



# The New York Flute Club

## NEWSLETTER

November 2018

### The Great War and Modern Flute Music

by Nancy Toff

Our November 11 concert commemorates the armistice that exactly one century ago concluded the Great War—the war that was supposed to be the war to end all wars, but did not. The composers represented on this program are but a small selection of those who served in and endured the war. Appropriately, given that they wrote for the flute, an instrument whose 20th century traditions are so firmly rooted in the French tradition, the emphasis of the concert is on the French experience of the war. But it was by definition a global conflagration, one that affected musicians of many nationalities on multiple fronts.

The immediate effect on many musicians—on all sides—was a call to arms. Some served in administrative or combat positions, others in military bands. Many took their pens and staff paper and attempted to compose in the midst of combat; others took along instruments—even portable pianos—made them in the field.

The roster of musicians who entered the service is impressive: Austrian Arnold Schönberg, age 41, was drafted



Philippe Gaubert (top left), Claude Debussy, and Lili Boulanger.

in 1915. His student Hans Eisler, 18, was also called up. Anton Webern, another Schönberg pupil, was not drafted, but registered as a volunteer. He wrote to Alban Berg, “I must go to war. I must. I cannot stand it anymore.” Berg worked as a training officer in the Austrian war ministry in Vienna, not at the front, and ultimately became a pacifist. Paul Hindemith, drafted in 1917 at age 22, was a drummer in a German army band. Fritz Kreisler, serving in the Austrian army, was wounded in the battle of Lemberg.

The war was at first an impediment to creativity, as musicians were taken away from

their musical activities, then wounded both psychically and physically. But it was equally a spur to patriotism, not only in the composition of patriotic popular songs—George M. Cohan’s “Over There”; in Britain, “It’s a Long, Long Way to Tipperary” and “Keep the Home Fires Burning (Till the Boys Come Home)” —and to the elegiac strains of requiems and other memorials.

(Cont’d on page 4)

Flute Fair 2019: Save the date!

**The Kincaid Connection  
March 17, 2019**

Jeffrey Khaner, guest artist

Online proposals due  
**December 1, 2018**

Questions? Email Deirdre McArdle at deirdremcardle49@gmail.com or visit nyfluteclub.org/concerts-events-and-more/flute-fair.

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*Armistice Day Concert*

### Music of the World War I Era

Sunday, **November 11, 2018**, 5:30 pm

*Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue  
(entrance on East 25th Street between Lexington and Third Avenues)*

### Program

D’un matin de printemps (1918) Lili Boulanger (1893–1918)

Fantaisie (1913) Georges Hüe (1858–1948)

Judith Mendenhall, flute • Soyeon Kim, piano

Trois Aquarelles (1915, pub. 1921) Philippe Gaubert (1879–1941)

Soo-Kyung Park, flute • Sean Katsuyama, cello • Lora Tchekorotova, piano

Elegiac Trio (1916, pub. 1920) Arnold Bax (1883–1953)

Sonata for flute, viola, and harp (1915) Claude Debussy (1862–1918)

Auréole: Laura Gilbert, flute • Mary Hammann, viola • Stacey Shames, harp

*Concert curated by Nancy Toff*

*Program subject to change*



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## The Great War: A Musical Appreciation

by Nancy Toff



### From the President

with Philippe Gaubert as flute soloist.

Researching the life of Georges Barrère drew my attention to the centrality of the First World War to his generation, even though Barrère himself did not serve in the war. However, many of his close friends, among them André Caplet and Philippe Gaubert, did serve, and he played convivial host to the French musicians who toured the USA and ultimately emigrated here. That generation, including Pierre Monteux and Edgard Varèse, and the one that followed, including Georges Laurent, longtime principal flutist of the Boston Symphony, were key figures in bringing European and particularly French modernism and woodwind style to America, a development from which all flutists have benefited.

This month's concert is also an opportunity to revive a concert format we presented successfully during the Barrère celebrations of the mid-1990s: a group concert featuring our deep bench of New York flutists. (That may be the only sports metaphor ever to appear in this space.) The Debussy and Bax trios have long been core repertoire for Auréole, Laura Gilbert's flute, viola, and harp trio; likewise World War I-era music is core to the solo and chamber repertoire of Judy Mendenhall and Soo-Kyung Park. Making the choices for this program was difficult: left on the cutting room floor were many other works by Caplet, Sem Dresden, Arthur Foote, Gaubert, Goossens, Griffes, Karg-Elert, Koechlin, John Lemmone, Pierné, Reger, Tillmetz, Vaughan Williams, and more. (Note that the master list and other related material will be posted in this issue's online newsletter archive.)

World War I left us with an indelible literary legacy in the poetry of Siegfried Sassoon, Wilfrid Owen, Alan Seeger ("I Have a Rendezvous with Death"), and John McCrae ("In Flanders Fields") and the prose of Edith Wharton (*Fighting France: From Dunkerque to Belpoit*), Ernest Hemingway (*A Farewell to Arms*), Erich Maria Remarque (*All Quiet on the Western Front*), and Willa Cather (*One of Ours*). On November 11, please come hear what musicians contributed to the cause as we honor the Generation of 1914.



Lt. Alvin F. Bluthenthal, at home in Memphis, Tennessee, 1918.

## 2019 Competition Deadlines

### NYFC Competition

Kaoru Hinata, Coordinator

Flutists ages 18 to 27 are eligible to compete in the annual NYFC Competition. **Preliminary and final auditions will be held** at the Flute Fair on Sunday, **March 17, 2019**. Each winner receives a cash honorarium and will perform at the Club's April 28, 2019 concert. The **application deadline is February 15, 2019**.

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

### Young Musicians Contest

Barbara Siesel, Coordinator

The Young Musicians Contest is divided into four age groups spanning ages 8 and under to 18. **The 2019 contest will take place** on Sunday, **February 10** at the School for Strings, 419 W. 54th St., NYC. The winners will perform at the Flute Fair on **Sunday, March 17, 2019**. Regular **applications** are due by **January 25, 2019**.

## Member Profile

### Jenny Cline

NYFC Member since  
2016



**Employment:** Principal flute, Monmouth Symphony Orchestra; flute teacher, NJ Workshop for the Arts

**A recent recital/performance:** A program of Latin music for flute and guitar, performed with guitarist colleague Carlos Cuestas at the 2018 NFA convention in Orlando.

**Career highlight(s):** As a performer: A July 2016 performance at Museo Nacional de Colombia, in Bogotá, with guitarist Carlos Cuestas, and the release of their first CD, *Facets*, shortly thereafter. As a teacher: seeing her students continue their musical studies and go on to pursue careers as musicians themselves ("Two of my former students are now middle school band directors and it is a thrill to be able to call them colleagues and friends now.").

**Current flute:** Two silver A440 Haynes flutes: one made in 1952 (played with its original headjoint) and one made in 1939 (played with a silver Gary Schocker headjoint made by David Williams).

**Influential flute teachers:** Mary Ann Archer, in high school, when Archer was principal flute in the Norfolk (VA) Symphony: "She taught me about phrasing and melody and musicality—how to sing with my flute—using the opera excerpts in *Moyse's Tone Development Through Interpretation*; Walfrid Kujala, in college: "He was teaching us orchestral excerpts in a methodical way before it became a standard part of every college curriculum—it was from him that I learned how to play with the precision and well-thought-out technique that is a necessity for every orchestral player"; and Gary Schocker, since 2012: "A fellow lover of old Haynes flutes, he has a keen ear and an uncanny ability to diagnose exactly what the student is doing that is getting in the way of the music."

**High school:** Phoebus High School in Hampton, VA (though, thanks to her pilot father's service in the US Air Force, she lived in eight different states and attended nine different schools for K-12—"Constantly being the new kid in school forced me to learn how to not just sit back and wait to be invited to join in, a skill which I still find useful today!").

**Degree(s):** BM in flute performance (Northwestern University, 1981).

**Most notable and/or personally satisfying accomplishment(s):** Commissioning music for the Monmouth Winds (her woodwind quintet) and the Cline/Cuestas Duo. "Over the past six years, works have been written for us by Jeff Scott, David Evan Thomas, Eric Ewazen, Daniel Dorff, Gary Schocker, and Lawrence Dresner; works by the American composer Amanda Harberg and the Colombian composer Lucas Saboya are in progress. We have performed these works at several NFA conventions, at the International Horn Symposium, and at Juilliard. Being part of the creation of new music, and working with living composers to bring their music to life, is fulfilling and exciting.

**Favorite practice routines:** Jenny generally likes to start by playing a simple tune by heart, modulating through all 12 keys. "It centers me, and warms up not only my instrument, my breathing, and my fingers, but also my brain. Making sure I am prepared for everything that is coming up requires me to be goal-oriented and efficient. I find it more effective to divide my practice time into a half hour or hour here or there throughout the day, rather than practicing for several hours in a row."

**Other interests:** Attending movies with her husband (who is not a musician): "We have three sons, two of whom still live at home, and two Abyssinian cats, who provide constant entertainment."

**Advice for NYFC members:** Don't ever forget why you started playing the flute. Find some way to keep that joy and that passion alive by making music with others, whether it is for a public performance or for your own enjoyment.

## FLUTE HAPPENINGS

NOVEMBER '18

Nov. 9 Friday 7:00 pm

A Turtle Bay Music School faculty concert featuring **DIANE TAUBLIEB**, flute.

• Turtle Bay Music School, 330 East 38th Street, NYC. • Admission is free. • Info, visit [www.tbms.org/social/artist-series/](http://www.tbms.org/social/artist-series/).

Nov. 15 Thursday 2:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will present a program featuring jazz flute in music by Thelonious Monk, Miles Davis, Freddie Hubbard, Sonny Rollins, George Gershwin, and others.

• College of Staten Island, Center for the Performing Arts, 1-P Recital Hall (1-P 120), 2800 Victory Boulevard, Staten Island, NY. • Admission is free. • Info, visit [www.theomniensemble.org](http://www.theomniensemble.org) or call 718-859-8649.

Nov. 17 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of Nov. 15.

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

Nov. 28 Wednesday 8:00 pm

The Da Capo Chamber Players with **PATRICIA SPENCER**, flute, in a program of music celebrating three composer anniversaries: Joan Tower's 80th, John Harbison's 80th, and Thea Musgrave's 90th.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, visit [www.dacapo-chamberplayers.org](http://www.dacapo-chamberplayers.org).

Dec. 2 Sunday 2:00 pm

Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, will perform the world premiere of Benjamin Yarmolinsky's *Pentagrams*.

• Unitarian Society of Ridgewood, 113 Cottage Place, Ridgewood, NJ. • Admission: \$25 general, \$20 students/seniors, \$10 children. • Info, visit [www.palisadesvirtuosi.org](http://www.palisadesvirtuosi.org).

Dec. 16 Sunday 7:30 pm

**RIE SCHMIDT**, flute, will perform Chaminade's Concertino with the 92Y School of Music Orchestra. Also on the program: Wagner's *Tannhauser* Overture and Beethoven's Symphony No. 3 *Eroica*.

• Buttenwieser Hall, 1395 Lexington Avenue (at 92nd Street), NYC. • Admission: \$5. • Info, visit [www.92y.org/class/92y-school-of-music-orchestra](http://www.92y.org/class/92y-school-of-music-orchestra).

### Flute Happenings Deadlines

Issue	Deadline	Mail Date
January 2019	11/29/2018	12/31/2019
February 2019	01/17/2019	02/18/2019
March 2019	01/31/2019	03/04/2019
April 2019	03/14/2019	04/15/2019
May 2019	04/04/2019	05/06/2019



## Claude Debussy

When the Great War broke out in August 1914, Claude Debussy reflected the angst among even patriotic Frenchmen such as himself. A longtime animosity toward Germany and its culture was once again a matter of open warfare. On August 8, 1914, just five days after Germany had declared war on France, he wrote to his publisher, Jacques Durand: "I am just a poor little atom crushed in this terrible cataclysm. What I am doing seems so wretchedly small. I've got to the state of envying Satie who, as a corporal, is really going to defend Paris."

In Paris, the government ordered that concerts be suspended, as were many publications, as staff were sent to the front. But the strictures were relaxed in a matter of months.

In the early days of the war, Debussy was so distraught that he could not bring himself to compose; but he pulled himself together in an effort to promote the French cause from an artistic perspective, if not on the battlefield. In March 1915, Debussy wrote to his publisher, "For seven months now, music has been subordinated to the military regime.... We have a whole intellectual province to recapture!"

And in fact the year 1915 proved extremely productive for him, despite advancing cancer. His plan was to write a series of six sonatas. Debussy began the sonata for flute, viola, and harp in August 1915 "not so much for my own sake as to prove, in some small way, that not 30 million Boches could destroy French thought, even though they had attempted to degrade it before annihilating it." He managed only three, signing each one "Claude Debussy, Musicien Français."

The performance history of the piece is a bit foggy: the premiere is usually credited to a concert of the Longy Club at Jordan Hall in the New England Conservatory on November 7, 1916. The flutist was Arthur Brooke of the Boston Symphony. Interestingly, Barrère's Trio de Lutèce (with Carlos Salzedo, harp, and Paul Kéfer, cello) claimed that they gave the US premiere on November 28, 1916—apparently substituting the cello for the viola. The English flutist Albert Fransella preceded that performance with one at Aeolian Hall, London (with H. Waldo Warner and Miriam Timothy) on February 2, 1917, on a concert by the London String Quartet. Apparently the first performance in France occurred on December 10, 1916, at the home of Jacques Durand, and the first public performance there was at a charity concert on March 9, 1917.

The Boston premiere is symbolic of the French conversion of that city's musical life: the Swiss conductor Karl Mück was famously (or infamously) evicted from the podium for his alleged refusal to play the "Star-Spangled Banner," and Pierre Monteux was ultimately installed as music director in 1919. The *Afternoon of a Faun* received its American premiere at the Boston Symphony on April 5, 1902, an event that epitomizes the advent of modernism in the US. Reviews were decidedly mixed, but the BSO played the *Faun* nine times between 1902 and 1918 and was the chief advocate for Debussy's orchestral music in the US. The trio sonata debuted there in a period when Americans rejected all things German—Wagner, along with frankfurters and dachshunds.

## Lili Boulanger

Lili Boulanger (1893-1918) represents the younger generation of French citizens who ably supported the war effort on the homefront. The daughter of Paris Conservatory

voice professor Ernest Boulanger, she was a prodigy who at age six sang Fauré's songs with the composer, a family friend, at the piano. Always in fragile health, she studied piano with her older sister Nadia and with Raoul Pugno before she entered the Conservatory in 1909, studying counterpoint with Georges Caussade and composition with Paul Vidal. In 1913 she became the first woman to win the Prix de Rome. But her residency at the Villa Médicis was cut short by the war and her continuing ill health. She and Nadia moved to Nice, where they composed and helped care for wounded soldiers at the Grand Hotel, then used as a military hospital.

The sisters were in touch with many of their artistic friends and resolved to formalize and centralize their correspondence by starting a "gazette" that would print letters from their Conservatory classmates serving in the military. With funding from the American architect and philanthropist Whitney Warren, whom they had met through Charles-Marie Widor, the sisters founded the Comité Franco-Américain du Conservatoire to aid the soldiers.

The *Gazette des Classes du Conservatoire* began with a request sent to servicemen at the front. The sisters edited the responses, typed them in alphabetical order by contributor; and then mimeographed and distributed the periodical. In total, 316 Conservatory graduates sent some 1,600 letters to the publication, which lasted through 1918. Among the contributors was Philippe Gaubert.

Despite medical challenges, Lili continued to compose. Her absorption in the war is evident in her setting of the *De Profundis* (Psalm 130, 1914-17); her prayer for peace, *Vieille prière bouddhique* (1916), and her final work, the *Pie Jesu*. An earlier work for male chorus, *Pour les funérailles d'un soldat* (1912-13), was a mournful foreboding of the conflict and saw its premiere during the Great War. *D'un matin de printemps*, for violin or flute and piano, was one of her last works; she died of intestinal tuberculosis at the age of 25.

## Arnold Bax

English musicians had much the same experience as the French: Ralph Vaughan Williams, George Butterworth, Gustav Holst, John Barbirolli, Arthur Bliss, and Malcolm Sargent all served in the military. Arnold Bax, however, had a heart condition that made him ineligible for military service. He was thus prolific during the war, and his output in those years included a piano quintet (1915), the *Elegiac Trio* (1916), *In memoriam* (1917), his first string quartet (1918), and several tone poems. Educated at the Royal Academy of Music in London, he moved to Ireland and thoroughly absorbed its culture—a fact reflected in the *Elegiac Trio*, written in the spring of 1916, shortly after the Easter Rising. He probably intended it to be a memorial to the friends he had lost in the Rising, but audiences interpreted it as a broader memorial to the soldiers lost in the Great War.

The trio's debut took place at Aeolian Hall in London on March 26, 1917, played by flutist Albert Fransella, violist Waldo Warner, and harpist Miriam Timothy. The Debussy trio had its first London performance just six weeks earlier, played by the same trio—but their nearly simultaneous composition was essentially coincidental. The Bax was published by Chester in 1920.

## Musicians at the Front

In France, the roster of mobilized musicians was equally distinguished—full of alumni of the Paris Conservatory. Its traditions are represented on our concert by the



Cellist Maurice Maréchal, composer-conductor André Caplet (carrying a field-made cello), and violinist Lucien Durosoir formed an ensemble that performed for French soldiers on the Western front.

*Fantaisie* of Georges Hüe, an opera composer of the traditional French style, just beginning to branch into impressionist territory. Hüe's work was the commissioned piece for the concours of 1913, and the Conservatory remained open for the duration of the war.

Many of its distinguished graduates went immediately to the front: Pierre Monteux, André Caplet, cellist Maurice Maréchal, harpist Carlos Salzedo, composer Lucien Durosoir. Maurice Ravel, age 40, enthusiastically volunteered and served as a truck driver near Verdun. Each movement of his piano suite *Le Tombeau de Couperin* (1914-17) is dedicated to friends who died in the Great War.

Musicians in the field provided not only military music, but a means to entertain and sustain morale for both themselves and the troops. Wrote Lucien Durosoir, "My violin saved my life," a sentiment that became the title of a centennial exhibition about the war's musicians at the Great War Museum in Meaux, France. During requiem masses in the field, Durosoir played a violin he had found. An officer asked him to form a chamber group with André Caplet and Maurice Maréchal, whose instrument, nicknamed *le poilu* (slang for French soldier) was made from munition cases by two woodworker soldiers who subsequently died at the Somme. General Mangin ordered them to organize concerts at the front, in hospitals and barracks, in churches and municipal halls.

After the war, Durosoir sold his violin and retreated to the French countryside to compose in isolation. Caplet fell victim to German gassing and died of its effects in 1925, at age 47, having left planned works for flute unwritten.

## Philippe Gaubert

In the flute world, the military career of Philippe Gaubert is one of the best documented. Gaubert, who took first prize in flute at the Paris Conservatory in 1894, a year before Barrère, had quickly risen in Paris musical circles to become Deuxième Chef of the Concerts du Conservatoire and conductor at the Opéra. He spent four years in the French infantry as a musician/stretch-bearer in the 6<sup>e</sup> Train des Equipages; he served at Chemin-des-Dames and at Verdun, winning the Croix de Guerre and the Russian



Sgt. Philippe Gaubert conducts the musicians of the French army's 366th Regiment in Moulanville le Haute (Haute de Meuse), September 1915.

Military Medal for bravery.

Gaubert took his flute to the front and played Bach with a fellow soldier. The colonel of his unit asked him to organize an ensemble, and he conducted concerts of light classics and opera arias and formed a cabaret show for the entertainment of the troops. Like many soldiers, Gaubert developed tuberculosis, but he recovered.

While on a brief medical leave, he gave a flute recital for the Société des Instruments à Vent, at which he played his first sonata. He was discharged in 1917 and returned to his duties conducting the Société des Concerts and the Paris Opéra and teaching at the Paris Conservatory.

Gaubert's war experiences are documented in a memoir he sent his publisher in 1916 and in dispatches to the *Gazette du Conservatoire* edited by Lili and Nadia Boulanger. He wrote to his classmates in 1915:

Thank you for your kind congratulations, which I found very touching. You described my conduct as "heroic," but all I did was my duty and nothing more, I assure you. I have often been in danger, but that is nothing when one thinks of the brave fellows who went on the offensive in Champagne!

Often, we (the stretch-bearers) went as far as Éparges, a sector several miles from our own, to retrieve the wounded. These missions took place at night, along the most frightening roads under heavy machine-gun fire and shelling from the enemy.

How did I get out of this hell unscathed? I did not think that I would be so lucky—I went through hours of tragedy that I shall never forget. Oh the things I saw! At the moment, we are on a rest break in a village between Bar-le-Duc and Saint-Mihiel. Our poor regiment needed to recover after those two months of superhuman exertion. In the winter we occupied a relatively calm sector, which allowed me to have some time to myself to work. I wrote a symphonic poem conveying my impressions of the war. The enemy had the cheek to interrupt many of the orchestral passages with bombardments!!! But we have grown used to this life, and I have a feeling that after this war, if I do come back from it, I'm going to

(Cont'd on page 6)





Great War (cont'd from page 5)

miss the sound of cannon fire! As you can see, I am in very good spirits, and we still have the courage to carry on to the end!

To Gaubert and so many of his confrères, music brought solace and sanity; as he wrote in May 1916:

Yes, I do read, as much as possible. Remember that we live like animals—what would happen if I didn't nourish my mind? ... I work whenever I can. Last year, in a ruined village, I wrote the poem that Pierné conducted superbly at the Salle Gaveau last February. I have since written some poems for voice and piano and a suite for flute, cello and piano [the *Trois Aquarelles*]. I have some good pocket-sized musical friends with me—the string quartets of Beethoven as well as those by Debussy and Ravel. ... What a pleasure to read these fine pieces.

Gaubert remained committed to his compositional craft throughout his service, attempting to write every day. His *Trois Aquarelles* (Three Watercolors) was penned in the trenches in 1915, though it was not published until 1921.

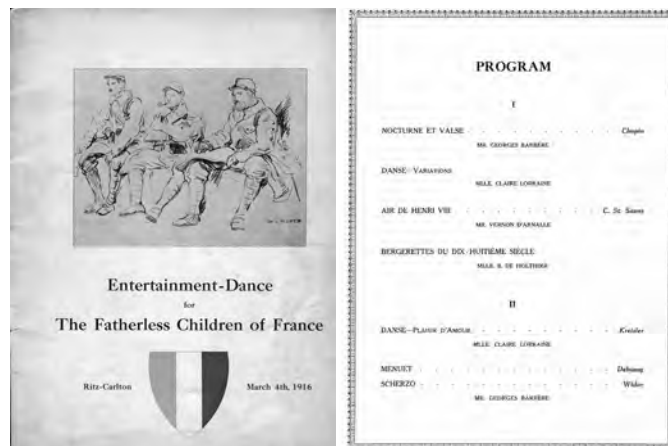
According to the French music journal *Le Ménestrel* (December 5, 1924), the trio received its US premiere at the New York Flute Club, played by the Stringfield Trio (Lamar Stringfield, flutist). The work is not, however, listed in the printed program reprinted in *The Flutist* magazine in June 1924, but it is likely that the program was submitted to the editor prior to the concert. To date, no press coverage has surfaced to confirm the performance.

## Where was Barrère?

Like many of his French-born contemporaries in the United States, Barrère was still a French citizen when war broke out. In fact, he was on vacation in France, after playing a series of concerts in London. He became obsessed



This open-G# silver flute by V. Kohlert of Graslitz, bearing an eagle mark representing the Hapsburg Empire, was made in 1917 for a performer missing the right hand or arm. It was likely made for a wounded veteran of World War I. DCM 479, Dayton C. Miller Flute Collection, Library of Congress.



Georges Barrère was the featured musician on this benefit program for the Fatherless Children of France.

with the war, making daily bicycle trips to nearby St. Malo to get news. There, he remembered, "I saw the first Belgian refugees arrive from Charleroi. It was the beginning of the war. No one thought that it would last four years, and personally I was convinced that it would be over before the end of the summer."

Excused from the French army in 1903 for medical reasons, he was not—unlike most of his friends—recalled to duty. Instead, he was actively involved in promoting French music and raising money to support the Franco-American war effort. In the summer of 1917 he joined with his old friend Pierre Monteux, then on leave from the French army and conducting at the Metropolitan Opera, to organize a series of summer concerts with a patriotically French slant.

Barrère and his Trio de Lutèce participated in a benefit for the American Friends of Musicians in France in March 1918 that gathered an all-star cast on the stage of Aeolian Hall: Here, the trio played a version of the new Debussy sonata. This concert netted \$10,000 for the cause. He also worked for the Red Cross and for the Fatherless Children of France, among other organizations. In April 1918, Barrère appeared with the soprano Lucy Gates at a rally for the Third Liberty Loan drive in New York's City Hall Park. Undeterred by the rain, an audience of 15,000 turned out, raising a record amount of money for the cause.

## The Aftermath: L'après guerre

For Barrère and others of his generation, the immediate postwar period was one of mourning. Debussy and Lili Boulanger both died in 1918. Four regular members and four auxiliary members of the Société Moderne d'Instruments à Vent, the chamber music society founded by Barrère and then run by Louis Fleury, were killed in the war—among them the flutists Ernest Million and Léon Joffroy. The names of the war dead were proudly memorialized in the organization's 30th anniversary brochure in 1926.

World War I had devastating effects on soldiers: the

infamous shell shock and even more obvious physical injuries. The Austrian pianist Paul Wittgenstein lost his right arm on the Russian front and commissioned Ravel, a veteran of the French army, to write his concerto for piano left hand. To meet similar needs, the Viennese instrument maker Kohlert adapted the Boehm flute mechanism to accommodate soldiers who had lost a hand; the Dayton C. Miller Flute Collection contains two such instruments: one for right hand only, the other for left hand only. Whether these were merely prototypes or were actually used by veterans, we do not know.

On the American side, the situation was perhaps more positive, as it was the beneficiary of French exodus. Varèse had arrived in 1915 and helped form the nucleus of a new-music organizational structure. Pierre Monteux spent part of the war in the US, arriving in 1915, but immigrated for good, becoming music director of the Boston Symphony in 1919. Some 20 French musicians joined the BSO.

In New York, Harold Bauer and other musicians founded the Beethoven Association—Barrère was a long-time member and officer—as a means of combating postwar prejudice against German music. Bauer had seized upon Beethoven as a composer of international stature who stood for the brotherhood of man.

In France, Nadia Boulanger gave up composition after her sister's death and became a full-time teacher. Studies with Boulanger became a rite of passage for a generation

of Paris-bound American composition students, including Aaron Copland and Elliott Carter. Boulanger taught at both the Paris Conservatory and the American Conservatory at Fontainebleau, originally founded by Walter Damrosch to train American bandmasters during the war.

In August 1918, *Musical America* ran an extensive interview with Barrère, in which he predicted that music would flourish in the United States after the war. "In America the true school will begin to be developed. Now, of course, you have many splendid composers, but the greater part of them are not really American composers. If you remove the artistic varnish, you find beneath some European tendency or influence: whether French, Italian or German. But the pupils of these composers, however will produce the true American school. The world is waiting for the new development in music, and I believe it shall be created in America."

"France, too, shall reap great musical benefit from the war. After the conflict there shall be a new type of music written in France—of a greater, more dignified kind. It shall probably follow Debussy."

*Nancy Toff is the president and archivist of the New York Flute Club. At Oxford University Press she has published many books on World War I, and her current reading list includes many novels about the war.*

## NYFC ENSEMBLES PROGRAM

### UPDATE

Twenty-six NYFC flutists (6 new and 20 returning) met at Studios 353 on West 48th Street (basement room) on Saturday, October 20. Co-directors Denise Koncelik and Mark Vickers led the group through the season's repertoire sightread at the previous session.

In keeping with the season, the intermission question was, "Tell us about your favorite Halloween costume or scariest movie." People typically recalled their own costumes (most memorable were ones leaving the wearer unrecognizable to his or her friends), those of their kids (a walking stick of butter, for one), or those seen in Halloween parades (a dancing Tetris set and a portable set of living room furniture). The winner for scariest movie was *Night of the Living Dead*.

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

Sunday, November 18, 2018  
Saturday, December 15, 2018

Sunday, January 27, 2019  
Saturday, Feb. 23, 2019



Denise Koncelik



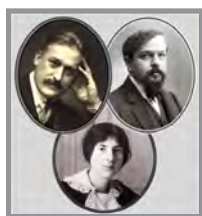
Mark Vickers



Participants at the October 20 ensembles rehearsal: (L to R), left photo: Karen Robbins, Kathy Saenger, Jackie Cantwell, Elizabeth LaBarbera, Mary Lynn Hanley, Kenneth Grumer, Anita Randolfi, Gail Tishcoff, Nicolas De Ryker; middle photo: Derek Cochran, Ida Kowit, Ann Bordley, Eileen Blank, Margot Maxwell, Randy Faria (obscured), Catherine Xu, Lily Wu (back, obscured), Iona Aibel, Pamela Feiring, Dorothy Papo; right photo: Randy Faria, Lily Wu, Roger Brooks, Pamela Feiring, Gaylen Corey, Judith Thoyer (front), and Nora North (back). Not shown: Mark Vickers and Denise Koncelik. Photo: Denise Koncelik.



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



## November 11, 2018 Concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street), NYC

Armistice Day Concert: Music of the World War I Era

### 99<sup>th</sup> Season

#### 2018 - 2019 Concerts

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

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

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

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

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

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

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

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

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



#### From the Editor

Greetings! November brings us an Armistice Day concert coinciding with the 100th anniversary of the November 11, 1918 end of World War I, with a program of WWI-era music. In this issue's featured article, "The Great War and Modern Flute Music," concert curator Nancy Toff provides a musical snapshot of wartime life, death, and loss on both sides of the war (complete with vintage photos) that is both fascinating and sobering.

Nancy's "From the President" column (p. 2) describes her own family connection to the Great War (a distant cousin was a bomber pilot for the French and a grandfather was a WWI veteran) and the backstory behind the concert (the biggest challenge: too much to choose from).

My own acquaintance with this era is primarily as a consumer of cozy mystery fiction: Lord Peter Wimsey and his man Bunter (both WWI veterans, courtesy of Dorothy Sayers), Maisie Dobbs (a WWI nurse before she became a private investigator, courtesy of Jacqueline Winspear), Miss Phryne Fisher (a former WWI ambulance driver who runs her own detective agency in Australia, courtesy of Kerry Greenwood). And Laurie R. King's Mary Russell/Sherlock Holmes series has WWI as a backdrop that occasionally, as in *Justice Hall*, provides a key plot twist.

Jenny Cline, a new board member and education/outreach team member, is this month's member profile subject. I enjoyed learning about her two chamber music groups (Monmouth Winds, a woodwind quintet, and the flute/guitar Cline/Cuestas Duo), the stellar composers they have worked with, and her goal-oriented practice sessions (which all but our most professional readers might find more enjoyable to read about than to actually do themselves....).

Anyway, all for now. See you soon. Best regards,

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