



# The New York Flute Club

## NEWSLETTER

March 2005



## A CONVERSATION WITH LEONE BUYSE

*Interview by Katherine Fink*

**A**s a student at the Eastman School of Music in the early 1970s, I was indelibly impressed by the elegant and genteel presence of Leone Buyse, an Eastman graduate from the class of 1968. She had won a position with the Rochester Philharmonic just prior to my arrival as a freshman, so I was fascinated to observe a flutist who was so young and yet so professional and kind (not to mention really, really talented!). I have always been interested in the career choices and musical contributions that Leone has made and I welcomed the opportunity to ask about them.

**KATHERINE FINK:** How did you become interested in Georges Barrère and how did this program evolve?

**LEONE BUYSE:** Nancy Toff and I have been friends for many years as a result of our involvement in the NFA. When she first told me of her research into Barrère's life and accomplishments I was fascinated. She later invited me to record some of the repertoire dedicated to

Georges Barrère, and I was delighted to do so. Having studied in France for two years following my undergraduate years at Eastman, I am a dedicated Francophile and greatly enjoy performing French music of all periods. After investigating numerous works which Nancy had discovered through years of sleuthing, Martin Amlin and I made joint decisions regarding repertoire for our two forthcoming CDs. Throughout this process we were in contact with Nancy, whose suggestions were invaluable.

*Why did you choose these particular pieces from the vast "Barrère repertoire?"*

The works comprising our March 12 recital are all pieces which will appear on our CDs. Our primary goal in choosing repertoire for those discs was to offer well-written works with a good sense of

*(Cont'd on page 5)*

*In Concert*

**LEONE BUYSE, flute**

Martin Amlin, piano

**A Program of Works Dedicated to Georges Barrère**

Saturday, **March 12, 2005**, 5:30 pm

*LaGuardia Concert Hall*

*LaGuardia High School of Music & Art and Performing Arts*

*100 Amsterdam Avenue (at 65th Street)*

Romance (1905) .....	Philippe Gaubert
Suite for Flute Alone, Op. 8 (1929) .....	Wallingford Riegger
Chant dans la nuit, Op. 14 (1901) .....	Albert Seitz
La Nymphé Bocagère (1909) .....	Christiaan Kriens
Andante et Scherzo, Op. 51 (1934) .....	Albert Roussel
Forgotten Modes: Five Pieces for Flute Alone, Op. 29 .....	Marion Bauer
Sonatine quasi Fantasia (1937) .....	Philippe Gaubert

*Program subject to change.*

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2004–2005

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# Why We Are Having a Flute Fair

by Jayn Rosenfeld



**From the President**

different colonies will have the opportunity to interbreed.

From the *Encyclopedia Britannica*. Honest!

It seems to me there are some real parallels between the insects and us. Some of us found our Flute Fair site at LaGuardia High School and found wonderful participants for our educational and entertaining day; some of us have been teaching and nurturing young flutists, or interested adults, for many years; some of us are union activists protecting all musicians. I'll let you tease out other similarities. But the larger message is, if we do not work together, we will not add up to a meaningful community.

So, all you termites, ants, bees, wasps (and flutists!), will you come out and help us on the 12th? Laura George, Kathy Fink, I or any member of the board will happily try to match you up with a job to fit your schedule and interests.

See you on the 12th! □

## FLUTE FAIR 2005

Katherine Fink, *Flute Fair Chair*

### THE BARRÈRE LEGACY

Leone Buyse, guest artist

**Saturday, March 12, 2005**

8:30 am–7:00 pm

LaGuardia High School of Music & Art and Performing Arts  
 100 Amsterdam Avenue (at 65th Street)

Please check [www.nyfluteclub.org](http://www.nyfluteclub.org) for detailed information and updates.

UPDATE

**CONCERT:** Admission to the 5:30 pm Buyse/Amlin concert is free to current members (with membership card) and Flute Fair registrants; \$10 for all others.

**NYFC TABLE:** New York Flute Club members in good standing are invited to sell their recordings and publications at the club table in the exhibit hall. CDs and publications only, please; we cannot handle other merchandise. You may offer a total of 10 items at a time; there is no item limit for performers at the fair. Bring items to the table beginning at 8:30 am on the day of the fair. YOU MUST PICK UP UNSOLD ITEMS BY 5:00 pm. We will not be responsible for unsold items after 5:00 pm, and we will not deliver them to you. The NYFC will take a 20% commission on all sales. For more information, contact Barbara Williams at barbhwm@s.yahoo.com.

**RAFFLE:** A free lesson with Leone Buyse will be raffled at the Flute Fair. Tickets will be one for \$5 or five for \$20. □

## Member Profile

### Sharon Powers

*NYFC member since the 1960s*

*NYFC Corporate Sponsor Coordinator since 2003*



**Employment:** Flute teacher at the Berkshire Music School in Pittsfield, MA, the Hawthorne Valley School in Ghent, NY, St. Patrick's Academy in Catskill, NY, and at home in Copake Falls, NY.

**A recent recital/performance:** A concert at the First Presbyterian Church in Hudson, NY, in the winter of 2003, one outlet for a developing interest in 20th-century music for flute and organ. Recommended for this combination: Jehan Alain's "Trois Mouvements" (1945).

**Career highlights:** Playing Telemann's Suite in A Minor at Town Hall in the mid-'70s (the first time soloing under the baton of her father, Maxwell Powers); in Thailand, being president of the Bangkok Music Society, playing the Mozart Concerto for Flute and Harp with the National Orchestra of Thailand in 1990 ("a memorable West meets East experience!") and Varèse and Hovhaness to appreciative Eastern audiences. She says, "As a musician playing the most universal of instruments, I found myself immediately welcome abroad, often being provided opportunities rarely available to expatriots. During my 16 years in Thailand and France, I was a visiting lecturer in flute at a Thai university and a classroom music teacher at the French School of Bangkok (teaching in French) and at the International School of Paris (where I once had 17 different nationalities in a class of 20 students!). This inspired me to develop new teaching skills and to rely even more heavily on music for communication."

**Current flute(s):** A "Louis Lot style" silver Haynes (c. 1953) with especially thin (0.010-0.011") tubing, played with an 18K gold Haynes headjoint.

**Influential flute teachers:** Sam Baron (her primary teacher for many years, starting in high school) followed by lessons with Rampal (a joyous time in Nice!), Maurice Sharp (in Aspen), Tom Nyfenger, and Harold Bennett. She says, "Baron was such an extraordinary teacher. When I find myself slipping, remembering his metaphors usually gets me back on track."

**High school:** High School of Music and Art in NYC.

**Degree(s):** BA in Music (Bennington College, 1967); graduate study at Juilliard and the Manhattan School of Music (in music education, in 1978).

**Most notable and/or personally satisfying accomplishments:** Seeing her students find their own voice and perform with integrity: a shy African 4th grader in Paris who opened up after surprising her classmates with her drumming skills, a Thai college student used to learning by imitation, two longtime students recently giving an elegant performance of Cimarosa with André Watts, and her adult flute ensembles taking on a life of their own (including a current one with members aged 25 to 75).

**Favorite practice routines:** As of last year, *Flute Workout* by Robert Stallman. She says, "It warms you up without wearing you out."

**Other interests:** Her two daughters, now 21 and 24 (an important part of her life!), yoga, creative handwork, and tending her four acres of land amidst rural farm country. When inspired by a good concert, she writes reviews for the *Register Star*, a Hudson Valley newspaper.

**Advice for NYFC members:** Be forever teachable and, as a listener, transformable.

## FLUTE HAPPENINGS

*FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.*

### MARCH '05

MAR 6

Sunday 4:00 pm

**UPTOWN FLUTES** in a concert of works by Strauss, McMichael, Hilton, Melicharek, Downes, Ravel/arr. by Rie Schmidt, and Boone.

• Dorothy Young Center for the Arts, Drew University, Madison Avenue, Madison, NJ • Admission: \$10 • Info, call 973-408-3428.

MAR 10

Thursday 7:15 pm

Harpnflute, with **PAMELA SKLAR**, flute, and Lois Colin, harp, will perform "Music from the British Isles" with the Westchester Harp Ensemble and Pam's Pipers.

• Larchmont Public Library, 121 Larchmont Ave, Larchmont, NY • Admission is free • Info, call 914-834-2281.

MAR 13

Sunday 2:00 pm

Harpnflute, with **PAMELA SKLAR**, flute, and Lois Colin, harp, will perform "Music from Britain & France."

• The Esplanade, 95 South Broadway, White Plains, NY • Admission free • Info, call 914-761-8100.

MAR 13

Sunday 3:00 pm

Tapestry Chamber Music Ensemble, with **REBECCA QUIGLEY** and Sandra Chan, flutes, will present "Music and Tea with Tapestry" featuring the music of Blyton, Fauré, Grady, Holst, Kling and Schocker.

• Unitarian Universalist Fellowship of Briarcliff, Croton and Ossining, 2021 Albany Post Road, Croton, NY • Admission: \$10 • Info, call 914-941-1907.

MAR 13

Sunday 3:00 pm

"American Art Song for the Sacred Service," a program of works by Benson, Bryant, Diemer and Hovhaness performed by **CARLA AULD**, flute; Karen Leigh, mezzo-soprano; and Antonius Bittmann, organ and piano.

• The Riverside Church, 490 Riverside Drive, NYC • Admission is free • Info, call 212-870-6700.

MAR 14

Monday 8:00 pm

Constellation, with **LINDA WETHERILL**, flute, will perform a program of solo and chamber works including a premiere by Christopher Lyndon-Gee.

• University Center Ballroom, Adelphi University, Garden City, NY • Admission is free • Info, call 516-877-4290.

# FLUTE HAPPENINGS

## MARCH '05

MAR  
16

Wednesday 7:30 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, will perform "Sounds of the Americas," a program featuring the premiere of Max Lifchitz's new quintet and music in the rich traditions of Peru, Brazil, Cuba, Mexico, Puerto Rico, and Argentina.

- The Americas Society, 680 Park Avenue, NYC
- Admission: \$25 general, \$15 students/seniors
- Info, call 212-222-3569 or email [sylvanwinds@att.net](mailto:sylvanwinds@att.net).

MAR  
19

Saturday 3:00 pm

"Light-Water-Sound-Heat," a concert and video presentation by **PATRICIA ZUBER**, flute; Greg Zuber, percussion; Morris Robinson, bass-baritone; and artist Thomas Kovachevich. Works by Takemitsu, Druckman, Farr, Beaser, Kovachevich (premiere), and Greg Zuber.

- Dorothy and Lewis B. Cullman Center, Bruno Walter Auditorium at the New York Public Library for the Performing Arts at Lincoln Center, 111 Amsterdam Avenue (just south of 65th Street) • Admission is free • Info, visit [www.nypl.org](http://www.nypl.org).

## APRIL '05

APR  
2

Saturday 8:00 pm

"La Belle Nuit," a benefit concert for Canta Lyrica. Works of Saint-Saëns and Bizet/Borne will be performed by **PATRICIA DAVILA**, flute, and Elaine Christy, harp, with singers Melissa Kelley and Mary Kristine Hughes and pianists Mitchell Vines and Joshua Greene.

- Unitarian Society, 113 Cottage Place, Ridgewood, NJ • Info, call 201-837-1734.

APR  
3

Sunday 8:30 am to 6:00 pm

The 11th Annual New Jersey Flute Choir Day presented by the NJ Flute Society and UpTown Flutes, with guest artist Mimi Stillman. Open to flutists from elementary age to adults. A 4:00 pm concert will follow the day's rehearsals.

- Dorothy Young Center for the Arts, Drew University, Madison Avenue, Madison, NJ • Admission: \$65 fee for the whole day of activities • Info, call 973-408-3428.

### Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2005	03/10/05	03/31/05
May 2005	04/07/05	04/28/05

The career of Georges Barrère (1876–1944) exemplifies the fruitful interactions of performers and composers and the productive expansion of the repertory that can result. His concerts were paragons of creative programming, and his stylish performances played a pivotal role in establishing the flute as a respected solo instrument, in turn fostering the expansion of its repertory.

As a young orchestral player in Paris, he was at the epicenter of composers' attempts to find a hearing for their works. At age 18, while still a student at the Paris Conservatoire, Barrère played the solo flute part in the premiere of Debussy's *L'Après-midi d'un faune* at the Société Nationale de Musique.

Of that performance, conductor Gustave Doret wrote, "An impressive silence reigned when our marvelous flutist Barrère unrolled his initial theme. Suddenly, I sensed behind my back—it is a distinct faculty of certain conductors!—the public was completely captivated! The triumph is complete, so much so that despite the rule that forbade the 'bis' [repeat], I did not hesitate to violate the rule. And the orchestra, carried away, repeated with joy the work that they loved..."

Barrère became a tireless advocate of new music—as a performer at the Société Nationale, the chamber music organization La Trompette, and the Concerts de l'Opéra, an innovative series of concerts designed to support the *jeune école* (the young school of composers), and as the entrepreneurial founder of an active woodwind chamber music society, the Société Moderne d'Instruments à Vent. By the time he left France at the age of 28 he had participated in the premieres of nearly 70 solo and chamber works (not counting numerous orchestral premieres), and 17 works had been dedicated to him.

A product of the Belle Époque, Barrère

## THE NEW YORK FLUTE CLUB

INCORPORATED



### Programme

RECITAL OF  
NEW MUSIC FOR FLUTE

GEORGES BARRÈRE

Assisted by

ALICE NICHOLS Pianist  
RICHARD FRANKO GOLDMAN Pianist-Composer  
JEROME RAPPAPORT Pianist

1. Sonatine (*Flute and Piano*) Philippe Gaubert  
(Dedicated to G. Barrère, new, first time)  
*Allargato*  
Homage à Schumann (Variations)  
At the Piano, Mr. Rappaport
2. Five Greek Lyrics (*Flute alone*) Marion Bauer  
(Dedicated to G. Barrère, new, first time)  
Idyll (Dorian chromatic)  
Hymn to Pallas Athene (Mixolydian)  
Fasos (Phrygian chromatic)  
Thraoudy (Oriental chromatic)  
Dithyramb (Phrygian and Hypo Ionian)
3. Sonatine (*Flute and Piano*) Yoritune Matsudaira  
*Moderato*  
*Andante*  
Valse  
At the Piano Miss Nichols
4. Three Pictures (*Flute and Piano*) Eugene Goossens  
(Dedicated to Ary Van Leeuwen, new, first time in New York)  
From the Ballet of Bruges  
From Bredon in the Cotswolds  
From a Ballet in Montparnasse  
At the Piano Mr. Rappaport
5. Divertimento (*Flute and Piano*) Richard Franko Goldman  
(New, first time)  
*Allegretto*  
Icy Pastorale  
Tempo Di Fado (Portugal, 18th Century)  
At the Piano, the Composer

Beethoven Association, Sunday, December 18, 1938

Clubhouse  
30 WEST 56TH STREET  
NEW YORK NY 2. M.

"I think we  
Concert givers  
must not  
always play  
sure shots":  
**Barrère and  
New Music**

by Nancy Toff

was suffused with its elegance, wit, style, and forward-looking optimism. In 1905 he brought that spirit, along with his French model flute and his French repertory, to the United States. He faithfully kept up with his French "brethren," including oboist Marcel Tabuteau in Philadelphia, baritone Léon Rothier, pianist Alfred Cortot, conductor Pierre Monteux, Edgard Varèse, Carlos Salzedo, Albert Roussel, and many others. But he won the respect of the Americans as well. The results were salutary in every respect: the dissemination of the growing woodwind literature, performing collaborations honed to a fine point over decades, and continued expansion of the flute and woodwind literature.

In 1934 the French government named him a Chevalier of the Legion of Honor in recognition of his service on behalf of French music in America.

At the same time, he became a tireless advocate of the music of his adopted country, amidst many attempts to create a truly American musical culture, insisting that all the programs of his regular ensembles include at least one American work. As in France, one of his great contributions was his collaboration with a wide variety of composers, from academic classicists to the radical pioneers. He lent his prestige to almost all the factions of the new music community, those started by his fellow Frenchmen and others with definitively Americanist goals, among them the League of Composers, the Pan American Association of Composers, and the Society for the Publication of American Music. And when he founded the New York Flute Club in 1920, one of its aims was "to encourage the composition and dissemination of music for the flute."

From his earliest days as a professional flutist, Barrère made enormous efforts to raise the level of literature for his instru-

ment. He told members of the New York Flute Club, “Truly, our colleagues who still confine themselves exclusively in the realm of the mediocre sentimentalism of a Terschak or the matter-of-fact of the Dopplers are hurting the famous CAUSE much more than the kind ultra-Modern Composer who pulls the Flute out of its supposed abandonment to deliver his revolutionary message through our medium.” His mission, he proclaimed, was “to promote better Music. Expose to the public our classical treasures, help the young composer and, above all, discard from our public repertoire these bookshelves [of] mediocrities.”

From the existing literature he played meaty works by Reinecke, Widor, Enesco, and Milhaud; sonatas of Bach, Handel, Marcello, Rameau, Couperin, and other Baroque masters; even the smaller works of Chopin, Leroux, and Godard. Most of all, though, he inspired a new generation of works for flute: the most enduring by Gaubert, Caplet, Roussel, Varèse, Griffes, and Riegger, and others, less known but of considerable musical interest, by Seitz, Goldman, Woollett, Wagenaar, Wailly, Lefebvre, Marion Bauer, and many others. He once wrote to the chamber music patron Elizabeth Sprague Coolidge, “I think

we Concert givers must not always play sure shots but give a chance to new composers to be presented to the general public.”

It is a measure of his stature that he never commissioned a piece; there is no evidence that any money ever flowed from flutist to composer. He asked for new works, inspired them, promoted them, and did everything but pay for them. The repertoire of the 2005 New York Flute Fair is composed of works dedicated to or premiered by Barrère. It is a small sampling of his efforts on behalf of composers; in all he presented more than 184 premieres, and 50 pieces were dedicated to him.

Then there is the broader legacy, one that is arguably even more important: by making the flute a respected solo instrument, Barrère achieved his goal of inspiring composers to write for it, whether or not they dedicated the works to him. The Prokofiev Sonata, written after Barrère was forced to stop playing but with his sound clearly in mind, is the classic example. Barrère was thus responsible for the first flute renaissance of the twentieth century. He paved the way for Rampal—armed with the tools of a later generation, recordings and airplanes—to usher in the second flute renaissance of that century. □

*Nancy Toff's long-awaited biography of Barrère, Monarch of the Flute: The Life of Georges Barrère, will be published by Oxford University Press in July.*

### The 2005 Flute Fair Repertoire: The Barrère Connection

- Marion Bauer: *Forgotten Modes: Five Pieces for Flute Alone, Op. 29*—Ded. to Barrère, prem. Dec. 18, 1938, NYFC.  
 Robert Russell Bennett: *Rondo Capriccioso* (ca. 1916)—Possibly prem. by Barrère, Kincaid, et al., April 3, 1921, NYFC.  
 André Caplet, *Réverie and petite valse*—Ded. to Barrère, prem. March 30, 1900, Paris.  
 Arcady Dubensky: *Suite for 9 Flutes* (1935)—Prem. by Barrère, Frances Blaisdell, et al., Jan. 26, 1936, NYFC.  
 Philippe Gaubert: *Romance*—Ded. to Barrère; *Sonatine quasi Fantasia*—Ded. to Barrère, prem. Dec. 18, 1938, NYFC.  
 Richard Franko Goldman: *Divertimento*—Prem. Dec. 18, 1938, NYFC;  
*Two Monochromes for Flute Alone* (1939)—Ded. to Barrère  
 Charles Griffes: *Poem*—Prem. Nov. 19, 1919, N.Y.  
 Paul Hindemith: *Sonata*—Prem. April 7, 1937, Library of Congress.  
 Philipp Jarnach: *Sonatine*—N.Y. prem. Jan. 17, 1926.  
 Christiaan Kriens: *La Nymphé Bocagère*—Ded. to Barrère.  
 Darius Milhaud: *Sonatine*—U.S. prem. Jan. 24, 1926, N.Y.  
 Wallingford Riegger: *Suite for Flute Alone, Op. 8*—Ded. to Barrère; prem. Feb. 2, 1930, N.Y.  
 Albert Roussel: *Andante et Scherzo, Op. 51*—Ded. to Barrère.  
 Albert Roussel, *Joueurs de flûte*—U.S. prem. Jan. 31, 1926, N.Y.  
 Albert Seitz: *Chant dans la nuit, Op. 14*—Ded. to Barrère.  
 Edgard Varèse: *Density 21.5* (1936, rev. 1946)—Ded. to Barrère, prem. Feb. 16, 1936, N.Y.

For a full listing of performers and venues for these performances, please see the Flute Fair page of our website, [www.nyfluteclub.org](http://www.nyfluteclub.org).



BUYSE, (cont'd from page 1)

contrast throughout. We included two unaccompanied works, Marion Bauer's *Forgotten Modes*, which Barrère premiered at the Flute Club in 1938, and Wallingford Riegger's unjustly neglected *Suite*. Being a devotee of Philippe Gaubert, I wanted to open our program with his beautiful *Romance* of 1905 and perform the wonderfully written *Sonatine* as a finale. Complementing these works are Albert Seitz's haunting *Chant dans la nuit* (Song in the Night), *La Nymphé Bocagère* (The Wood Nymph) by Barrère's New York Symphony colleague, the Dutch violinist Christiann Kriens, and Roussel's *Andante and Scherzo*, which is less well known than *Joueurs de Flûte* but equally attractive in its own way. What makes this program especially interesting is the breadth of styles represented, despite the fact that the time span is only 37 years—from 1901 (Seitz) through 1938 (Bauer).

*Where did you grow up and where did you study? Which musicians influenced you the most in your development?*

I grew up in Ithaca, NY, where I studied during junior and senior high school with David Berman, professor of flute for many years at Ithaca College. Joseph Mariano was my teacher during my four years at the Eastman School, and during the summer after my sophomore year I went to Nice, France, to study with Rampal at l'Académie Internationale d'Eté. Those eye-opening three weeks of masterclasses (my first experience with that method of pedagogy) convinced me that I should return for a longer stay after graduation, so in my senior year I applied for and was awarded a Fulbright grant for study in France.

During my two years in Paris my principal teacher was Michel Debost, who had an enormous influence on my development as a musician and flutist. During that time I also returned to Nice for two more inspiring summers, serving as accompanist for Rampal's classes as well as participating as a flutist. In addition I studied privately for one year with Gaston Crunelle during his last year as professor at the Paris Conservatory, and attended Rampal's classes at the Conservatory during his first year as professor there. Debost, Rampal, Mariano, and David Berman all contributed immensely to my growth during the years when I studied with them, and the three intense

(Cont'd on next page)



*BUYSE (cont'd from previous page)*

weeks I studied with Moyses at a masterclass in Boswil, Switzerland were also pivotal in my development.

*Were you a good student? What makes a good student?*

My teachers always told me that I was a good student, and I think they felt that way because I was instinctively respectful and open to their ideas. Being a good student means that you are willing to try something a different way and reserve judgment until you've given a fair chance to any new idea, whether interpretive or technical. Ultimately any good student will synthesize ideas from influential teachers and become a unique product of those ideas.

*What distinguishes the best teachers?*

The best teachers are responsive to students as individuals. It's important for a teacher to determine early in a new teacher/student relationship what method of teaching will best spark that student to her or his best effort. I personally oppose the idea of "one method fits all" in teaching. Some players like to be worked very hard and really challenged in lessons while others need a more gentle approach until trust is developed. Empathy and openness are qualities that must be used in teaching. A fine teacher will sense a student's needs, strengths, and weaknesses, and will also be open to learning from clues which a student gives.

*Describe Joseph Mariano's teaching style.*

Mariano was a dignified man who used poetic language to express his concepts. He spoke in images, using simile and metaphor a lot (e.g., "Think of your tone as the dark side of the moon.") He was (at least when I studied with him, toward the end of his Eastman career) a *laissez-faire* teacher who expected students to select and prepare their lesson materials largely without specific recommendations from him. This approach taught his students the importance of being self-motivated and of researching repertoire, whether through listening or discussing music with peers.

*How does the French pedagogy style differ from the American?*

My observations are based on my personal experience, both as a student

and as a teacher, having heard so many students from this country and from France. I feel that the French students acquire technique more systematically, and that the American students tend to be less committed to practicing and truly acquiring the basics of scales, arpeggios, thirds, etc. Technique is the foundation of music making. If technical insecurities are evident because the fingers don't move cleanly, quietly, and evenly, great musical ideas won't touch the listeners.

In this age of international travel, masterclasses, and myriad recordings, it's often said that nationalistic sounds (related to pedagogical schools) are becoming a thing of the past. I think this may be true, at least to some extent, but I also feel that the greatest thing I learned from my mentors in France was the importance of producing a flute tone filled with life and color. French repertoire, especially orchestral works of the great Impressionists, demands constant experimentation with sound.

Mariano spoke eloquently of color in sound, and I certainly learned much from his beautiful playing in the Rochester Philharmonic and in our duet sessions. What was different about my years in France was that I heard my teachers—very active recitalists and chamber musicians—perform all over Paris in a wide variety of venues. Debost was principal flute in l'Orchestre de Paris at that time, so I heard him in that role as well. The brilliance in the sounds of Rampal, Debost, Marion, Larrieu, Lardé, Roger Bourdin, and others had a major impact on the way my own tone evolved. Debost worked with me on opening up the sound while playing the Taffanel-Gaubert No. 4 slurred scales. Moyses's *De la Sonorité* was also a source for tone development, as was his book *Tone Development Through Interpretation*.

*Do you use any of Mr. Mariano's teaching methods in your own teaching?*

I speak often of filling the spaces between notes, a phrase that Mariano used frequently. Because Debost and Rampal were also major mentors, I believe that my teaching style reflects the amalgam that I became as a result of different influences in my student years.

*What is your warm-up and maintenance program?*

Some people don't believe in warming up, but I've always felt that we perform-

ing musicians are athletes and need gently to awaken our bodies for the tasks at hand. It is possible to warm up well in just a few minutes if time is really short.

Nonetheless, I prefer the luxury of tone work, such as Moyses's half steps from *De la Sonorité*, harmonics, and exercises such as Reichert and Maquarre, played for connection and homogenous tone rather than for speed. Following this, I enjoy playing several Taffanel-Gaubert exercises such as Nos. 1 or 2, 4, 10, 12, 14—always by memory and approached musically, keeping line and phrasing in mind!

Moyses's *Exercices Journaliers* are also favorite technical warm ups, and I also like certain patterns from Kujala's *Vade Mecum*.

*Your career encompasses so many different areas of music making! You have distinguished yourself in orchestral, solo, and chamber music performance as well as in the education field. Could you talk about your career evolution? Were there any surprises? How did you deal with any of the inevitable disappointments that we all experience?*

Having grown up in a university community, and coming from a family in which education was revered, my original plan was to be a teacher. I took the Rochester Philharmonic audition in 1971 because I happened to be home in Ithaca for summer vacation and thought it would be interesting to experience a professional orchestra audition. Winning the position of second flute and piccolo at that audition was a huge surprise and set my life on a different course, one which I have never regretted.

Between 1971 and 1978 I took a number of auditions, and when I applied for the assistant principal position in the San Francisco Symphony in 1978, I received a discouraging letter saying that 240 players had applied and that I shouldn't waste my time traveling all the way to San Francisco. At the actual audition, 120 players appeared, so winning that position was definitely a surprise! When I joined the Boston Symphony in 1983, I would have been astonished if someone had told me that after an action-packed decade I would choose to leave the BSO, moving first to Ann Arbor, Michigan and then to Houston!

Not winning auditions brought inevitable disappointments, of course, but my strategy was always to have other plans in my life—chamber music commitments, stimulating students, meaningful nonmusi-

cal activities (I love working with plants, interior decorating, studying languages, and keeping physically fit)—so that my entire world didn't collapse if an audition didn't go as well as I had hoped.

*Do you have any advice for planning a career?*

Be open to cues in your life! If an opportunity, however unexpected, comes into your life, it's usually for a reason, whether you can see that reason clearly or not. I made an unlikely move from Paris, France to the small town of Emporia, Kansas in order to play with a fine woodwind quintet. That quintet was hired a few months later to be the principal winds in the chamber orchestra of the New Hampshire Music Festival. During my subsequent ten summers in New Hampshire I learned how to be a principal player, a skill which was to prove very important in my professional career.

*Has your teaching altered as your career focus has changed?*

Not really. Teaching a student to be both a fine musician and a fine flutist has always been my goal. I hope that I've become a better teacher...I've certainly learned a lot from all the students who have become a part of my life!

The world of classical performance seems to be in flux right now and fairly unstable. There are fewer orchestra jobs, funding for freelance orchestral and chamber music has plummeted and the commercial field has been drastically compromised by virtual music machines.

*What new career options exist today and how can we prepare for them? Are there ways to generate our own performance venues?*

At Rice's Shepherd School of Music our Wind Chamber Music program has seminars on these very topics. We emphasize the importance of making professional contacts for life, starting in school, because often it will be a peer who might recommend a friend for a job. We also discuss the importance of being ready to work in musical arenas other than symphony orchestras, which so often seems to be the only acknowledged goal of younger instrumentalists. Outreach to schools and other environments within a community are absolutely essential if classical music is to continue in our society. A chamber music group is an ideal vehicle for this purpose. Working in management, in recording, or in the nonprofit sector are other ways to remain involved in music.

*What do you think of the current "cross-over" type of programming? Do you think it helps or hurts the mainstream classical programming?*

Having played principal flute in the Boston Pops for seven years, I had many experiences with wonderful popular artists such as Tony Bennett, Perry Como, the Manhattan Transfer, Mel Tormé and George Shearing, Nathalie Cole, Crystal Gale, and numerous others. To me, just about every style of music has its merits, and I couldn't understand why some of my BSO colleagues looked so disengaged on our Pops television shows. I believe that getting audiences into our concert halls is important, even if music other than classical is what lures them. I like to think that at least some people are later drawn back into a hall where they first heard a pops concert to hear a classical concert—out of curiosity. Hopefully they'll like what they hear and return for more.

*What non-performance, music-related skills do you think are most important for us to have these days?*

One needs to have excellent people skills, particularly in ensemble situations! Playing well on a job isn't enough; a player needs to understand how to fit in, be collegial and genuinely supportive, and read the "vibe" in any given situation. It is also important to have adequate recording skills in order to make a decent recording for an audition. Technology continues to offer more options, and learning how to place a microphone appropriately and to put a good quality product forward is truly important in order to be competitive in this day and age. Fine organizational skills are necessary. Being able to keep a schedule, to keep track of personal recordings and music, and to have a plan (calling contractors and colleagues, organizing a group, etc.) are absolutely essential to success in our profession. Needless to say, perseverance and a belief in one's own abilities are prerequisites to success in any field, particularly in performance.

*You have commissioned some wonderful pieces. Could you talk about that process and about those works that have come to life? Are there any commissions in the works?*

Since I am married to clarinetist Michael Webster, I have a particular interest in expanding the repertoire for flute, clarinet and piano. During our Boston years we were fortunate to have Martin Amlin as

our Webster Trio pianist and he wrote a vibrant 13-minute work for us, *Trio Sonatina*. This is published by Presser, as are Martin's works for flute and piccolo, and I highly recommend them.

In 2000, Michael and I co-founded the Flute/Clarinet Duos Consortium, a 501 (c) (3) organization comprised of professional duos around the United States. So far we have commissioned two composers, Libby Larsen and Derek Bermel. Libby's *Barn Dances* was premiered at the Dallas NFA convention and is published by Oxford University Press; Derek's work is due any minute. We are excited about the growth of our consortium and encourage all interested duos to join us as we continue the process of enlarging our chamber music repertoire.

In addition, Rice's composition faculty has been actively obliging our fetish for more fl/cl/piano works, and I can highly recommend Karim Al-Zand's *Four Fables*, Anthony Brandt's *Round Top Trio* and Kurt Stallman's *Chrystal'd Streams*. All of these works are available directly from the composers, as is UC-Boulder professor Richard Toensing's ethereal *Children of Light*, which he completed for us in 2003. Incidentally, Toensing has written two fascinating (and very different) concertos for flute, both of which I have recorded with the National Symphony of Ukraine. The concerto for flute (doubling alto) and orchestra was written for me.

Most recently, I had the privilege of premiering Rice alumna Gabriela Frank's *Illapa*, a tone poem for flute and orchestra, with the Shepherd School Chamber Orchestra. It is an evocative work that depicts a powerful weather god of the ancient South American Andean culture. *Illapa* was written for me and conductor Larry Rachleff and will be published by G. Schirmer. It is a great addition to our repertoire with orchestra, and could serve as a companion piece to the Griffes *Poem* on a concert.

*What are your plans for the future?*

I plan to continue teaching at Rice, to continue performing, traveling, and recording, and to write a book...someday! □

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## March 12, 2005 concert

Saturday 5:30 pm • LaGuardia Concert Hall, LaGuardia High School of Music & Art and Performing Arts, 100 Amsterdam Avenue (at 65th Street)

LEONE BUYSE, flute, at the 2005 NYFC FLUTE FAIR in a program of works dedicated to Georges Barrère.

## 85<sup>th</sup> Season

### 2004–2005 Concerts

**October 24, 2004** • Sunday 5:30 pm  
BOREALIS WIND QUINTET

**November 21, 2004** • Sunday 5:30 pm  
MARCO GRANADOS, flute  
*Latin American chamber music*

**December 12, 2004** • Sunday 5:30 pm  
KARL KRABER, flute  
*Chamber music with piano and strings*

**January 30, 2005** • Sunday 5:30 pm  
CARLA REES, alto flute  
*Contemporary music and Boehm transcriptions*

**February 20, 2005** • Sunday 5:30 pm  
STEFAN HOSKULDSSON and ELIZAVETA KOPELMAN, flute and piano duo

**March 12, 2005** • Saturday, All Day  
FLUTE FAIR 2005—THE BARRÈRE LEGACY:  
Leone Buyse, guest artist  
*LaGuardia High School of Music & Art and Performing Arts, 100 Amsterdam Avenue (@ 65th)*

**April 17, 2005** • Sunday 5:30 pm  
2005 NYFC COMPETITION WINNERS

**May 15, 2005** • Sunday, 6:00 pm  
2005 NYFC ANNUAL ENSEMBLE PROGRAM

*Concerts are at CAMI Hall, 165 West 57th Street (across from Carnegie Hall), unless otherwise noted. All programs are subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at [www.nyfluteclub.org](http://www.nyfluteclub.org) or call (212) 799-0448.*



### From the Editor

**Greetings!** March is New York Flute Fair month! Flute Fair 2005 will be dedicated to the legacy of Georges Barrère, who came to the United States exactly 100 years ago. It will feature guest artist Leone Buyse, professor of flute at Rice University and former acting principal flutist of the Boston Symphony; former Barrère student Bernard Goldberg; and Barrère biographer Nancy Toff. Also on the schedule are our yearly staples: the annual Young Artists Competition, the flute choir events, and the exhibits. Check the NYFC website ([www.nyfluteclub.org](http://www.nyfluteclub.org)) for the latest details.

Flute Fair Chair Kathy Fink interviewed Leone about her days at Eastman with Mariano, and her interest in the “Barrère repertoire” (i.e., music inspired, commissioned and/or performed by Barrère). My favorite part: Leone’s views on what makes a good student and a good teacher.

Those of you not already convinced of Barrère’s importance to the flute world should read Nancy’s “Barrère and New Music” article (from which I learned that he played the opening flute solo in the first performance of *L’Après-midi d’un faune*), and peruse her list of Barrère repertoire pieces that we will be able to hear at the Flute Fair.

Sharon Powers, the NYFC’s Corporate Sponsor Coordinator (and the person responsible for coordinating the Flute Fair exhibits of our corporate members) is this month’s Member Profile subject. Readers interested in arts administration and/or teaching outside the U.S. will surely want to hear more about her years in France and Thailand. In the meantime, she encourages everyone to come to the Flute Fair exhibit room to hear “all kinds of flutists testing all kinds of flutes. It is an amazing cacophony—everything ranging from Suzuki to opera excerpts—that I hope will someday inspire an innovative composer.”

All for now. Hope to see you at the fair.

*Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))*