suzuki, *Jade*, for flute and electronics; Kaija Saariaho, *Noa Noa* and *Dolce Tormeto for solo piccolo*; Peter Kőszegy, *Spirits for alto flute and electronics*; Donnacha Dennehy, *Swerve*, for flute and electronics.

December 18, 2005 YAPS Fl(s): Sandra Miller, Andrew Bolotowsky.

Works: F.J. Haydn, Echo; Joseph Bodin de Boismortier, Concerto No. 2 in E minor; Telemann, Fantasia No. 1 in A minor for solo flute; Chedeville and Loeillet, A Selection of Christmas Carols; Michel Blavet, Gavotte, with variations, "Harmonius Blacksmith" from Suite No. 5 (Handel) W.F. Bach, Sonata No. 4 in F major; Elodie Lauten, Orange: Modular Music from the *Rainbow Cycle*- version for solo baroque flute; W.A. Mozart, Music from *The Marriage of Figaro*.

January 22, 2006 YAPS Fl(s): Stephen Preston, Amara Guitry – Baroque flutes.
(Ecosonic)

Works: Boismortier, Sonata No. 3, po. 47, 2 fls; Francois Couperin, *Le Rossignol en Amour (The Nightingale in Love)*, 2 fls; Le CouCou (*The Cuckoo*), 2 fls; Mozart, Two arias from *The Magic Flute* – *Ach, ich fühl's, es ist verschwunden (Ah, I feel it, it has vanished)* and *De Hölle Rache kocht in meinem Herzen (The Revenge of hell boils in my heart)*, 2 fls; François Devienne, Duo No. 3 in A Minor from *Trois Duos Concertantes*, op. 81, 2 fls; C. M. von Weber arr. Franz Doppler, *La Preciosa*, 2 fls; Carey Blyton, *After Hokusai*, op. 89, 2 fls; John Luther Adams, Songbirdsongs, Book I, 2 fls; Sergio Roberto de Olivera, *Faces* for Two Baroque Flutes; Stephen Preston and Amara Guitry, *Ecosonic Improvisations*, 2 fls.

February 19, 2006 YAPS Fl(s) Patricia Zuber; Greg Zuber, perc; Linda Hall pno; Brian Glassman, D Bs; Morris Robinson, bs voice; Rick Barbour, perc; Kevin Shah, bs drum. Works: Gareth Farr, *Kembang Suling* for flute and marimba; Peter Klatzow, *Figures in a landscape* for flute and marimba; Robert Beaser, adapted by G. Zuber, *The Old Men Admiring Themselves in the Water*, fl, mamba, bs voice; *E-Vaporation*, a film by Thomas Kovachevich shown with Greg Zuber, *The Blues, in Three Parts*; A performance by Thomas Kovachevich done simultaneously with Toru Takemitsu, *Towards The Sea* for alto flute and marimba; George Crumb, *An Idyll for the Misbegotten* for flute and drums; Henri Tomasi, *Tombeau de Mireille* for piccolo and tambour; Claude Bolling, from Suite for flute and jazz trio.

March 19, 2006 LHS Fl(s): Rhonda Larson.(Expanding Horizons, NY Flute Fair)

Works: Repertoire announced from the stage – no record, NY Flute Fair performance

April 23, 2006 YAPS Fl(s): Jonathan Engle, Elena Yakovleva, Sungwoo Steven Kim;
Colette Valentine, pno.

Works: (Engle, third prize) Walter Giesecking, Sonatine; (Yakovleva, second prize) Erwin Schulhoff, Sonata; (Kim, first prize) Fauré, Sonata in A Major, op. 13; Lowell Liebermann, Sonata, p. 23.

October 29, 2006 YAPS Fl(s): Fenwick Smith; Sally Pinkas, pno.

Works: Martinů, First Sonata; Scott Wheeler, *The Small Rain*; Daniel Pinkham, Sonata Brevis; Gaubert, Sonata for flute and piano.

November 19, 2006 YAPS Fl(s): Lew Tabackin (fl/tenor sax); Boris Kozlow, bass; Mark Taylor, drums.

Works: Lew Tabackin, *Desert Lady*, fl/t sax, bass, drums; Duke Ellington, *Sunset and the Mocking Bird*, fl/t sax, bass, drums; Juan Tizol, *Gypsy Without a Song*, fl/t sax, bass, drums; John Coltrane, *Wise One*, fl/t sax, bass, drums; Lew Tabackin, *Dancing Maja*, fl/t sax, bass, drums; Django Reinhardt, *Nuage*, fl/t sax, bass, drums.

December 17, 2006 YAPS Fl(s): Laurel Zucker; Mark Delprioria, gtr.

Works: Schubert arr. Delprioria and Zucker, Sonata in A Minor, D. 821 “Arpeggione,” fl, gtr; Mike Mower, Suite, fl, gtr; Laurel Zucker, *The Yearling*, fl, gtr; Jack Perla, *Pollack Plays Jazz*, fl, gtr; Roberto Sierra, *Primera Cronica del Descubrimiento*, fl, gtr; Maximo Diego Pujol, *Suite Buenos Aires*, fl, gtr.

January 21, 2007 YAPS Fl(s): Tim Liu (dizi); Li-Qun Li, yangqin; Bao-Li Zhang, erhu.

Works: Wei Shen Dzwong, *Yang Bien Chuay Ma*; Hunan Folk Tune arr. Loo Chuen Ling, *Zhi Goo Fay*; Sichuan Yangqin folk tune, arr. Shean Zhu Fua, *The General’s Command*; Tsai Jing Ming, *Soung Yeo Chu*; Shandong folk tune, *Streams of Sorrow*; Ning Bao Sung, *Spring Comes to Xiang River*; Jian Shen Wei, *Journey to Gu-Su*; Jien Guong Ee, *The Horseman’s New Song*.

February 25, 2007 YAPS Fl(s): John Solum (baroque fl), Richard Wyton (baroque fl); Arthur Fiacco, baroque vc; Kent Tritle, hpsd.(the Hanoverian Ensemble)

Works: Hotteterre, Sonata en Trio in B Minor, Livre 1, Oeuvre III; Michel de la Barre, Suite No. 11 in G Major for two flutes; Couperin, “La Française” from “Les Nations;” Bach, Trio Sonata in G Major, BWV 1039; Ezra Laderman, *Epigrams and Canons* for two baroque flutes; Telemann, Trio Sonata in A Major.

March 10, 2007 UTS Fl(s): Carol Wincenc, Susan Rotholz; Stephen Gosling, pno; Gena Raps, pno.

(Star Track, Setting Your Course, evening concert NY Flute Fair)

Works: Mozart, Sonata No. 5 in C Major, K. 14; Messiaen, *Le Merle Noir*; Martin, Ballade; Yuko Uebayashi, *Au dela du temps* for two flutes and piano; Paul Schoenfield, *Six Chassidic Songs*.

April 29, 2007 YAPS Fl(s): Jonathon Engle, Katrina Walter, Chelsea Knox; Colette Valentine, Danny Spiegel, pno; Linda Mark, pno. (NYFC Competition Winners)

Works: (Engle, third prize) Pierre Sancan, Sonatine; (Walter, second prize) Schubert, Introduction and Variations on Trockne Blumen; (Knox, first prize) Bach, Partita in A minor, BWV 1013; Fukushima, *Mei*; Jolivet, *Chant de Linos*.

October 7, 2007 YAPS Fl(s): Paul Edmund-Davies; Linda Mark, pno.

Works: Giuseppe Rabboni, Three Sonatas; Alberto Casella, Barcarola and Scherzo; Handel, Sonata in A minor, HWV 362; Mike Mower, *Deviations on Carnival of Venice*; C. P. E. Bach, Hamburger Sonata in G Major; Prokofiev, Sonata No. 2, op. 94.

November 18, 2007 YAPS Fl(s): Margaret Swinchoski; Donald Mokrynski, cl; Ron Levy, pno. (Palisades Virtuosi)

Works: Aaron Grad, *Lep•i•dop•ter•o•lo•gy*, fl, cl, pno; Carlos Franzetti, Four Movements for Virtuosi, fl, cl, pno; Brian Schober *Wind-Space (a 9-11 commemorative)*, fl, cl, pno; Robert Manno, *Three Scenes from the Mountains*, fl, cl, pno; John Lampkin, *George Washington Slept Here!*, fl, cl, pno.

December 16, 2007 YAPS Fl(s): Christine Potter (fl, alto fl, bass fl, E flat fl), David Wechsler (alto fl); Julie McBride, pno.

Works: Trad. Klezmer arr. Christine Potter, *Doina, Gelebt und Gelacht*; Bach arr. Potter, Flute Sonata in A Major; Catherine McMichael, *Baikal Journey*; Ian Clarke, *The Great Train Race*; Ian Clarke, *T R K s*; Katherine Hoover, *Two for two*; Bill Douglas, *Karuna*; Bill Douglas, *Celebration IV*.

January 27, 2008 YAPS Fl(s): Katherine Kemler; Michael Gurt, pno.

Works: Jacob ter Veldhuis, *Lipstick* for flute, alto flute and boombox; Walter Giesecking, Sonatine for flute and piano; Paul Hayden, Grand Mamou for flute and piano; Jennifer Higdon, *rapid fire* for solo flute; Ian Clarke, *Zoom Tube* for solo flute.

February 24, 2008 YAPS Fl(s): Greg Pattillo; Eric Stephenson, vc; Peter Seymour, bass.

Works: Pattillo, *Shuffles*; Telemann, Fantaisie No. 2 in a minor for solo flute; Hindemith, 8 Stucke, fl solo; Pattillo, *BlueGrass*; Pattillo, *Salcita*; Arr. Pattillo, First "YouTube Medleys;" Pattillo and Stephenson, Suite for Cello and Flute; Arr. Pattillo, Second "YouTube Medleys;" Pattillo and Seymour, Duo for bass and flute; Pattillo, Stephenson and Seymour, *Sweet Pea*, fl, vc, bass; Pattillo, Stephenson and Seymour, *Sequoia*, fl, vc, bass; Pattillo, Stephenson and Seymour, *Random Roads Suite for flute, cello and bass*.

March 30, 2008 LHS Fl(s): Robert Langevin; Jonathan Feldman, pno.(Out of this World, evening concert NY Flute Fair)

Works: Jean-Michel Damase, Sonate en Concert, op. 17; Jacques Hétu, Four Pieces, op. 10; Berio, *Sequenza*, fl solo; Gabriel Pierné, Sonata in D Major, op. 36. New York Flute Fair

April 27, 2008 YAPS Fl(s): Seung Yeon Tae, Benjamin Smolen, Ya-Hsin Angel Hsiao; Soyeon Kim, pno; Colette Valentine, pno. (NYFC Competition Winners)

Works: (Tae, third prize) Charles-Marie Widor, Suite, op. 34; (Smolen, second prize) Fauré trans. Paula Robison, *Chansons d'amour*; Fauré, *Après un Rêve*; Rachmaninov, Prelude in G Major, op. 32, No. 5; Bartok arr. Paul Arma, *Suite Paysanne Hongroise*; (Hsiao, first prize) Gaubert, Fantaisie; Karg-Elert, Sonata Apassionata, op. 140; Camille Saint-Saëns, *Romance*, op. 37; Prokofiev, Sonata in D Major, op. 94; Horowitz, *Valdemosa*.

October 12, 2008 YAPS Fl(s): Alexa Still; Stephen Gosling, pno.

Works: Katherine Hoover, Kokopelli; Poulenc, Sonata; Aaron J. Kernis, *Air*; Franz Doppler, Hungarian Pastoral Fantasy, op. 26; Paul Schoenfield, *Achat Sha'alti, Ufarsta*; Robert Dick, *Fish Are Jumping*, fl solo; Ian Clarke, *Orange Dawn*; Carl Vine, Sonata.

November 23, 2008 YAPS Fl(s): Peter H. Bloom. (The Flute in Nineteenth-Century New York)

Works: F. Egan, Variations on a Favorite Air, fl solo; J. L. Downe, Waltzes for the flute "To the Amateurs of New York," fl solo; Anton Bernard Fürstenau, Concertino, op. 100, fl solo; Louis Drouet Jr., *Salute to New York "A Song for the Flute,"* fl solo; Louis Drouet Jr., *Studies on Taste and Style Composed Expressly for the Boehm Flute "To Philip Ernst,"* fl solo; Sidney Lanier, *Danses des Mouchérons*, fl solo; Sidney Lanier, *Wind-Song*, fl solo; Sidney Lanier, *Il Balen-Air and Variation (1876; air from Verdi's Il Trovatore of 1853)*, fl solo; William Schade, Etude in B Major, fl solo; William Schade ed. P. H. Bloom, *Nocturne*, fl solo.

December 14, 2008 YAPS Fl(s): Valerie Coleman; Toyin Spellman-Diaz, ob; Mariam Adam, cl; Jeff Scott, horn; Monica Ellis, bsn. (the Imani Winds)

Works: Mongo Santamaria arr. Coleman, *Afro Blue*, wind quintet; Arturo Marquez, *Danza de Mediodia*, wind quintet; Hindemith, *Kleine Kammermusik*, wind quintet; Leroy Anderson arr. Jeff Scott, *Sleigh Ride*, wind quintet; Mel Torme, arr. John Clark, *The Christmas Song*, wind quintet; Trad., *Jingle Bells*, wind quintet; Piazzolla, arr. Jeff Scott, *Libertango*, wind quintet.

January 25, 2009 YAPS Fl(s): Jean-Louis Beaumadier (picc); Gary Hammond, pno.

Works: Joachim Andersen, *Variations drôlatiques sur un air suédois*, op. 26; Giuseppe Rabboni, *Le Carnaval Hongrois*, op. 65; Johannes Donjon, *Mazurka de Concert*; Mathieu André Reichert, *Souvenir du Para*, op. 10; Andersen, Moto Perpetuo; Leos Janacek, *March of the Bluebirds*; Darius Milhaud, *Exercise Musical*; Georges Auric, Scherzo; Poulenc, *Villanelle*; Donatoni, *Nidi*; Eugène Damaré, *Le Bouquet de Roses*; Eugène Damaré, *La Merle Blanc*.

February 22, 2009 YAPS Fl(s): Jim Walker; Linda Mark, pno. Works: Bach, Sonata in E Minor, BWV 1034; Henri Dutilleux, Sonatine; Michael Colquhoun, *Charanga*; Martinů, Sonata; Jazz Pieces TBA (including Badinerie, Blackie & Max, One Note Samba, and Old Devil Moon); Mike Mower, *Deviations on The Carnival of Venice*.

March 15, 2009 LHS Fl(s): Mathieu Dufour; Linda Mark, pno. (The French Connection, evening concert, NY Flute Fair)
Works: Frank Martin, Ballade; Poulenc, Sonata; Messiaen, *Le Merle Noir*; Taffanel, Fantasy on *Der Freischütz*. New York Flute Fair

April 26, 2009 YAPS Fl(s): Enrico Sartori, Gloris Yun, Adam Eccleston III, Emi Ferguson; Dianne Frazer, pno; Steve Beck, pno. (Winners of the NYFC Competition)
Works: (Sartori, third prize): Donizetti, Sonata; Morlacchi, *The Swiss Shepherd*; (Yun, third prize): Marais, *Les Folies d'Espagne*, fl solo; Chaminade, Concertino, op. 107; (Eccleston III, second prize): Martinů, First Sonata; (Ferguson, first prize): Georges Hüe, Fantaisie; Robert Schumann, Three Romances, op. 94; Emi Ferguson, Sonatina '05.

October 25, 2009 YAPS Fl(s): Denis Bouriakov, Stefán Ragnar Höskuldsson, Erin Jang; Natalie Pilla, bsn; Stephen Gosling, pno.
Works: Kuhlau, Trio in G Minor, op. 13, No. 2, 3 fls; Roussel, *Joueurs de flûte*; Tchaikovsky trans. Bouriakov, Violin Concerto, op. 35; Bach, "Esurientes" from *Magnificat*, BWV 243, 2 fls, bsn; Villa-Lobos, Bachianas Brasilieras No. 6, fl, bsn; Bach, Trio Sonata No. 1 in G Major, BWV 525, 2 fls, pno; Franz and Karl Doppler, *Rigoletto Fantaisie*, op. 38, 2 fls, pno.

November 22, 2009 YAPS Fl(s): Bonita Boyd; Barry Snyder, pno; Barry Centanni, perc; Jeffrey Irving, perc; Tom Mulvaney, perc; Greg Zuber, perc.
Works: John LaMontaine, *Come into my garden*; C. P. E. Bach, Sonata in A Minor, Wq. 132 for solo flute; Leonard Bernstein, *Halil* (Nocturne for flute, percussion and piano); Jolivet, Suite en concert pour flûte et percussion; Bartók, trans. Paul Arma, *Suite Paysanne Hongroise*.

December 13, 2009 YAPS Fl(s): Mindy Kaufman; June Han, hp; Stephen Gosling, pno.
Works: Jean Cras, Suite en due for flute and harp; Takemitsu Air for solo flute; Piazzolla arr. Kari Vehmanen, *Histoire du Tango*, fl, hp; Reinecke, Sonata; Martinů, Scherzo (Divertimento) from Sextet for flute, oboe, clarinet two bassoons, and piano.

January 24, 2010 YAPS Fl(s): Rachel Brown (Baroque flute).
Works: Georg Phillip Telemann, Fantasias, TWV 40: 2-13.

February 28, 2010 YAPS Fl(s): Marianne Gedigian; Anne Epperson, pno.

Works: Mozart, Andante in C Major, K. 315; Mozart, Rondo in D Major, K. 184; John Heiss, Four Lyric Pieces for unaccompanied flute; Frank Bridge trans. Gedigian, Four Short Pieces; Georges Hüe, Fantaisie; Franck arr. Rampal/Gedigian, Sonata in A Major.

March 28, 2010 L Fl(s): Jean Ferrandis, Carol Wincenc; Linda Mark, pno. (Body and Soul, evening concert, NY Flute Fair)

Works: Charles Edouard Lefebvre, *Barcarolle Mélancolique*; Schubert arr. Ferrandis, Sonata in A Minor, “Arpeggione;” Michel Blavet, Variations on a Theme of Corelli; Jean-Marie Leclair, Sonata in E Minor, op. 2, No. 1; Beethoven arr. Ferrandis, Sonata in F Major, op. 2 “Spring;” Briccialdi, Fantaisie after Giuseppe Verdi’s *La Traviata*. New York Flute Fair

April 25, 2010 YAPS Fl(s): Thomas James Wible, Laura Kaufman, Iiji Kim; Linda Mark, pno; Priscilla Yuen, pno. (Winners of the NYFC Competition).

Works: (Wible, third prize) Griffes, Poem; Burton, Sonatina; (Kaufman, second prize) Frank Martin, Ballade; Marin Marais, *Les Folies d’Espagne*, solo fl; (Kim, first prize) Ernó Dohnányi, Passacaglia for flute solo, op. 48, No. 2; Bach, Sonata in E Major, BWV 1035; Joaquin Rodrigo, *Concierto Pastoral*.

October 17, 2010 ERH Fl(s): Robert Dick, Jun Kubo; Joshue Ott, visualist; Ursel Schlicht, pno.(The Composer-Performer at 60)

Works: Dick, *Time is a Two-Way Street* for two flutes; Dick, *Dumarole*, contrabass fl; Dick, *Air is the Heaviest Metal*, solo fl; Joshue Ott and Robert Dick, *Spontaneous Fiction* for flutes and visuals; Dick, *Gravity’s Ghost*, solo picc; Dick, *Heat History* for flute with Glissando Headjoint®; Dick, *Life Concert* for flute and piano; Dick, *Dark Matter* for contrabass flute and piano.

November 21, 2010 ERH Fl(s): Christopher Layer (Irish flutes and Scottish smallpipes); Paul Woodiel, vln, hurdy gurdy; Brendan O’Shea, gtr.

Works: Trad./Scott Skinner, *The Highland Society*; Turloch O’Carolan/Ed Reavey, *Ireland at Dawn*; Esprit Philipe Chédeville, *Pipers to the King*; Swedish Traditional, *Skando-lous*; 19th C. Trad., *The Shamrock and the Thistle in America*; 19th C. Trad., *Against the War*; Irish trad. ‘Round the House and Mind the Dresser!’

December 19, 2010 ERH Fl(s): Mimi Stillman; Yumi Kendall, vc; Charles Abramovic, pno. (Dolce Suono Trio)

Works: Gaubert, *Three Watercolours*; Richard Danielpour, *Remembering Neda*: Trio for Flute, Cello, and Piano; Carl Maria von Weber, Trio in G Minor, op. 63; Ned Rorem, Trio; Sutin of Songs – Gershwin, *The Man I Love*; Gershwin, *Lady Be Good*; Altamiro Carrilho arr. Abramovic, *Aeroporto do Galeão*, fl, vc, pno.

January 23, 2011 ERH Fl(s): Nicholas Duchamp; Barbara McKenzie, pno.(Gaubert Vivant, The Life and Legacy of Philippe Gaubert)

Works: Gaubert, Fantaisie; Taffanel, Andante Pastoral et Scherzettino; Gaubert, *Boules de Neige*.

February 27, 2011 ERH Fl(s) Andras Adorján, Mihae Lee, pno.

works: Ferenc Farkas, Antiche danze ungheresi; Ernst von Dohnányi, Aria op. 48, No. 1 (1960); Béla Bartók, *Suite paysanne hongroise*, Franz Doppler, *Mutterseelenallein* (All Alone) op. 41; Antal Doráti, Duo concertante (1983); Adolf Terschak, *Méloncolie hongroise*, op. 149.

March 13, 2011 L Fl(s) Paula Robison, Frederic Hand, gtr. (Songs Without Words, NYFC evening concert)

Works: Italian Love Songs and Lullabies, arr. by Paula Robison and Frederic Hand: Giulio Caccini, *Amarilli*; Alessandro Scarlatti, *O Cessate di Piagarmi*; Arietta from Tucany, *O Leggiadri Occhi Belli*; Lullaby from Cabria, *Ninna Nanna*; Ruggiero Leoncavallo, *Mattinata*; Sephardi Songs, arr. by Hand for solo guitar: *Introduction; Una Pastora Yo Una Ami; Ah, El Novio No Quere Dinero; Durme, Durme; A la una yo naci*; Avi Eilam-Amzallag, *MAWAL* for solo flute; Songs of the Spirit, arr. by Robison and Hand: America Hymn-*Shall We Gather by the River*; Irish America hymn-*The King of Love My Shepherd Is*; Traditional Jewish melody-*Raisins and Almonds*; Ariel Zilber, *Yadin's Song*; America Spiritual-*Amazing Grace*; African-America Spiritual- *We are Climbing Jacob's Ladder*.

April 10, 2011 ERH Fl(s) Nadira Novruvoz, Alex Sherman, Elle Abitante, Yibiao Wang, Ji Hyuk Park, Kenny Larsen, Adrienn Kantor, Barbara Lee, Riko Higuama, Soyeon Kim, Zsolt Balogh, pno. (winners of the NYFC Young Musicians Contest and the NYFC Competition).

Works: (Novruvoz, 8 years and younger) Telemann, Sonata in F major; (Sherman, 9-11 years)

Gluck, *Minuet and Dance of the Blessed Spirits*; (Abitante, 9-11 years) Faure, *Fantasia*; (Wang, 12-14 years) Jacques Ibert, Allegro scherzando from Concerto; (Park, 15-17 years) Mozart, Allegro maestoso from Concerto in G major; (Larsen, second prize) Carl Vine, Sonata; (Kantor, second prize) Karg-Elert, Sonata appassionata in F sharp Minor, op. 140.

APPENDIX 2: JOHN WUMMER CONCERTS

The list of concerts in Appendix 2 has been generated from Appendix 1, with the exception of the locations.

March 31, 1940 Fl(s): **John Wummer;** Mildred Hunt, pno

Works: Platti, Sonata in E minor; Handel, Sonata in G minor; Gaubert, Sonatine Quasi Fantasia; Bernard Heiden, Petite Suite; Karg-Elert, Sonata for Flute Alone in F sharp minor; Rhene Baton, Passacaille; Le Boucher, *Ode to Marsyas*; Boris Koutzen, *Nocturne*; Gaubert, Scherzo-Valse; Andersen, *Variations Drolatiques*.

February 15, 1942 Fl(s): **John Wummer;** Hunt, pno.

Works: Telemann, Sonate in F major; Bach, Sonate in C major; Walter Giesecking, *Variations of a theme of Grieg*; Walter Piston, Allegro Vivace from Sonate; Mabel Daniels, *Pastoral Ode*; Robert Slohan, *Three pieces*; Paganini-Callimahos, *Caprice XXIV*, fl solo.

January 31, 1943 Fl(s): **John Wummer;** Hunt, pno.

Works: Telemann-Wummer, Suite in A minor; Schubert, *Introduction and Variatons, op. 160*; Walter Benedict, *Suite*, (Composer at the Piano); Victor Kolar, *Bagatelle*; Bruno Labate, *Zephyrs*; Demersseman, *Fantaisie sur "Oberon"*.

February 27, 1944 Fl(s): **John Wummer, Mildred Hunt Wummer;** Mildred Hunt Wummer, pno. Works: Boccherini, Concerto in D Major, op. 27; Andersen, *Ballade et Danse des Sylphes*; M. Roesgen-Champion, *Suite a Deux Flutes*; Stanley Krebs, *Siva*, fl solo; Gaubert, *Scherzo-Valse*; Debussy, *En Bateau*; Georges Hue, *Fantaisie*.

February 25, 1945 Fl(s): **John Wummer, Mildred Hunt Wummer;** Mildred Hunt Wummer, pno; Walter Benedict, pno.

Works: Bach, Sonata in A minor, fl solo; Casadesus, Concerto, op. 35; Gaubert, *Fantaisie*; Hüe, *Gigue*; Quantz, *Andante and Allegro* from Sonata in D Major for Two Flutes and Figured Bass), 2 fls, pno; Ph. Rameau arr. M. Nazzi, *Le Rappel des Oiseaux*, 2 fls; Kreisler arr. W. Benedict, *Caprice Viennois*, 2 fls, pno; Walter Benedict, *Hungarian Dance*.

February 24, 1946 Fl(s): **John Wummer, Mildred Hunt Wummer, William Heim;**

Gustave Langenus, cl; Michael de Stefano, vln; Raymond Sabinsky, vla; Carl Stern, vc. Works: J. Ardevol, Sonata, 2 fls, vla; Joseph Wagner, *Theme and Variations*, fl, cl, vln, vc; Virgil Thomson, Sonata for Flute Alone, fl solo; Mario Castelnuovo-Tedesco, *Divertimento*, 2 fls; Charles Haubiel, *Pieces for Three Flutes*, 3 fls.

February 23, 1947 Fl(s): **John Wummer, Mildred Hunt Wummer;** Mildred Hunt Wummer, pno, Walter Benedict, pno.

Works: Bach, Sonata in C major; Darius Milhaud, *Sonatine pour Flute et Piano*; Karg-Elert, Sonata in F-sharp minor; Reynaldo, Hahn, *Variations on a Theme of Mozart*; Cesare Ciardi, *I Baci*; Theobald Boehm, *Landler*; Telemann, Sonatine in D major, 2 fls; Walter Benedict, *A la Valse*, 2 fls, pno.

February 15, 1953 Fl(s): **John Wummer, Mildred Hunt Wummer**; Mildred Hunt Wummer, pno.

Works: Mozart, Andante, K. 315; Vivaldi, “*Il Cardellino*” Concerto in D Major, op. 10, No. 3; Prokofieif, Sonate op. 94; Ivan Langstroth, Sonata for Two Flutes, 2 fls; Philippe Gaubert, *Nocturne et Allegro scherzando*.

February 26, 1956 Fl(s): **John Wummer**; Sam Raphling, pno; Stanley Drucker, cl.

Works: Quantz, Sonate in D Major; H. Dutilleux, Sonatine; Sam Raphling, *Prelude (Playthings of the Wind)*, fl solo; Antoni Szalowski, *Duo*, fl, cl; Eugene Bozza, *Image*, fl solo; Andre Wormser, *Madrigal*; Georges Hue, *Gigue*; Louis Ganne, *Andante et Scherzo*.

April 28, 1957 Fl(s): **John Wummer**.

Works: Johann Anton Stamitz, *Capriccio-Sonate in A Major*, fl solo; Telemann, *Fantaisie in G Major*, fl solo; Walther Geiser, Sonatine, fl solo; Virgil Thomson, Sonate, fl solo; Boehm, *Landler*, fl solo; J. Donjon, *Alegie*, fl solo; J. Donjon, *Le Chant Du Vent*, fl solo; Francois Donjon, *Le Tambour*, fl solo.

February 23, 1958 Fl(s): **John Wummer**; Leopold Mannes, pno.

Works: Bach, Sonate in G Minor; Carl Reinecke, Sonate (*Undine*) op. 167; Jean Rievier, *Oiseaux Tendres*, fl solo; Martinů, Sonate.

February 22, 1959 Fl(s): **John Wummer**; Christine Stavrache, hp; David Kates, vla.

Works: Bach, Sonate in G Minor; Debussy, Sonate, fl, vla, hp; B. Hilse, *Scherzo, Bacchanale*, fl, hp; A. Francisque-Grandjany, *Pavane and Branles, Feerie*; M. Tournier, *Prelude et Danse*, hp solo; Adrien Schaposochinikow, Sonate, fl, hp.

February 28, 1960 Fl(s): **John Wummer**; Fernando Valenti, hpsd.

Works: B. Marcello, Sonata in F Major; Frederick the Great, Sonata in A Major; Michel Blavet, Sonata No .2 (*La Vibray*); Bach, Sonata in C Major; Scarlatti, Three Sonatas, hpsd solo; Quantz, Sonata in D Major.

February 26, 1961 Fl(s): **John Wummer**; Stanley Drucker, cl; Martin Ormandy, vc; Joseph Wolman, pno; Leon Temerson, vln.

Works: Telemann, *Duo in G Major*, fl, vln; Antoni Szalowski, *Duo*, fl, cl; Harald Agersnap, *Trio*, fl, vln, vc; Conrad Beck, Sonatine, fl, vln; Ivan Langstroth, *Pan*, fl solo; Edgar Varèse, *Density 21.5*, fl solo; Chopin arr. Rampal, *Variations on a theme of Rossini*; Martinů, *Trio*, fl, vc, pno.

March 4, 1962 Fl(s): **John Wummer**; David Sackman, vln; Joseph Wolman, pno.

Works: Johann David Heinichen, Sonate for Flute, Violin and Piano, fl, vln, pno; Andre Jolivet, *Chant de Linos*; C. Cui, *Five Petits Duos*, fl, vln, pno; Eugene Goossens, Suite for Flute, Violin and Piano (op. 6), fl, vln, pno.

April 7 1963 Fl(s): **John Wummer**; Joseph Wolman, pno; David Sackson, vln & vla.

Works: Telemann, Sonata in A minor, fl, vln, pno; Eugene Bozza, *Agrestide*; Louis Haber, *Six Miniatures*, fl, vln; Mark Tobey, Three Pieces, fl solo; Alexander Semmler, *Rhapsody*, fl, pno; C. P. E. Bach, Sonata, fl, vla, pno.

February 23, 1964 Fl(s): **John Wummer**; Joseph Wolman, pno.

Works: Eldin Burton, Sonatina; Vittorio Giannini, Sonata; Johannes Brahms, Intermezzi, op. 116 in E and op. 118 in a, pno solo; Kazuo Fukushima, *Three Pieces from CHU-U*; Paul Hindemith, Eight Pieces; Otar Gordeli, Concerto.

February 28, 1965 Fl(s): **John Wummer**; Hilda Fenyo, pno.

Works: Michael Blavet, Sonata No. 4 (*La Lumagne*); Harald Genzmer, Sonate; Jean Rivier, Concertol P. O. Ferroud, *Toan-Yan*, fl solo; Couperin, *Le Rossignol En-Amour*; J. Demersseman, *Fantaisie Oberon*.

October 31, 1965 Fl(s): **John Wummer**; Hilda Fenyo, pno.

Works: Frederick the Great, Sonata No. 5; George Antheil, Sonata; Antonio Lora, *Two Sketches*; Olivier Messiaen, *La Merle Noir*; Cyril Scott, *Ecstatic Shepherd*, fl solo; Gaubert, *Fantaisie*.

February 26, 1967 Fl(s): **John Wummer**; Martin Ormandy, vc; Hilda Fenyo, pno.

Works: C. P. E. Bach, Sonata in a minor, fl solo; Carl Nielsen, Concerto for Flute and Piano; Thomas Beversdorf, Sonata for Flute and Piano; Charles Haubiel, Suite for Flute and Cello, fl, vc; Paganini, *Caprice XXIV*, fl solo.

February 25, 1968 Fl(s): **John Wummer**; Hilda Fenyo, pno; Martin Ormandy, vc.

Works: Telemann, Sonate in c minor, fl, pno, vc; Ned Rorem, Trio in Four Movements for Flute, Cello and Piano, fl, vc, pno; Jean Rivier, *Ballade*; Ernest Moret, Prelude, fl solo; Karg-Elert, Chaconne, fl solo; Otar Gordeli, Concerto in D Major for Flute and Piano, op. 8.

March 30, 1969 Fl(s): **John Wummer**; Hilda Fenyo, pno, Martin Ormandy, vc.
 Works: Frederick the Great, Sonata in B flat, fl, pno, vc; Jean Hubeau, *Idylle*; Charles Haubiel, *In The French Manner*, fl, vc, pno; M. Camargo Guarnieri, Sonatine for Flute and Piano; Mark Tobey, *Aubade*, fl solo; E. Bozza, *Image*, fl solo; Joachim Andersen, *Danses des Sylphes*.

March 22, 1970 Fl(s): **John Wummer**; Hilda Fenyo, pno; Martin Ormandy, vc.
 Works: Quantz, Sonata No. 4 in D Major, fl, vc, pno; Charles Haubiel, Suite for Flute and Cello, fl, vc; Darius Milhaud, Sonatine for Flute and Piano; Jean-Michel Damase, Sonate en Concert, fl, pno, vc; Jean Rivier, *Oiseaux Tendres*, fl solo; Jean-Marie Leclair arr. Georges Barrère; *Gigue*; Andre Wormser arr. Georges Barrère, *Madrigal*; Saint-Saens arr. Georges Barrère, *Pavane d'Etienne Marcel*; Georges Hue, *Gigue*.

March 28, 1971 Fl(s): **John Wummer**; Hilda Fenyo, pno; Martin Ormandy, vc.
 Works: C. P. E. Bach, Sonata in e minor, fl, pno, vc; Gabriel Pierne, Sonata de Camera, fl, vc, pno; Frank Martin, *Ballade*; Frederick A. Mueller, *Petite Passacaglia*, fl solo; Karg-Elert, Sonata in F sharp minor, op. 140, fl solo; Roussel, *Joueurs de Flute*; Jules Mouquet, *Pan et les Bergers*.

March 26, 1972 Fl(s): **John Wummer**; David Sackson, vla; Martin Ormandy, vc; Hilda Fenyo, pno.
 Works: Quantz, Sonata in D Major for Flute and Piano; Joseph Martin Kraus, Sonata for Flute and Viola, fl, vla; Harald Genzmer, Sonata No. 2 in e Minor for Flute and Piano; Albert Roussel, Trio for Flute, Viola, and Cello, fl, vla, vc; Jean Rivier, *Oiseaux Tendres*, fl solo; Roussel, *Andante et Scherzo*; Olivier Messiaen, *La Merle Noir*; Benjamin Godard, *Valse*.

March 25, 1973 Fl(s): **John Wummer**; Martin Ormandy, vc; Hilda Fenyo, pno.
 Works: Giovanni Platti, Sonata in e minor for Flute and Piano; Copland, Duo for Flute and Piano; Michel Blavet, Sonata No. 3; Telemann, Trio in F Major, fl, pno, vc; Hans Werner Henze, Sonatine for Flute and Piano; Mark Tobey, Three Pieces for Solo Flute, fl solo; Alfredo Casella, *Sicilienne et Burlesque*.

March 24, 1974 Fl(s): **John Wummer**; Martin Ormandy, vc; Hilda Fenyo, pno.
 Works: Frederick the Great, Sonata in C Minor for Flute and Piano; Robert Muczynski, Sonata for Flute and Piano; Ned Rorem, Trio for Flute, Violoncello and Piano, fl, vc, pno; Stanley Krebs, *Siva*; Paganini, *Caprice*, fl solo; Eugene Bozza, *Agrestide*; J. Demersseman, *Tarantella*.

March 9, 1975 Fl(s): **John Wummer**; Joseph Wodman, pno.
 Works: Bach, Sonate in C Major; Vittorio Giannini, Sonate for Flute and Piano; Ibert, *Piece*, fl solo; Eldon Burton, Sonatina; Widor, Suite.

February, 29, 1976 Fl(s): **John Wummer**; Fenyo, pno.

Works: Michael Blavet, Sonata (*La Bouget*); Jean Rivier, Concerto pour flute; Jules Mouquet, *Pan et les nymphes*; Philippe Gaubert, Scherzo-valse; Andre Wormser arr. Barrere, *Madrigal*; Jean-Marie Le Clair arr. Barrere, Gigue; Ernest Moret, Prelude, fl solo; Paganini, Caprice No. 23, fl solo; J. Donjon, Etude de Concert No. 1, fl solo; J. Donjon, *Le Chant du Vent*, fl solo; F. Donjon, *Le Tambour*, fl solo; Benjamin Godard, Suite for Flute and Piano.

March 20, 1977 Fl(s): **John Wummer**; Hilda Fenyo, pno.

Works: Telemann, Sonata in D Major; Andre Jolivet, Concerto for flute and orchestra; Guilio Briccialdi, Il Vento, fl solo; Debussy arr. Wummer, Prelude *La fille aux cheveux de lin*; Georges-Hue, Gigue; J. Demersseman, *Fantaisie on Oberon*.

APPENDIX 3: HARRY MOSKOVITZ CONCERTS

The list in Appendix 3 has been generated from Appendix 1, with the exception of the locations.

May 22, 1938 Fl(s): **Harry Moskovitz, Milton Wittgenstein, Henry Zlotnick;** Alice Nichols, pno

Works: Handel, Sonata in minor; Camus, *Chanson et Badinerie*, Loeillet, Sonata in G minor for two flutes and piano; Enesco, *Canabile et Presto* for flute and piano; Francoeur-Kreisler, *Siciliano and Rigaudon*; Doppler, *Hungarian Fantasie*; Reichert, Variations on Three German Airs for three flutes and piano.

April 30, 1944 Fl(s): **Harry Moskovitz;** Herman de Grab, hpsd; Juliette Arnold, pno; John Rexeis, gtr; Harry Welcome, vla; Carl Ziegler, vc.

Works: Bach, Sonate No. 1 for Flute and Harpsichord; Michel Blavet, Sonate No. 4 for Flute and Harpsichord; Miriam Gideon, Sonate for Flute and Piano; Eda Rapoport, *From the Terrace*, fl solo; Schubert, Quartet for Flute, Guitar, Viola, and Violoncello.

April 29, 1945 Fl(s): **Milton Wittgenstein, Harry Moskovitz;** Harry Volpe, gtr; Maurice Ancher, vln; Bernard Milofsky, vla; Tiberio Rosco, vc.

Works: Gaspard Kummer, Quintet, 2 fls, vla, vc, gtr; Harry Volpe, *Fantasy*, gtr solo; Ibert, *Entr'acte*, fl, gtr; Rudolf Forst, *Pavane*, fl, vln, vla, vc, gtr; Michael Henkel, Sonata, fl, gtr; Daniel Fortea, *Prelude and Serenade*, gtr solo; Harry Volpe, *Improvisation-Flamenco*, gtr solo; Boccherini, Quintet, fl, vln, vla, vc, gtr.

March 27, 1949 Fl(s): **Harry Moskovitz;** Sol Berkowitz, pno.

Works: Michel Blavet, Sonate No. 4; Jean Tulou, *Eighth Grand Solo*; Sol Berkowitz, *Suite for Piano*, pno solo; Bach, Sonate No.1 in B Minor; Pierre Camus, *Chanson*; Doppler, *Fantiasie Pastorale Hongroise*.

October 26, 1952 Fl(s): **Harry Moskovitz;** Arnold, pno.

Works: Michel Blavet, Sonate No. 4 (*La Lumange*); C. P. E. Bach, Sonate in A minor for Flute Unaccompanied, fl solo; Doppler, *Airs Valaques*; Ibert, *Piece pour Flute Seule*; Bach, Sonate No. 5 in E Minor; Bizet arr. Borne, *Carmen Fantaisie*.

March 27, 1955 Fl(s): **Harry Moskovitz;** Reba Paeff Mirsky hpsd & virginal.

Works: Daniel Purcell, Sonata in F Major; Handel, Sonata in D Major; Quantz, Sonata in A Minor; Dublin Manuscript (16th Century), *Solos for Virginal*, virginal; Vivaldi, Sonata in G Minor, picc, virginal; Telemann, Partita No. 2, picc, virginal; Michel Blavet, Sonata No. 2 in D Minor *La Vibray*; Bach, Sonata No. 6 in E Major.

November 25, 1956 Fl(s): **Harry Moskovitz**; Arnold, pno.

Works: Pergolesi, Concerto in G Major; Taffanel, *Andante Pastorale et Scherzettino*; Unaccompanied solos demonstrating the alto flute, the E flat flute, the A flat piccolo and the C piccolo; Georges-Hue, *Fantaisie*; Georges Enesco, *Cantabile et Presto*; Quantz, Concerto in G Major.

March 27, 1960 Fl(s): **Harry Moskovitz**.

Works: C. P. E. Bach, Sonate in A Minor, fl solo; Michel Blavet, *Gigue en Rondeau*, fl solo; Michel Blavet, *Rondeau*, fl solo; Bach, Sonate in A Minor, fl solo; Ibert, *Piece pour flute seule*, fl solo; P. O. Ferroud, *Bergere Captive*, Eb fl solo; P. O. Ferroud, *Jade*, Eb fl solo; Paul Feinsmith, *Orientale*, alto fl solo; Fr. Kuhlau, 2nd Movement from *Grand Solo No. 1 op. 57*, alto fl solo; J. Donjon, *Le Follet*, *Le Tambour*, *Elegie*, picc solo; "Solos by unknown Masters of the 18th Century," Ab picc solo.

March 26, 1961 Fl(s): **Harry Moskovitz**.

Works: B. S. Meyer, *Drie Landlijke Miniaturen*, fl solo; C. P. E. Bach, Sonate in A Minor, fl solo; Ibert, *Piece pour flute seule*, fl solo; J. Donjon, *Three Etudes*, fl solo; Kuhlau, *Grand Solo, op. 57 no. 2*, fl solo.

December 16, 1962 Fl(s): **Harry Moskovitz**.

Works: L. Gearhart, *Soliloquy*, fl solo; Debussy, *Syrinx*, fl solo; Donjon, *Song of the Wind*, fl solo; J. Andersen, Etudes from Opus 33, alto fl/picc/Eb flute; Bach, Sonate in A minor, fl solo; P. O. Ferroud, *Trois Pieces pour Flute*, fl solo; C. P. E. Bach, Sonate in A minor, fl solo; Paganini, 24th Caprice, fl solo.

October 25, 1964 Fl(s): **Harry Moskovitz**.

Works: Robert Siohan, *Trois Pieces Pour Flute Seule*, fl solo; Piet. Nuten, *Improvisatie*, fl solo; Jurriaan Andriessen, *Pastorle d'ete*, fl solo; Karg-Elert, Sonate in F sharp minor, fl solo; C. P. E. Bach, Sonate in A minor, fl solo; Bach, *Sarabande (from Suite V for Violoncello)*, bass fl; J. Andersen, Etude in B minor, op. 33, alto fl; J. Donjon, *Etude de Salon*, Eb flute; Emil Kronke, Three Concert Etudes, op. 188, fl solo; Franz Doppler, Hungarian Pastoral Fantasy, fl solo.

October 29, 1967 Fl(s): **Harry Moskovitz**; Paul Cammarota, bsn; Harold Morris, gtr.

Works: Handel, Sonate in G minor; Lully, *Gavotte from Ballets du Roi*; Andre Jolivet, *Pastorales de Noel*; Telemann, Sonate in F minor from *Der getreue Musikmeister*; Paganini, *Terzetto*, apparently all gtr & bsn.

October 19, 1969 Fl(s): Harry Moskovitz.

Works: Stanley Krebs, *Siva*, fl solo; Richard de Guide, *Trois nomes pour flute seules*, fl solo; Rudolph Escher, *Sonate pour flauto solo*, fl solo; Sigtenhorst Meyer, *Three Miniatures*, fl solo; Jules Massenet, *Elegy*, bass fl solo; Bach, *Prelude from Suite No. 2 for cello*, alto fl solo; Bach, *Sarabande from Partita No. 1 for violin*, fl solo; Telemann, *Fantasia in F major*, Eb fl solo; Telemann, *Fantasia in F major*, Ab fl solo; Handel, *Allegro from Sinfonietta in G minor*, picc solo.

February 25, 1973 Fl(s): Harry Moskovitz.

Works: Kuhlau, *First Grand Solo*, op. 57, fl solo; P. O. Ferroud, *Three Pieces for Flute*, fl solo; Ibert, *Piece pour flute seule*, fl solo; Koehler arr Cavally, *Three Etudes*; Kuhlau, *Sixth Divertissement*, op. 68; Bach, *Prelude*, fl solo; Villa-Lobos, *Cantilena*, fl solo; Paganini, *Caprice No. 24*, fl solo.

March 21, 1976 Fl(s): Sue Ann Kahn, Eleanor Lawrence, Harry Moskovitz, John Wion, Karl Kraber, Wendy Heckler-Den Baum, Susan Stewart; Michael Rogers, pno; Mary Beth Peil, sop; Jerry Kirkbride, cl; the Boehm Quintette.

Works: Benjamin Carr, *Medley Duetto... from the Federal Overture*, 2 fls; Giovanni Gualdo, *Sonatas for Two German Flutes*, 2 fls; Virgil Thomson, *Sonata for Flute alone*, fl solo; Sidney Lanier, *Danse des Moucherons*; Oliver Shaw, *Suite*, wind 5tet; Mrs. H. H. A. Beach, *Pastorale*, wind 5tet; Henry Cowell, *Ballad*, wind 5tet; Virgil Thomson, *Bacarole*, wind 5tet; A. P. Heinrich, *The Musical Bachelor and Sensibility*, sop, fl, cl, pno; Aaron Copland, *As it fell upon a day*, sop, fl, cl, pno; Aaron Copland, *Duo for Flute and Piano*; R. R. Bennett, *Rondo Capriccioso*, 4 fls.

December 18, 1977 Fl(s): Helene Arnold, Loran Thompson, Ted Robinson, Linda Schepps, Peter Schultz, Lynn Urbanczyk, W. Bruce Monroe (alto fl), Pamela Sklar, Archer, Karen Purpura Moses, Janet K. Weiss, Paige Brook (alto fl), Harry Moskovitz (alto fl); Katherine Hoover, cond.

Works: Quantz, *Sonata for Three Flutes*; Joseph Jongen, *Two paraphrases on Nallon*, Op 114 & *Christmas Carols*, op. 194, 3 fls, alto fl; Karel Husa, *Two Preludes*, fl, cl, bsn; Richard Cameron-Wolfe, *Kyrie: Mantra*, 3 fls, alto fl; Heitor Villa-Lobos, *Bacchianas Brasileiras No. 6*, fl, bsn; Leonardo De Lorenzo, *Trio Romantico*, fl, ob, cl; Palestrina arr. Katherine Hoover, *Litanae Domini*, 6 fls, 2 alto fls; Orlando Di Lasso arr. Katherine Hoover, *Echo Song*, 6 fls, 2 alto fls.

APPENDIX 4: PAIGE BROOK CONCERTS

The list in Appendix 4 has been generated from Appendix 1, with the exception of the locations.

January 29, 1961 Fl(s): **Paige Brook, Robert Morris**; Ashley Miller, pno.

Works: Michel Blavet, Sonate #4; Haydn arr. Wummer, *Duet for two flutes*, 2 fls; Lewis Granom, Sonate; Prokofieff arr. Lalenov, *Romeo and Juliet*; Berlioz, *Trio of the Young Ishmalites (L'Enfant du Christ)*, 2 fls, pno; Tzibin, *Andante*.

January 28, 1962 Fl(s): **Paige Brook, Dan Trimboli**; Sol Greitzer, vla; Fred

Zimmerman, D Bs; Ashley Miller, pno.

Works: Carl Reinecke, Sonate *Undine*; Erwin Schulhoff, Concertino for Flute, Viola and Bass, fl, vla, D Bs; Toshitsugu Ogihara, *Six Short Pieces for Two Flutes*, 2 fls; Sadao Bekku, Sonata for Flute and Piano; Michio Miyagi, *Ha No Umi (The Sea in Springtime)*.

April 29, 1962 Fl(s): **Loran Thompson, Margaret Langworthy, Margo Kolkabeck, Helene Arnold, Geraldine Kent**; Mildred Hunt Wummer, Tula Langworthy, Paige Brook, pno.

Works: Nan Maslow, Opus #1; Bach, Suite in B Minor; Tchaikowsky, *Nutcracker Suite – Dance of the Reed Flutes*; Arr. Marjorie Fine & Judy Engleberg, *Theme from Exodus*; Kohler arr. Lowenkron, *Double-Tonguing Study*; Divinez, *Fleugel Woogie*; Marcello, Sonate in F Major; Reynaldo Hahn, *Variations on a Theme of Mozart*; Giovanni Platti, Sonata No. 2; Sam Raphling, *Warble For Lilac-Time*; Georges Enesco, *Cantabile et Presto*.

March 3, 1963 Fl(s): **Paige Brook**; Stanley Hoffman, vln; Robert Menga, vln & pno.

Works: Bach, Trio Sonata from *The Musical Offering*, fl, vln, pno; Sigfrid Karg-Elert, Sonate in F#, op. 140, fl solo; Fritz Kreisler, *Recitativo und Scherzo*, vln solo; Beethoven, Sonata in F, op. 57, *Appassionata*; pno solo; Walter Giesecking, Sonatine.

April 28, 1963 Fl(s): **Karen Nowinski, Loran Thompson, John Ericson, Consuelo Uilla, James Carucci**; Claire Gerstein, Paige Brook, Arnold Gross, Suzanne Lack, pno.

Works: Handel, Sonate No. 4; Karg-Elert, *Chaconne (Variations)*, fl solo; Pierre Camus, *Chanson et Badinerie*; Saint-Saens, *Adagio et Variation, Ballet from Ascanio*; Francis Poulenc, Sonata.

October 27, 1963 Fl(s): **Paige Brook**; Peter Simenauer, cl; Mark Popkin, bsn; Sanford Allen, vln.

Works: Telemann, Duet in G, fl, vln; Heitor Villa-Lobos, *Choros No. 2*, fl, cl; Conrad Beck, Sonatine, fl, vln; Bach, Partita No. 3, vln solo; Walter Piston, Three Pieces, fl, cl, bsn.

April 26, 1964 Fl(s): **Peter Schulz, Howard Leshau, Arlene Stock, Melanie Bogert, Deborah Watarz, Leslie Brin, Daniel Cope, Sarah Friedlander;** Paige Brook, Mildred Hunt Wummer, pno.

Works: Georges Bizet, *Valse Menuet from L'Arlesienne*; Quantz, Duet for two flutes, op. 2, 2 fls; Sergei Nikiforovich Vasilenko, *Waltz Caprice*; Ibert, *Piece pour seule flute*, fl solo; W. F. Bach, Sonata in E Minor for two flutes, 2 fls; Poulenc, Sonata for Flute & Piano.

March 28, 1965 Fl(s): **Paige Brook;** Paul Clement, vc; Marion Clement, pno.
Works: Giovanni Platti, Sonata No. 2 in G Major; C. Vasilanko, Suite for Flute and Piano; Telemann, Trio for Flute, Cello and Piano, fl, vc, pno; C. M. von Weber, Trio for Flute, Cello and Piano, Opus 63, fl, vc, pno.

February 27, 1966 Fl(s): **Paige Brook;** Avis Brook, sop; Marcia Prester, pno.
Works: Handel, *Arien: Susse Stille*, fl, sop, pno; Benedetto Marcello, Sonata in G Minor; Bach, *Arien: Seele, deine Spezereien*, fl, sop, pno; Sergey Nikiforovich Vasilenko, Suite for Flute and Piano; John Duke, *Little Elegy*, sop, pno; John Duke, *The Bird*, sop, pno; Gene Bone & Howard Fenton, *Everything That I Can Spy*, sop, pno; Ravel, *La Flute enchantee from Sheherazade*, fl, sop, pno; B. Tzibin, *Andante*.

November 27, 1966 Fl(s): **Paige Brook;** Isabore Freeman, pno.
Works: Benedetto Marcello, Sonata in F Major; Bach, Sonata No. 6 in E Major; Poulenc, Sonata for Flute and Piano; Hindemith, Sonata for Flute and Piano.

January 21, 1968 Fl(s): **Paige Brook, Eleanor Lawrence, Gwyndolyn Mansfield, Morris.**

Works: David Amram, *Overture and Allegro*, fl solo; W. F. Bach, Duet for Two Flutes, 2 fls; Rossini, *Overture Italiano in Algieri*, 3 fls; Florent Schmitt, Quatuor de Flutes, 4 fls.

November 24, 1968 Fl(s): **Eleanor Lawrence, Paige Brook, Harold Jones, Susan Stewart;** Elizabeth Wright, pno; Fortunato Arico, vc.

Works: Haydn, Trio No. 31 in G Major; Kuhlau, Grand Quartet in E minor, 4 fls; Robert Baksa, *Aria da capo*; Louis Moyse, Variations for Flute and Piano on the Spiritual Song *I am a Poor Wayfaring Stranger*; Gabriel Pierne, *Sonata da Camera*, op. 48.

January 26, 1969 Fl(s): **Paige Brook, Eleanor Lawrence;** Avis Brook, sop; Isadore Freeman, pno; Pater Simenauer, cl; Jerome Roth, ob; Harold Goltzer, bsn; John Carabella, hn.

Works: Richard Lane, Sonata for Flute and Piano; Richard Lane, Five Nocturnes, sop, 2 fls, pno; Mozart arr. Jerome Roth, Allegro from Quartet in D minor, K. 421; Beethoven arr. Jerome Roth, Allegretto vivace e sempre scherzando, from Quartet op. 59, No. 1; Karl Pilss, Serenade fur Blaserquintet, fl, ob, cl, bsn, hn.

February 22, 1970 Fl(s): **Paige Brook**; Evangeline Benedettio, vc; Elizabeth Wright, pno.

Works: Jean Marie Leclair, Triosonata in D Major, op. 2, No. 8, fl, vc, pno; Schubert, *Introduction and Variations on the Theme "Ihr Bluemlein Alle,"* op. 160; Haydn, Trio No. 31 in G Major, fl, vc, pno; Martinů, Trio for Flute, Cello and Piano, fl, vc, pno.

November 29, 1970 Fl(s): **Paige Brook, Jeremy Steig**; Leon Ruddin, vln & pno; Eddie Gomez, D Bs.

Works: W. F. Bach, Duet for Flute and Violin in E Minor, fl, vln; Richard Lane, Sonata No. 2 for Flute and Piano; B. Antufer, Suite for Flute and Piano; Tzibin, Concert Etude in A flat; Miles Davis, *Nardis*, fl, D Bs; Jeremy Steig & Eddie Gomez, *Permutations*, fl, D Bs; Jeremy Steig & Eddie Gomez, *All Is One*, fl, D Bs; Jeremy Steig & Eddie Gomez, *Waves*, fl, D Bs.

December 19, 1971 Fl(s): **Paige Brook, Eleanor Lawrence**; Meyer Kupferman, cl & pno; Leon Rudin, pno.

Works: Akio Yashiro, Sonata for two flutes and piano, 2 fls, pno; Meyer Kupferman, *Four Constellations* for flute and clarinet, fl, cl; Meyer Kupferman, *Quiet Piece* for flute and piano; Meyer Kupferman, *Short Shrift for piccolo and clarinet*, picc, cl; Serge Prokofiev, Excerpts from *Romeo and Juliet*; D. Lalenov, *Improvisation*; Leon Moreau, *Les Joueuses de Flute*, 2 fls, pno.

December 17, 1972 Fl(s): **Paige Brook, Gwyndolyn Mansfield, Bonnie Shrut, Eleanor Lawrence, John Wion, Florence Nelson, Stewart, Karen Griffin, Marilyn Laughlin, Susan Minkoff, Karl Kraber, Lynn Cushman, Mary Barnett, Albert Regni**; Gerardo Levy, cond; Kay Ellen Poursine, dancer.

Works: Bozza, *Jour d'Ete a la Montagne*, 4 fls; Henry Brant, *Angels and Devils*, solo fl, 3 piccs, 5 fls; 2 alto fls, cond; Indian Dancing, Bharata Natyam, Alarippu, Natanam Adinar, dancer; Arr. Albert Regni, *God Rest Ye Merry Gentlemen & Deck the Halls*, 4 fls.

November 18, 1973 Fl(s): **Paige Brook**; Leonard Hindell, bsn; Leon Rudin, pno.

Works: Haydn, Trio No. 29 in F Major, fl, bsn, pno; Hindemith, Sonata for bassoon and piano, bsn, pno; B. Tsybin, Scherzo for flute and piano (*satire on Midsummer Night's Dream*); Vivaldi, Trio, fl, bsn, pno; Gabriel Pierne, Concert Piece, op. 35, bsn, pno; Olivier Messiaen, *La Merle Noir*; P. Moriacchi, Trio for flute, bassoon and piano, fl, bsn, pno.

February 24, 1974 Fl(s): **Paige Brook**; Leonard Hindell, bsn; Leon Rudin, pno.
 Works: Haydn, Trio No. 29 in F Major, fl bsn, pno; Hindemith, Sonata for Bassoon and Piano, bsn, pno; B. Tsybin, Scherzo for Flute and Piano (*Satire on a Midsummer Night's Dream*); Vivaldi, Trio, fl, bsn, pno; Gabriel Pierne, Concert Piece, op. 35, for Bassoon and Piano, bsn, pno; Olivier Messiaen, *La Merle Noir*, fl, pno; P. Moriacchi, Trio for flute, bassoon and piano, fl, bsn, pno.

November 24, 1974 Fl(s): **Paige Brook, Trudy Kane Hartman.**

Works: W. F. Bach, Duetto No. 2 in G Major, 2 fls; G. Abr. Schneider, Duetto in D Major, 2 fls; Takemitsu, *Masque*, 2 fls; Hindemith, *Kanonische Sonatine*, op. 31, No. 3, 2 fls; Nuncio Mondello, *Suite*.

December 14, 1975 Fl(s): **Paige Brook, Sue Ann Kahn, Eleanor Lawrence, Hal Archer, Ann Ewing, Geraldine Freedman, Ivy Goldfarb, Marsha Griglak**; Geraldine Wagner, ob; Kenneth Adams, cl; David Miller, bsn; Edward Dieck, hn.

Works: Beethoven, Grand Trio for Three Flutes, op. 87; Paul Taffanel, Quintette; Abelardo Albisi, *Barcarolle Veneziane La Campanella*; Kuhlau, Grand Quartet in E minor, op. 103.

February 19, 1978 Fl(s): **Helene Arnold, Paige Brook, James Hosmer, Eleanor Lawrence**; David Sackson, vln & vla; Gerald Appleman, vc; Hilda Fenyo, pno; Joseph Wolman, pno.

Works: C. P. E. Bach, Trio Sonata No. 3 in G Major, fl, vla, pno; Bach, Sonata in E flat Major; Martinů, Trio for Flute, Cello and Piano; Mozart, Trio No. 7 for Flute, Viola and Piano; Bach, Trio Sonata in G Major, fl, vln, pno.

March 12 1978 Fl(s): **Paige Brook, James Hosmer, Trudy Kane, David Williams.**

Works: Jean-Philippe Rameau, *Le Rappel des Oiseaux*, 2 fls; Louis Daquin, *Le CouCou*, 2 fls; Nunzio Mondello, *Soliloquy*, fl solo; Adolphe Wouters, Adagio et Scherzo, op. 77, 4 fls; James Hosmer, Duos Nos. 1 and 4, 2 fls; Robert Muczynski, Opus 18, Three Preludes, fl solo; Joachim Andersen arr. James Hosmer, Etude, op. 15, No. 24, 4 fls.

December 17, 1978 Fl(s): Hal Archer, Helene Arnold, Ted Robinson, Linda Campanone, Betty Corpier, Barbara Maksymkow, Terry Eichler, Susan Deaver, Linda Schepps, Kathleen Nester, Lynn Urbanczyk, Peter Schultz (picc), W. Bruce Monroe (alto), Paige Brook, Eleanor Lawrence, Danny Moree, Lloyd McNeill, Eugene Jimenez, Wendy Layman, Rhina Cuevas, Mary Barto (picc), Paula Bing (picc); Geraldine Wagner, ob; David Miller, bsn; Daryl Goldberg, vc; Etain O'Malley, narrator.

Works: Vivaldi, Concerto in G Minor; fl, ob, bsn; Handel, Sonate for 2 Flutes; Hector Villa Lobos, Jet Whistle, fl, vc; Hindemith, Canonische Sonatine for 2 Flutes; Katherine Hoover, Trio for Flutes; Leonardo De Lorenzo, Sinfonietta, 3 fls, picc, alto fl; Anthony G. Holland, text by James-Francis Scott, *The Visions of Timberlaine*, cond, narrator, 12 fls, 3 piccs.

February 24, 1980 Fl(s): Paige Brook, James Hosmer; Betsy Bruzzese Bloom, pno. Works: Schubert arr. James Hosmer, Three Movements from Pianoforte Sonatas No. 7 in E flat, D. 568 and No. 11 in D, D. 850, fl, pno; Heinrich Hoffman, Concertstück for Flute and Orchestra, op. 98; Joachim Andersen arr. James Hosmer, op. 30, No.12, G Sharp Minor, 2 fls; Sigrfid Karg-Elert arr. James Hosmer, op. 107, No. 16, G Minor, fl duo; Joachim Andersen arr. James Hosmer, op. 33, No. 6, B Minor, 2 fls; Joachim Andersen aree. James Hosmer, op. 30, No. 4, E minor, 2 fls; Kuhlau, Trio Concertante. op. 119 for Two Flutes and Piano

December 13, 1981 Fl(s): Samuel Baron, Karl Kraber, Paige Brook, Eleanor Lawrence, Hosmer, Schocker; Roy Kogan, pno; Diana Wan, pno.

Works: Boehm, Grande Polonaise, op. 16; Boehm, Three Songs of Franz Schubert; Boehm, Suite IV, from Etudes, op. 37; Boehm, Elegy, op. 47; Boehm, Three Duets for Flute and Alto Flute, *Weber – Duo, Piece Facile, Weber – Romanza, Rossini – Duettino*, 2 fls, pno; Bach arr. Boehm, *Air* from Suite No. 3, BWV 1068; Boehm, *Gott erhite Franz den Kaiser, Theme and Variations*; Fantaisie on a Theme by Schubert, op. 21.

December 12, 1982 Fl(s): Karl Kraber, Samuel Baron, Sue Ann Kahn, John Wion, Robert Russell Bennett, Eleanor Lawrence, Bonnie Lichter, Margaret Schechter, Patricia Spencer, Stewart, Arnold, Robert Avery, Bondi, Paige Brook, James Hosmer, Kathleen Nester, Linda Schepps, Margaret Schechter; Peter Schickele, cond. Works: Meyer Kupferman, *Soundspells Three*, 10 fls; Peter Schickele, *Monochrome I* and *Monochrome V*, 8 fls, cond; Igor Stravinsky, Three Pieces (arr. from *Easy Pieces for Piano Four-Hands* by Nan Washburn), 5 fls; Otto Luening, Canon for Flutes; Boismortier arr. Sue Ann Kahn, Sonata in D Major, op. 7, 9 fls, cond.

January 30, 1983 Fl(s): **Paige Brook**; Peter Simenauer, cl; Jerome Roth, ob; Leonard Hindell, bsn; L. William Kuyper, hn.

Works: Sebastian Bodinus, *Caprice en Gigue for Flute Solo*; Eugene Bozza, Sonatine for Flute and Bassoon; Walter Piston, Three pieces for Flute, Clarinet and Bassoon; Gioacchino Rossini, Quartet in B Flat Major for Flute, Clarinet, Bassoon and French Horn; Jean Francaix, Quintet for Flute, Oboe, Clarinet, Bassoon and French Horn.

February 24, 1985 Fl(s): **Paige Brook, Don Hulbert, Samuel Baron Leone Buyse, John Solum, Margaret Schechter, Carol Wincenc, Rachel Rudich, Eleanor Lawrence, Susan Stewart, Sheryl Henze, John Heiss, Gerardo Levy, Sue Ann Kahn, John Wion**; Harriet Wingreen, pno; Kory Grossman, perc; Phyllis Lanini, ob; Don Stewart, cl; Robert Wagner, bsn; Joseph Anderer, hn, Gerardo Levy, cond.

Works: Philipp Jarnach, Sonatine for Flute and Piano, op. 12; Ferruccio Busoni, *Albumblatt* for flute and piano; Roger Goeb, Two Divertimenti for Two Flutes; Ezra Laderman, *June 29th for Solo Flute*; Harvey Sollberger, Duo for Flute and Percussion; Otto Luening, Trio for Three Flutes; Charles Wuorinen, Wind Quintet; Joan Tower, *Hexachords for solo flute*; John Heiss, *Etudes for Solo Flute*; Otto Luening, Third Sonata for Flute and Piano; Otto Luening, Canons for Two Flutes; Otto Luening, The Sonority Canon.

March 27, 1988 Fl(s): **Paige Brook, Jeremy Steig, David Williams**; Terje Gewelt, bass; Robert Dowling, pno; Lee Ann Ledgerwood, pno.

Works: Alexandre Tansman, Sonatine; Robert Muczynski, Sonata p.o 14; Richard Rodgers, *My Favourite Things*; Lee Ann Ledgerwood, *Spring Street*; Jeremy Steig, *Miss Perfect*; Allegorical Improvisations, fl, bass.

APPENDIX 5: ELEANOR LAWRENCE CONCERTS

The list in Appendix 5 has been generated from Appendix 1, with the exception of the locations.

October 28, 1962 Fl(s): **Eleanor Lawrence**, Charles Kuskin, ob, Harriet Brent, pno, Claude Hill hp, John Di Janni, vla.

Works: Telemann, Suite in d, for fl, ob and pno; Ludmila Ulehla, Divertimento, Dohnanyi, Aria; Lili Boulanger, *D'un Matin de Printemps*; Hindemith, Sonata; Debussy, Sonata for fl, vc and hp.

November 29, 1964 Fl(s): **Eleanor Lawrence**; Harriet Brent, pno; John Goberman, vc. Works: Olivier Messiaen, *La Merle Noir*; Bach, Sonata No. 1 in B minor; Albert Roussel, *Joueurs de flute*; Carl Maria von Weber, Trio in G minor, Opus 63, fl, vc, pno.

November 28, 1965 Fl(s): **Eleanor Lawrence**; Harriet Brent, pno; Claude Hill, hp; Yves Chardon, vc.

Works: Handel, Sonata in B Minor; Yves Chardon, Trio for Harp, Flute, and Violoncello, fl, hp, vc; Bach, Sonata in G Minor; Sergei Prokofieff, Sonata in D Major.

October 23, 1966 Fl(s): **Eleanor Lawrence**; Albertine Baumgartner, pno.

Works: Loeillet, Sonata in F Major; Gaubert, Sonata; Georges-Hue, *Fantaisie*; Edgard Varèse, *Density 21.5*, fl solo; Ibert, *Piece pour flute seule*, fl solo; Walter Piston, Sonata.

April 2, 1967 Fl(s): **Leone Moyse, Paula Sylvester, Eleanor Lawrence**; Dorothy Reichenberger, vc, Samuel Rhodes, vla; Blanche Honegger Moyse, pno & hpsd.

Works: Bach, Trio Sonata in G Major for Two Flutes and Figured Bass, 2 fls, vc, hpsd; Louis Moyse, Suite in C for Two Flutes and Viola, 2 fls, vla; Kuhlau, Duet in G Minor, op. 87, No. 2, for Two Flutes, 2 fls; Louis Moyse, Four Pieces for three Flutes and Piano, 3 fls, pno.

January 21, 1968 Fl(s): **Paige Brook, Eleanor Lawrence, Gwendolyn Mansfield, Morris**.

Works: David Amram, *Overture and Allegro*, fl solo; W. F. Bach, Duet for Two Flutes, 2 fls; Rossini, *Overture Italiano in Algieri*, 3 fls; Florent Schmitt, Quatuor de Flutes, 4 fls.

November 24, 1968 Fl(s): **Eleanor Lawrence, Paige Brook, Harold Jones, Susan Stewart**; Elizabeth Wright, pno; Fortunato Arico, vc.

Works: Haydn, Trio No. 31 in G Major; Kuhlau, Grand Quartet in E minor, 4 fls; Robert Baksa, *Aria da capo*; Louis Moyse, Variations for Flute and Piano on the Spiritual Song *I am a Poor Wayfaring Stranger*; Gabriel Pierne, *Sonata da Camera*, op. 48.

January 26, 1969 Fl(s): **Paige Brook, Eleanor Lawrence;** Avis Brook, sop; Isadore Freeman, pno; Pater Simenauer, cl; Jerome Roth, ob; Harold Goltzer, bsn; John Carabella, hn.

Works: Richard Lane, Sonata for Flute and Piano; Richard Lane, Five Nocturnes, sop, 2 fls, pno; Mozart arr. Jerome Roth, Allegro from Quartet in D minor, K. 421; Beethoven arr. Jerome Roth, Allegretto vivace e sempre scherzando, from Quartet op. 59, No. 1; Karl Pilss, Serenade fur Blaserquintet, fl, ob, cl, bsn, hn.

January 18, 1970 Fl(s): **William Bennett, Eleanor Lawrence;** Gerald Ranck, pno.
Works: Bach, Sonata in F minor; Donizetti, Sonata; Bach, Trio Sonata in G Major, 2 fls, pno; Charles M. Widor, Suite; Gaubert, *Nocturne and Allegro Scherzando*; Bonneau, *Caprice en forme de Valse*; Doppler, Andante and Rondo for two flutes and piano, 2 fls, pno.

December 19, 1971 Fl(s): **Paige Brook, Eleanor Lawrence;** Meyer Kupferman, cl & pno; Leon Rudin, pno.

Works: Akio Yashiro, Sonata for two flutes and piano, 2 fls, pno; Meyer Kupferman, *Four Constellations* for flute and clarinet, fl, cl; Meyer Kupferman, *Quiet Piece* for flute and piano; Meyer Kupferman, *Short Shrift for piccolo and clarinet*, picc, cl; Serge Prokofiev, Excerpts from *Romeo and Juliet*; D. Lalenov, *Improvisation*; Leon Moreau, *Les Joueuses de Flute*, 2 fls, pno.

December 17, 1972 Fl(s): **Paige Brook, Gwyndolyn Mansfield, Bonnie Shrut, Eleanor Lawrence, John Wion, Florence Nelson, Stewart, Karen Griffin, Marilyn Laughlin, Susan Minkoff, Karl Kraber, Lynn Cushman, Mary Barnett, Albert Regni;** Gerardo Levy, cond; Kay Ellen Poursine, dancer.

Works: Bozza, *Jour d'Ete a la Montagne*, 4 fls; Henry Brant, *Angels and Devils*, solo fl, 3 piccs, 5 fls; 2 alto fls, cond; Indian Dancing, Bharata Natyam, Alarippu, Natanam Adinar, dancer; Arr. Albert Regni, *God Rest Ye Merry Gentlemen & Deck the Halls*, 4 fls.

October 27, 1974 Fl(s): **Louis Moyse, Eleanor Lawrence;** Bennett Lerner, pno.

Works: Loeillet, Sonata in C major; Tulou, Third Grand Solo; Franz Xavier Mozart, Rondo in E minor; Moyse, Six Little Pieces for two flutes and piano, 2 fls, pno; Josef Wagner, Divertimento for two flutes, 2 fls; Martinů, First Sonata.

December 15, 1974 Fl(s): **Barrett Cobb, Harvey Estrin, Eleanor Lawrence, Albert Regni, Peggy Schecter, Gerardo Levy, Lynn Cushman, Francis Smith, Betty Corpier;** Julia Feves, bsn; Alexandra Ivanoff, sop; Mary Alderice, hpsd; Joan Kalish, vla.

Works: Haydn, Trio in F Major, fl, bsn, hpsd; Malcolm Arnold, Trio for Flute, viola and Bassoon, fl, vla, bsn; Arr. Albert Regni, Group of Christmas Songs, 4 fls; Boismortier, Concerto for Five Flutes, 5 fls; Rameau, Cantata for Flute, Voice and Harpsichord, fl, voc, hpsd; Vivaldi, Sonata in A Minor, fl, bsn, hpsd.

December 14, 1975 Fl(s): **Paige Brook, Sue Ann Kahn, Eleanor Lawrence, Hal Archer, Ann Ewing, Geraldine Freedman, Ivy Goldfarb, Marsha Griglak;** Geraldine Wagner, ob; Kenneth Adams, cl; David Miller, bsn; Edward Dieck, hn.

Works: Beethoven, Grand Trio for Three Flutes, op. 87; Paul Taffanel, Quintette; Abelardo Albisi, *Barcarolle Veneziane La Campanella*; Kuhlau, Grand Quartet in E minor, op. 103.

March 21, 1976 Fl(s): **Sue Ann Kahn, Eleanor Lawrence, Harry Moskovitz, John Wion, Karl Kraber, Wendy Heckler-Den Baum, Susan Stewart;** Michael Rogers, pno; Mary Beth Peil, sop; Jerry Kirkbride, cl; the Boehm Quintette.

Works: Benjamin Carr, *Medley Duetto... from the Federal Overture*, 2 fls; Giovanni Gualdo, Sonatas for Two German Flutes, 2 fls; Virgil Thomson, Sonata for Flute alone, fl solo; Sidney Lanier, *Danse des Mouchérons*; Oliver Shaw, Suite, wind 5tet; Mrs. H. H. A. Beach, *Pastorale*, wind 5tet; Henry Cowell, *Ballad*, wind 5tet; Virgil Thomson, *Bacarole*, wind 5tet; A. P. Heinrich, *The Musical Bachelor and Sensibility*, sop, fl, cl, pno; Aaron Copland, *As it fell upon a day*, sop, fl, cl, pno; Aaron Copland, Duo for Flute and Piano; R. R. Bennett, *Rondo Capriccioso*, 4 fls.

December 19, 1976 Fl(s): **Katherine Flanders, Rebecca Troxler, Melanie Hudson, James Hosmer, Eleanor Lawrence;** Gerald Ranck, hpsd; Yves Chardon, vc; William Arrowsmith, ob.

Works: Allesandro Scarlatti, Quartettino, 3 fls, hpsd; James Hosmer, *Seven-Four Serenade*, fl, ob, vc, hpsd; Joachim Andersen, *Selected Exercises from op. 30*, 2 fls; Quantz, Trio Sonata in C Minor, fl, ob, hpsd.

November 27, 1977 Fl(s): **Eleanor Lawrence;** Bernard Rose, pno; Richard Sher, vc.
Works: Jean-Baptiste Loeillet, Sonata in B Minor for Flute, Cello and Piano, fl, vc, pno; Cesar Franck, Sonata in A Major; Ernst Von Dohnanyi, Aria, op. 48, No. 1; Faure, Morceau de Concours; Georges-Hue, Fantaisie; Norman Dello Joio, Trio for Flute, Cello and Piano, fl, vc, pno.

February 19, 1978 Fl(s): **Helene Arnold, Paige Brook, James Hosmer, Eleanor Lawrence;** David Sackson, vln & vla; Gerald Appleman, vc; Hilda Fenyo, pno; Joseph Wolman, pno.

Works: C. P. E. Bach, Trio Sonata No. 3 in G Major, fl, vla, pno; Bach, Sonata in E flat Major; Martinů, Trio for Flute, Cello and Piano; Mozart, Trio No. 7 for Flute, Viola and Piano; Bach, Trio Sonata in G Major, fl, vln, pno.

December 17, 1978 Fl(s): Hal Archer, Helene Arnold, Ted Robinson, Linda Camparone, Betty Corpier, Barbara Maksymkow, Terry Eichler, Susan Deaver, Linda Schepps, Kathleen Nester, Lynn Urbanczyk, Peter Schultz (picc), W. Bruce Monroe (alto), Paige Brook, Eleanor Lawrence, Danny Moree, Lloyd McNeill, Eugene Jimenez, Wendy Layman, Rhina Cuevas, Mary Barto (picc), Paula Bing (picc); Geraldine Wagner, ob; David Miller, bsn; Daryl Goldberg, vc; Etain O'Malley, narrator.

Works: Vivaldi, Concerto in G Minor; fl, ob, bsn; Handel, Sonate for 2 Flutes; Hector Villa Lobos, Jet Whistle, fl, vc; Hindemith, Canonische Sonatine for 2 Flutes; Katherine Hoover, Trio for Flutes; Leonardo De Lorenzo, Sinfonietta, 3 fls, picc, alto fl; Anthony G. Holland, text by James-Francis Scott, *The Visions of Timberlaine*, cond, narrator, 12 fls, 3 piccs.

December 13, 1981 Fl(s): Samuel Baron, Karl Kraber, Paige Brook, Eleanor Lawrence, Hosmer, Schocker; Roy Kogan, pno; Diana Wan, pno. Works: Boehm, Grande Polonaise, op. 16; Boehm, Three Songs of Franz Schubert; Boehm, Suite IV, from Etudes, op. 37; Boehm, Elegy, op. 47; Boehm, Three Duets for Flute and Alto Flute, *Weber – Duo, Piece Facile, Weber – Romanza, Rossini – Duettino*, 2 fls, pno; Bach arr. Boehm, *Air* from Suite No. 3, BWV 1068; Boehm, *Gott erhite Franz den Kaiser, Theme and Variations*; Fantaisie on a Theme by Schubert, op. 21.

October 10, 1982 Fl(s): Eleanor Lawrence, Wendy Layman, Peter Schultz; Bethany Beardslee, sop; Stanley Babin, pno.

Works: Bach, *Schafe Können sicher weiden (Sheep May Safely Graze)*, sop, 2 fls, pno; Bach, *Hört doch der sanften Flöten Chor (Listen to the Beautiful Choir of Flutes)*, sop, 3 fls, pno; Stanley Babin, Suite for Two Flutes; Beethoven Four Variations on an Austrian Air, op. 107, No. 5; Beethoven, Seven Variations on a Russian Air, op. 107, No. 7; Albert Roussel, *Deux Poemes de Ronsard*, op. 26; Andre Caplet, *Ecoute*; Ibert, *Deux Steles Orientées*, sop, fl; Reinecke, Sonata for Flute and Piano, *Undine*, op. 167.

December 12, 1982 Fl(s): Karl Kraber, Samuel Baron, Sue Ann Kahn, John Wion, Robert Russell Bennett, Eleanor Lawrence, Bonnie Lichter, Margaret Schechter, Patricia Spencer, Stewart, Arnold, Robert Avery, Bondi, Paige Brook, James Hosmer, Kathleen Nester, Linda Schepps, Margaret Schechter; Peter Schickele, cond. Works: Meyer Kupferman, *Soundspells Three*, 10 fls; Peter Schickele, *Monochrome I* and *Monochrome V*, 8 fls, cond; Igor Stravinsky, Three Pieces (arr. from *Easy Pieces for Piano Four-Hands* by Nan Washburn), 5 fls; Otto Luening, Canon for Flutes; Boismortier arr. Sue Ann Kahn, Sonata in D Major, op. 7, 9 fls, cond.

December 18, 1983 Fl(s): **John Solum, Anne Briggs, Don Hulbert, Russel Dedrick, Joanne Frediani, Amy Hersh, Rheva Kaplan, Kathleen Nester, Ellen Redman, Rachel Rudich, Mary Schmidt, Leslie Cullen, Valerie Holmes, Lisa Johnson, Kathy Stewart, Eleanor Lawrence, Margaret Schechter, Nelson, Stewart;** Harvey Sollberger, cond.

Works: Jean-Jacques Rippert, *Pièces à deux parties*; Boismortier, Sonata in D Major, op. 7, No. 1 for three transverse flutes; Palestrina arr. Katherine Hoover, *Litanae Domini*, fl choir; Orande De Lassus arr. Katherine Hoover, *Echo Song*, fl choir; Harvey Sollberger, *Killa Pata – Chaska Pata* for solo flute and flute choir; Antoine Reicha, Quartet in D Major, op. 12 for four flutes.

February 24, 1985 Fl(s): **Paige Brook, Don Hulbert, Samuel Baron Leone Buyse, John Solum, Margaret Schechter, Carol Wincenc, Rachel Rudich, Eleanor Lawrence, Susan Stewart, Sheryl Henze, John Heiss, Gerardo Levy, Sue Ann Kahn, John Wion;** Harriet Wingreen, pno; Kory Grossman, perc; Phyllis Lanini, ob; Don Stewart, cl; Robert Wagner, bsn; Joseph Anderer, hn, Gerardo Levy, cond.

Works: Philipp Jarnach, Sonatine for Flute and Piano, op. 12; Ferruccio Busoni, *Albumblatt* for flute and piano; Roger Goeb, Two Divertimenti for Two Flutes; Ezra Laderman, *June 29th for Solo Flute*; Harvey Sollberger, Duo for Flute and Percussion; Otto Luening, Trio for Three Flutes; Charles Wuorinen, Wind Quintet; Joan Tower, *Hexachords for solo flute*; John Heiss, *Etudes for Solo Flute*; Otto Luening, Third Sonata for Flute and Piano; Otto Luening, Canons for Two Flutes; Otto Luening, The Sonority Canon.

December 14, 1986 Fl(s): **Lisa Johnson, Susan Deaver, Russell Dedrick, Rebecca Donnell, Maryellen Shepley Smith, Trudy Kane, Eleanor Lawrence, Jean Kershaw, Janet Weiss, James Hosmer, Rachel Rudich, Rie Schmidt, Peter Bacchus, Harvey Estrin, David Tofani, Leslie Scott, Lawrence Feldman.**

Works: Boismortier, Concerto No. 3 in D Major, 5 fls; Nuncio Mondello, Soliloquy for flute solo; Antoine Reicha, Sinfonico pour Quatour flutes, op. 12; Joachim Andersen arr. Hosmer, Etude No. 24, op. 15, fl quartet; Gluck arr. Dorlee McWain, Minuet and Dance of the Blessed Spirits from Orfeo ed Eurydice, fl choir.

October 22, 1989 Fl(s): **Paula Robison, Eleanor Lawrence, Judith Mendenhall, Peggy Schechter;** Timothy Hester, pno.

Works: Jules Hérman, *Souvenir de Lucie de Lammermoor*, 2 fls, pno; Doppler, *Fantaisie Pastorale Hongroise*, op. 26; Marcel Moyse, Three Melodies from Tone Development Through Interpretation, *Fortunio by Messenger, L'Alresienne by Bizet, Il Trovatore by Verdi/Moyse*; Cécile Chaminade, Concertino, op. 107; Eugene Walckiers, Grand Concert Quartet in F-sharp minor, op. 46, 4 fls; Kuhlau, Grand Quartet in e minor, op. 103, fl choir.

October 27, 1991 Fl(s) Eleanor Lawrence, Peggy Schechter; Julien Barber, vla, Eugene Moye, vc; Elizabeth Rogers, pno. (20th Century Classicists)

Works: Louis Moyse, Suite in C for Two Flutes and Viola; Albert Roussel, Trio, op. 40 for Flute, Viola and Cello; Paul Hindemith, Kanonische Sonatine for two flutes, op. 31, Nr. 3 (9124); Ernst Krenek, Suite for Flute Alone; Norman Delo Joio, Trio for Flute, Cello and Piano.

December 14, 1991 Fl(s) Gerardo Levy (fl & cond), Barbara Siesel, Christopher Leogrande, Eleanor Lawrence (fl & cond), Alan Cox, Peggy Schechter, Nancy Mentch, Carron Moroney, Lisa Gianotti, Gretchen Pusch (fl & alt fl), Diane Taublieb (picc), Mary Bartow (alt. fl), David Bruskin, Margaret Swinchowski (picc), Ardith Bondi (bs fl), B Frank; Annette Ciul-Levy, sop. (An International Christmas)

Works: J.S.Bach, *Schafe Können sicher weiden*, BWV 208, *Hört doch der sanften Flöten Chor*; Eugène Bozza, *Trois Pièces*; László Zempléni, Trio for Flutes (New York Premiere), Newel Kay Brown, *Reflection and Joy* for Flute Choir (New York Premiere), Guerra Piexe, *Em Quatro Flautas* (New York Premiere); Ron Kozak, *Shepherds*, Septet for Flutes; Carlos Rausch, Flute Sextet (New York Premiere), J.S. Bach, Fugue in G minor, arr. Ann McGinty.

February 21, 1993 Fl(s): John Solum (baroque fl), Richard Wyton, (baroque fl), Sue Ann Kahn, Patricia Spencer, Jayn Rosenfeld, Mindy Kaufman, John Solum, Eleanor Lawrence, Peggy Schechter, Carol Wincenc, Patricia Spencer (alto fl); Allen Shawn, pno; Linda Hall, pno.

Works: Ezra Laderman, *Epigrams*, 2 baroque fls; Vivian Fine, *Emily Images*; Otto Luening, *Serenade*; Lionel Nowak, *Short Suite*; Harvey Sollberger, *Aurelian Echoes*, fl, alto fl; John Anthony Lennon, *Echolalia*, fl solo; Quincy Porter, *Blues Lointains*; Hugh Aitken, *Pastiche*, picc, pno; Roger Goeb, *Two Divertimenti*, 2 fls; Emma Lou Diemer, *Suite Homage to Hindemith*; Joseph Schwantner, *Soaring*; David N. Baker, *Inspiration*.

November 12, 1994 Fl(s): Eleanor Lawrence, Sue Ann Kahn, Lisa Lorraine Johnson, Rie Schmidt, Bernard Goldberg, Samuel Baron; Mitchell Vines, pno; Hayes Biggs, pno; Christine Shadeberg, mezzo-sop; Ronald Roseman, ob, ob d'a, eng hn; Billy Kerr, Eb cl, cl, alto sax.

Works: Kuhlau, Grand Quartet in E Minor, op. 103, 4 fls; Barrère, *Nocturne*; Barrère, *Chanson d'automne*, m sop, pno; Edgard Varèse, *Density 21.5*, fl solo; Barrère, *In The Vegetable Garden*, 3 players – (f, picc, alto fl, piano right hand), (ob, ob d'amore, Eng hn), (Eb cl, cl, alto sax).

November 19, 1995 Fl(s): Sue Ann Kahn, Eleanor Lawrence, Ardith Bondi, Rie Schmidt (alto fl); Allen Blustine, cl; Lauren Goldstein, bsn.

Works: Mozart, Sonata in B Flat Major, K. 378; Ibert arr. M. Moyse, *Histoires*, ?; Ibert arr. Kahn, *Pastoral*; Ibert, Deux Mouvements; Prokofiev arr. Kahn/Willis, Five Melodies, op. 35b; Gabriel Pierné, Sonata, op. 36.

October 27, 1996 Fl(s): William Bennett, Eleanor Lawrence; Colette Valentine, pno.

Works: Mozart arr. Bennett, *Andante für eine Orgelwalze*, K. 616; Mendelssohn arr. Bennett, Sonata in F Minor, op. 4; Ernst von Dohnanyi, Passacaglia, op. 48, No. 2, fl solo; Jules Herman, *Souvenir de Lucie de Lammermoor Fantasia concertante pour deux flutes principals avec piano*; Saint-Saens, *Odelette*; Taffanel, Sicilienne – Etude; Brahms arr. Bennett, Four Waltzes for two flutes and piano, op. 39; Taffanel, *Mignon Fantaisie*.

BIBLIOGRAPHY

Allen, Ray and Ellie Hisama, editors. *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music*. Rochester: University of Rochester Press, 2007.

Arnold, Denis and Julie Anne Sadie. "Mondonville, Jean-Joseph Cassanéa de." The Oxford Companion to Music, Edited by Alison Latham, Oxford University Press, 2002, *Oxford Reference Online*. <http://www.oxfordreference.com/views/ENTRY.html?subview=Main&entry=t114.e4499>.

Baron, Samuel. *The New York Flute Club Presents a Concert in Memory of Samuel Baron*. October 19, 1997.

Berdahl, Susan, American Flute Guild. <http://www.americanfluteguild.com/articles/haynesArticle.html>.

Bishop, Douglas. *A Worldwide History of the Pan Flute*. <http://www.panflutejedi.com/pan-flute-history.html>.

Böhm, Theobald. *An Essay on the Construction of Flutes*. London: Rudall, Carte & Co., 1882.

Bower, S. Bruce. "Oldest Known Instruments Found." *Science News* 176, no. 2 (July 18, 2009).

Bowling, Lance of Cambria Music, Sonic Control. <http://soniccontrol.tv/2009/06/07/joseph-wagner-americas-undiscovered-composer>.

"Centenaire du Conservatoire." *Le Monde Musical* 7 (August 15, 1895): 127.

Cohen, Aaron L. *International Encyclopedia of Women Composers*. New York: Books & Music, 1987.

Coss, Madeline, Notable American Unitarians. <http://www.harvardsquarelibrary.org/unitarians/daniels.html>.

Damrosch, Walter. *My Musical Life*. New York: C. Scribner, 1923.

Dandelot, Arthur. "Musique de chambre pour instruments à vent." *Le Monde Musical* (March 30, 1896): 440.

Dayton C. Miller Flute Collection, The Library of Congress. <http://memory.loc.gov/ammem/dcmhtml/dmhome.html>.

De Lorenzo, Leonardo. *My Complete Story of the Flute: The Instrument, The Performer, The Music*. Clinton, MA: Colonial Press, 1951.

Dorgeuille, Claude. *The French Flute School, 1860-1950*. Translated and edited by Edward Blakeman. London: Tony Bingham, 1986.

Drelinger, Sandford interview with David Wechsler, April 2010.

Eagle, David. "A Constant Passion and a Constant Pursuit: A Social History of Flute-Playing in England from 1800 to 1851." PhD diss., University of Minnesota, 1978.

Encyclopédie de la musique et dictionnaire du Conservatoire. 11 vols. Edited by Albert Lavignac and Lionel de La Laurencie. Paris: C. Delagrave, 1913-31.

Flamand, Guylaine. "The Montreal Orchestra and Les Concerts symphoniques de Montreal (1930-41)." DMA diss., City University of New York, 1999.

The Flutist. Edited and published by Emil Medicus. Vols. 1-8. Asheville, NC: 1920-1927

Frank, Susan C. "Flute & Piano Concert to Benefit Global/Local Causes: Dec 4," *Larchmont Gazette*. <http://www.larchmontgazette.com/2005/articles/20051201concert.html>

Galway, James. *Flute*. London: Kahn & Avrill, 1982.

Garfias, Robert. Anthropology UCI Ethnomusicology, Gagaku, accessed January 2, 2012. <http://aris.ss.uci.edu/rgarfias/gagaku/music.html>.

Goldberg, Bernard. In discussion with David Wechsler, October, 2010.

High Beam Research. *Baker's Biographical Dictionary of Musicians*. <http://www.highbeam.com/doc/1G2-3491811968.html>.

Howe, M.A. DeWolfe. *The Boston Symphony Orchestra, 1881-1931*. Boston, 1931. Reprint, New York: Da Capo Press, 1978.

IESE Business School, University of Navarra. "Past and Future of a Landmark." *Institutional Outreach Newsletter of the IESE New York Center*, December, 2009. <http://www.iese.edu/en/ad/NY/0910/past-and-future-of-a-landmark.html>.

Japan Times, The. "Obituaries," October 30, 2001. <http://search.japantimes.co.jp/cgi-bin/nn20011030b9.html>.

Johnson, Arthur. Telephone interview with David Wechsler, January, 2011.

Jones, Harold. Interview with David Wechsler, July 24, 2009.

Juzhong, Zhang and Lee Kuen, "The Magic Flutes." *Natural History* (September 2005): 43.

Kansas State Historical Society. http://www.kshs.org/portraits/lieurance_thurlow.htm.

Koenig, Karl, ed. *Jazz in Print (1856-1929): An Anthology of Selected Readings in Jazz History*. Hillsdale, NY: Pendragon Press, 2002.

Lehman, Robert. *The Flute From Hotteterre to Barrère*. Catalogue for an exhibition curated by Robert Lehman. New York: The NYFC Inc., 1980.

Lehman, Robert. *New York Flute Club Bicentennial Commemorative Concert Program*, New York Flute Club, March 21, 1976.

Lessard, Anick. <http://anicklessard.ca/pages/eng/ladislas-de-rohozinski.php?lang=EN>.

Lighthouse International web site. <http://www.lighthouse.org/about/headquarters>.

Lindahl, Charles E. "Music Periodicals: Woodwind and Brass." *Notes* 32, no. 3 (1976): 558-566.

Luening, Otto. *The Odyssey of an America Composer*. New York: Scribner, 1980.

Lush, Paige Clark. "The All American Other: Native American Music and Musicians on the Circuit Chautauqua." *Americana The Journal of American Popular Culture 1900 to Present* 7, no. 2 (Fall, 2008), http://www.americanpopularculture.com/journal/articles/fall_2008/lush.htm.

Martin, George. *The Damrosch Dynasty: America's First Family of Music*. Boston: Houghton Mifflin, 1983.

Moskovitz, Harry. "The Flute Family." Mark Records, LP 23396 33 $\frac{1}{3}$ rpm.

Muramatsu Flute web site. <http://www.muramatsufute.com/e-menu.html>.

Nettel, Reginald. "The Oldest Surviving English Musical Club: Some Historical Notes on the Madrigal Society of London." *The Musical Quarterly* 34, no. 1 (January 1948): 99.

Newman, Nancy. *Good Music for a Free People: The Germania Music Society in Nineteenth-Century America*. Rochester: University of Rochester Press, 2010.

The NYFC web site.

<http://www.k-c-p.com/nyfluteclub/html/historyandarchives.html>.

New York Public Library, Performing Arts Library at Lincoln Center, New York Flute Club Archives.

Oakes, Dick and Carol, Phantom Ranch. http://www.phantomranch.net/folkdanc/teachers/chalif_1.htm.

Oron, Aryeh, The Piano Network website. <http://www.bach-cantatas.com/Lib/Gesensway-Louis.htm>.

The Philadelphia Orchestra web site archive. <http://www.philorch.org/musicdirectors.html>.

The Pittsburgh Dispatch. "Musicians Delighted by Barrère Ensemble." October 26, 1912.

Powell, Ardal. *The Flute*. New Haven: Yale University Press, 2003.

Powell Flutes. <http://www.powellflutes.com>.

Powell, Verne Q. "The Flute Magnificent." Descriptive sales literature printed, Boston, MA, 1927.

Quantz, Johann Joachim. *On Playing The Flute*. Translated by Edward R. Reilly. London: Faber and Faber, 1966.

Randel, Don. *The Harvard Biographical Dictionary of Music*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1996.

Reilly, Edward R., "Quantz and the Transverse Flute." *Early Music* Volume 23, No. 3 (August 1997): 433.

Riverside Church web site. <http://www.theriversidechurchny.org/about/?art>.

Rockstro, Richard Shepherd. *A Treatise on the Construction, The History, and the Practice of The Flute*. London: Rudall, Carte and Co., 1890.

Romaine, Rolland. *Musicians of Today*. Translated by Mary Blaiklock. New York: H. Holt and Co., 1919.

Rosenblum Cornelia Hartmann. *Maverick Concerts History*. <http://maverickconcerts.org/history.html>.

Rosenfeld, Jayn, President of the NYFC, 2002-2005. Letter to anonymous owners of Barrère platinum flute, (October, 2002).

Saenger, Katherine. "Rick Wilson and the 'Old Flutes.'" Interview in the *New York Flute Club* newsletter, May, 2007.

Santa Barbara News Press, "Martin Arnold Silver" obituary, March 22, 2009. <http://www.independent.com/obits/2009/mar/10/martin-silver/>.

Schönrock, Miriam. "Guide to the Papers of Josef Wagner." Leo Baeck Institute Center for Jewish History, <http://findingaids.cjh.org/index2.php?fnm=JosefWagner&pnm=LBI#a6>.

Slonimsky, Nicholas. *Slonimsky's Book of Musical Anecdotes*. London: Taylor and Francis, 1948: 247-248, Google Books, <http://books.google.com/books?id=B3R6w7oAoHwC&pg=PA247&lpg=PA247&dq=Christian+Kriens>.

Smith, Hale. "An Evening of Music by Hale Smith." the Schomberg Center for Research in Black Culture, concert program, May 17, 2010.

Sollberger, Harvey. Email correspondence with the author, August 10, 2011.

Solum, John. "A Heritage Remembered: Verne Q. Powell." *The Flutist Quarterly* 24, No. 3 (Spring 1999): 35.

Steindler, Frank. In discussion with the author, December 22, 2011.

Stern, Jacob. <http://www.linkedin.com/in/jacobstern>.

Taylor, Laurence. "Flutists All." *Music Journal*, (1951).

Toff, Nancy. *The Development of the Modern Flute*. New York: Taplinger, 1979.

———. *Georges Barrère and the Flute in America*. New York: The NYFC Inc., 1994.

———. *The Flute Book*. New York: Charles Scribner's Sons, 1985.

———. *Monarch of the Flute: The Life of Georges Barrère*. New York: Oxford University Press, 2005.

Victor Recordings, Encyclopedic Discography. http://victor.library.ucsb.edu/index.php/talent/detail/17927/Watahwaso_Princess_vocalist_mezzo-soprano.

Wilson, Rick. *Historical Flutes Page*. <http://www.oldflutes.com>.