

Merkin Hall at Kaufman Music Center
Sunday, November 17, 2019 at 8 pm

The New York Flute Club founded 1920 by Georges Barrère Centennial Gala Concert

GEORGES BARRÈRE
(1876-1944)

Nocturne (1913)
ROBERT LANGEVIN, *flute*
BRYAN WAGORN, *piano*

ELDIN BURTON
(1913-1981)

Sonatina (1948)
Allegretto grazioso
Andantino Sognando
Allegro giocoso quasi fandango
MINDY KAUFMAN, *flute*
BRYAN WAGORN, *piano*

The New York Flute Club: A Very Short History
NANCY TOFF

KATHERINE HOOVER
(1937-2018)

Kokopeli (1990)
PAULA ROBISON, *flute*

Steinway is the official piano of Merkin Hall

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Mindy Kaufman joined the New York Philharmonic in 1979 at age 22, after playing for three years with the Rochester Philharmonic. She graduated from the Eastman School of Music, where she studied with Walfrid Kujala, James Galway, and Bonita Boyd. Ms. Kaufman has performed as a soloist with the New York Philharmonic and for one season substituted as principal flute with the Milwaukee Symphony. Ms. Kaufman has recorded more than 40 films.

Robert Langevin joined the New York Philharmonic as principal flute in 2001. He was previously principal flute of the Pittsburgh Symphony Orchestra and taught at Duquesne University. He served as associate principal of the Montreal Symphony Orchestra for 13 years and as a member of Musica Camerata Montreal and l'Ensemble de la Société de Musique Contemporaine du Québec premiered many works. Mr. Langevin is on the faculties of the Juilliard School, the Manhattan School of Music, and the Orford International Summer Festival.

Principal flutist of the Metropolitan Opera Orchestra from 1977 until his retirement in 2008, **Michael Parloff** has been heard regularly as a recitalist, chamber musician, and concerto soloist throughout North America, Europe, and Japan. He has collaborated with such artists as Jessye Norman, James Galway, Peter Serkin, Dawn Upshaw, Thomas Hampson, Jaime Laredo, James Levine, and the Emerson String Quartet. Mr. Parloff is the founder and artistic director of Parlance Chamber Concerts in Ridgewood, NJ. He has been a faculty member at the Manhattan School of Music since 1985.

Paula Robison won first prize at the Geneva Competition in 1966, the first American to do so. She has commissioned works by Leon Kirchner, Toru Takemitsu, Oliver Knussen, Robert Beaser, and Kenneth Frazelle, premiered music written for her by Lowell Liebermann and Michael Tilson Thomas, and performed a rich spectrum of

music from Mozart concerti to Brazilian samba worldwide. Paula Robison was a founding artist member of the Chamber Music Society of Lincoln Center and performed there for 20 seasons. She holds the Donna Hieken Flute Chair at New England Conservatory.

Nancy Toff is the author of *The Development of the Modern Flute*, *The Flute Book*, and *Monarch of the Flute: The Life of Georges Barrère*, and was curator of the exhibition "Georges Barrère and the Flute in America" at the New York Public Library for the Performing Arts, for which she wrote the catalog. She received the Dena Epstein Award for Archival and Library Research in American Music from the Music Library Association and the National Flute Association's 2012 Distinguished Service Award. She is president and archivist of the New York Flute Club.

Canadian pianist **Bryan Wagorn** is assistant conductor at the Metropolitan Opera and regularly performs as soloist, chamber musician, and recital accompanist to leading singers and instrumentalists. A participant in the Marlboro Music Festival and music staff at the Glyndebourne Festival, Mr. Wagorn has also served on the faculty of the National Arts Centre Orchestra's Summer Music Institute and Carnegie Hall's National Youth Orchestra. Mr. Wagorn teaches at Mannes College of Music.

Carol Wincenc was first prize winner of the 1978 Walter W. Naumburg Solo Flute Competition and received the Lifetime Achievement Award from the National Flute Association, the National Society of Arts and Letters Gold Medal for Lifetime Achievement in Music, and Distinguished Alumni Awards from Manhattan School of Music and the Brevard Music Center. She has premiered numerous works written for her by Christopher Rouse, Henryk Gorecki, Lukas Foss, Jake Heggie, Paul Schoenfeld, Tod Machover, Yuko Uebayashi, Thea Musgrave, Andrea Clearfield, Shi-Hui Chen, and Joan Tower. Ms. Wincenc is on the faculties of the Juilliard School and Stony Brook University.

florid lines. This is followed by the third movement, *Pinkillo*, inspired by the light silvery small flute of the same name. *Chuta* follows, a bright rendition of one of the most recognized motifs of the Andes, the chuta motif with its proliferation of repeated notes. The finale, *Sombras*, is a short tone poem of the islands of Lake Titicaca, where the stars are so bright they cast eerie and brilliant shadows, even at night.”

Bohuslav Martinů **First Sonata (1945)**

Martinu was living on Cape Cod when he wrote his First Sonata—his only one—for flute, and dedicated it to Boston Symphony principal flutist Georges Laurent. For reasons unknown, Laurent declined to play it. and he delegated the premiere to his former student at the New England Conservatory, Lois Schaefer. Schaefer would go on to become assistant principal in the Chicago Symphony and first flute of the New York City Opera before starting a 25-year tenure as piccoloist of the Boston Symphony. She gave the premiere of the Martinu at the New York Flute Club almost exactly 70 years ago, on December 18, 1949, in Carl Fischer Concert Hall with pianist Dolores Rodriguez. Schaefer played on a new white-gold flute by Verne Q. Powell. Schaefer, who was only 25 at the time, recalls, “Never had an opportunity to play it for Martinů in advance of the concert! Looking back, I wonder now how I had the nerve to do this.”

Henry Brant **Angels and Devils (1931/1947)** **Concerto for Flute Solo with Flute Orchestra**

This work, perhaps the first 20th century work for flute orchestra or choir, has had a long association with the New York Flute Club. In 1931 Brant, then a student at the Institute of Musical Art, heard the first American performance of the Stravinsky *Symphony of Psalms* and became enamored with the all-flute sound. With an introduction from Wallingford Riegger, Brant convinced Georges Barrère to try the piece with his class at IMA. Frances Blaisdell was entrusted with the solo part and Barrère conducted. At the public premiere of what was originally called *Concerto for Flute with Orchestra of Ten Flutes*, at Carnegie Chapter Hall on February 6, 1933 under the auspices of the Pan-American Association of

Composers, Barrère himself was the soloist, Brant the conductor, and 10 Barrère students made up the orchestra. Brant dedicated the piece to Barrère, and it has been played at the club several times over the years.

With the help of a grant from the American Academy of Arts and Letters, CRI recorded the renamed *Angels and Devils* in 1956. Frederick Wilkins, then principal flutist of the New York City Ballet and New York City Opera (and a member of the flute orchestra at the premiere), was the soloist, and the flute orchestra consisted of leading New York flutists. The New York Flute Club re-released that recording on the CD *Music for Massed Flutes* (New World, 2006) along with new recordings of Brant’s *Mass in Gregorian Chant for Multiple Flutes* (1984) and *Ghosts and Gargoyles* (2001).

Program notes by Nancy Toff



About the Artists

Linda Chesis has performed as a soloist and chamber musician in major halls throughout the world. A top prizewinner at the Paris and Barcelona International Competitions and the National Flute Association Competition, she is founder and artistic director of the Cooperstown Summer Music Festival. Ms. Chesis has been on the flute and chamber music faculties at Manhattan School of Music since 1986. In 2012 she was awarded the President’s Medal for Distinguished Teaching.

Robert Dick is an improviser, composer, author, teacher, and inventor. His primary flute teachers were H. Henry Zlotnik, James Pappoutsakis, Julius Baker, and Thomas Nyfenger. Dick’s books include *THE OTHER FLUTE: A Performance Manual of Contemporary Techniques, Tone Development through Extended Techniques, and Circular Breathing for the Flutist*. The inventor of the Glissando Headjoint®, Robert Dick teaches at NYU and the CUNY Graduate Center and maintains an active private teaching studio. He has received many commissions, grants and prizes, including the Guggenheim Fellowship and the National Flute Association’s Lifetime Achievement Award in 2014.

GABRIEL FAURÉ
(1845-1924)
ed. Anabel Hulme Brieff

GABRIELA LENA FRANK
(b. 1972)

BOHUSLAV MARTINŮ
(1890-1959)

ROBERT DICK
(b. 1950)

HENRY BRANT
(1913-2008)

Morceau de concours (1898)

Five Andean Improvisations (2019) World Premiere

Quena
Ritmo del Altiplano
Pinkillo
Chuta
Sombras

CAROL WINCENC, *flute*
BRYAN WAGORN, *piano*

Commissioned by the New York Flute Club in honor of its centennial

Intermission

First Sonata (1945)

Allegro moderato
Adagio
Allegro poco moderato
ROBERT LANGEVIN, *flute*
BRYAN WAGORN, *piano*

Flute Photosynthesis (1998/2019)

ROBERT DICK, *flute*

Angels and Devils (1931/1947)
Concerto for Flute Solo with Flute Orchestra

Lento
Capriccioso, ben ritmico
Allegro moderato e ben ritmico, staccatissimo
LINDA CHESIS, *flute soloist*
PATRICIA ZUBER, KAORU HINATA, SVJETLANA KABALIN, *piccolo*
JUDITH MENDENHALL, RIE SCHMIDT, PATRICIA SPENCER,
JAYN ROSENFELD, DAVID WECHSLER, *flute*
SUE ANN KAHN, WENDY STERN, *alto flute*
MICHAEL PARLOFF, *conductor*

About the New York Flute Club

The New York Flute Club is the oldest continuously operating flute club and the oldest non-keyboard musical instrument organization in the world. It was founded in 1920 by Georges Barrère, principal flutist of the New York Symphony Orchestra and flute professor at the Institute of Musical Art. Its first officers included William Kincaid (then the flutist of the New York Chamber Music Society and later the esteemed principal flutist of the Philadelphia Orchestra) and the flutist-composer Lamar Stringfield. The club presents a professional concert series featuring the world's leading flutists; an annual flute fair; and competitions for flutists and composers. It has an active ensemble program for amateur and professional players and offers masterclasses and other educational events for flutists of all ages. It has also sponsored commissions, recordings, publications, and museum exhibitions. In its first 99 years the New York Flute Club has premiered more than 190 compositions. This program presents a selection of some of the most important of those works. Please visit www.nyfluteclub.org.

About the Program

Georges Barrère *Nocturne* (1913)

Georges Barrère, founder of the New York Flute Club, won first prize at the Paris Conservatory in 1895 as a student of Paul Taffanel. He then served as piccoloist of the Paris Opera and principal flutist of the Concerts Colonne and founded the Société Moderne d'Instruments à Vent, a woodwind chamber music society that gave the premieres of 61 works by 40 composers in its first decade. At the invitation of Walter Damrosch, in 1905 Barrère became principal flutist of the New York Symphony Orchestra. He also taught at the Institute of Musical Art, later the Juilliard School. He founded the New York Flute Club in December 1920 to provide a performance and chamber music venue for his students and colleagues. The *Nocturne* is his only published composition for solo flute, though he also made many arrangements for both solo flute and woodwind quintet. As the exemplar of the French flute school in the United States, Barrère

pays subtle homage to the Concertino of Cécile Chaminade, a staple of the French flute repertoire.

Eldin Burton *Sonatina* (1948)

In 1947, the New York Flute Club announced a composition contest for a "major work" for flute and piano, with a prize of \$100 and publication by a leading publishing house. The judges, Frederick Wilkins, John Wummer, and Arthur Lora, chose the *Sonatina* for flute and piano by (Thomas) Eldin Burton. A native of Georgia, Burton graduated in 1938 from the Atlanta Conservatory of Music and was named director of the Georgia Conservatory and Music Center in 1940. He came to New York to attend the Juilliard Graduate School, where he studied with Bernard Wagenaar, graduating with honors in May 1946.

One of Burton's friends at Juilliard was Samuel Baron, who was then a student of Arthur Lora. The received wisdom is that Baron heard a piece Burton had written for piano and suggested he adapt it for flute. We do not know whether that was because of the flute club contest or, more likely, somewhat earlier, but in any case Burton dedicated the work to Baron. Presumably Baron tried it out with him, and perhaps gave a student performance, but there is no record of a public performance at that time.

The premiere of the piece took place at the flute club on January 30, 1949, at the City Center chamber music hall, played by flutist Arthur Lora and pianist Leonid Hambro, and it was published that month by Carl Fischer. The piece rapidly established itself in the repertoire. New York Philharmonic principal flutist John Wummer played it often and recorded it with Burton for Classic Editions in the early 1950s.

Katherine Hoover *Kokopeli* (1990)

Katherine Hoover had a distinguished career both as a flutist and a composer, with a particularly notable catalogue of works for her own instrument. Ten of her pieces won the National Flute Association's Newly Published Music Competition, and in 1994 she was awarded the American Academy of Arts and Letters Award in Composition. Hoover earned a performer's certificate in flute and a bachelor of music in music theory from the Eastman School of

Music, where she studied with Joseph Mariano. She studied with William Kincaid for two years before moving to New York, where she taught at Juilliard's Preparatory Division and performed at the leading halls. In 1969, she began teaching theory at the Manhattan School of Music. Hoover launched her own publishing company, Papagena Press, in 1990 and inaugurated it with the publication of *Kokopeli*. Written during a trip to the Southwest, it was inspired by Native American legends, arts, and cultures. Hoover herself gave the world premiere at the New York Flute Club's concert at the Kosciuszko Club on December 16, 1990.

Robert Dick *Flute Photosynthesis* (1998/2019)

Robert Dick studied privately with Julius Baker, primarily while a college freshman, with occasional lessons over the next few years. He gave the world premiere of this piece as part of the flute club's New York Flute Fair tribute to Baker on March 21, 1998 at Riverside Church under the title *A Jewel for Julie*. The following year he reworked it into *Flute Photosynthesis*, which he plays on the the Kingma System flute, a C flute with a key-on-key system that allows for open holes in the keys that the player does not finger directly. This expands its microtonal possibilities enormously and, more significantly, radically opens up the flute's multiphonic possibilities. Dick writes, "*Flute Photosynthesis* is a lyric, expressive piece with a Romantic soul in a Modernist body. The flute I'm playing, made by Bickford Brannen, expands the Kingma System with several of my ideas and has allowed the music to go to new places, particularly so in the transposition of multiphonics, which are key to the musical nature of this piece. I have revised *Flute Photosynthesis* yet again for this special performance, which I feel deeply privileged to be part of. When I was growing up in New York City, the New York Flute Club was my first exposure to the wider world of the flute and to the special camaraderie that flutists share."

Gabriel Fauré *Morceau de Concours* (1898)

For its *concours*, the annual examination of students, the Paris Conservatory required not only a set solo, often commissioned for the occasion,

but also a short sight-reading piece, also newly commissioned. This one was written by Gabriel Fauré for the 1898 concours. It was essentially lost until 1970, when the manuscript was discovered in a private collection in Brussels. Anabel Hulme Brieff (1915-2007), who had studied flute with Barrère, graduating from the Institute of Musical Art in 1940, edited and arranged the piece for publication by Bourne & Co. in 1977. Eleanor Lawrence and Bernard Rose gave the New York premiere at the flute club in CAMI Hall on November 27, 1977.

Gabriela Lena Frank *Five Andean Improvisations* (2019)

Composer/pianist Gabriela Lena Frank was included in the *Washington Post's* 2017 list of the 35 most significant women composers in history. Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bartók and Ginastera, Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces often reflect and refract her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework.

Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Frank holds a Guggenheim Fellowship and a USA Artist Fellowship. She has received commissions from cellist Yo-Yo Ma, soprano Dawn Upshaw, the King's Singers, the Kronos Quartet, conductor Yannick Nézet-Séguin and the Chicago Symphony, Boston Symphony, Philadelphia Orchestra, Atlanta Symphony, Cleveland Orchestra, and San Francisco Symphony.

The composer describes her work as follows: "*The Five Andean Improvisations* are musings inspired by highland Peruvian/Bolivian musical motifs. The first movement, *Quena*, is written as if for the traditional quena flute that bears a similarity to the Japanese shakuhachi. The second movement, *Ritmos del altiplano*, when the piano enters for the first time, uses a simple one-two rhythm in the piano part decorated by ornamentation and