



The New York Flute Club

NEWSLETTER

October 2019

The October Concert: The Legacy of Samuel Baron

Introduction by Nancy Toff

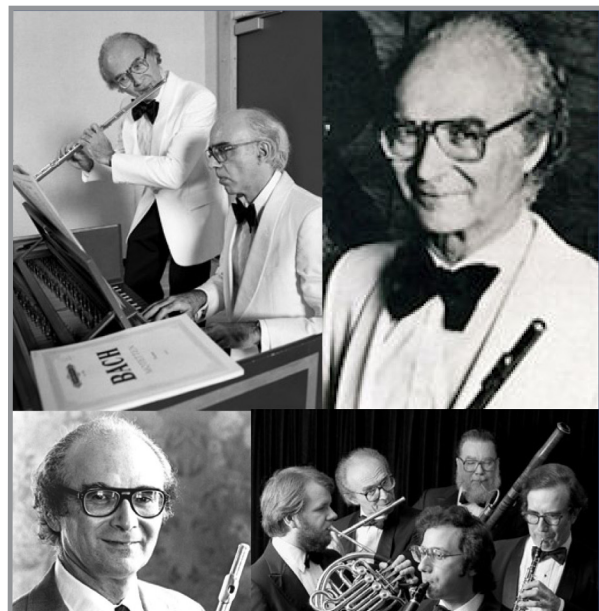
Most of this year's concerts are organized around an institution. But our October concert honors Samuel Baron, a giant of the flute world who was effectively an institution unto himself. He was also a wonderful colleague and mentor to many flutists, and our concert will highlight those relationships.

Last winter I spent some time at the Library of Congress going through Sam's papers (which are not yet processed), looking for some particular manuscripts (which I found). It was a grubby job but it yielded some interesting items. Among them was a 1977 letter that I wrote to Sam inquiring about "the adequacy and suitability of the Boehm flute for avant-garde composition." Alas, I don't recall the exact response, but I do remember meeting him for the first time at the 1978 NFA convention in Washington (my first; Sam was NFA president).

I was fortunate to get to know Sam in person when I returned to New York in the mid-1980s, and I consulted him often as I worked on the Barrère biography. It was Sam who dubbed me "the Nancy Drew of the flute," a nickname that I greatly enjoy. He played a major part in the Barrère concerts of 1994, playing *Density 21.5* and conducting the Juilliard woodwind ensemble. He also cracked the case of Barrère's comic chamber work, *In the Vegetable Garden*, gleefully tracking down all the obscure musical themes buried within the score ("O Dry thy Tears" for the "Onion" movement, for example).

As a friend of composer-pianist Eldin Burton at Juilliard, Sam inspired and workshopped the Sonatina that eventually won the Club's 1948 composition competition, and it is dedicated to him. Sam played at the New York Flute Club about 15 times

(Cont'd on page 4)



Samuel Baron was active as a soloist and chamber musician. Peter Schaaf photos: with harpsichordist Yehudi Wyner (upper L) and with the New York Woodwind Quintet (lower R).



The Legacy of Samuel Baron (1925–1997)

Sunday, October 20, 2019, 5:30 pm

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

Program

- | | |
|---|-----------------------------------|
| Soundscapes Three for flute quartet | Meyer Kupferman (1926-2003) |
| Katherine Fink, Svjetlana Kabalin, Sue Ann Kahn, and Michael Laderman | |
| Syrinx | Claude Debussy (1862-1918) |
| Density 21.5 | Edgard Varèse (1883-1965) |
| Patricia Spencer, flute | |
| Duo for flute and oboe, Op. 13 | Alberto Ginastera (1916-1983) |
| Katherine Fink, flute; Marsha Heller, oboe | |
| Sonata in B minor, BWV 1030 | Johann Sebastian Bach (1685-1750) |
| Tara Helen O'Connor, flute; Linda Mark, piano | |
| The Art of Fugue, BWV 1080: Contrapunctus 14 | J.S. Bach, arr. S. Baron |
| Bart Feller, flute; Adrian Morejon, bassoon | |
| Michael's Suite (1983-1994) | Ezra Laderman (1924-2015) |
| Michael Laderman, flute | |
| Ballade, Op. 288 | Carl Reinecke (1824-1910) |
| Bart Feller, flute; Linda Mark, piano | |
| Grand Quartet, Op. 103 | Friedrich Kuhlau (1786-1832) |
| Katherine Fink, Svjetlana Kabalin, Michael Laderman, and Patricia Spencer | |

Program subject to change

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THE NEW YORK FLUTE CLUB INC.

2019–2020

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 Jessica Yang, NYFC Social Media Chair

#NYFC100

by Nancy Toff



From the President

York veterans and flutists from all around the country, many of them active in other flute clubs. We will give a repeat performance at the flute fair in February.

On September 15, we held our first official centennial event: *100 Flutists for 100 Years*, an awesome flute choir performance at Governors Island. The weather gods smiled, and Pat Zuber nailed every detail to make it an unforgettable occasion. We had exactly 100 players, nine conductors, and a large contingent of family and friends who joined us on the ferry.

Our concert season is organized around some of the great personalities and institutions that have defined New York's musical landscape, starting with a tribute to Samuel Baron in October. From December through March, the concerts will present the current flutists of the New York Philharmonic, New York City Ballet, Metropolitan Opera, and American Ballet Theatre, in programs that honor their predecessors with repertoire they played, wrote, and arranged. The programs will include some of the 180-plus works premiered at the club over the last century.

To plan for these concerts, I have been wearing my archivist-historian hat, corresponding with archivists around the country in an attempt to find the papers of various performers and composers that might have NYFC programs and the manuscripts of the works premiered here. Thanks to them, we've been able to consider a great deal of historic music. Robert Langevin and Linda Mark, with a late-day assist from Alison Fierst, spent a fascinating afternoon with me reading through a big stack of such scores; we found a few gems and quite a few that we will not try again. Nevertheless, those works testify to the openness of John Wummer, Paige Brook, and many other NYFC flutists to working with composers to expand the flute repertoire.

Running a flute club in New York, as Barrère acknowledged early on, is "tricky business." But we are fortunate to benefit from the city's great treasure, the musicians and members who contribute their talent, time, and enthusiasm to make the club second to none. And indeed our goal remains constant, as Barrère stated in a 1923 toast to the members: "The real mission of a Flute Club is to promote better Music. This is what a flute club is for: getting together good natured flutists of any standard." In this centennial season, let us toast M. Barrère and members of the flute club past and present for their foresight, their commitment, and their fine music. Let's celebrate!

Seats are limited—please order early!

GALA CENTENNIAL CONCERT

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

Gala tickets are not included in your membership.



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

Come celebrate our centennial with an all-star lineup:

- Robert Langevin in Barrère's *Nocturne* and the Martinu Sonata
- Mindy Kaufman in the Burton Sonata
- Paula Robison in Katherine Hoover's *Kokopeli*
- Robert Dick in his own *Flute Photosynthesis*
- Carol Wincenc in the Fauré *Morceau de concours* and the world premiere

- of Gabriela Lena Frank's *Five Andean Improvisations*, commissioned by the NYFC for the centennial
- Linda Chesis as soloist in Henry Brant's *Angels and Devils* (a work long associated with the Club), with Michael Parloff conducting a flute orchestra of NYFC past presidents and program chairs
- Hosted by Nancy Toff

Member Profile

Alicia “Lish”
Lindsey

NYFC member on
and off since 2003



Employment: Adjunct professor of flute and flute choir director at NJ City University (to name just one of the many schools at which she teaches); member of the NJ-based Capital Philharmonic, Sinfonietta Nova, and Eastern Wind Symphony; and freelance flutist.

A recent recital/performance: Performing David Loeb's *Four Preludes for East Asian Pipes* (Vol. 2) for solo piccolo and Stuart Scott's *Shakuhachi Suite* for solo flute at the 2019 NFA convention in Salt Lake City, UT.

Career highlight(s): As a chamber musician: Meeting vibrant and inspirational musicians as a guest performer in series such as Tokyo to New York, Random Access Music/Queens New Music Festival, Imani Winds Chamber Music Festival, Bargemusic, NJCU Percussion Festival, Composer's Voice, and Fresh Squeezed Opera; subbing for the Broadway musical *Finding Neverland* (“a beautiful score and fantastic musicians in the pit—I am forever grateful to Janet Axelrod for letting me share in the fun!”). As a soloist: Recitals in Tokyo in 2015 and 2019; performances at several NFA conventions and Mid-Atlantic and Philadelphia Flute Fairs; and the opportunities to program her choice of music for concerts in and around NYC.

Current flute: A c. 1999 14k gold A=442 Powell with silver keys, B foot, offset G, and split E, played with a recently purchased 19.5k Powell head-joint. Powell added a C# trill key after she purchased it in 2011 from Broadway woodwind player Jimmy Ercole. She also has a grenadilla Haynes piccolo, silver Rudall Carte alto, Artley Ogilvie bass, and a Di Zhao contrabass (“The Tall Gentleman Sven”).

Influential flute teachers: Julius Baker, Brad Garner, Keith Underwood, David DiGiacobbe, Dent Williamson, David Ancker, and Ronna Ayscue (“all positive, uplifting, and encouraging”).

High school: Haddonfield Memorial High School in Haddonfield, NJ.

Degrees: BA in English with a minor in music (Trenton State College, 1999), BM in flute performance (College of New Jersey, 2005), MA in flute performance (New York University, 2007)

Most notable and/or personally satisfying accomplishment(s): Starting to study the shakuhachi (vertical end-blown flute) with James Nyoraku Schlefer at his Kyo Shin An Dojo in Brooklyn (“It’s a challenging art form I find very different from ‘Western’ flute, but I’m enjoying the learning process!”).

Favorite practice routines: Lish diagrams her practice sessions in a musical form format (e.g., ABA): “On a tight schedule, I’ll start by spending time with my orchestral and recital repertoire, playing through large sections just to enjoy the sensation of playing (A=Always Practice). Then I move towards complementary tone/technique/tuning exercises (such as Moyse’s *24 Little Melodic Studies*, Maquarre, Taffanel & Gaubert, Reichert, and the Tuning CD) for B=the Basics. I then return to A and focus on the challenging lyrical and technical passages. On days with more time, I add piccolo/contrabass/harmony flute instrument practice (C), sightreading (D), etc.; however, I always include A and B in my sessions.”

Other interests: Her husband Todd Groves, a multiple woodwind player (in Broadway’s *Aladdin* and Radio City’s *Christmas Spectacular*) who is “always available to play duets at any time.” Her second love is studying the ryûteki (dragon flute), a component of the ancient court music of Japan (Gagaku). Lish says, “I’ve made three life-changing Gagaku-related trips to Japan—twice as a grant recipient and once as an invited performer—and hope to return to continue my research, share my experiences, and collaborate with musicians and composers who want to showcase this medieval flute in a modern setting.”

Advice for NYFC members: From her music teachers: Learn how to communicate without words and build trust; leave the practice room once in a while to play music with friends to remind yourself why you love the flute. From her parents: Be patient and flexible, take on new challenges, and don’t be afraid of change.

FLUTE HAPPENINGS

OCTOBER '18

Oct. 18-20 Saturday & Sunday, all day

The Consummate Flutist College Audition Workshop, taught by **SOO-KYUNG PARK** and colleagues, for a head start on the preparation, organization, and inspiration needed to have a successful college audition.

- Carnegie Mellon University, 5000 Forbes Avenue, Pittsburgh, PA. • Admission: \$450 for performers, \$25-\$75 for auditors, free to parents and teachers of attending students. • Info, visit theconsummateflutist.com.

Oct. 20 Sunday 9:00 am–7:00 pm

The New Jersey Flute Society’s Flute Fair with guest artist **MARINA PICCININI**. Includes high school masterclass with **CAROL SHANSKY**.

- New Jersey City University, 2039 John F. Kennedy Blvd., Jersey City, NJ. • Admission: NJFS members \$10-20; non-members \$15-30. • Info, visit njflutesociety.org.

Oct. 24 Tuesday 7:00 pm

The NY Jazz Flutet led by **CHIP SHELTON** and **DOTTI ANITA TAYLOR** will be joined by top tristate-area flutists plus a swinging rhythm section for an “open-sky musical potpourri” featuring the debut of Shelton’s custom Hogenhuis sub-contrabass flute.

- Alvin and Friends Restaurant, 14 Memorial Highway, New Rochelle, NY. • Admission: \$10 general, \$5 students and musicians. • Info, email chipflutes@aol.com.

Oct. 30 Wednesday 8:00 pm

The Da Capo Chamber Players with **PATRICIA SPENCER**, flute, in a program titled “Musical Spirits Reappear.” Music of Louis Karchin, Jihyun Kim, Jonathan Dawe, Cynthia Folio, Bruce Adolphe, and Vasiliki Krimitzia.

- Merkin Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$10 students/seniors • Info, visit kaufmanmusiccenter.org/mch/.

MEMBER ANNOUNCEMENT

Applications to perform in two live **CAROL WINCENC** masterclasses—one for students grades 9-12 and one for college students—will be accepted up to October 15. The classes will given at Stony Brook University on January 17 & 18, 2020. Applications require a link to a video audition and a fee of \$15. Info, visit sbuflute.wixsite.com/sbuflute or email sbuflute@gmail.com.

Flute Happenings Deadlines

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

Introduction (cont'd from page 1)

between 1948 and 1997, many of them recitals with his wife, pianist-musicologist Carol Baron. In the 1950s, he served on the board and as the Club's librarian. The program we chose for the October concert reflects Sam's career: a repertoire that ranged from Bach to Kupferman, a love of chamber music, and his mentorship of colleagues and students. Sam inherited from his teacher, Barrère, a spirit of camaraderie in the flute community and conveyed it to the next generation. We hope that the October concert will exemplify that spirit.

SAMUEL BARON (1925–1997)

A virtuoso performer and dedicated teacher, a man of generosity, enthusiasm, and wit, Samuel Baron was one of the most important chamber music musicians of this century. Scholar, gentleman, and consummate musician, he was at once conscious of the historical traditions to which he was heir and a staunch supporter of new music.

Born in Brooklyn, he began his musical studies as a violinist but switched to the flute during high school. His early teachers were Anabel Hulme, Milton Wittgenstein, and Ruth Freeman. After graduating from high school at age 14, he studied at the Henry Street Settlement and Brooklyn College.

In 1948 Samuel Baron became a founding member of the New York Woodwind Quintet. Among the works written for the group were Samuel Barber's *Summer Music*, Wallingford Riegger's Concerto for Piano and Woodwind Quintet, and quintets by William Bergsma, David Diamond, Alvin Etler, Meyer Kupferman, Ezra Laderman, Ralph Shapey, Gunther Schuller, and Alec Wilder. Baron's many idiomatic transcriptions for it include Bach's *Art of the Fugue*, scored for woodwind quintet and string quartet, the Brahms String Quartet in A minor, op. 51, no. 2 and Piano Quartet no. 1 in G minor, op. 25 for quintet (and piano), and works by Mendelssohn, Fauré, and Debussy.

Baron played in the New York City Opera Orchestra, and during the 1952–53 season he served as principal flute of the Minneapolis Symphony. In 1965 he was invited to join the Bach Aria Group; in 1980 he became its director, and it relocated to SUNY Stony Brook as the Bach Aria Festival and Institute. He taught not only at Stony Brook, but also at Yale, Mannes, and Juilliard, where he was chair of the woodwind department.

His many recordings include a landmark LP of the Telemann *Methodical Sonatas* (1965), two different recordings of the Bach sonatas (1970 and 1991), *Flute Duets by the Bach Family* with Jean-Pierre Rampal (1966), and the Mozart flute quartets with the Fine Arts Quartet (1980). He also recorded many

THE FLUTIST

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January, 1921

NEW YORK FLUTE CLUB, INC.

NOTES BY LAMAR STRINGFIELD

On Dec. 5th, 1920, there was a general meeting of flutists and it was decided that a club be organized for the general interest of flute enthusiasts and lovers of flute music. To make secure footing to work on steps were taken to have the club incorporated, the papers of incorporation being dated Dec. 31st, 1920, with the name of The New York Flute Club, Inc. A Board of Directors had been appointed at the meeting on Dec. 5th to prepare the proposed by-laws and constitution. The first regular meeting of the New York Flute Club, Inc., took place on Jan. 9th, 1921, at which meeting the constitution and by-laws were passed on and the following officers elected for the current year:

President, George Barrère; 1st Vice-President, Mrs. Eliot Henderson; 2d Vice-President, William Kincaid; Recording Secretary, Milton Wittgenstein; Treasurer, Lamar Stringfield.

The objects of the New York Flute Club, Inc., as stated in the incorporation papers are:

To promote the art of flute playing, particularly in New York City and vicinity;

To encourage composition and dissemination of music for the flute;

To provide entertainment for the members by means of concerts, recitals and social meetings;

To foster the association of both professional and amateur flutists and all music lovers;

To spread news of interest to persons playing the flute, by means of a publication or otherwise.

The idea originated when Mr. Barrère invited sixteen flute players to his home to play the Kuhlau quartet. In reality, there were seventeen flutists at that meeting and it was suggested by one of them that a club be organized, so from that we now have The New York Flute Club, Inc., with regular monthly meetings on the first Sunday afternoon of each month. A special day afternoon of being arranged for the musical program is being arranged for the next meeting, Feb. 6th, which will precede the business meeting.

BONAPARTE'S FLUTE

It will be remembered that after the battle of Waterloo, Joseph Bonaparte, King of Spain, and the famous Napoleon Bonaparte, King of France, were both flutists.

The NYFC—Kuhlau Grand Quartet Connection

The Kuhlau Grand Quartet is a big part of our creation story: on December 5, 1920, George Barrère invited 16 flutists to his apartment, at 316 West 93rd Street, to play the Kuhlau, four to a part (plus a fifth on one part). (Real estate mavens take note: the building is called the Riverview, but it is squarely between Riverside Drive and West End Avenue, its view of the Hudson definitively obscured by the far taller building to its west.)

In any case, as *The Flutist* magazine reported, the participants went on to form the New York Flute Club, which was incorporated in December 1920. The Kuhlau appeared again on the first program, on February 6, 1921; and it was played often at the club, both informally, in the "amateur hour," and on the formal concerts.

We thought it fitting to close the opening concert of our centennial season with the piece that started it all. —Nancy Toff



Photo: Ira N. Toff

Samuel Baron speaks with Patricia Spencer after the Club's November 12, 1994 concert at Lincoln Center's Bruno Walter Auditorium.



Samuel Baron and Jean-Pierre Rampal at the release party for their 1966 duet album, watched over by Thomas Nyfenger.

Baron CD

We have limited stock of the 2-CD set, *Samuel Baron: Memorable Performances 1966–1996*,

published by the Club in 2009. Copies will be for sale at the October concert.



solo works written for him by American composers, including the albums *Samuel Baron Plays 20th Century Music for Solo Flute* (1996) and *Music for Flute and Tape* (1974).

In 1996, Chamber Music America honored Samuel Baron with its National Service Award in recognition of "a lifetime of exceptional contributions to chamber music" and the National Flute Association gave him its Lifetime Achievement Award.

—Nancy Toff

This 1977 NYFC concert featured Samuel Baron.

Sunday at 5:30 P.M.
January 23, 1977
CAMI Concert Hall
165 West 57th Street
New York, N.Y.

The New York Flute Club presents—

SAMUEL BARON, Flute EUGENIA ZUKERMAN, Flute
CAROL BARON, Piano

Trio in G Major Franz Benda (1709–1786)
Allegro - Andante - Vivace
Eugenia Zukerman, Samuel Baron, Carol Baron

4 Etudes by Joachim Andersen
(Piano accompaniments by Samuel Baron)
Etude in C Sharp Minor, Opus 63, No. 10 - Allegro furioso
Etude in E Minor, Opus 21, No. 4 - Tema con variazioni
Etude in F Minor, Opus 15, No. 18 - Presto
Etude in D Minor, Opus 21, No. 24 - Allegro con fuoco
Samuel Baron, Carol Baron

Sonatine Henri Dutilleul
Allegretto - Andante - Anime
(played in one movement)
Eugenia Zukerman, Carol Baron

INTERMISSION

Duet in G Minor, Opus 87, No. 2 Friedrich Kuhlau
Moderato Assai - Presto agitato
Samuel Baron, Eugenia Zukerman

Kanonische Sonatine, Opus 31, No. 3 Paul Hindemith
Munter - Langsame achtel - Presto
Samuel Baron, Eugenia Zukerman

Andante and Rondo, Opus 25
for two flutes and piano Franz Doppler (1821–1888)
Eugenia Zukerman, Samuel Baron, Carol Baron

Next Concert: February 20th
Laurence Trott, Piccolo Buffalo Philharmonic

Remembrances and program commentary from the performers

Tara Helen O'Connor

As a new freshman at Stony Brook, I fondly remember knocking on Samuel Baron's studio door as Paula Robison had encouraged me to. Mr. Baron kindly told me that he didn't have room in his class and I would have to audition for him the following week so he could place me with a graduate teaching assistant. After I played for him, he immediately went over to his schedule grid and made an extra place in it and gave me a weekly time I was to keep for the next eleven years while I completed my BM, MM, and DMA. It was amazing to me that a busy teacher whose load was already full was willing to make time for a talented new student.



Each week we would play an etude and delve into the technical challenges it posed. This was also true of the weekly pieces we played. Problems were never problems for Mr. Baron. He solved them all the time with creative ideas and theories which he put into practice. He painstakingly peeled the layers off of each phrase, each nuance exposing the harmony or the musical intent. He would draw these ideas in the notebooks of each of his students, giving them a systematic approach to practicing, understanding, and internalizing. He was exacting and brilliant.

He was always working on new things, premiering new pieces, arranging works for his quintet, planning his Bach Aria Festival, or writing new exercises to improve technical facility in the instrument. Mr. Baron's pedagogy went beyond simply how to play something. It moved into the realm of what it meant to play each note, what was behind each note and how to connect them to make a beautiful phrase. It was a lifelong mission, a never-ending process.

He showed his students what it meant to be a student of life, constantly learning and developing, always finding better and more efficient ways of playing. One would never be finished but it was the quest and desire for deeper understanding that motivated him and he instilled that philosophy into each one of his students. He was a Bach scholar himself, so studying the works of J.S. Bach with Mr. Baron was enlightening. He would discuss how each phrase was constructed and how the material was developed. Along with discussions of rhythm and harmony, he addressed choices in articulation.

If it was a sonata with figured bass, he would play the bass part either on the piano or on the flute along with us to show how the harmony moved and to point out what needed to be emphasized. If the sonata functioned more like a trio sonata, he would point that out and play the top hand of the piano part while we played the flute part to show how the voices were interacting. This was of course one of the methods he used while teaching the Bach B minor Sonata. He would discuss how tempi for each movement should be derived and the emotional quality of each movement, the temperament and feeling. He was so passionate about every single detail that it was impossible to not be deeply affected by his enthusiasm. It made all of us work harder and delve deeper. It's a work ethic that stays with me and has had a profound influence on both my playing and my pedagogy. I am eternally grateful to have had such an inspiring and brilliant teacher.

Bart Feller

I had the good fortune to grow up in the same town where Sam Baron lived: Great Neck, on Long Island. While he was never my weekly teacher, he was a very important influence in my musical development, and a warm and encouraging presence.



I first played flute for him when I was in sixth grade, and he sent me to study with Alex Ogle, with whom I worked for the next four years. When I was a tenth-grader, Alex and I felt I needed more than just flute lessons, so he and Sam put their heads together and created a unique course of study for me: I studied piano with Sam's wife Carol for three weeks of every month, and studied conducting with Sam once a month. It was a great arrangement. He was a fine and experienced conductor, and we frequently played Kuhlau flute duets, and then discussed what conducting issues would arise, had those duets been scored for orchestra. Over the next years, I continued to work with Sam at summer festivals, both the New College Festival in Florida, and then the Norfolk Festival in Connecticut. I can still recall a performance of the Brahms horn trio at Norfolk that Sam and I both attended in the late '80s. After the concert, he showed me a scrap of paper, something he'd written out while the piece was played. I wondered if it would be some complex harmonic analysis, or possibly something about the tricky rhythms in the work. Instead, it was just the first theme of the first movement, eight bars written out, as if to better understand the piece and where it would end up, through its very simple beginning. I find that story to be a great snapshot of Sam: he possessed a great intellect, but understood that the miracle of music was to be found in something much more direct than all the analyses in the world. It was memories of that interaction that made me want to perform the Reinecke *Ballade* (maybe the most Brahmsian music we have for flute) on the Flute Club's tribute concert.

Sue Ann Kahn

Baron's encouragement of American composers through commissions, performances, and recordings had a profound impact on the music of his time. He and composer Meyer Kupferman forged a life-long symbiotic musical friendship. Fans will recall Sam's spectacular recording of Meyer's *Superflute* (1971), for C flute and tape, in which Sam also recorded and spliced the tape part (piccolo and alto flute). The premiere performance of *Soundspells Three* took place at the annual winter concert of the New York Flute Club, December 12, 1982. The performers were Samuel Baron, Sue Ann Kahn, Fritz Kraber, and John Wion. The shortened version of *Soundspells* to be presented on this year's NYFC's October concert was premiered as part of the NFA Tribute to Sam in August 1993. The performers were Fritz Kraber, Tara O'Connor, Barli Nugent, and Trygve Peterson.



Sam was my mentor and had a huge impact on the course of my career. His boundless enthusiasm for and kindness toward his students was crucial—I decided to go back to the flute after a detour into musicology, and if I had gone

(Cont'd on page 6)

Governors Island: 100 Flutes for 100 Years

From Andrew Callimahos

One hundred flutists came out to Governors Island on Saturday, September 15, 2019 to launch our centennial in style. We had flutists ages six to eighty-plus, from young students to our most distinguished professionals. All doing what we love, playing the flute together. Bravi tutti!

Special thanks to **Pat Zuber** for organizing every detail, and to our wonderful conductors: NYFC ensemble directors **Mark Vickers** and **Denise Koncelik** and special guest conductors **Stefani Starin**, **Lish Lindsey**, **Noelle Perrin**, **Nicolas Duchamp**, **Rochelle Itzen**, **Jayn Rosenfeld**, and **Bart Feller**. Kudos to Jayn Rosenfeld (and designer Alex Lisse) for creating our centennial banner, which hung proudly at Liggett Arch. And hats off to the weather gods, who smiled on us.

These photos (and more) can be viewed on our website. If you have any you'd like to add to our collection, please email them to us at info@nyfluteclub.org. If you have video, please email us at info@nyfluteclub.org with the embed code or for an invitation to our dropbox folder. Our social media hashtag is #NYFC100.



From Morris Rossabi



From Gail Tishcoff



From Morris Rossabi

Remembrances (cont'd from page 5)

to a teacher other than Sam at that time I likely would have quit. One of my early lessons was on *Pierrot Lunaire*; I had just heard Sam perform it with Pierre Boulez, and I was scheduled to perform it in several months. A drawback: I had just acquired my first piccolo but had never played one (no band in my high school).

Sam, of course, came up with an appropriate anecdote from his own life: on his first day of orchestra at the Juilliard School, he, being a new student, was handed a school piccolo and told, "You will play the piccolo part." Enthusiastic, he played his heart out. At the break, he ran to the men's room with the instrument so he could hear what he really sounded like in private. And he could get no sound out of the instrument at all! (Guaranteed to make me feel better.) The next lesson, Sam told me I was to go to Bennington College in a week and play *Pierrot Lunaire* with the music faculty there, Henry Brant conducting. As fate would have it, a few years after that I became part of the Bennington faculty, where I taught for 22 years!

Michael Laderman

I studied with Mr. Baron for more than 11 years. It was originally Tom Nyfenger's idea that I should study with Mr. Baron when I was studying with Mr. Nyfenger as an undergraduate at Purchase. I used to go to Mr. Baron's house on Melbourne Road in Great Neck once every two weeks, starting in the second semester of my sophomore year, which was spring 1984.



I was still studying with him in 1988, when he suggested I audition for Stony Brook. I didn't know much about Stony Brook and wasn't that enthusiastic about auditioning for its MM program until I heard the Stony Brook Contemporary Chamber Players, including a bunch of people I knew from summer festivals, perform at Merkin Hall. They were great, and both the people I knew and those I didn't said that

they loved Stony Brook, I should come, and I would love it.

I did choose to go to Stony Brook and continue my studies with Mr. Baron. It was a great decision. I ended up spending five years there, also getting my DMA.

Afterwards, Mr. Baron invited me to go to Juilliard every week to play for him and audit his masterclass. He refused payment, saying that he enjoyed hearing me play and probably owed me lessons from some time back, which wasn't true in the least but shows his generosity.

He and my Uncle Ezra [Laderman] were longtime friends and colleagues. Ezra wrote the neo-classic sonata for flute and piano for him and his wife Carol in 1957 (they performed it at the NYFC Laderman concert in 1990 and also recorded it). Mr. Baron also made a great record of another piece Ezra wrote for him, *Celestial Bodies* for flute and string quartet. And Ezra also wrote several works that were performed by the New York Woodwind Quintet, including *Trios and Fantasy*, which the group premiered at the Library of Congress in 1972.

My uncle wrote *Michael's Suite* from 1983 to 1994, with the dates for the movements being as follows:

- I. (Moderato): 1983 (to celebrate my high school graduation);
- II. (Two Lines Converging): 1987 (to celebrate my college graduation);
- III. (Presto): 1991 (to celebrate my MM);
- IV. (Lento-Presto-Lento, and that doesn't really capture the complexity): 1994 (to celebrate my DMA).

In 1996, when I played this piece at Weill Hall for Artists International, Mr. Baron asked Ezra if he had ever considered writing a fifth movement for the suite. He said he had just started getting Social Security, it was an important milestone in his life, and when I started getting Social Security, he'd consider writing another movement for that milestone.

I am so pleased to be a part of this concert! It's an honor.

Request for FLUTE FAIR proposals

2020 Vision: Looking back & moving forward

Now is the time to mine those creative thoughts you have on possible presentations for the **February 29, 2020** New York Flute Fair with guest artist Morris, principal flute of the Metropolitan Opera.



Let us know what you think will stimulate and inspire the students, parents, adult amateurs, teachers, and performers attending; all ideas will be seriously considered by the program committee. Planned focus areas are NYFC history (looking back) and next-generation flutists (moving forward).

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

2019-20 renewal reminder

Visit nyfluteclub.org to join/renew online or via a downloadable membership form you can mail to NYFC Membership Secretary Katherine Saenger at 115 Underhill Road, Ossining, NY 10562-4408.



Gerardo Levy (1924-2019)

The Club mourns the death on August 10 of Gerardo Levy, longtime principal flutist of the New York City Opera and former NYFC board member. An obituary and a copy of the "80th Birthday Tribute" that appeared in the October 2004 *NYFC Newsletter* can be found on our website at nyfluteclub.org.

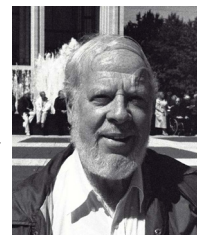


Photo: Jonathan Brahms

The Levy family welcomes contributions to the Gerardo Levy Education Fund, which will help support the NYFC's educational programs. The family has also generously donated his extensive music library to the Club. Rare items, such as copies of works premiered at the Club, will be added to our archives. Most of the rest will be sold at the 2020 Flute Fair for the benefit of the Club. Phil Unger of the Flute Center of New York has graciously agreed to restore Gerardo's alto and bass flutes to top playing condition for use by the Club's ensemble program.

The Club thanks the Levy family and the FCNY for their thoughtfulness.

NYFC ENSEMBLES PROGRAM

UPDATE

Twenty-nine NYFC flutists (5 new and 24 returning) met at Studios 353 on West 48th Street on Saturday, September 21. Co-directors Denise Koncelik and Mark Vickers led the group through new repertoire planned for the coming season, including Stephen Lias' *Mélange of Neumes* and Rob Burns' Inca-folk-music-based *Tierra Del Gato*. Also played were two short pieces conducted by Lauren Klasewitz.

Answers to the intermission question ("Tell us about your first musical instrument") were evenly split between flute and piano, but led to the finding that that three in the group also play the accordion.

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

- Sunday, October 20, 2019
- Saturday, November 23, 2019



Denise Koncelik



Mark Vickers



Participants at the September 21 NYFC Ensemble rehearsal: Samantha Ostrowski (1), James Marcus (2), Blythe Bonaffons (3), Christiana Lehmann (4), Ann Bordley (5), Kathy Saenger (6), Pam Santiago (obscured, 7), Gail Tishcoff (8), Erina Aoyama (9), Martha Rabin (10), Frances Lenci (11), Judith Thoyer (12), Lauren Klasewitz (13), Randy Faria (14), Ellen Isaacs (15), Iona Aibel (16), Ida Kowit (17), Ted Davis (18), Nicolas De Ryker (19), Christian Dorbandt (20), Roger Brooks (21), Doug Ramsdell (22), Mark Vickers (23), Denise Koncelik (24), Mary-Lynn Hanley (obscured, 25), Elizabeth LaBarbera (26), Xiao (Lester) Yu (27), Amy Cohen (28), and Elizabeth Doyle (29). Photos: Brian Klasewitz.



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



October 20, 2019 Concert

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

The Legacy of Samuel Baron

100th Season

2019- 2020 Concerts

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

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

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

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

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

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

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

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

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



From the Editor

Greetings! October brings the first “regular” concert of the Club’s 100th season, a celebration of the legacy of Samuel Baron (1925-1997), featuring performances by several of his former students: Tara Helen O’Connor, Bart Feller, Katherine Fink, Sue Ann Kahn, Svyetlana Kabalin, Michael Laderman, and Patricia Spencer. In place of the usual performer interview, four of them have contributed a few paragraphs about their connection to Sam and how the piece they are playing relates to it. Nancy Toff ties it all together (starting on p. 1) with an overview of Sam’s career, a few personal reminiscences of her own, and a historical tidbit (reported in

the January 1921 issue of *The Flutist* magazine) about the Kuhlau quartet that will conclude the concert.

The first (not-so-regular) concert of our centennial season was the “100 Flutes for 100 Years” extravaganza at Governors Island on September 15. A good time was had by all (details and photos on p. 6).

Nancy Toff’s “From the President” column (p. 2) describes the upcoming season and gives us a first taste of her many adventures as the Club’s champion archivist (including the presentation of a much-praised lecture/concert at this past summer’s NFA convention). A box at the bottom of the same page provides ticket ordering information for the November 17 Gala Centennial concert at Merkin Hall (admission to which is *not* included with NYFC membership....).

This issue also contains the sad news of the death of longtime member Gerardo Levy, on August 10 at age 94, and some information about his music library and instruments, which his family has donated to the Club.

Alicia “Lish” Lindsey, one of our conductors at Governors Island (and readily identifiable in photos of the event as the only person in the ensemble with a contrabass flute) is this month’s member profile subject. I was intrigued by her systematic (yet fun-sounding!) practice routine and progress with the shakuhachi and Japanese dragon flute.

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