THE PROFESSIONAL LIFE AND PEDAGOGY OF CLEMENT BARONE

DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts in the Graduate School of The Ohio State University

By

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* * * *

The Ohio State University
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ABSTRACT

Orchestral musician and teacher Clement Barone (1921-), played piccolo in the Detroit Symphony Orchestra and the Houston Symphony Orchestra for over forty years. A native of Philadelphia, Barone plays an open g-sharp system, which he learned from his first teacher, his flutist-father Clemente Barone. Subsequent teachers included Joseph La Monaca, Frank Versaci, Fernando Morrone, and the eminent William Kincaid, who recommended Barone for his first major orchestral position: piccolo and assistant first flute in the Houston Symphony Orchestra.

While playing in Houston, Barone secured and refined his piccolo technique performing for conductors Efrem Kurtz, Sir Thomas Beecham, and Leopold Stokowski. In 1959 Barone moved to Detroit to play piccolo in the Detroit Symphony Orchestra under principal conductor Paul Paray. During his thirty-two year career in Detroit, Barone collaborated with fellow flutists Albert Tipton, Irvin Gilman, and later members, Ervin Monroe, Shaul Ben-Meir, and Robert Patrick.

In addition to presenting a chronological study of Barone’s professional activities, this document also discusses selected aspects of Barone’s flute and piccolo pedagogy, formed from his premise that the flute “should imitate the human singing voice in style and quality of lyricism.”
Additional chapters include an account of lessons with William Kincaid, a discussion of Barone’s publication, *Learning the Piccolo: A Treatise on the Subtleties and Problems of Playing the Piccolo in Relation to the Flute* (1975), and Barone’s perception of changes in orchestral procedures as they impact the professional orchestral musician.
Dedicated to my family
I wish to express my most sincere gratitude and appreciation to Clement Barone for his invaluable participation and assistance in this project. His endless enthusiasm for music and life remain ever so amazing and inspiring. I cannot thank him enough. I also would like to thank Margaret Barone for her support and encouragement as I completed this project.

A special note of appreciation must also go to the many individuals who so willingly spoke with me: Shaul Ben-Meir; Herb Couf; Mario Di Fiore; Irvin Gilman; Bill Holcombe; Hubert Laws; Ervin Monroe; Tom Perazzoli; Mary Scudder; Eldred Spell; and Miles Zentner.

I also wish to especially thank Tiffany Stozicki and the Detroit Symphony Orchestra for allowing me access to their records and program books; Houston Symphony Archivist Terry Brown for locating programming and orchestral personnel details; Jane Dodgen and Elizabeth Chaussé for their proofreading skills; and Professor Alan Green, Director of The Ohio State University Music and Dance Library for his expert advice on the interview process. Many thanks also to John Guinn, The Detroit Free Press music critic; Bruce Carr, former Detroit Symphony Orchestra manager; JoAnne Barry of the Philadelphia Orchestra Archives; Miriam Ciesla, for her research on Ellis Island; and Anne O’Donnell, Director of Alumni Relations at The Curtis Institute of Music.
I also wish to sincerely thank my advisor, Professor Katherine Borst Jones, and the other members of my committee: Dr. R. J. David Frego; Dr. Donald Gibson; and Professor Christopher Weait for their invaluable expertise and guidance.

Finally, I wish to extend my deepest gratitude to my husband, Dr. Edward C. Holmes, for his patience and technical assistance in completing this document. I also wish to express my appreciation for the encouragement and support he has provided me throughout my degree program.
VITA

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1984  B.M., Instrumental Music Education  
      Michigan State University

Employment

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          The Ohio State University

1998–1999  Visiting Instructor of Music Education  
          Department of Music, Morehead State University  
          Morehead, KY

1997–1998  Instrumental Music Teacher  
          San Diego Unified School District, San Diego, CA

1995  Lecturer in Music Education  
      University of Wisconsin-River Falls

1991–1994  Vocal and Instrumental Music Teacher  
          Independent School District #885, St. Michael, MN

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          Department of Music, Hope College, Holland, MI

1981–Present  Private Flute Instructor  
              Columbus, OH, Minneapolis, MN, Holland, MI
              East Lansing, MI
RECITALS

Doctor of Musical Arts Degree

6 May 2002  Solo Recital

Hindemith *Sonatine*, Op. 31 Nr. 3, Gaubert *Fantaisie*, Villa-Lobos *Assobio a Jato*, Martin *Ballade*, and Parker *Games for Flute and Clarinet*

21 February 2002  Chamber Recital

Beethoven *Serenade in D Major*, Op. 25, Ewazen *Ballade*, *Pastorale*, and *Dance*, Lully, arr. Rosso “*Prelude et Air pour l’Amour*” from *Le Triomphe de l’Amour* for Flute Quartet, and Higdon *Steeley Pause*

2 April 2001  Solo Recital


7 May 2000  Solo Recital

Bach *Sonata in G Major*, “*Hamburger*,” Lennon *Echolalia for Solo Flute*, Sancan *Sonatine*, Villa-Lobos *Bachianas Brasileiras No. 6*, and Reinecke *Sonata* “*Undine*”

FIELDS OF STUDY

Major Field:  Music

Applied Flute

Studies in:

- Flute: Katherine Borst Jones
- Music Education: Patricia Flowers
- Woodwind Literature: Christopher Weait
- Musicology: Charles Atkinson
- Eurhythmics: R. J. David Frego
- Music Theory: David Butler
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A CHRONOLOGY OF THE PROFESSIONAL LIFE OF CLEMENT BARONE

(b. 7 December 1921, Philadelphia, PA)

1932–1933 Study with flutist-father Clemente Barone
1935–1939 Study with Joseph La Monaca
January 1940 Diploma. South Philadelphia High School
Philadelphia, PA
1940–1945/46 Period of time that Barone left music performance.
Member, The Italians, Philadelphia Football League,
Employment included ITE Defense Plant, and
Theodore Presser Publishing Company, Philadelphia, PA
1944–194[?]; 1970’s Study with Fernando Morrone
1945–1946, ca. Study with Frank Versaci
1946–1947, ca. Student at Temple University, Philadelphia, PA
1946–1948, ca. Study with William Kincaid
1946–1949, ca. Principal Flute, Trenton Symphony Orchestra
Trenton, NJ
1946–1959, ca. Freelance musician in Philadelphia, PA
Substitute and Extra Musician, Robin Hood Dell
Orchestra, Musical Theatre Pit Orchestras, Shubert
Theater and Forest Theater, Society of Ancient
Instruments, La Scala Opera Orchestra
1948 Houston Symphony Orchestra Audition

1 Clement Giovanni Alberto Barone
1948–1959  Piccolo and Third Flute and Assistant Principal  
Houston Symphony Orchestra, Houston, TX

February 1959  Detroit Symphony Orchestra Audition

1959–1991  Piccolo and Third Flute  
Detroit Symphony Orchestra, Detroit, MI

1960–1973  Adjunct Professor of Flute, University of Windsor  
Windsor, Ontario, Canada

1962–1998  Principal Flute, Dearborn Symphony Orchestra  
Dearborn, MI

1964–19[6?]  Adjunct Flute Instructor, Mercy College, Detroit, MI

1964 [1966]–1999  Adjunct Associate Professor of Flute, Wayne State University, Detroit, MI²

1972–1975  Adjunct Professor of Flute, University of Michigan  
Ann Arbor, MI


1986–1999  Adjunct Professor of Flute, University of Michigan  
Ann Arbor, MI


American Federation of Musicians  
Local 77, Philadelphia  
Local 65, Houston  
Local 5, Detroit

² Wayne State University Personnel indicates a hire date of Fall Term, 1966.
INTRODUCTION

The purpose of this document is to present the professional career and pedagogical ideas of orchestral musician and teacher Clement Barone. This will be accomplished through a chronological study of Barone’s career followed by a presentation of his pedagogical ideas. Barone’s career is significant because of his contributions to the fabric of American classical music in the later half of the twentieth century, particularly in the areas of orchestral history, wind playing, and pedagogy.

Chapter One begins with an examination of Barone’s formative years and includes an overview of Barone’s musical heritage including a biographical sketch of his flutist-father’s professional music career. This section is followed by a description of Barone’s early musical training and subsequent events surrounding his choice as a young adult to leave music performance for other interests. The chapter concludes with a discussion of Barone’s decision to return to music performance and the opportunities he pursued to prepare for an orchestral performing career.

Chapter Two presents Barone’s account of his lessons with Philadelphia Orchestra principal flutist William Kincaid, including Barone’s interpretation of the concepts taught by Kincaid. This chapter also illustrates Kincaid’s influence and success in placing his flute students into orchestral positions—including
Barone, whom he recommended for the Houston Symphony Orchestra piccolo position. A description of Barone’s two auditions appear in Chapter Three, while Chapters Four and Five present a detailed account of Barone’s performing and teaching activities while playing in the Houston Symphony Orchestra and the Detroit Symphony Orchestra, respectively. The portion of the document focusing on Barone’s professional life as an orchestral musician concludes with Chapter Six’s presentation of Barone’s views on how evolving orchestral procedures have impacted the life of the professional orchestral musician.

Clement Barone’s pedagogical views on flute and piccolo playing appear in Chapters Seven through Nine. Chapter Seven examines Barone’s approach to teaching and also includes a presentation of the qualities he considers essential for successful students. Chapter Eight discusses Barone’s piccolo book, while the final chapter, Chapter Nine, presents selected aspects of Barone’s concepts and principles of flute and piccolo playing, for which the material originated during interviews with Barone. It was the author’s intent to limit sources for the pedagogical portion of this document to Clement Barone himself.

The appendices contain visual and written materials intended to enhance and support the preceding research. Included are: copies of letters received by Barone; assorted photographs, including pictures of his musical instruments; a roster of the Detroit Symphony Orchestra flute sections, a copy of his Detroit Symphony contract; musical examples; additional pedagogical information received from Barone; a selected discography; an interview transcript, and a bibliography.
Procedures

The author’s interest in writing about Clement Barone stems from several years of private study taken with Barone, from 1982 to 1986. In 2001 this author contacted Barone to ascertain his interest and willingness to participate in this project.

The research process began with a series of personal interviews conducted in December 2001. This material was transcribed and later supplemented through additional interviews conducted by telephone, in-person, and in written form. Other interviews were also conducted with: Barone’s wife, Margaret Barone; former students Hubert Laws and Eldred Spell; and former symphony colleagues. It is most unfortunate that two of the three principal flutists with whom Barone played during his career are no longer living.

Additional research inquiries were made to the administrative offices of the two orchestras with whom Barone performed and recorded, the Houston Symphony Orchestra and the Detroit Symphony Orchestra. Both orchestras graciously responded to requests for documentation, but, because their archival records were not open to the public at the time of the request, access was limited. Furthermore, the Houston Symphony Orchestra’s archival records department was in the process of recovering from flood damage sustained in June 2001.
Orchestral musician and teacher Clement Barone was born and raised in a musical dynasty that originates at least with Barone’s grandfathers, both of whom were harpists. Barone’s maternal grandfather was a member of the Metropolitan Opera Orchestra while his mother’s brother was a timpanist and conductor at Paramount Studios in Los Angeles. On the paternal side of the family, Barone’s father, Clemente Barone (1877–1934), and eight of Barone’s nine uncles were musicians. As a result of being born into such a musical dynasty, it seemed that Clement Barone could not help but pursue the family profession—he did, but only after abandoning music for several years to pursue other interests.

This chapter examines Barone’s professional life during his formative years and includes a biographical sketch of Barone’s father, Clemente Barone, former principal flutist in the Philadelphia Orchestra and a Victor Talking Machine Company recording artist.

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A Biographical Sketch of Clemente Barone, Barone’s Flutist-Father

Barone’s flutist-father, Clemente Barone (1877–1934), was born in Marsico Nuovo, Basilicata, Italy where music was a vital aspect of the Barone family’s life. The family’s hometown, Marsico Nuovo, “was the home of the street minstrel, where for generations all the natives have either sung or played.”

Clemente’s father was a harpist; thus, the likelihood that Clemente would become a musician was not unrealistic. Clemente’s family chose the flute for their young son and lessons ensued on a Meyer system instrument with Italian flutist Titta Durando. In 1888 Clemente and his family immigrated to Philadelphia, another city with a rich musical tradition, and Clemente resumed flute lessons with the well-known Italian flutist Michelangelo Rossi. Like Durando, Rossi played and taught the older, simple system flute rather than the newer Boehm flute. Clemente made excellent progress under Rossi’s guidance, but after five years of study, Rossi informed the Barones “he could teach his pupil no more.” Clemente, himself not satisfied with the current condition of his playing and possessing high ambitions for a music career, realized that his

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4 Susan Milan, notes for The Susan Milan Collection: Flute Archive Series, MCLRB102. Milan reports in the notes for her vintage recording Flute Archive Series 2 that Clemente played jazz and was the grandfather of two modern jazz players. Barone declares this information incorrect.


7 Susan Nelson, “Clemente Barone,” from notes for The Flute on Record, 1902-1940, CD# FP001.

simple system flute was a hindrance to further advancement. If Clemente truly desired virtuosity in his playing, he realized he needed to abandon his old flute and learn to play the new 1847 Boehm flute. This 1847 model was a superior instrument to a Meyer system flute because the “tone-holes are [were] relatively large, more or less uniform in size,” and placed “in its [sic] acoustically correct position.” Finally, the Boehm 1847 flute afforded a more sophisticated mechanism and fingering system for controlling the keys. In addition, this new system offered improved intonation because the instrument’s tone holes were “large enough to ensure sufficiently easy and in-tune high notes.” Clemente switched to the Boehm flute and was successfully rewarded as his reputation for virtuosic playing flourished.

**Clemente Barone’s Professional Career**

Clemente built his musical career by playing in orchestras, bands, and chamber ensembles. One ensemble in which he played, “Circolo Musicale Mascagni,” was a symphony orchestra “formed to educate the young musicians in the repatory [repertory] of symphony orchestra music.” On one occasion Clemente appeared as a soloist with this ensemble, performing “a fantasia from

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11 Ibid., 45.

12 Ibid.

Norma, by Furstenau, Op. 133.” Furstenau’s solo with its “long cadenzas and technically difficult variations” gave Clemente an opportunity to display his newly acquired virtuosity made possible by Boehm’s system. Rossi, Clemente’s former flute teacher who conducted the concert, expressed amazement at his former student’s performance.

Clemente and the Philadelphia Orchestra

In 1899 Clemente achieved further career success when, at age twenty-two, he was selected by Philadelphia Orchestra conductor Fritz Scheel to take the orchestra’s vacant third flute-piccolo position. Scheel, of Germany, and the Philadelphia Orchestra’s first conductor from 1900 to 1907, originally began conducting in the United States in the 1890’s when he appeared in Chicago to conduct the 1892 World’s Fair orchestra. Scheel then went on to conduct the San Francisco Orchestra before his appointment with Philadelphia in 1900. Scheel led the Philadelphia Orchestra until illness in February 1907 forced him to leave the orchestra. As the orchestra board searched for a new conductor, conflicts occurred between principal flutist August Rodermann and interim conductor Leandro Campanari. Rodermann left the orchestra and Campanari, realizing he immediately needed a principal flutist, promoted Clemente to the principal position. Clemente, who successfully filled in at the last minute, “was

\[\text{\textsuperscript{14}}\text{Ibid.}\]

\[\text{\textsuperscript{15}}\text{Frances Anne Wister, Twenty-five Years of the Philadelphia Orchestra, 1900-1925 (Philadelphia: Edward Stern and Company, 1925), 28.}\]
immediately engaged as first flute.”\textsuperscript{16} When Carl Pohlig, another German-born conductor, was chosen in 1907 as Scheel’s successor, he re-auditioned each section. He was “well pleased with [Clemente] Barone, whom he retained as first flute, a position Clemente held for four years.”\textsuperscript{17} Pohlig, however, only remained with the orchestra for five years and in 1912 the Philadelphia Orchestra chose its third principal conductor, London-born conductor Leopold Stokowski.

Clemente only played in the Philadelphia Orchestra for Stokowski’s inaugural year, 1912, before resigning to play for the Victor Talking Machine Company.\textsuperscript{18} The orchestra board’s selection of Stokowski created a unique and personal set of circumstances for the Barone family. Not only did Stokowski conduct Clemente Barone in the Philadelphia Orchestra in 1912, but he would also conduct Clemente’s son, Clement G. Barone, thirty-six years later in the Houston Symphony Orchestra.

Barone has in his possession documentation in the form of a photograph of the Philadelphia Orchestra that supports the fact that Clemente played

\textsuperscript{16} Di Giorgio, “Biographical: Clemente Barone,” 969. Herbert Kupferberg, “Appendix A,” in Those Fabulous Philadelphians: The Life and Times of a Great Orchestra (New York: Charles Scribner’s Sons, 1969), 219 to 227. passim. Kupferberg’s account of the conflict between principal flute Rodemann and conductor Campanari is relevant because Barone reported that his father became principal flute “when the first flutist left.” At least one source confirms that Barone became principal flute in 1907. The previous principal flutist who left the orchestra must have been Rodemann.

\textsuperscript{17} Di Giorgio, “Biographical: Clemente Barone,” 969.

\textsuperscript{18} Appendix O, 209. Both Wister and Kupferberg also list the Maquarre brothers as playing principal flute, but their information conflicts with Roberto’s account. Wister and Kupferberg report that Daniel Maquarre played principal from 1910 to 1918 and that Daniel’s brother, André, played principal from 1918 to 1920. Robert F. Cole in “William M. Kincaid,” The Flutist Quarterly 21, no. 1 (Fall 1995): 45, states that André lost the principal position in 1920 when Stokowski fired him during a rehearsal. Stokowski replaced André with flutist William Kincaid, who then played principal flute until his mandatory retirement in 1960.
principal in the Philadelphia Orchestra for Stokowski’s inaugural year, 1912. The photograph shows the entire Philadelphia Orchestra with Clemente playing principal flute and Stokowski conducting. When Stokowski met Clement G. Barone, the son of Clemente, in Houston in 1955, Stokowski remembered Clemente from the Philadelphia Orchestra. Barone showed Stokowski this photograph, who signed the photograph and then inscribed, “His father.”

Other sources, however, suggest that Clemente left the Philadelphia Orchestra before Stokowski began conducting. Richard Roberto, in his “Notes” for the compact disc The Golden Age of the Piccolo, states that Clemente played principal flute from 1907 to 1911. Philadelphia Orchestra author Frances Anne Wister lists Clemente’s years playing principal flute as 1907 to 1910. In his book, Those Fabulous Philadelphians: The Life and Times of a Great Orchestra, Herbert Kupferberg reports that Clemente played principal flute from 1904 to 1910. Barone stated that his father, Clemente Barone, played with Stokowski for one year, which would have been 1912, Stokowski’s first year with the orchestra.

The Flute Section of the Philadelphia Orchestra, 1900 to 1912

Clemente played section flute in the Philadelphia Orchestra for the 1900 to 1901 season with principal flutist Charles F. Schoenthal, and piccolo player J. C. Small. When Clemente became principal flute, the other players in the section

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19 Appendix O, 209.
were Joseph La Monaca, section flute, 1910 to 1925, William H. Guyon, flute and piccolo, 1907 to 1909, and John A. Fischer, flute and piccolo, 1909 to 1925.\textsuperscript{21}

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\textbf{Figure 1, Philadelphia Flute Club, Clemente Barone (front center), ca. 1923}

\textbf{Clemente Barone and The Philadelphia Flute Club}

In addition to his career in the Philadelphia Orchestra, Clemente was also a charter member and officer of The Flute Club of Philadelphia. Joseph La Monaca, a Philadelphia Orchestra flutist, initially proposed the idea of establishing such an organization, and on 11 January 1923, approximately  

\textsuperscript{21} Ibid., 201 to 212 passim.
“fifteen men, most of whom were professionals” met to formally organize the club. At a later meeting on 18 March 1923, members elected Clemente Barone, William Kincaid, and Horace W. Shuster to the club’s Executive Committee.

In an account provided by Walter Butterfield, the club’s secretary-treasurer, who reported on the meeting’s location, Butterfield unknowingly provides the reader with an idea of how some perceive a flute’s tone. Apparently the first few club meetings had been held “at the hall of Local No. 77, A. F. of M. [American Federation of Musicians], but it was thought better to have a more private place of meeting, for though full appreciation was given the Local … they were really too public for a meeting where the soft-toned flute would be played.”

Butterfield’s article also reveals the club members’ awareness of Clemente’s contributions to their organization and his reputation as a musician. First, Butterfield reports that at a future club meeting, “the Barone Quartette (made up of Mr. [Clemente] Barone and three of his friends), will play.” Butterfield also acknowledges Clemente’s standing in the musical community when he writes that the club is privileged to have the interest of “such men as Kincaid, [Clemente] Barone, La Monaca, Fischer and Schlegel … [as] few clubs [are] fortunate enough to enroll men of such prominence as charter members.”

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23 Ibid.
24 Ibid.
25 Ibid.
Clemente Barone and the Victor Talking Company Orchestra, 1911 to 1928

In 1911, Clemente received an offer to play in the Victor Talking Machine Company Orchestra in Camden, New Jersey. Still under contract with the Philadelphia Orchestra, the orchestra board granted Clemente’s petition to be released from his contract on the condition that he locate his own replacement. In response, Clemente approached the two Maquarre brothers, André and Daniel; one of who took Clemente’s place in Philadelphia, and the other went on to play principal flute in the Boston Symphony.

As a Victor recording artist, Clemente recorded flute and piccolo solos, and performed in numerous Victor ensembles, including “the Neapolitan Trio, the Florentine Quartet, the Victor Concert Orchestra, and Arthur Pryor’s Band.” Clemente also accompanied the arias of operatic singers by playing flute obbligato passages, such as the Mad Scene from Donizetti’s *Lucia di Lammermoor*. It is from these operatic recordings that Clemente became well known because Victor included his name on the record labels.

The Victor Talking Machine Company, founded in 1901 by Eldridge R. Johnson, dominated the American record industry “throughout the first half of

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27 Ibid.
28 Appendix O, 209. William Kincaid then assumed the principal flute position.
the twentieth century.\textsuperscript{31} The company’s success was partly due to producing recordings that featured the most popular artists and ensembles. A partial listing includes: the John Phillip Sousa band; the Victor Talking Machine Company Orchestra; Arthur Pryor’s Band; the Victor Dance Orchestra; Victor Herbert’s Orchestra; various performers and songs from Vaudeville; George M. Cohan; and classical symphonic repertoire. The company recorded popular songs but “invested in operatic recordings” to raise the phonograph’s status.\textsuperscript{32} Operatic singers recorded by Victor included: Enrico Caruso, Nellie Melba, Louisa Tetrazzini, and Amelita Galli-Curci.\textsuperscript{33}

Clemente most likely accepted a position with the Victor Talking Company Orchestra because he earned more money there than playing in the Philadelphia Orchestra. As a result of insufficient civic and public support, “orchestra pay in those days was terrible.”\textsuperscript{34} Orchestral musicians at Victor also earned more with the recording company because they worked more frequently than their counterparts in the Philadelphia Orchestra.

Clemente recorded for the Victor Talking Machine Company until 1928.\textsuperscript{35} He passed away in 1934 after becoming ill with cancer.\textsuperscript{36}

\textsuperscript{31} Michael W. Sherman, \textit{The Collector’s Guide to Victor Records} (Dallas, TX: Monarch Record Enterprises, 1992), 7.


\textsuperscript{33} Ibid.

\textsuperscript{34} William Holcombe, Jr., telephone conversation with author, Trenton, NJ., 8 November 2002.

Clemente Barone’s Flute Playing

A description of Clemente’s flute playing, appearing in the May 1923 issue of *The Flutist*, indicates he had a reputation as a fine flutist with a complimentary sound. Author Di Giorgio describes Clemente’s playing as exhibiting “a singing quality, full of soul and expression, his technic [sic] fluent and his style refined.”

Clement Barone, 1921 to 1933

Clement Giovanni Alberto Barone was born on 7 December 1921 in Philadelphia, Pennsylvania to Marian (nee Setaro) and Clemente Barone. Barone lived with his parents, his younger sister Celestine Aïda, his paternal grandmother, and two uncles in a large home at 1529 South 15th Street in Philadelphia. At the time of Barone’s birth, his father played in the Victor Talking Machine Company Orchestra, a favorable position because it yielded an income that allowed the family to own their home.

We had a big three-story stone house on 15th Street in south Philadelphia, and my sister, my mother, my father, my grandmother, and two brothers. It was just my sister and I, my father’s two brothers, Eddie and Albert. Albert was the violinist and Eddie was a flute player, but didn’t work much. Yes, it was a big, beautiful home. Really, it was a beautiful home. My dad had his studio on the second floor. There were six bedrooms, living


38 Clement Barone, telephone conversation with author, Grosse Pointe Park, MI., 1 October 2002. Barone’s first name, Clement, was originally spelled exactly as his father’s first name, Clemente. Barone does not recall exactly when he stopped spelling his first name with an “e” at the end, however, he believes that as a first generation American he adopted this spelling in his youth, possibly to allow the name to appear more American.
room, dining room, kitchen, pantry, three bedrooms and bath, three bedrooms and a bath upstairs, and bath in the basement.39

Barone’s family spoke English even though Barone’s father was a native Italian speaker who had immigrated as a child to the United States. Barone developed some understanding of Italian from his paternal grandmother, who only spoke Italian, but he never became fluent.

**Barone’s First Music Lessons, 1933 to 1934**

Barone began instrumental music lessons under the guidance of his father in 1933 when Barone was eleven or twelve years of age. Not surprisingly, Barone’s father chose to provide his young son with flute lessons. This decision was not initially unusual or problematic until it was discovered that the young Barone’s fingers were too small to cover the flute’s open-hole keys. Clemente’s solution for his son was to substitute the flute with its smaller relative, the piccolo. “I was 11 years old. My dad started me on the piccolo because my hands were too small. I couldn’t reach the flute’s keys. The open holes made it very difficult. On the piccolo I started, I didn’t really care for it.”40 Barone studied from Emil Eck’s *Method for Flute* and played on his father’s open G-sharp system Haynes wood piccolo, #2869, with reversed left-hand thumb keys. Barone recalled that his father showed him some basics, but otherwise, Barone does not “remember much of what he [Barone’s father] said.”41

At that age, I wasn’t into it. In Philadelphia, we had a three-story home and he had his studio in the backroom on the second floor.

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39 Appendix O, 238.
40 Ibid., 201.
41 Ibid., 237.
We had a canary that was let out when he practiced and it would come sit on the edge of his flute. Oh, yes, I remember that. If he would play a minor interval, the bird would come up and pinch his ear. I didn’t hang around when he taught. I wasn’t very interested. I do know I swiped his pipe once, he came upstairs and it looked like an Indian camp with the smoke rising from behind my oriental screen that I had hidden behind. You know what happened there and I never tried it again. He was a flutist. First, he started me on the fingerings and how to blow on the piccolo.42

Barone recalled that his father had a “typical Italian temper.”43 This was evident on one occasion when Barone, who had been playing his father’s piccolo, accidentally damaged the instrument in his rush to stop practicing and join his friends. The piccolo that Barone had been playing was the same instrument his father used in the Victor Talking Machine Company Orchestra.

I will never forget we were down in Wildwood Crest, New Jersey, where my dad had a summer home. I would practice up in the bedroom and a few days a week, three or four days a week, my dad was in Philadelphia recording for RCA Victor. He was the flute soloist there. I was using his piccolo and in my haste to get out and play with the guys, I put the piccolo on the stand, then I hit it and it fell off. I never realized that the embouchure hole had been damaged. I put it back in the case. He used this piccolo for solos with RCA. Well, he came back that night and was getting ready to leave the next morning by train and he saw the piccolo. Well, I was not allowed in the house. My mother had to put my breakfast outside the house for me. He had a temper. A temper that was a typical Italian temper; Disaster!! Well, we got over that and I continued playing for a while. I continued for six months and then he passed away.44

Barone’s success in mastering the instrument came slowly because Eck’s book progressed too quickly, and, as an eleven-year old boy, Barone was more interested in playing athletics with his friends than practicing music. Barone

42 Ibid., 210.
43 Ibid., 202.
44 Ibid., 201.
acknowledged that he recalled occasionally hearing his father practice, but because he was not that interested, he paid little attention to what he heard. It was only approximately fifteen years later; at the beginning of Barone’s own orchestral career that he listened to recordings of his father’s playing and realized what he had missed.45

In 1934 when Barone was thirteen years old, his father became ill and passed away. The surviving family, without Clemente’s income, could no longer afford to own their home and moved to a rented home one block away at 1632 South 15th Street.46 For Barone, his father’s death meant that he not only lost a parent, but that he also lost his music teacher. Joseph La Monaca—family friend, neighbor, and Philadelphia Orchestra colleague—graciously offered to continue Barone’s lessons at no charge.

**Joseph La Monaca, Clement Barone’s Second Teacher, 1935 to 1939**

Barone’s lessons with his second flute teacher, Joseph La Monaca (1873–1959),47 occurred from 1935 to 1939. La Monaca, described by Barone as “a humble gentleman”48 [and] “a musician’s musician,”49 taught Barone until he finished school. “La Monaca said he would take me under his wing, he was a

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49 Appendix O, 212.
good friend of my dad’s. I didn’t have to pay for lessons.”  

Lesson material consisted of Henri Altes’ Twenty-Six Selected Studies and J. S. Bach’s Sonatas for flute and continuo.

He considered musical elements, intonation, and articulation. He talked about staccato, saying; ‘Remember in Italian it means separate, not short.’ He stressed these things. This is what I gathered from him. He was a composer. He would also include a description, ‘why,’ which does help the player. Many composers don’t do this. Maybe being a member of the Philadelphia Orchestra, he wanted to put this instruction on the music to help the player. With him, I gathered a lot of musicianship.  

I still have my original Altes Twenty-Six Exercises, the one with a second flute part in all of the etudes. Of course, it is deteriorating. The lessons, the numbers in his writing. [The years] 1936, 1937, 1938 [and] what etudes I was playing. I studied with him for a while—I promised my mother that I would play until high school and then I quit.  

Barone also had the opportunity at these lessons to play his flute solos with piano accompaniment when La Monaca’s son, Vito, a pianist, played the piano part to Barone’s solo flute line. Besides the immediate and obvious benefit of hearing how the two parts fit together, this experience also contributed to Barone’s future pedagogical philosophy.

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Every once in a while, his son, Vito, a wonderful pianist who accompanied a lot of singers, would accompany me on a Bach sonata. It was a great learning experience, a collaboration. I feel that when students are really working towards a performance, they must play their part from the piano part. They need to know if this is an accompaniment, a duo, etc. I learned a lot from that. Need to know about phrasing, dynamics. I learned a lot of that from him.

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50 Ibid.
51 Ibid.
52 Ibid., 202.
He was a fine musician. You put those two together; you can say I have learned something.\textsuperscript{53}

Author Leonardo De Lorenzo reports that flutist and bandmaster La Monaca was born in Noicattaro (Bari) Italy.\textsuperscript{54} In addition to his work as a composer and conductor, La Monaca also played second flute in the Philadelphia Orchestra for almost thirty years.\textsuperscript{55} His compositional output included symphonic tone poems, operas, solo wind concertos—including one for piccolo and another for bassoon—and chamber music. De Lorenzo reported that La Monaca’s chamber music includes two flute quartets, both of which were performed at Philadelphia Orchestra concerts. The first quartet, \textit{Scherzo Capriccioso}, is scored for three C-flutes and alto flute and was dedicated to La Monaca’s friend and fellow flutist, William Kincaid. La Monaca’s dedication reads: “To my friend and colleague, William M. Kincaid, first flutist in our Philadelphia Orchestra.”\textsuperscript{56} The second quartet, in G major, dedicated to De Lorenzo, requires all four flutists to play both flute and piccolo.

\textsuperscript{53} Ibid., 212.

\textsuperscript{54} De Lorenzo, \textit{My Complete Story of the Flute}, 217. De Lorenzo gives Marsico Nuovo, Potenza, Italy as La Monaca’s birthplace.

\textsuperscript{55} Frances Wister, “Appendix E,” \textit{Twenty-Five Years of the Philadelphia Orchestra, 1900–1925} (Philadelphia: Edward Stern & Company, 1925), 207. Wister lists 1910 to 1925 as La Monaca’s years in the Philadelphia Orchestra.

\textsuperscript{56} De Lorenzo, \textit{My Complete Story of the Flute}, 363.
Joseph La Monaca

Barone, too, cited evidence of La Monaca’s compositional work. Often upon arriving for a flute lesson, Barone encountered La Monaca working on his latest composition. “… He was a wonderful composer. He was composing an opera when I was studying with him. He eventually left the Philadelphia Orchestra because he developed some health problems, a wonderful gentleman.”

South Philadelphia High School for Boys, 1935 to 1939

From 1935 to 1939, Barone attended the South Philadelphia High School for Boys. This institution, which had a band and orchestra program led by a wonderful music teacher Jay Speck, saw many of its alumni eventually establish successful careers in the performing arts. Besides Barone, other alumni include operatic tenor Mario Lanza, former Detroit Symphony Orchestra flutist Irvin Gilman, former Detroit Symphony Orchestra principal horn player Bill Sabatini,

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and former Hollywood Bowl Orchestra first flutist Yolanda Pacucci. Barone, who played first flute in his school orchestra, recalled playing advanced repertoire including the operatic works *Carmen* and *La Traviata*.  

In 1939 upon graduation from high school, Barone discontinued playing the flute. Even though he had enjoyed music in high school, Barone wanted to pursue other interests. “Between the lessons and the school orchestra, I had what you would call, the enthusiasm. [Nevertheless] I graduated high school and I put it [the flute] away.” Barone had only played through high school to keep a promise he had made to his mother. “I was born and raised in a nice neighborhood, but tough. A bunch of guys that all they wanted to do was play baseball, football, and hang on the corner. I became one of them, sad to say. I promised my mother that I would play until high school and for seven years I didn’t touch it.”

**Young Adult Years, 1939 to 1946**

One of the first non-musical endeavors that Barone pursued was athletics, an activity in which he excelled. Not only did he play for a semi-professional Philadelphia football team, the “Italians,” Barone also boxed and played on a baseball team. His work experiences were vast as well.

I was so interested in sports. I wanted to play everything. I wanted to play baseball, as I say, I played semi-pro football. Not only that, [but] the guys that I hung with. We all hung on the corner. We had

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59 Appendix O, 211.
60 Ibid.
61 Ibid., 202.
62 Ibid.
a baseball team that we would walk two or three miles down to the field and play baseball. To me that was part of fun, growing up, but that phase has to end, and another part of your life begins.\textsuperscript{63}

During World War II, Barone, on a deferment, worked at I.T.E. Industries defense plant in Philadelphia making switchboards for landing ships and battleships. At I.T.E., Barone comically earned the nickname “Mallet King” because “when something didn’t work, I would hit it with a mallet and then it would work. I had a big reputation there, too!”\textsuperscript{64} It was also at I.T.E. where he met Margaret Oates, his future wife. Barone recalled seeing Margaret, a secretary for the plant managers, delivering paperwork to various offices. They struck up a conversation, courted for “a year and a half to two years, and then were married in Philadelphia on 28 July 1945.”\textsuperscript{65}

When the war ended in 1945, Barone, twenty-four years old and now married, assumed a sales clerk position for approximately four years at the Philadelphia music publishing company Theodore Presser. Barone said he was not a very good salesman because he often allowed music teachers to just keep the music that they had taken out on an approval-only basis.

Margaret sensed that her husband was not satisfied with his music clerk position and suggested that he try flute playing again. Barone, who originally intended not to ever work as a performing musician, decided to follow her advice.

I had some kind of talent that was given to me. Thanks to my wife, she pushed me. I realize how lucky I was that I could go into music

\textsuperscript{63} Ibid., 238.
\textsuperscript{64} Ibid., 213.
\textsuperscript{65} Ibid., 238.
and play in an orchestra. I didn’t want the “nine-to-five” job and keep turning the same screw every day. I didn’t think I would be happy. Music is so creative. Even though you play a Tchaikovsky symphony seven or eight times on tour, it says something every time you play it. You are creating something each time. It is part of you. That is what makes music so interesting. I always felt it was part of you. I turned over a new leaf. I [thought] at the beginning that music was a sissy job. It demands one’s ability to the highest. You gain respect and you respect your colleagues. They have to be equal to you and you have to be equal to them. Pressure time, but happy time.66

Barone began to build his orchestral career by working as a freelance musician in Philadelphia and resuming private flute study. The various ensembles in which he performed included: a woodwind quintet; the Society of Ancient Instruments ensemble; musical theater pit orchestras; the Trenton (New Jersey) Symphony Orchestra; the La Scala Opera Orchestra of Philadelphia; the Sealtest Circus Band; and Philadelphia Italian bands.

The South Philadelphia Woodwind Quintet

Barone’s woodwind quintet was formed with other musicians from Barone’s south Philadelphia neighborhood. Although he was the newcomer in the quintet—because he had just returned to playing—Barone felt he had to take this opportunity.

If you shy away, it’s something that you can’t do. You are not as good as they are, but you know you have to become as good as they are. It’s how you apply yourself. If you are brassy, it’s not going to work because sooner or later, like lace, they will see right through you.67

The musicians who played in this ensemble were Al Genovese, oboe; Donald Montanaro, clarinet; Guido Mecoli, clarinet; Matthew Ruggiero, bassoon;

66 Ibid., 233.
67 Ibid., 225.
Tony Checchia, bassoon; and Bill Sabatini, horn. The ensemble turned out to be a talented one, as all the previously mentioned players eventually became professional musicians: Genovese became principal oboe with the Metropolitan Opera Orchestra and then the Boston Symphony; Sabatini played horn with the San Francisco Symphony before moving to the principal horn position in the Detroit Symphony; Ruggiero was assistant principal bassoon of the Boston Symphony; Mecoli played principal clarinet in the La Scala Opera Orchestra; and Checchia managed the Marlboro Music Festival.

**Society of Ancient Instruments**

Philadelphia’s Society of Ancient Instruments offered Barone both solo and orchestral playing experience. The Society, founded by Ben Stad in 1924, featured concerts by “such rare instruments as the viol, viola da gamba, viola d’amore, oboe d’amore, harpsichord, clavichord, and recorder.”\(^{68}\) Despite this roster of historical instruments, Barone indicated that he only played modern flute. The ensemble’s repertoire included Bach arias, the *Suite in B Minor*, and Telemann’s *Suite in A minor*. Music historian and author Robert A. Gerson reports that the society sponsored annual festivals devoted to music from the sixteenth and seventeenth centuries and “played five concerts a year, mainly in Philadelphia and New York.”\(^{69}\)


\(^{69}\) Ibid., 203.
Musical Theatre

Barone’s musical theater experience included playing for productions at Philadelphia’s Shubert Theater and Forest Theater. Barone particularly remembered playing for the Forest Theatre’s production of *Cyrano de Bergerac* because it included a musical score for flute and novachord. “The novachord, it was a funny instrument. It looked like a keyboard or an upright organ and it had buttons on the side to play percussion parts. Between acts, scenes, or conversation, the flute and novachord had this little dialogue of music.”70

Another memorable production was playing for the debut performance of *South Pacific*, starring Mary Martin and Ezio Pinza.

Trenton Symphony Orchestra

The opportunity for Barone to play in the Trenton (New Jersey) Symphony Orchestra came from his friend and fellow woodwind quintet horn player Bill Sabatini, who also played in the orchestra. Sabatini, whose father was the orchestra’s conductor, informed Barone that the orchestra was searching for a new principal flute, as the previous player, Arthur Wriggins, had passed away.71

Barone was recommended and filled the position.

Bill Sabatini was the French horn player in our quintet; he went on to first horn with San Francisco with Monteux and then to the DSO. I knew him from Philadelphia. He said why don’t you come out and play first flute. I figured yes, but I was still green. I won’t say it was stressful, but I think it is something that I think a lot of players should have to deal with. It builds confidence. The confidence is

70 Appendix O, 211.

71 William Holcombe, Jr., telephone conversation with author, Trenton, NJ., 8 November 2002.
there, which means, its something that you have to build on. Not take it for granted, but build on. It definitely helped.72

The orchestra performed standard orchestral repertoire in monthly concerts that were prepared with three or four rehearsals. Barone, playing principal flute alongside Bill Holcombe, second flute, and Lloyd Gowan, piccolo, described playing in the Trenton Symphony as a rewarding experience that helped him develop confidence.73 “It was a decent orchestra with lots of kids from Curtis. The strings were very good. [They were] not from Trenton, [but] mostly from Philadelphia. It was a rewarding experience and a building-in-confidence [experience].”74

**Opera**

Barone’s opera orchestral work came from playing in the La Scala Opera Orchestra of Philadelphia. Here, Barone had the opportunity to learn standard operatic repertoire playing works such as *Turandot, La Traviata, Il Travatore, Tosca,* and *Madame Butterfly.* Besides Barone, who played the second flute part, the rest of the section included piccolo player Johnny Bove, and principal flute Richard Forester, a former student of Barone’s father. John De Matteis also played principal when Forester was not available. Barone recalled that the company “had wonderful singers …”75

Pavarotti sang when we first started [and] we had a wonderful cast. It was really a wonderful experience, because in opera, … unless

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72 Appendix O, 224.
73 Ibid.
74 Ibid.
75 Ibid., 247.
you count and watch the conductor, you’re in trouble. You just
don’t lay back and say, ‘Well, I have 47,000 measures rest.’ It was a
good orchestra. Philadelphia had some great musicians, really
did.76

The Sealtest Circus and Italian Neighborhood Band

Besides playing in more formal settings, such as the orchestra or the
woodwind quintet, Barone also freelanced for two rather unique ensembles, the
Sealtest Circus Band of Camden, New Jersey, and the Italian Neighborhood
Band. In the Sealtest Circus Band, which was televised every Saturday morning,
Barone participated for about two years, playing cymbals in the parades and
piccolo in the grand stands. The other ensemble in which Barone played was the
Italian Band. This group, conducted by Jimmy Tambourini, played parades and
evening concerts for special celebrations in Philadelphia’s Italian neighborhoods.

Other Employment

Barone continued to hold a second job outside of music alongside his
employment as a freelance musician. After he left Theodore Presser, Barone took
a position collecting debts for the finance company Philadelphia Ritter. The
company liked Barone’s work so much that they offered him a management
position. Barone declined the offer, but continued to work for the agency even
after joining the Houston Symphony in 1948.77 This was possible because the
Houston Symphony Orchestra did not perform a summer season; consequently,
Barone and his family returned to Philadelphia each summer.

76 Ibid.

77 Clement Barone, telephone conversation with author, Grosse Point Park, MI., 15 April
2003. Barone stated that for the first six months to approximately one year, he was restricted by
the union in Houston from accepting freelance work.
In those days the seasons were only twenty to twenty-four weeks and the salaries were very small, so musicians needed summer employment … I would sub in the Robin Hood Dell Orchestra in the evening after eight hours of pounding on doors in rough neighborhoods asking for money. Many times I had to duck when they swung [their] arms at me, but I became tough.78

When Barone took the piccolo position in Detroit, he resigned from Ritter with approximately eight years of experience collecting debts. Apparently Barone’s resignation had little impact on Ritter because they later contacted him in Detroit and asked him to call on an account that had also moved to Detroit. Needless to say, Barone, declined the offer, thinking, “Are you kidding? I’ll lose my life here!”79

Other Flute Teachers, 1945 to 1948

As previously mentioned, Barone’s return to flute playing also included additional private study. The flutists with whom he studied during this period were Frank Versaci, Fernando Morrone, and William Kincaid.

Lessons with Frank Versaci

Barone’s first teacher in this period, flutist Frank Versaci, was the flute soloist and accompanist for French-born soprano soloist Lily Pons (1905–1976).80 Versaci’s work with singers was obvious in his teaching because he transferred the ideas and concepts he learned from Pons to flute playing.

Versaci would always stress musical playing. He said you have to imitate the voice, if she sings with a faster vibrato, or you play a cadenza after her, then you have to be the second voice, rather than

79 Appendix O, 213.
the flute accompanying the voice. I was fortunate to get that kind of foundation from these players.81

Figure 3, Frank Versaci with soprano Lily Pons82

Lessons with Fernando Morrone

Barone’s second teacher, Fernando Morrone, was a former student of Barone’s father and William Kincaid.83 Morrone played piccolo in the Pittsburgh

81 Appendix O, 212.


83 Ruth and Julius Baker, email to author, Brewster, NY., 6 December 2002. Ruth Baker explained that: “While Julius was a student at Curtis, Fred Morrone was a private student of
Symphony for four seasons, from 1940 to 1944, before moving to New York in 1944 to play piccolo in the Metropolitan Opera Orchestra. He held the latter position for thirty years.

Barone’s lessons with Morrone occurred in two different periods. The first set of lessons occurred during the summers of 1940 to 1944 when Morrone returned to Philadelphia while the Pittsburgh Symphony was on its summer break.

. . . when Fred was in town, he would come down and we would play duets. Fred Morrone, piccolo player in Pittsburgh, he was a student of my dad’s and Kincaid’s. He left Pittsburgh and went to the Metropolitan Opera, for thirty years. I was supposed to take his place when he retired.

The second period of lessons occurred after Barone joined the Detroit Symphony Orchestra. Barone would arrange to meet Morrone when the orchestra was on a concert tour in New York City. For these “lessons,” Barone would meet Morrone at his apartment at 55th and 57th streets. They would have dinner and then play Kuhlau flute duets on piccolo. Barone explained that Morrone tape recorded the duets and then later played the recording in a telephone call to various colleagues: “When I was in New York, I would go to his apartment and we would have dinner. After dinner we would play Kuhlau duets

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84 C. Bradac, email to author, 16 October 2002.
85 Appendix O, 210.
86 Clement Barone, telephone conversation with author, Grosse Pointe Park, MI., 1 October 2002. Barone mentioned that he and Morrone played the slow movement of Kuhlau, opus 81.
Barone recalls that Morrone recorded their session and then played it over the telephone for fellow flutists Julius Baker or Harold Bennett. The telephone conversation went something like this: “‘Juli, listen to this,’ [Morrone plays his tape recording, to which Baker responds,] ‘Who is playing second pic [piccolo]?’ Morrone replies, ‘Barone!’ Baker couldn’t believe it!”

Barone admired Morrone’s piccolo playing and described him as “a gorgeous piccolo player.”

I more or less adapted to his style, singing from the opera. He was like an opera star. He sang; it was just gorgeous [with] wonderful style and technique. He was one of the best. [He played] thirty years with the Met. His real name was Fernando, but I called him ‘Fred.’

Lessons with William Kincaid

Barone’s final teacher was the renowned flutist William Kincaid (1895-1967). Versaci and Barone’s uncle, violinist Albert Barone, made the initial arrangements for these lessons. Barone’s study with Kincaid occurred during an approximate two-year period, from 1946 to 1948. With Kincaid, Barone developed and refined his flute playing to a professional level that led, on Kincaid’s recommendation, to his first professional orchestral position. A detailed account of Barone’s study with Kincaid is found in Chapter Two.

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87 Appendix O, 258.
88 Ibid.
89 Ibid.
90 Ibid.
Figure 4, Members of the Philadelphia Flute Section; William Kincaid, top and Frank Versaci, center.

Conclusion

Barone, born into a musical dynasty, began music instruction on the piccolo at about age eleven under the guidance of his father, Clemente Barone. The senior Barone, also a flutist, played principal flute in the Philadelphia
Orchestra under Stokowski before achieving success as a Victor Talking Company recording artist. When Clemente passed away, his young son continued to study flute in high school with Joseph La Monaca, a colleague of Clemente’s, only to leave music performance for seven years after he graduated from high school. During this time, he participated in athletics and sought employment outside of music performance. In approximately 1945, Barone changed his mind about a career in music and returned to flute playing with a new goal of becoming a professional orchestral musician. Barone worked towards this goal by playing freelance music jobs in the Philadelphia area and taking additional flute lessons. His teachers during this time were Frank Versaci, Fernando Morrone, and William Kincaid. Under Kincaid’s instruction, Barone advanced his playing to a professional level. In 1948, on Kincaid’s recommendation, Barone won his first orchestral position to play piccolo and third flute in the Houston Symphony Orchestra. An account of Barone’s study with Kincaid follows in Chapter Two.
Clement Barone studied flute with Philadelphia Orchestra principal flutist and Curtis Institute of Music flute instructor William Kincaid for approximately two years, from 1946 to 1948. Kincaid possessed the ability to “tailor each lesson to the talents, skill, and potential of the individual student” and his influence on Barone was pivotal—Kincaid “opened up the path” for Barone to establish a career as an orchestral player. Barone also played in a woodwind quintet at Curtis, but he was not enrolled as a Curtis student. Barone’s period of study with Kincaid was preceded by instruction with other Philadelphia area flutists. Barone originally began lessons on piccolo at age eleven or twelve. His first teacher was his flutist-father, Clemente Barone, Sr. principal flutist in the Philadelphia Orchestra (1904–1910) and the Victor Talking Company Orchestra (1911–1928). Lessons with his father only lasted for about six months, as

91 Joanne M. Seitter, email to author, 10 September 2002. It was not unusual for Curtis Institute of Music faculty to teach students who were not formally enrolled.


94 Barone was enrolled at Temple University in Philadelphia. A copy of Barone’s student record was requested, but never received.
Clemente became ill and passed away in 1934. The young Barone continued lessons, now on flute rather than on piccolo, with another Philadelphia Orchestra flutist, Joseph La Monaca. Barone’s lessons with La Monaca occurred while Barone attended high school. Barone discontinued playing flute after graduating from high school. His sabbatical would last seven years, from 1939 to 1946. During this time, Barone obtained non-music jobs and was married. Soon after his marriage, Barone’s wife Margaret encouraged him to try playing again. Barone agreed and returned to flute playing, seeking various playing opportunities and flute lessons. His first teacher at this time was Frank Versaci, the flutist who introduced Barone to Kincaid.

Figure 5, William Kincaid
William Kincaid

William Kincaid played principal flute in the Philadelphia Orchestra from 1921 to 1960 and was the first instructor of flute at the Curtis Institute of Music from 1924 to 1967. Kincaid’s occupancy in these two positions allowed him to make immense contributions toward American flute playing resulting in the identification of him as “the father of the American School of flute playing.”

A distinctively American style of playing is now just beginning to appear with the rise of the first generation of American-born principals in the important orchestras . . . . The magnificent Kincaid of the Philadelphia Orchestra combines French flute virtues with a more virile quality which is all his own, and which against all precedent sounds equally appropriate in Beethoven and in César Franck.

As the orchestra’s principal flutist, Kincaid became “a symbol of the Philadelphia Orchestra’s special characteristics—its verve, its flexibility, its integrity.” Kincaid also used his position to “introduce new compositions” and “widen the concept of flute playing.” Former Kincaid student and Philadelphia Orchestra colleague Kenton Terry writes that “it is likely that for the half century or more of his musical life, no one exerted a greater influence than William Morris Kincaid. His skill and artistry as a performer and his success as a

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98 Ibid.

99 Ibid.
teacher were well known.”100 Flutist Irvin Gilman, who played in the Detroit Symphony Orchestra alongside fellow Kincaid students Albert Tipton and Barone, also acknowledged Kincaid’s influence. When asked to explain the link between Philadelphia and accomplished flutists such as Barone, Tipton, or himself, Gilman responded, “It was Kincaid.”101

Kincaid’s influence also extended beyond the walls of the Curtis Institute and Philadelphia’s city limits to wield authority among American orchestra conductors. Kincaidiana author John Krell wrote, “Kincaid enjoyed a virtual monopoly in the area of orchestra flute instruction. To be a Kincaid student was like being stamped with the Good Housekeeping Seal of Approval. Conductors automatically called him for replacements in their flute sections.”102 Success in placing students in American orchestras was not restricted just to Kincaid and his Curtis flute students. By 1936, approximately seventy-five percent of all woodwind players in American orchestras had received their training at Curtis.103 Additional research concurs Kincaid’s widespread influence. By 2002 “nearly 95 percent of the American-born flutists now living had at one point in time studied with William Kincaid, or with one of Kincaid’s students or ‘descendants.’”104

100 Ibid., 110.
Albert Barone, Barone’s uncle and a violinist in Philadelphia, and flutist Frank Versaci, one of Barone’s former teachers who knew Kincaid, initiated Barone’s introduction to Kincaid. Barone explained, “Uncle Albert knew Frank [Versaci] well and suggested he take me to Kincaid. It was a wonderful break for me because he [Kincaid] was the one who said, ‘There is a job in Houston. Would you like to go?’” Barone’s understanding of the significance of studying with Kincaid also illustrates Barone’s awareness of Kincaid’s national influence and prominence with American orchestra conductors.

Kincaid was also well respected and admired by his flute students for his musicianship and teaching abilities. Barone spoke of Kincaid with great respect and admiration.

He was a wonderful man, wonderful personality, very witty, [and] always came to the point. [He] was demanding at times, but humble. He respected you as a student. I idolized him. I thought that he was the god of the flute. He had, of course, a reputation all over the world that he was the greatest.

Barone also expressed positive remarks concerning Kincaid’s teaching. “With Kincaid, I felt we got along well together,” and “I enjoyed my lessons with him [although] I was a rebel at times.”

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105 William Holcombe, Jr., telephone conversation with author, Trenton, NJ., 8 November 2002. Holcombe, a fellow flutist and colleague of Barone’s, suggested that Kincaid would have been very interested in Barone because Barone’s father, Clemente Barone, Sr., was principal flute of the Philadelphia Orchestra, from 1904 to 1910.

106 Appendix O, 213.

107 Ibid., 229. [italics added]

108 Ibid., 214.

109 Ibid. Barone’s rebellious behavior was merely due to the fact that he refused to follow Kincaid’s instructions to memorize etudes.
Recollections by former Kincaid students about their lessons frequently mention that Kincaid had his flute available when he taught and did not hesitate to provide playing demonstrations of his ideas. Barone’s own recollections of these playing demonstrations reveal that they were rich with instruction, information, and motivation. Barone recalled the impact of hearing Kincaid’s playing and, as a result, Barone’s decision to incorporate what he heard into his own playing.

You learned by listening, you learned by his teaching, you learned by how much you could absorb and use to your advantage. If you just took lessons and thought, ‘Well, see you next week,’ and then come back next week, and wait for him to say something, ‘See you next week,’ well, why waste your money? You had to apply every detail, every ounce, [and] every participle that he would utter. Sometimes he would play for me and I just sat there with my mouth open. How the hell is he doing this? What amazing ideas he had. You had to go beyond in listening to him play. You had to go beyond what he was playing, but what was he saying. That is the thing that always got me! What was he saying? Not just taking a typewriter and just hitting any key, because that is gibberish. Every time he uttered something, it was meaningful. It corresponded to dialogue. What he said here, answered what he said there, or it rhymed to what was coming. It was amazing, his ideas. I think Tabuteau was a big influence on him. Then, of course, with his stature, his intelligence, it just grew so that he became a superb artist. Yes, he really was.110

Five General Categories of Flute Playing

Barone related Kincaid’s explicit instruction in five general categories of flute playing: tone; embouchure; technical facility; musicality; and phrasing. In the areas of tone and embouchure, Kincaid discussed: establishing the proper direction or angle of the airstream to produce a centered, focused tone; playing whistle tones to gain embouchure strength and breath control; practicing the

110 Appendix O, 229.
“intensity drive” exercise for maintaining and controlling dynamic contrast; and experimenting with various embouchure positions to develop tone and color. Technical facility exercises included: playing scales in cross rhythms against a steady pulse for developing rhythmic independence and internalization of the pulse; memorization of technical exercises and etudes for the purposes of facilitating technique and ear training; and Taffanel and Gaubert. Kincaid also utilized the concept of note grouping and leading to teach phrasing and the idea of visualizing a non-musical image to convey a musical idea.

**Tone and Embouchure**

Barone described Kincaid as “a great flutist” because he always strived to play with a quality or color that portrayed emotion in the sound. Kincaid had the ability to “transcend the trite identifications of his instrument and, instead, communicate the range of meanings which music can have.” Barone also acknowledges Kincaid’s influence on flutists of later generations. He was “always one for [playing with] tone color. Today it seems like it [modern flute pedagogy] just expanded what he taught.” Barone’s description of Kincaid’s playing in orchestral performances at Philadelphia’s Academy of Music, the Philadelphia Orchestra’s performance hall, further describes Kincaid’s playing.

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112 Appendix O, 214.


114 Appendix O, 214.
“He filled that Academy of Music like a gong.” Krell also writes that Kincaid’s sound was:

Not locked into a single ravishing sound, but had a chameleon-like ability to produce a special coloration of tone appropriate to any composer, style, or period. He once remarked that everybody should have at least twelve embouchures. Kincaid was able to change the quality of his sound by maneuvering the direction and speed of the airstream much as a string player manipulates the tonal quality by the positioning, speed, and direction of the bow.

Producing a Centered, Focused Sound

In Barone’s lessons, Kincaid discussed the important relationship between the direction of the airstream and the production of a centered, focused sound. “Too much [air] across” the tone hole creates “too shallow” of a sound; rather, angle the air downward to allow for “more depth, to get the proper angle.”

The Intensity Drive Exercise

The “intensity drive” exercise was designed to develop discipline and control for playing dynamic contrasts. Here, the flutist focuses on playing with a centered sound and controlled pitch, using consistent attacks and releases, all while making dynamic contrasts over a group of notes.

One wonderful exercise he gave me was to play the same note twenty-four times, six measures, each four notes identical until you reach the next measure, then you go up a degree in dynamic, like turning a dial, until you play from one to six, four-four time, each time up a dynamic level. You had to stay on that until you perfected it. You could not run the air between the notes. Identical length. Eventually you would play every note of the scale. The notes had to be separate, with a space, no diminuendo, a block of

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115 Ibid., 229.
117 Appendix O, 233.
118 Ibid.
sound. You could not give away the secret of changing to a new
dynamic. It’s a hard exercise.\textsuperscript{119}

Figure 6, Intensity Drive exercise

Barone believes this challenging exercise teaches flutists to play with
endurance, concentration, control, and dynamic contrasts. Barone was so
impressed with the results of this exercise that he taught it to his own student.

I guarantee that you will learn dynamics. And the nice thing about
it is that you know when you look at the paper [music] and see the
dynamic marking, what does that mean? Instead, think of it as
numbers: two is larger than one or five is not as loud as six. If you

\textsuperscript{119} Appendix O, 214.
think of it like this, you won’t have trouble with dynamics. It’s very simple. You envision the letters as numbers. He had some wonderful ideas.\textsuperscript{120}

**Whistle Tones**

Another exercise, whistle tones, was taught for the purpose of strengthening the embouchure and gaining breath control. These “tones” are “not the normal, overblown harmonics, but delicate, whispery peanut-whistle sounds that have a remarkable penetrating and eerie quality, … an excellent warm-up exercise for embouchure placement and breath control.”\textsuperscript{121} Barone remembers hearing Kincaid playing these in the Gesenway Flute Concerto.\textsuperscript{122}

“He had these in the cadenza of the Gesenway concerto. I sat in the balcony. Boy, did they come out like a flutist playing four miles away. I could hear them.”\textsuperscript{123}

**Different Positioning of the Embouchure**

Kincaid also stressed the need for acquiring strength in the embouchure muscles and consequently developing tone colors by varying embouchure positions. Barone explains that Kincaid “mentioned the different positioning of the embouchure, so that no matter where you put it, instantly, the focus had to be there.”\textsuperscript{124}

I must say, I worked on this and it does work. When I was with him he would say, ‘When you play, try placing the flute at different

\textsuperscript{120} Ibid.


\textsuperscript{123} Appendix O, 214.

\textsuperscript{124} Ibid., 233.
angles on your lip and see if you can still play the same way.’ Of course, sometimes [it is] impossible. It strengthens the whole area. You still try to focus and aim the air the right way. You know that if you have to do it [find your embouchure] quickly, you can get a good sound.\textsuperscript{125}

Krell’s \textit{Kincaidiana} also discussed this procedure: “A flutist should develop not only one but many embouchures. Practice blowing out of the sides of the lips for it will give you a greater variety of tone and at the same time strengthen the lip.”\textsuperscript{126}

\textit{Exercises for Technical Facility}

Exercises and etudes were also included for the purpose of acquiring technical facility. These included memorized Taffanel and Gaubert scale exercises,\textsuperscript{127} playing scales in cross rhythms against a metronome, and memorized etudes.

Major and minor scales were played as soon as you came in and put the flute together\textsuperscript{128} … I remember one exercise. You would change keys, always starting on C. And play the scale, starting on C. So it made you think a little bit. D major, of course, you started on C-sharp. You always started at the bottom of the scale and always go to C above. He wasn’t much to push for D, E, like they do today.\textsuperscript{129}

Barone also recalls Kincaid’s use of a metronome for playing scales in cross rhythms against the metronome’s pulse. If Barone had difficulty with this, Kincaid might have stayed on it for the entire lesson.

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\textsuperscript{125} Ibid., 206.
\textsuperscript{126} John C. Krell, \textit{Kincaidiana, A Flute Player’s Notebook}, 2\textsuperscript{nd} ed. (Santa Clarita, CA: The National Flute Association, 1997), 11.
\textsuperscript{128} Appendix O, 233.
\textsuperscript{129} Ibid., 231.
\end{flushright}
He was notorious and demanding. We would play scales. Not scales, but he would set the metronome [for] three against four or two against three. You played those scales in rhythm, otherwise, man, the cheeks would boil red if they weren’t right. He was demanding there, [but] it made you [become] a player that was able to use musical liberties. Where you still play in rhythm, but against the rhythm, where you were able to place notes where they should be against the rhythm and yet come out on the first beat of the next measure, three against four and two against three. Yes, three against two. Oh, he would do that and you would stay on that maybe for the whole lesson until you got it right.130

Etudes and Memorization

Etudes, frequently by Joachim Anderson, were another component of Barone’s lessons. “I played Anderson, op. 33; and Anderson with major and minor studies, opus 21; also Anderson, opus 63.”131 Kincaid also instructed Barone to memorize the etudes, but Barone rebelled.

He [Kincaid] always said at the end of a lesson to have it [an etude] memorized and played at a half tone higher [for the next lesson]. To this day, I never memorized. I didn’t want to memorize. I didn’t do it. He really bugged me about it and said it was going to affect me.’ It makes your playing that much easier and better. It makes your playing more free because you are not looking at the music.’ I rebelled. I definitely rebelled. As far as I know it didn’t hurt me.132

Former students Robert Cole and John Krell also wrote of Kincaid’s memorization assignments. Krell wrote “Andersen etudes were memorized well enough so that each student could play the first few measures in any key and identify the opus.”133 Barone explained that he did not follow Kincaid’s instructions because he wanted to be an orchestral musician and that

130 Ibid., 230.
131 Ibid., 214.
132 Ibid.
memorization was only appropriate for someone aspiring to be a concert soloist. “I enjoyed my lessons with him. I was a rebel at times. I don’t think it hurt me because I didn’t want to become a soloist. I didn’t want to. Then it would have made a difference.”\(^{134}\)

Just as Kincaid had definite ideas regarding flute playing, he did not always provide students with all the answers. Barone, for example, recalled Kincaid’s vague comments to Barone’s questions about vibrato production. Kincaid’s response demonstrates that he acknowledged Barone’s inquiry, but as Barone’s statement indicates, Kincaid gave little information for sorting out precise details. Barone believes that Kincaid followed this approach in order to allow students to find their own solutions. In Barone’s case, Kincaid’ minimal response was, “You will know when it happens.”\(^{135}\) For Barone, this statement “meant, practice. Use your intelligence. I think this was very smart. If he gave you a direct answer, ‘This is how I do it,’ but it may not work for you; he left it up to you to find what suited you. It might be totally different than what he is doing.”\(^{136}\) Krell’s insight provides an additional explanation, stating that Kincaid “was seldom clinical in his teaching and was always more concerned with the musicality than the methodology.”\(^{137}\)

\(^{134}\) Appendix O, 214.

\(^{135}\) Ibid., 231.

\(^{136}\) Ibid., 229.

Phrases Grouping

Musical phrasing was taught through an idea called phrase grouping. Here, notes are grouped to produce a feeling of forward motion rather than vertical or stagnant motion. For example, when playing a triplet figure, lead or resolve the three notes of the triplet to the note immediately following so that the triplet itself sounds complete. Kincaid always stressed this concept of phrase grouping and Barone recalled its application to the scale exercises of Taffanel and Gaubert [Seventeen Grands Exercises Journaliers].

When you played scales, like in Taffanel and Gaubert, [Seventeen Grands Exercices Journaliers de Mecanisme pour Flute] the first note either belonged to the last note of the piece, or think of it as five, which overlapped to the first note of the four and then it is four after that. You tied in everything. Now it flowed. For example, in playing triplets, think of the three notes as four notes. Always go to the leading.139

This concept of phrasing illustrates the influence of Kincaid’s orchestral colleague, oboist Marcel Tabuteau, whom Barone and others felt was a major influence on Kincaid. Tabuteau, principal oboist of the Philadelphia Orchestra and instructor of oboe at the Curtis Institute of Music created a numbering system that applied to each pitch. This, in turn, corresponded to relative levels of intensity and dynamics.140

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139 Appendix O, 215. See Appendix I for various examples of note grouping.

140 For more information, consult Krell’s, Kincaidiana, A Flute Player’s Notebook, 2nd ed. or James Morgan Thurmond’s, Note Grouping: A Method for Achieving Expression and Style in Musical Performance (Ft. Lauderdale, FL: Meredith Music Publications), 1991.
Solo Repertoire

Solo repertoire was sometimes played in lessons. Barone cited an example of Kincaid’s method for teaching expressive playing using solo repertoire passages. In this instance, Kincaid asked Barone to visualize an image to accompany the music:

Occasionally, I played solos at the end of the lesson. The musical ideas were important. I played the Griffes’ Poem or Mozart Concerti. ‘What do you envision?’ Imagine what is happening in music, e.g., a dance in a harem. I try to do this today. Have to paint a picture in your mind. Take a palette as if you were an artist. Here we are doing it with notes. This was all part of his teaching and it worked.141

Items Excluded or Receiving Little Emphasis in Lessons

Barone and other former Kincaid students report that Kincaid purposely did not teach solo flute repertoire, orchestral excerpts, or piccolo in lessons. Solo repertoire was not taught because Kincaid’s students were studying to become orchestral players. Consequently, Barone spent very little time in his lessons on solo flute literature and has never played a solo recital. Kincaid’s reasoning for excluding the piccolo could partially be explained by the fact that he did not even own a piccolo and merely borrowed one when he needed to play piccolo.142 Another reason for excluding piccolo study is that flutists, now seeking to create a niche in the marketplace, have only recently begun to specialize on auxiliary instruments, such as the piccolo. Finally, an examination of Kincaid’s philosophy perhaps provides an explanation to why these aspects were not part of Kincaid’s teaching. Kincaid believed “that if you learned the essentials of musicianship and

141 Appendix O, 215.
learned to control the instrument you would know how to approach the solo repertoire on your own.” Barone explains that he “was an orchestral player and [that] there is a difference.” Cole corroborates Barone’s statement by saying that Kincaid’s students “were training to become orchestral flutists.”

Conclusion

Barone studied with William Kincaid from approximately 1946 to 1948. The lessons with Kincaid were significant because they were the last lessons that Barone took before moving to Houston. “From Houston, I took no more lessons. It was just dedication and ability, and God’s gift of talent that was stored inside that I didn’t want to bring out until I had to, let’s put it that way.”

Barone feels that Kincaid “more or less covered all the bases except when you asked him a question like the vibrato question. He was hazy, which was good. I think if a teacher answers all the questions, its like a fighter with too much footwork, you can trip yourself.”

I enjoyed the time that I was there. You know the strange thing about it, in a way, you don’t realize what was offered to you because you were young. I won’t say you took it for granted, but certainly, most times [I] took it for granted. ‘Oh, I can play that.’ You took for granted, oh, what is he trying to show me. But then, twenty or thirty years later, it’s like he gave you a good stiff kick in

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143 Ibid., 48.
144 Appendix O, 256.
146 Appendix O, 215.
147 Ibid., 233.
the rear end. ‘Oh, now I know what he was talking about.’ Before, ‘You know, okay show me, but what am I going to use it for!’

Lessons with Kincaid offered Barone the opportunity to refine various elements essential for successful flute playing. These included tone production, technical facility, phrasing, and musicality. Barone’s lessons with Kincaid concluded when Barone moved to Houston in 1948 to play piccolo and third flute in the Houston Symphony Orchestra. These were the last formal lessons that Barone took prior to his first orchestral position in the Houston Symphony.

148 Ibid., 230.
CHAPTER 3

CLEMENT BARONE’S ORCHESTRAL AUDITIONS

Auditioning for the Houston Symphony Orchestra, 1948

Barone’s first major audition was in 1948 for the piccolo and third flute position in the Houston Symphony Orchestra. While the Houston Symphony was not a top-tier orchestra, this experience was still momentous in Barone’s career because it set a course for his future. The opportunity for Barone to audition for the Houston Symphony came from his teacher, Philadelphia Orchestra principal flutist William Kincaid, who recommended Barone for the audition. “Kincaid … said there was an opening in Houston for piccolo and would I like to go down. ‘Sure, but what about an audition?’ He said, ‘I must go to Laila Storch, [Houston Symphony] principal oboe, to her apartment on Spruce Street.’”149 Most likely Houston Symphony’s newly appointed music director and conductor Efrem Kurtz had contacted Kincaid about the opening, since it was common in Barone’s era for orchestral conductors to consult directly with the leading orchestral teachers when vacancies occurred.150

149 Appendix O, 202.

At the time of the Houston Symphony audition, Barone was at a crossroads in his career. Kincaid advised Barone to either remain in Philadelphia and enroll in the Curtis Institute of Music for four years, upon which time he would receive a degree, or forgo attending Curtis and take the Houston audition. Barone chose Houston.

Barone arrived at Storch’s apartment for his audition only to find her sitting at a table scraping oboe reeds. Barone informed her that he had not prepared anything, so Storch asked him to play the music on her stand. When Barone approached the stand he was astonished to discover that Storch wanted him to play the first oboe part from Brahms’ *Variations on a Theme by Haydn*. Here he was at a piccolo audition playing oboe music. Upon completion of the passage, Storch, still scraping reeds, asked Barone if he wanted to go to Houston. Barone, amazed that the audition was already over, thought, “‘Are you kidding?’” Incidentally, during the entire audition Storch never looked up from her work; consequently, Barone did not see her face until the first Houston rehearsal. He remained in the Houston Symphony from 1948 until his second career audition in 1959 for the Detroit Symphony Orchestra.

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152 Ibid.
Auditioning for the Detroit Symphony Orchestra, 1959

Barone’s second significant audition was in February 1959 for the Detroit Symphony Orchestra. Barone learned of this opening from his former Philadelphia colleague and current Detroit Symphony horn player Bill Sabatini. Sabatini informed Barone that the orchestra was auditioning new piccolo players as their current player, August Witteborg, had become ill and was unable to continue playing. The Detroit Symphony, currently on tour, conducted piccolo auditions as they proceeded on their tour schedule.

Barone arranged to play his audition during the Detroit Symphony’s concert tour stop in Galveston, Texas.

The DSO was on tour in 1958 in Texas. I got a call from Bill Sabatini, who had left San Francisco and was now with Detroit. [He] said, ‘Clem, there is an opening, why don’t you come down and audition?’ The DSO was in Galveston on tour, about 50 miles away. I thought, ‘Well, can’t lose anything.’ I had been with Houston for ten years. I was enjoying it; the last five years were with Stokowski and it was fantastic. So I went to audition.

Reminiscent of his Houston audition, this audition “committee” was also very small. In this instance, only two people heard Barone play: Detroit Symphony Orchestra principal conductor Paul Paray and orchestra personnel manager Howard Harrington. And again, as in the Houston audition, Barone played this audition in a locale not usually reserved for orchestral auditions, an

153 Detroit Symphony Orchestra programming information gives a date of 25 February 1959 as the date for the orchestra’s concert in Galveston, Texas.
155 Clement Barone, interview with author, Grosse Pointe Park, MI., 12 May 2002. In addition, Barone later gave 1959 as the year he began playing in Detroit. His contract confirms the date was 1959.
156 Ibid.
empty dining room of Galveston’s Jack Tar Hotel. Barone played various
memorized excerpts on piccolo and flute, including solo piccolo passages from
Ravel’s *Mother Goose Suite* and *Daphnis and Chloe*, Rossini’s *Overture to
Semiramide*, and Stravinsky’s *Firebird*. Barone also included a performance on
piccolo of Kent Kennan’s *Night Soliloquy for Flute and Orchestra* because he
wanted to show that his piccolo playing was in great shape. “It is a greater
challenge to play that on piccolo, especially with the high B-flats. The DSO is a
much better orchestra, so the least I could do was show [them] that I could play
something challenging.”157

Paray complimented Barone by saying “très bien,” [Fr., very good] and
then asked Barone if he wanted the Detroit piccolo position. Barone, of course,
responded affirmatively.158 The audition took a comical turn when upon leaving
the dining room a waiter, who had overheard the audition, inquired if Barone
also played jazz. Apparently the waiter thought Paray was auditioning musical
entertainment for the hotel.

**Other Auditions**

Barone found fulfillment playing in the Detroit Symphony Orchestra and
decided against taking any additional orchestral auditions. His decision,
however, did not prevent other orchestras from offering audition invitations for their vacancies. Prominent East Coast orchestras, including the Metropolitan Opera Orchestra, Boston Symphony, New York Philharmonic, and Philadelphia Orchestra, all invited Barone to audition for their flute or piccolo opening. “Two years after I came to Detroit I got a call to audition for the second flute position with the Philadelphia Orchestra. I refused, and they were very upset. ‘After all,’ they told me, ‘Philadelphia is your hometown. Your father played in this orchestra.’”159 While he was flattered that the Philadelphia Orchestra and others considered him for their vacancies, Barone was content to stay in Detroit.

I auditioned here [Detroit Symphony Orchestra] and here I am. I did the moving and unpacking for ten years, but when I got here that is why I didn’t want to move anymore. I had some wonderful opportunities to enhance my career, but no. I am here. I enjoy it. This is where I stay. So even though I could have gone to any one of them, [for] each audition, I would have had to sit in the orchestra for a week. Chances are I might have made it, but I just said no160… Harry Schmitt, personnel manager called me from Philadelphia, Erich Leinsdorf from Boston, and, of course, Kurtz with the New York Philharmonic. It was a feather in my hat that I was at least asked. That means they knew of me. I don’t know. Maybe if I was more daring, more adventurous, more brazen. If you feel that you can really create music, and enjoy it, and you have done something musically, this is where you want to stay. It worked out fine. I have no complaints.161

With the exception of the Metropolitan Opera, where he would have played piccolo, the other positions were to play flute. “Yes, flute in the section.


160 Appendix O, 218.

161 Ibid.
At the Met, it would have been piccolo. I would have taken Fred’s place. He mentioned me to the conductor … it was nice to be thought of.” While Barone indicates that the prestige of those other orchestras was appealing, he has no regrets “about staying here. I had some wonderful students [and] the orchestra was fantastic. I made some wonderful friends, colleagues. Now when I go to concerts, ninety percent of [the] orchestra greets me after the concert. I was the type of guy who tried to be part of the group, not aloof, [I] don’t need that.”

Conclusion

Barone took and won two key orchestral auditions during his professional orchestral career. His first audition, for the Houston Symphony Orchestra audition, proved to be crucial because it initiated Barone’s career goal of becoming a professional orchestral musician. The second audition, for the Detroit Symphony Orchestra in 1959, allowed Barone to join a more elite orchestra, thus elevating his artistry. In another respect, Barone’s account also provides a historical perspective on American professional orchestral auditions during the mid-twentieth century.

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162 Fernando “Fred” Morrone, Barone’s colleague and mentor, who played piccolo in the Metropolitan Opera Orchestra.
163 Appendix O, 219.
164 Ibid.
CHAPTER 4

BARONE’S CAREER IN THE
HOUSTON SYMPHONY ORCHESTRA, 1948 TO 1959

The Relevance of Barone’s Position in the Houston Symphony Orchestra to His Orchestral Career

Clement Barone’s longstanding and successful career as an orchestral piccolo player inauspiciously began with his appointment in 1948 as piccolo and third flute player for the Houston Symphony Orchestra. This appointment was significant because Barone came to the position with little orchestral piccolo playing experience—unbeknownst to Barone, this appointment would represent a significant turning point in his life, launching his lengthy and successful career as an artist and pedagogue.

Any piccolo playing that Barone might have previously engaged in prior to his Houston Symphony position would have only been on a casual basis when a composition required the flute players to also play piccolo. Therefore, Barone’s appointment to the Houston Symphony provided the impetus for Barone to develop his orchestral piccolo playing as well as prepare him for his future, yet at the time, unknown, career in the Detroit Symphony Orchestra.

In order to be successful in his new position, Barone had to develop his piccolo playing technique and learn the orchestral piccolo repertoire. This
position then afforded him the opportunity to become one of the country’s leading orchestral piccolo players.

**Barone’s Account of His Experiences in the Houston Symphony Orchestra**

The majority of Barone’s recollections from his career in the Houston Symphony Orchestra are: his first season in the orchestra, particularly his first concert; the other flutists in the section; guest conductors and the conductors—music directors Efrem Kurtz, Ferenc Fricsay, and Leopold Stokowski; the release of four Houston Symphony Orchestra recordings; his flute teaching career; and events with family and friends. This chapter will also include a brief synopsis of events leading up to Barone’s appointment to the Houston Symphony and an examination of the relationship that existed between orchestra conductors, American orchestras, and American music conservatories.

**The Appointment and Tenure of Music Director Efrem Kurtz, 1948 to 1954**

In April 1948, just prior to Barone’s audition for the Houston Symphony Orchestra, the orchestra’s board announced the appointment of conductor Efrem Kurtz as its new music director for the 1948–49 season. The orchestra, without a permanent conductor, invited thirteen guest conductors as an interim measure while they searched for a new permanent conductor. Kurtz, the former conductor of the Kansas City Philharmonic and the Ballets Russes de Monte Carlo, was one of those thirteen guest conductors. The board’s search concluded with Kurtz’s selection.

Besides announcing Kurtz’s appointment, the orchestra also approved funding to implement Kurtz’s requests for projects that would expand and
improve the orchestra. These requests included: a larger budget; an expansion of the orchestra’s programming and season schedule; a national tour; salary increases for Kurtz and the musicians; and funding to rebuild and increase the size of the orchestra. This last component of the plan would occur through personnel changes.

The symphony’s interest in both acquiring Kurtz and agreeing to his budget requests were strongly influenced by current favorable economic conditions. Houston Symphony Orchestra historian Hubert Roussel states that Houston and other cities across the country were experiencing excellent economic conditions following the end of World War II. “With the end of the war, Houston had begun to change. There was a feverish rush of development.”165 Although the orchestra had always operated responsibly, it “had been one of comparative plainness. It now took up the note of the times”166 by hiring Kurtz who “stood for the glamor of the musical art.”167

In addition to budget requests, Kurtz also asked that he be identified as conductor and music director.168 This request, indicating a change in status, provides one example of the evolution of orchestral administration procedures. Historian and author Roussel notes that Kurtz’s request to expand his title to

165 Hubert Roussel, The Houston Symphony Orchestra, 1913-1971 (Austin: Univ. of Texas Press, 1972), 126.
166 Ibid.
167 Ibid.
168 Ibid., 125.
music director implied “a new authority vested in the office.” Former Houston Symphony conductors had only been recognized by the single title, conductor. Roussel states that Kurtz’s plan to rebuild and increase the size of the orchestra’s roster created a great deal of concern amongst the current musicians. Rumors circulated “that he meant to fire 90 percent of the old orchestra’s membership.” While such action did not immediately occur, personnel changes must have occurred because when Kurtz and the orchestra opened its 1948–49 season on 1 November 1948, fifty-seven of the orchestra’s original eighty-four members were new. Roussel does report that Kurtz recruited three players from the Kansas City Philharmonic to fill principal positions in Houston. These principal players were flutist Elaine Shaffer, oboist Laila Storch, and cellist Marion Davies. Furthermore, both Barone and his former Houston Symphony Orchestra colleague, David Colvig, second flute, indicated that they, too, joined the orchestra in autumn 1948. These facts indicate that Kurtz eventually implemented his plan to rebuild the Houston Symphony Orchestra through personnel changes.

When Barone arrived at his first symphony rehearsal he discovered that former colleagues from the Curtis Institute of Music comprised the wind section. The principal players that Barone recalled were Elaine Shaffer, Laila Storch, clarinetist Nathan Brusilow, and bassoonist Bob Berger.

169 Ibid.
170 Ibid.
171 Ibid., 128.
172 Appendix O, 219.
David Colvig, a Curtis Institute of Music alumnus and retired Houston Symphony second flutist, also stated that he “went right from Curtis to the Houston Symphony.” Colvig explained that studying at Curtis with Kincaid was extremely significant. “Because I was a Curtis student and a student of Kincaid’s, that meant a lot in those days.” Not coincidentally, Kurtz’s three recruits from the Kansas City Philharmonic, Elaine Shaffer, Laila Storch, and Marian Davies, were also Curtis Institute alumni.

Apparently, the Juilliard School of New York City also supplied American orchestras with musicians, as Barone knew that many musicians from that school played in the New Orleans Symphony Orchestra. “The big competition was the New Orleans Symphony. That orchestra was [comprised of] all Juilliard [students]. We were both good minor league orchestras, let’s put it that way, and we strived to really show everybody up.”

Rebuilding the Houston Symphony Orchestra

The process that Kurtz employed then to rebuild the Houston Symphony presents a contrast to current orchestral audition procedures. Today’s orchestras must follow a rigorous and arduous audition process. As Kurtz’s rebuilding plan illustrates, however, orchestra administrators and/or conductors did not always adhere to such a strict audition process. At the time Kurtz was finding musicians

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174 Ibid.


176 Appendix O, 246.
for his orchestra, he contacted teachers at prominent music conservatories, such as the Curtis Institute of Music and the Juilliard School, for their assistance and recommendation in recruiting orchestral musicians. This procedure was prevalent amongst orchestra conductors at least through World War II, but gradually diminished by the 1970’s due to civil rights legislation.177

This practice is further corroborated by the Curtis Institute of Music in their publication, *Overtones* (1974), a work published to recognize the fiftieth anniversary of the founding of the school.

Prior to the founding of the Institute, the Philadelphia Orchestra drew its musicians from Europe, seldom from America. Now, American orchestras are almost entirely American-trained. Before 1930, American students went to Europe for study; now it is not necessary. The Institute played a major role in this change.178

**Clement Barone Moves to Houston**

Barone’s Houston Symphony Orchestra career began with a lengthy train ride on the Texas Eagle down to Houston via St. Louis. His wife, Margaret, remained behind in Philadelphia, but later joined her husband in January 1949 when their Houston living accommodations were secured. In the orchestra, Barone received a salary of $80 per week for playing piccolo and third flute in a twenty-six week season. “My wife came down after I got settled. It was rough. Eighty dollars a week; still, I was enthusiastic.”179

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177 Christopher Weait, conversation with author, Columbus, OH., 9 April 2002.


179 Appendix O, 203.
Clement Barone’s First Concert with the Houston Symphony Orchestra

It is not uncommon for orchestras to have personnel changes within individual concerts, as not all works require the same instrumentation. This was the case for Barone as the orchestra’s piccolo and third flute player. For the Houston Symphony Orchestra’s season opening concert on 1 November 1948, however, Kurtz’s programming of a standard work, Ravel’s *Daphnis and Chloe* Suite no. 2, and a premiere, Aaron Copland’s *Red Pony*, required Barone’s participation. Therefore, this first concert was also Barone’s first concert as the orchestra’s new piccolo player.

As previously mentioned, the program for this concert contained a standard orchestral work and one premiere, Copland’s *Red Pony*, a fantasia based on the film score to Steinbeck’s story of the same title. Copland’s composition came from Kurtz’s commissioning project, one of his many projects planned by Kurtz to promote the orchestra. Roussel reports that unfortunately the outcome of this debut performance of Copland’s *Red Pony*, with the composer in attendance, was not successful. Kurtz filed away the score and the orchestra never performed the work again during Kurtz’s tenure.\(^{180}\)

Barone’s recollection regarding programming for the 1948–49 season-opening concert is corroborated by Roussel, but Roussel also adds that Tchaikovsky *Symphony no. 6 in B minor*, “The Pathetique,” completed the program.

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\(^{180}\) Hubert Roussel, *The Houston Symphony Orchestra, 1913-1971* (Austin, TX: Univ. of Texas Press, 1972), 128.
This first concert would prove to be crucial for Barone because events during this concert motivated him to make noteworthy and monumental changes in his piccolo playing. Barone recalled that he was quite nervous for this first concert, but he persevered and played the parts. “The first concert, I’ll never forget, we played Copland’s Red Pony, and Daphnis. I was totally scared, [but I] got through it.”181 The second violinist sitting next to Barone thought otherwise and commented to Barone, “It went quite well, but that last note, it bent like a noodle.”182 Needless to say, Barone was angered by the remark. “That set me off,
[so] from that day forward, I vowed to become the best, with no help. It was tough, [it] made me listen, and made me criticize myself to no end. [I had] to be really particular about what I was trying to do with the music.\textsuperscript{183}

When asked what methods he employed then to improve his playing, Barone explained that he practiced diligently, playing the slow movements of Bach and Handel. As a result, Barone was able to focus on various aspects of his playing, including developing a tone that had a dark and woody quality or color and a legato playing style.

I vowed to change my sound. I didn’t like my sound and I thought, ‘How can I make it different?’ I was trying to acquire something that would be unusual. Not changing my embouchure, but different ideas, to make it more dark and woody. I practiced very diligently. I practiced mainly slow movements of Handel and Bach \textit{Sonatas}. I did this for years. Nothing fast. Maybe I was gifted in a way, fingers never bothered me that much. But I felt that the instrument was a difficult instrument to master. I used my dad’s piccolo even though Powell had filled it in\textsuperscript{184}… somehow I knew what I wanted to do, to sound like, and [I] strived for it until something changed. And you feel, ‘Okay, I am on the right track here?’ If not, you are going off on tangents. Once you do this, you are lost. You have to experiment. ‘Am I doing something wrong because I don’t like what I am hearing?’ Ask yourself, ‘Am I directing the air as I should? Is the placement proper? How high? How low?’\textsuperscript{185}… I think as long as you develop a focused sound, a dark woody sound on the flute; I think you carry it right over to the piccolo. To me, even though the embouchure hole is different, I don’t think there is that much change.\textsuperscript{186}

\textsuperscript{183} Ibid.

\textsuperscript{184} Ibid. Barone is referring to a repair made by the Verne Q. Powell Company to his chipped piccolo headjoint.

\textsuperscript{185} Ibid., 217.

\textsuperscript{186} Ibid.
Principal Flutists Elaine Shaffer (1948–1953), and Byron Hester (1953–1990)

From 1948 to 1953, the Houston Symphony flute section was comprised of principal flutist Elaine Shaffer, second flutist David Colvig, and principal piccolo/third flutist Barone. Although all three players had studied with Kincaid, Barone had never met Shaffer, whom he knew of as “Kincaid’s star,” until their current situation in Houston. Shaffer, the more veteran orchestral player, warmly welcomed Barone to his new position.

We were both former Pennsylvanians and we got along very well. We did, yes. She had, at times, a nasty temper; she did have a temper, but never used it on the section. But, at times I do know that things that didn’t go well; you could tell that she wasn’t very outspoken, outgoing, but you could tell when she did say something, it was curt. She was there four; I knew her for four years and then she left.187

Barone found Shaffer to be very competent as both a section leader and soloist. “Elaine was a fine player—very orchestral-oriented. She was a good player; she knew how to blend and maneuver. As I said, we had a good orchestra with a good woodwind section, very few problems with intonation, except for when I was a beginner.”188 Second flutist Colvig supports Barone’s comments on the quality and character of their section. Colvig remembered it “being a wonderful section”189 and that all three of them played well together because of their training with Kincaid. “We were a really good section. [We]

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187 Ibid., 246.
188 Ibid., 245.
didn’t argue; we worked things out. Elaine was a great player; she was musical, not just a bunch of notes.”

Figure 8, Houston Symphony Flute Section, Barone, Shaffer, and Colvig, ca. 1948

In 1953 Shaffer left the orchestra to pursue a solo concert career in Europe and a new principal flute was appointed.

Then, of course, Byron Hester took over. He was the first flutist, totally different. He was a Kincaid pupil, [but] he also studied, I think, with John Wummer. I know [he did study with] Kincaid. He [Hester] was totally different. How should I say? A good guy, but different. He had some weird things. He would always tighten his

190 Ibid.
belt before he played or tap the end of the flute on the bottom of the stand to rearrange the molecules or something. Hey, to each his own is how I look at it.191

**Summers: Returning to Philadelphia**

The Houston Symphony’s annual concert season began in late October or early November and concluded in early April. During the years that Barone played in the orchestra, there were no summer concerts. Consequently, Barone and his family went back east each summer where upon their arrival in Philadelphia, Barone re-established his contacts for freelance work while supporting his family—teaching lessons and collecting bad debts during the day for a finance company.

I subbed with the Robin Hood Dell,192 which was the Philadelphia Orchestra. I played maybe second piccolo when we played *Salome*; I played that with two piccolos. Krell was playing at that time. But anyhow, I played there, also the music theaters at night. It was a hard summer because I worked the job during the day until five o’clock and then ran to play a show in the evening. The summer went by very fast193 … In September, [we would] pack the car, drive sixteen hundred miles back to Houston, get our belongings, and unpack. And then, the red ants, forty million red ants down in Houston! Dust storms at night or during the day. It got into everything. The humidity messed up the pads.194

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191 Appendix O, 246.

192 Ibid., 218. In an email to the author, 14 May 2002, Philadelphia Orchestra archivist JoAnne Barry explained that the Robin Hood Dell Orchestra was an ensemble that played outdoor summer concerts in Philadelphia’s Fairmount Park. The orchestra was not operated by the Philadelphia Orchestra association, but it was essentially the Philadelphia Orchestra as so many musicians played.

193 Appendix O, 218.

194 Ibid.
The Barone family followed this routine for ten years until their relocation to Detroit.\textsuperscript{195}

**Other Musical Commitments in Houston**

Barone was also involved in musical organizations outside of the orchestra. One such organization was the Houston Bach Aria Group, a Baroque chamber ensemble founded by Barone’s symphony colleagues, including second flutist David Colvig. The ensemble, performing on modern instruments,\textsuperscript{196} was based on a core instrumentation of flute, violin, cello, and keyboard. Barone performed in this group when the instrumentation required two flutes or as Colvig’s substitute when Colvig was unavailable to play.\textsuperscript{197}

**Flute Teaching and Flute Student Hubert Laws**

Besides playing in different ensembles, Barone also taught flute lessons on a part-time basis. His teaching schedule included private lessons at his home and group lessons at a Houston area high school.

One of Barone’s pupils from that time is now the highly successful jazz and classical flutist Hubert Laws. When Barone was asked how Hubert Laws became one of his students, Barone responded, “Talent.”\textsuperscript{198} Barone recalled

\textsuperscript{195} See Appendix A for a letter from Margaret Barone about her husband’s early years in the Houston Symphony Orchestra.

\textsuperscript{196} David Colvig, telephone conversation with author, San Francisco, CA., 12 August 2002. Colvig founded and performed in this ensemble with a keyboardist, a cellist and a violinist. Colvig called the ensemble the *J.S. Bach Society*. He said that sometimes Barone played with him or as a substitute if Colvig was unavailable.

\textsuperscript{197} David Colvig, telephone conversation with author, San Francisco, CA., 12 August 2002.

\textsuperscript{198} Appendix O, 223.
meeting Laws one evening after an orchestra concert, when Laws, sixteen years old, and already proficient on saxophone and clarinet, approached both Barone and Colvig to inquire about flute lessons. Barone responded affirmatively and arranged a meeting time for lessons. “I gave him my address and said ‘Come on over.’ I couldn’t believe it. This guy was very, very good, but you know he still had a lot to learn. He had such an ability.”199

Laws, looking for a flute teacher because his school, Texas Southern University, did not have one, explained in a recent interview that he did not know what possessed him “to have such nerve to approach”200 Barone and Colvig for lessons.

I went up and asked them [Barone and Colvig] for lessons. Clem agreed to teach me and I paid him something like three dollars for lessons. I ended up buying his father’s old Haynes, #749, for $150 with the provision that I never sell it to anyone else.201

Laws is appreciative of the opportunity to study with Barone and explained, “Clem taught me the basics of the instrument. He really labored with me. Clem showed me how to form the embouchure, the sound, the basics of flute playing.”202 Laws’ lessons were usually at least an hour long, but often longer because “‘Clem was so giving.’”203

199 Ibid.
201 Ibid. Laws stated that he continued to play that Haynes until 1965 and that he still owns this instrument.
202 Ibid.
203 Ibid.
Barone, equally impressed with Laws, stated, “He was really a good kid, I mean [a] wonderful young man.” Because of Laws’ potential, Barone wanted to assist Laws in any possible way. At the time, Laws played on a borrowed instrument found in a friend’s attic. Barone, realizing that Laws’ talent deserved a better instrument, offered his father’s Haynes flute to Laws: “I tell you what. I just got my new Powell; I will sell you my dad’s flute.’ It was a Haynes flute. A nice flute, [with a] low C, [and a] perforated embouchure. I sold it to him for $100. He [still] has it today.” The Haynes flute that Laws purchased from Barone has an open g-sharp key rather than the more traditional closed G-sharp key, which Laws was currently playing. Barone described with astonishment Laws’ determination to successfully play the open G-sharp key system:

After one month of playing that flute he played the Mozart *Concerto* with the [Houston Symphony] youth orchestra. What astounded me was that we couldn’t find a cadenza, but we found a recording of Moyse and his cadenza. Hubert copied that thing note for note from the record and played it from memory. That was his beginning.

Laws also recalled preparing Mozart’s *Concerto in G major*. He added, “Clement was responsible for me playing with the Houston Youth Symphony. I learned to play that flute and shortly thereafter, I played the first movement of the Mozart with the youth symphony.”

Eventually Laws moved to New York to study at the Juilliard School, but continued to study with Barone in the summers in Philadelphia. “When I left

204 Appendix O, 223.
205 Ibid.
206 Ibid.
Houston, he [Laws] got a scholarship to Juilliard. When I was in Philadelphia, he would come over there in the summer time and study with me, from Juilliard. And to this day, he [still] calls me.”

Barone’s group lesson teaching occurred at a high school in the Spring Branch Independent School District near Houston. Barone covered all aspects of basic musicianship and flute playing in these lessons, including scales, intonation, and phrasing. Upon Barone’s resignation from this position, school administrator Wade Pogue wrote a letter on Barone’s behalf praising him for his teaching accomplishments and his exceptional personal qualities.

When not in rehearsals or performances, Barone and his family joined with other Houston Symphony colleagues for social outings. Retired second flutist Colvig stated that in addition to playing flute duets with Barone, Colvig and his family often socialized with Barone and his wife Marge. Barone also recalled when he and Marge stood up for the orchestra’s bass clarinetist Gloria Alda on the occasion of her marriage to actor Alan Alda. The Houston years also included the births of Barone’s two children, Rita and Clement John. On the occasion of Clement John’s birth, Barone and Marge asked Houston Symphony Orchestra principal flute Elaine Shaffer to be his godmother; a role she happily accepted.

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208 Appendix O, 223. Barone received a telephone call on 18 December 2002, from Hubert Laws. The call came during one of this author’s interview sessions with Barone.

209 See Appendix C for a copy of this letter.
Guest Conductors in Houston

Besides playing for the orchestra’s permanent conductors, Barone also played for a stellar roster of guest conductors, including Ernest Ansermet, Sir Thomas Beecham, Leonard Bernstein, Erich Leinsdorf, Dimitri Mitropoulos, Pierre Monteux, Eugene Ormandy, Malcolm Sargent, Igor Stravinsky, Heiter Villa-Lobos, and Bruno Walter. Guest conductors also filled in when the orchestra was in-between principal conductors. This was the situation in April 1953 when the board terminated Kurtz’s employment as principal conductor. The symphony board and Kurtz’s management agreed to a plan whereby Kurtz and guest conductors would lead the orchestra during the 1953–54 season. Houston Symphony guest conductors who eventually appeared as principal conductors were Ferenc Fricsay (1954), Sir Thomas Beecham (1955), and Leopold Stokowski (1955–1961).210

Ferenc Fricsay Conducts Houston, 1954

Ferenc Fricsay was appointed principal conductor with the Houston Symphony after his guest conducting appearance with the orchestra in November 1953. A native of Budapest and conductor of the Radio Orchestra of the American Section of Berlin (RIAS), Fricsay and the orchestra’s hopefulness for his longstanding tenure in Houston ultimately resulted in only eight concerts.211 Although Fricsay was originally contracted for the entire 1954–55 season only, in December 1954, personality and contract disputes prompted the symphony board to inform Fricsay that any further association with the

\[210\] Roussel, 237.

\[211\] Ibid., 139.
orchestra was not advised. Roussel reports that offers and counter offers continued between Fricsay and the board until finally Fricsay accepted their terms. He had since returned to Europe and “cabled that because of an illness he would be unable to complete his season in Houston.”

Houston Symphony historian Roussel points out that Fricsay, as a musical leader, was “a strange mixture to deal with.” While Fricsay “displayed a rather crude order of podium showmanship,” he motivated the orchestra to perform some of their best work. Barone also spoke of Fricsay’s musical abilities:

We had the German or Austrian Ferenc Fricsay. He became very, very ill. This man, believe me, I think he would have been another Stokowski. Wonderful. Tremendous conductor. Musical, this is what impressed me. He was there for about eight months, went back to Europe, and passed away. To finish out his contract, we had [Sir] Thomas Beecham. Then came Stokowski.

**Leopold Stokowski Appointed Principal Conductor, 1955–1961**

In 1955, the Houston Symphony Society hired Leopold Stokowski as the orchestra’s eighth permanent conductor. Although Stokowski led the orchestra from 1955 to 1961, Barone only played for the first four years of Stokowski’s Houston Symphony Orchestra career, 1955 to 1959. Barone remembered Stokowski as being “wonderful, unique, and such an individualist. He was such an adventurer.” Stokowski’s individuality was especially apparent when it

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212 Ibid., 149.
213 Ibid., 139.
214 Ibid.
215 Appendix O, 217.
came to his practice of altering scoring on specific chords to create a change in color or balance.\textsuperscript{217}

Barone also spoke of Stokowski’s dedication to performing new orchestral works. At the end of each regular subscription concert, just as both orchestra and audience were preparing to leave, Stokowski would invite the audience to remain and hear new compositions. Composers whose works received a Houston premiere included Alan Hovhaness, Charles Ives, Wallingford Riegger, Dimitri Shostakovich, and Carl Orff.

Stokowski and the Houston Symphony released four recordings: These are: 1) selected acts of Wagner’s \textit{Parsifal} and \textit{Symphonic Synthesis}, 2) Scriabin’s \textit{Poem of Ecstasy}, opus 54, and Amirov’s \textit{Azerbaijan Mugam}. 3) a world premiere of Shostakovich’s \textit{Symphony no. 11}, “In the Year 1905,” and 4) Carl Orff’s \textit{Carmina Burana} and Stravinsky’s \textit{Firebird}.\textsuperscript{218} Barone describes the Shostakovich as “a wonderful symphony.”\textsuperscript{219}

It really is, [it has a] big English horn solo [that] happens in the last movement. The first principal oboe and English horn, they both played English horn, one overlapped the other, so they wouldn’t be exhausted\textsuperscript{220} … the recording experience was new for me; I had never done it before. You have to be at your best, sit on the edge of your chair, to know your part; it has to be exactly right, blend and intonation. It was quite a learning experience.\textsuperscript{221}

\textsuperscript{217} Ibid.
\textsuperscript{218} See Selected Discography in Appendix N.
\textsuperscript{219} Appendix O, 255.
\textsuperscript{220} Ibid. Recorded at Jessie Jones Auditorium, 1958, April 9-12.
\textsuperscript{221} Appendix O, 247.
Figure 9, Leopold Stokowski

Barone, who speaks highly of Stokowski, remembers that Stokowski “was wonderful—he treated me so well.”222 Their relationship is also fascinating because of their unusual connection: Stokowski, now conducting Barone in the Houston Symphony, had previously conducted Barone’s father in 1912 in the Philadelphia Orchestra.223

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222 Ibid., 204.
223 Ibid., 209.
Despite their amicable relationship, Barone and Stokowski, however, did disagree on one point; what type of piccolo Barone should play, silver or wood. Barone had heard from Philadelphia Orchestra piccolo player John Krell that Stokowski preferred piccolo players to use two different types as Stokowski felt silver was more appropriate for some pieces. Barone, on the other hand, wanted to play everything on a wooden piccolo.

He wanted me to have two piccolos, one for Shostakovich, metal, and one, wood, for everything else. I rebelled. I said, ‘Maestro, if I can’t do it on one, why two?’ He wanted the silver for the upper register of the Shostakovich. Our next to last concert was [Mahler] Eight Russian Folk Songs, Shostakovich Tenth Symphony, and Kikimore. Lots of piccolo and I played it. I did it all on the wood piccolo. He called me in at the end of the concert. I figured, ‘This is it, I am going to get fired.’ He said, ‘You convinced me, I admit it, you can play it on one instrument.’

Barone’s Final Concert in Houston, Spring 1959

In March 1959 Barone informed the Houston Symphony Orchestra that he would be leaving at the end of the season as he had recently been selected to play piccolo in the Detroit Symphony Orchestra. “I was hired [by the Detroit Symphony Orchestra] and went back [to the Houston Symphony] the next day and told Al Uhrbach, the personnel manager. Stokowski brought me in and said, ‘I am sorry to see you go.’”

At Barone’s final concert with Houston, in the spring of 1959, Stokowski publicly recognized Barone by asking him to take a solo bow at the conclusion of the concert. Barone recalled his last concert included Tchaikovsky Symphony in E Minor, no. 4. “I played it [and] when the concert ended, Stokowski had me stand

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224 Ibid., 204.
225 Ibid.
for a solo bow. I was embarrassed by this recognition. Why? It was written in the part; you play the part. So, maybe as a send-off; he knew I was leaving.”

Stokowski expressed disappointed about Barone’s decision to leave and in response sent Barone a letter praising him for his contributions to the orchestra, while also expressing feelings of regret regarding Barone’s resignation. Dated 14 September 1959, Stokowski wrote that Barone’s resignation represents “a great loss to our Orchestra, … and if you ever are willing to return to any orchestra I am conducting I would welcome you as the fine artist that you are.”

Conclusion

Barone played in the Houston Symphony Orchestra from 1948 to 1959 under principal conductors Efrem Kurtz and Leopold Stokowski. During Stokowski’s tenure, the orchestra premiered new works and released four recordings, including the premiere of Shostakovich’s Symphony no. 11. An inexperienced piccolo player when he first joined the orchestra, Barone, determined to succeed, worked meticulously to meet his high standards of excellence. Barone’s position in the Houston Symphony Orchestra allowed him the opportunity to develop his artistry on piccolo, thus preparing him for his next opportunity, playing piccolo in the Detroit Symphony.

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226 Ibid.
227 See Appendix B for a copy of this letter.
228 A selected discography of Barone’s recordings with the Houston Symphony Orchestra appears in Appendix N.
Clement Barone continued to build his orchestral career with his relocation to Detroit in 1959 to assume his second and only other major orchestral position: piccolo player in the Detroit Symphony Orchestra. Barone, who previously played in the Houston Symphony Orchestra, remained with the Detroit Symphony Orchestra for thirty-two years until his retirement on 11 August 1991.

Barone’s professional career in Detroit flourished with a mixture of performance and teaching opportunities. In the symphony he associated and performed with an array of conductors, orchestra colleagues, and guest artists. Outside of the orchestra, Barone successfully created a varied freelancing network. Here, he appeared as a flute and piccolo soloist with community orchestras, recorded instrumental tracks for Motown Records, played off-stage parts for the visiting Metropolitan Opera, played principal flute in a community

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229 Selected biographical material about Barone identifies his first year in the Detroit Symphony Orchestra as 1958, however, a copy of Barone’s employment agreement, clearly identifies his first year as 1959. This is also the year that he gave in the December 2001 during an interview with author.
orchestra, the Dearborn (Michigan) Symphony, and performed in Detroit-based chamber music concerts.

Teaching and related educational activities also occupied Barone’s work schedule. He wrote a piccolo method book, maintained an active teaching schedule at colleges and universities throughout southeastern Michigan, and taught an astounding number of private students at his Detroit-area home. His positions at the University of Michigan and Wayne State University represented his most substantial university teaching appointments.

**Barone’s Introduction to the Detroit Symphony Orchestra, 1959**

Barone’s introduction to the Detroit Symphony Orchestra occurred in February 1959. “The DSO was on tour with Paray in Texas and I went to hear them. While I thought Houston was a good orchestra—Leopold Stokowski was music director then—I thought the DSO was better.” The orchestra—needing a new piccolo player as their current player, August Witteborg, had become ill—held auditions during their tour. Barone, who learned of the opening from his friend William Sabatini, arranged to play an audition in Galveston while the orchestra was there for their 25 February 1959 concert. At his audition, Barone played for Detroit Symphony Orchestra principal conductor Paul Paray and the orchestra’s personnel manager Ray Hall in a dining room at Galveston’s Jack Tar Hotel. Barone was immediately hired and he submitted his resignation to the Houston Symphony, effective at the end of the orchestra’s 1958–59 season.

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In March 1959 Barone received his Detroit Symphony Orchestra contract, dated 16 March 1959, indicating that his employment would begin at the orchestra’s first rehearsal on 2 October 1959.231

Barone’s Early Years with the Detroit Symphony Orchestra

During his early years in the symphony, Barone worked diligently and conscientiously to prove that he could meet the criteria of his new orchestra. In rehearsals he focused on listening to the other parts around him to know who played with, before, or after him. Barone also worked with principal flutist Albert Tipton outside of orchestra rehearsals to resolve any intonation problems. Their usual method was to play scales or other passages in unison; as Tipton maintained a steady pitch, Barone made the necessary adjustments.

When I got to the DSO, I continued the same way, the same ideas of practicing because I felt it was a better orchestra, you had to really fit. Not as a soloist, but as part of the flute section, part of the woodwind section. Many times in the string section, too, because of the unisons. I worked very conscientiously. I took my time. I was not in a hurry. I figured I must, some way, somehow, keep this job. I wanted to set a standard.232

Barone’s first performance in Detroit was in a set of season-opening symphony concerts held Thursday through Saturday, 8 October 1959 to 10 October 1959 in downtown Detroit’s Ford Auditorium.233 Led by its French-born

231 Appendix D contains a copy of Barone’s Employment Agreement.

232 Appendix O, 204.

233 Detroit Symphony Orchestra Archives program information. The Friday concert was at 2:00 p. m.
conductor Paul Paray, the orchestra played Bernstein’s *Overture to Candide*, Brahms’ *Variations on a Theme by Haydn*, and Berlioz’s *Symphonie Fantastique*.  

As previously mentioned, although Barone was an experienced orchestral piccolo player, his rehearsals with Detroit still required his utmost focus and concentration. At one of Barone’s first rehearsals, Maestro Paul Paray requested to hear a passage in the piccolo part. When Barone heard the request, he “thought his shoes were going to fall off.” In spite of his nervousness at having to play alone while the entire orchestra remained silent, Barone maintained his composure and successfully executed the passage. His success generated even more self-confidence: “Knowing that in a new orchestra with new surroundings, strange faces, new conductor, that I had confidence in myself … I was able to say, ‘Hey, I can do the job.’”

**Music Directors and Guest Conductors**

Barone played for six principal conductors in the orchestra as well as numerous guest conductors. The six principal conductors were Paul Paray, Sixten Ehrling, Aldo Ceccato, Antal Dorati, Günther Herbig, and Neemi Järvi. Each conductor’s career in Detroit was as individual as the conductor. The careers of maestros Paray, Dorati, and Järvi included recording releases, while

234 Concert Program, Paul Paray and the Detroit Symphony Orchestra, Ford Auditorium, Detroit, MI., 8 October 1959.


236 Ibid., 7.
others introduced the orchestral to the public through tours and festivals.\textsuperscript{237} Programming initiatives included orchestral premieres or new interpretations to standard works.

\textit{Music Director Paul Paray, 1951–1962}

Paul Paray was the first of the six music directors for whom Barone would play. Paray, a graduate of the Paris Conservatory began his conducting career in 1920 as assistant conductor of the Lamoureux Orchestra. He became that ensemble’s principal conductor in 1923 before being named conductor of the Concerts Colonne in 1932. Paray’s American debut occurred in 1939 with the Philharmonic Symphony at New York City’s Stadium Concerts.\textsuperscript{238} His appointment as permanent conductor of the Detroit Symphony Orchestra came in 1951 as a result of reorganization efforts following the symphony’s disbanding in 1949. In addition to the Detroit Symphony Orchestra, Paray also conducted the Boston, New York, Philadelphia, Chicago, Cincinnati, and Pittsburgh symphony orchestras. Numerous honors were bestowed upon Paray throughout his career, including a \textit{Prix de Rome} for composition in 1911 and the French \textit{Legion of Honor} in 1957.

Paray, who served as the Detroit Symphony Orchestra principal conductor until 1962, left a legacy of “over 65 recordings with the DSO on the Mercury label, many of which are still considered classics and some of which

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\textsuperscript{237} The orchestra took at least one European tour while Barone was in the orchestra, but he did not participate in this.
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\textsuperscript{238} Program Notes, Detroit Symphony Orchestra Concert Program, 2 February 1960, 7.
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have recently been reissued in compact disc format."²³⁹ The six Paray recordings that Barone mentioned are: 1) *Paray Conducts Ravel and Debussy*, 2) *French Opera Highlights*, 3) *Overtures of Suppé and Auber*, 4) *Paray Conducts Chabrier and Roussel*, 5) *Paul Paray Conducts Wagner*, 6) Berlioz’s *Symphonie Fantastique*, and 7) Ibert’s *Escales* and Ravel’s *Rapsodie Espagnole*.²⁴⁰

Figure 10, Paul Paray Guest Conducting the DSO (Barone to the right of Paray)

Barone relished the opportunity to play for the French conductor who not only splendidly conducted the music of his native country, but also showed mastery for the works of Beethoven and Wagner.


²⁴⁰ A selected discography of Barone’s recordings with the Detroit Symphony Orchestra appears in Appendix N.
Paray had such a fantastic style for French music. It was magnificent. It was one of the greatest thrills of my life to play with a conductor like Paul Paray. He was so musical. Nobody did Beethoven, Wagner, and French music like he did. He was just incredible. Of course, he had a temper and many funny things happened, but I learned a great deal.

Because Barone was unable to travel by airplane (his ear drums plug up when he flies), any trips to out-of-town orchestra concerts were made by car. Paray also preferred traveling by car, so he and Barone had the opportunity to associate with each other outside of the orchestra’s rehearsal schedule.

Music Director Sixten Ehrling, 1963–1973

Following Paray’s departure from the orchestra in 1962, the symphony management selected Swedish conductor Sixten Ehrling as its next principal conductor. Ehrling, formerly the ballet and opera conductor of the Royal Opera in Stockholm, led the Detroit Symphony Orchestra for ten years, from 1963 to 1973. His Detroit career is noted for: establishing Meadowbrook in Rochester, Michigan, as the orchestra’s new summer home; programming twenty-four premiers over his ten-year career; and re-instigating the orchestra’s annual Carnegie Hall concerts.

Barone described Ehrling as “marvelous, although he had a very dry sense of humor. On the podium, Ehrling conducted with wonderful stick

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241 Appendix O, 255.


technique and possessed an extraordinary sense of rhythm. “He played the best ‘Rite of Spring’ I ever heard.”

Music Director Aldo Ceccato, 1973 –1976

Detroit’s third music director during Barone’s career was Aldo Ceccato, an Italian-born conductor who led the Detroit Symphony Orchestra from 1973 to 1976. Barone especially remembered Ceccato for the concern and support that he extended during Barone’s illness and surgery in 1975. “When I had major surgery, he called me in the hospital every day.” Concerning Ceccato’s ability to lead the orchestra, Barone thought that Ceccato “needed to study more, but he was very warm and sincere.”

Music Director Antal Dorati, 1977–1981

Music director and conductor Antal Dorati, 1977 to 1981, elevated the orchestra to “new standards of excellence and worldwide recognition.” As music director, he led the orchestra back into the recording business through negotiation of recording contracts with London Records, organized the
orchestra’s first European tour, and established music festivals featuring the Detroit Symphony, performing works of Beethoven, Schubert, Brahms.\(^{250}\)

An ardent supporter of Bartók’s music, Dorati and the orchestra released a London recording of Bartók’s *Two Dance Suites* and *The Miraculous Mandarin*. Barone recommends these as well as Dorati’s recordings of *Petrushka* and *Rite of Spring*.\(^{251}\)

Other Dorati and Detroit Symphony Orchestra recordings identified by Barone are: Tchaikovsky’s *Overture 1812*; Gershwin’s *Scenes*; Copland’s *El Salon Mexico* and *Appalachian Spring*; the dance symphony “Four Dance Episodes” from *Rodeo*; and Ravel’s *Rapsodie Espagnole*.

During the recording of *Rapsodie [Espagnole]*, Bob Patrick who was our assistant first—he didn’t like to play piccolo; there is a section where the piccolos, have this very fast triple tonguing—he [Bob] held the piccolo and I played the whole damn thing. Yes, *Rhapsody Espagnole*, fourth movement.\(^{252}\)

Known for his strong-willed personality, Barone remembered that Dorati did not hesitate to hide his irritability. “He really had a temper. I played under him once in Philadelphia when I was young, and he was even wilder then.”\(^{253}\) In this earlier incident, Barone explained that the theatre manager for the Ballet Russes de Monte Carlo would purposely leave coat hangers on Dorati’s stand so

\(^{250}\) Ibid.

\(^{251}\) A selected discography of Barone’s recordings with the Detroit Symphony Orchestra appears in Appendix N.

\(^{252}\) Appendix O, 255.

when the latter became angry, he would have something to break. Nevertheless, Barone loved Dorati because he got results.

Financial disputes with the management led to Dorati’s resignation. As the orchestra management conducted a search for a new principal conductor, Israeli conductor Gary Bertini served in the interim. Although Bertini presided over the orchestra for two seasons, 1981 to 1983, guest conductors usually appeared on the podium, including their previous conductor, Dorati.

Music Director Günther Herbig, 1984–1990

The fifth music director, German-born Günther Herbig, succeeded Dorati as the orchestra’s fifth principal conductor. Although Barone praised Herbig for setting the “orchestra straight with regard to things like intonation and ensemble,” Herbig’s “concerts were cold and stale because everyone was afraid to let themselves go. There was no inspiration, [the concerts were] very dry and dull. When he conducted Debussy and Ravel it sounded like a freight train.”


256 Barone indicates Bertini’s years at the orchestra were 1976 to 1978.


259 Ibid.

260 Appendix O, 204.

261 Ibid., 236.
Herbig’s concert programming frequently featured Austro-German repertoire, which when combined with Herbig’s personality, created especially negative images for Barone: “When he walked out on the stage, you could hear the heels, … I became entranced, back to [the] German occupation. I just thought the music he made was so boring, nothing but Bruckner.”

Music Director Neemi Järvi, 1991 - Present

Neemi Järvi, the six and final conductor, for whom Barone would only play for one season, presented a refreshing and welcome contrast to his predecessor. “Järvi has all the technical and artistic expertise, but you’re not afraid to let yourself go in concerts. He’s the most musical conductor I’ve played for” … “a human being … very demanding, but [it was] easy to give him what he wanted.”

Barone retired after Järvi’s first year, but Barone had played in the orchestra long enough to know that Järvi was someone Barone would have enjoyed.

On the occasion of Barone’s retirement from the orchestra, he compared the orchestra in 1991 with Järvi to how it was thirty-two years earlier with Paray:

I think the orchestra’s style is different today. When I came it was full of the lightness and precision that marked Paray’s French style. Now, I think it has found its true personality. Its sound is warm. It sings. Its crescendos are bigger. It plays with more energy.

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262 Ibid.


reaches higher plateaus. These days you go to rehearsals and performances with enthusiasm.\textsuperscript{265}

Barone expressed great respect and admiration for Järvi. “I felt he really had something and we jelled. It was wonderful.”\textsuperscript{266}

Järvi’s released two recordings with Barone in the flute section: Barber’s \textit{Overture to the School for Scandal} and Symphony no. 1; Beach’s \textit{Symphony in E minor}, the “Gaelic;” Roussel’s \textit{Bacchus and Arianne}, and Symphony no. 3; and Ravel’s \textit{Bolero} and \textit{La Valse}.\textsuperscript{267}

\textit{Guest Conductors}

In addition to the six principal conductors, Barone also played for an exhausting number of guest conductors. On some occasions, these guests inspired the orchestra with their talent and personality. Barone succinctly summarized his impression of these conductors: “There were big names and some frauds, not to name some, but there were four or five. They conducted, we played, the concert ended and we said, ‘Adios, amigos, see you tomorrow.’”\textsuperscript{268}


\textsuperscript{266} Appendix O, 204.

\textsuperscript{267} A selected discography of Barone’s recordings with the Detroit Symphony Orchestra appears in Appendix N.

\textsuperscript{268} Appendix O, 218.
Members of the Detroit Symphony Orchestra Flute Section, 1959 to 1968

From 1959 to 1968, Barone played in the flute section with principal flutist Albert Tipton and assistant principal Irvin Gilman. Two other flutists, Larry Teal and Edward Lenning, played when additional or substitute musicians were needed.

The three regular members of the section, Tipton, Gilman, and Barone, were all former students of William Kincaid. This common characteristic represents the second and final time that Barone would play in a flute section with fellow Kincaid-trained students. For Gilman, this constituted “a considerable part of playing with Clem [Barone] and Tipton.” It forged a strong “bond between them.”

Principal Flutist Albert Tipton

Principal flutist Albert Tipton played in the Detroit Symphony Orchestra from 1956 to 1968. He was highly regarded by his orchestral colleagues for his ability to artistically perform as a soloist and effectively lead the section. Barone, along with his section colleagues expressed great admiration for Tipton, and described the opportunity to work with Tipton as “a great learning experience. It

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270 Ibid., Barone states that flutist Edward Lenning and not Larry Teal played in the section. Lenning only played the summer season at the Fairgrounds and Belle Isle. The section only had three players until a fourth flutist, Miles Zentner, was hired.

was a joy for me to be part of the section” with “the wonderful Albert Tipton.”

Shaul Ben-Meir, who followed Gilman as second flutist, concurs with Barone’s statement, stating, “Tipton was superb. A perfect gentleman. You felt elevated to his level, not demoted.” Gilman describes the opportunity to play in a section with Tipton and Barone as an incredible experience, especially because he was the freshman. “It was a “great, but also very humbling” experience.

When Tipton announced his resignation from the orchestra, effective at the conclusion of the 1967–68 season, the rest of his section expressed great disappointment. Ben-Meir, who had only played next to Tipton for one year, recalled feeling “very disappointed when he [Tipton] left as we had only played together one year. He was a terrific sight-reader … I was very young, [so] what a blessing [it was] to have him as principal [flute].”

Tipton, known for his detailed attention to playing with impeccable intonation and blend, sometimes went too far and offended the other principal woodwind players. Barone fondly recalled one incident that illustrates one set of group dynamics that may occur in an orchestral section when Tipton moved beyond the acceptable limits in an attempt to lead his fellow woodwind players. He thought he knew best how to approach a particular passage; his colleagues showed him otherwise:

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... When I first got in the orchestra, Arno Mariotti was principal oboe, Paul Schaller, principal clarinet, and Albert Tipton [Detroit]. We were playing Tristan and Isolde: Prelude and Love Death. There is a spot where the flute modulates to an F-sharp [while] the oboe and clarinet sustain their notes. The flute’s F-sharp fills in the chord. Well, Tipton, liked to lead, so Arno tells Paul Schaller, ‘Look, when we come to this spot, you go up and I will go down.’ Well, here comes Albert with his F-sharp, he couldn’t put it anywhere. Albert’s eyes were flittering. Which proves: Play your part the way it should be, no leading. He always liked to feel that he was. Well, generally the flute is the coloratura of the woodwind section and you have to have a little bit of authority, but I guess they took offense to it. It was funny.276

“It was a great learning experience and a joy for me to be part of the section.”277 Barone describes Tipton as a gracious man, who “set the standard” as an orchestral player and flute section soloist.278 This was the standard to which Barone aspired: “I was very fortunate. He set the standard ... I felt that I tried to be as efficient and artistic as he was,279 ... I had to duplicate what he was doing. It was the greatest to play with Tipton.”280

As previously stated in both Houston and Detroit, Barone played in a flute section where the principal flutist was a former Kincaid student, however, there were also contrasts, as Barone worked with these two principal flutists when they were at different points in their careers. Shaffer was just beginning her career when Barone played in the section with her in Houston, while, in Detroit,

276 Appendix O, 230.
278 Ibid.
279 Appendix O, 204.
Tipton was the more experienced player. While Barone appreciated the talents of both flutists, he expressed tremendous admiration for Tipton:

You could tell that they [Tipton and Shaffer] were trained by Kincaid. They had the same approach to music; they had this glorious sound, wonderful musicians. Tipton, I felt, I can’t say more musical, but more outgoing, his knowledge of phrasing and tone color was incredible. He had his vision of music, what he was doing with music. Of course, don’t forget she [Shaffer] was very young when I was down there [Houston], we’re talking the ‘40’s, so I didn’t really know how much she’d [Shaffer] improved until I heard her recordings of the Bach *Sonatas* and the Mozart *Concertos*; but Tipton had a unique way of playing. It was always, ... it was never stale. Every time he played, whether it was the same thing, it was new, not new intonation, new notes, or new rhythm; there was always something he injected in his music. I noticed that with Tipton.281

**Other Members of the Flute Section, 1959 to 1991**

The flute section experienced four personnel changes during Barone’s thirty-two years with the orchestra. The first set of personnel—Tipton, Gilman, Barone, and Teal—played Barone’s first season, 1959–60, to his seventh season, 1965–66. At the onset of the 1966–67 season, Teal departed and Miles Zentner became Assistant Principal. The section changed the following season, 1967–68, when Zentner departed for the Los Angeles Philharmonic and Shaul Ben-Meir filled his position.282 The fourth and final personnel change came at the start of the 1968–69 season when Tipton and Gilman resigned, resulting in the hiring of new principal flutist Ervin Monroe and assistant principal Robert Patrick. After

281 Appendix O, 246.

282 Shaul Ben-Meir, telephone conversation with author, Farmington Hills, MI, 3 October 2002. Both Barone and Shaul Ben-Meir, play the open G-sharp system flute. In this telephone conversation, Ben-Meir explains that he plays that system, because “that is what I got [because] that is what my teacher played—I played one of his used flutes. I didn’t know any differently, [but] I think it is more logical. That is what Boehm originally made. The French didn’t like having to put two fingers down for G. It is rare that half the section played that system. [This is] more common in Europe. Also, the [left-hand] thumb is reversed.”
this, the section remained unchanged until Barone’s retirement in 1991. As a result, Monroe, Ben-Meir, Barone, and Patrick played together for twenty-three years, from 1968 until 1991, exhibiting a cooperative effort as they approached how best to play the music. Barone fondly described what it was like to play in that flute section.

We had a wonderful section at the time, with Erv, Shaul, and Bob Patrick. A wonderful section. We got along very well. There wasn’t glaring or looking [at each other]. We respected each other. That is what makes a good section. If we had a problem, [everyone was] very gracious. Good at working out problems. ‘Can you come up, can we try this note?’ That’s the way to have a wonderful section. Its like espirit d’ corps. They want to help you and you want to help them as much as possible.283

Figure 11, DSO Flute Section: Monroe, Barone, Ben-Meir, and Patrick

283 Appendix O, 204.
Solo Appearances and Chamber Music Performances

Barone’s appearances as a soloist and chamber musician featured him on both flute and piccolo. He first appeared in front of the orchestra as a piccolo soloist on 23 October 1959 at a children’s concert in Worcester, Massachusetts.284 The concert, given as part of the orchestra’s east coast tour, featured Barone as piccolo soloist for Kleinsinger’s light and humorous tale, *Pee Wee the Piccolo*.

I was like the pied piper that day. It’s a great piece. Pee Wee loses his melody and goes through the orchestra trying to find it by asking other instruments. It starts with the tuba and then ends with the piccolo finding his melody. The piccolo plays a big solo at the end. I should have worn shorts and a hat with a feather to look the part!285

Another solo appearance came in 1961 during the orchestra’s summer concert series at Belle Isle. With Valter Poole conducting, Barone, playing flute, performed Kennan’s *Night Soliloquy*, Gluck’s *Minuet and Dance of the Blessed Spirits*, and Ibert’s *Entracte*. This opportunity resulted from the orchestra’s response to Barone’s request for additional compensation. At the end of Barone’s second season, 1960–61, he asked for a raise. Ray Hall, the orchestra manager, informed him that the budget was tight, so Barone responded that perhaps he should seek employment elsewhere. The orchestra, not wanting to lose Barone, proposed a compromise.

Ray Hall called and asked if I would take this: ‘We will give you a $1,000 raise and have you play a solo at Belle Isle.’ The season then was only 26 weeks. I said okay. That was it. I got the raise and I played the solo and I am still here! Unless you speak up and let

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285 Appendix O, 201.
them know that, what you think, not to be bold or brash, they will never even bother you. Unless you speak up, they will just look the other way. So that is how that happened.286

Barone’s second appearance as a flute soloist occurred on 23 August 1981 during the orchestra’s summer concert series at Meadowbrook with Barone performing Martin Kousins’ Rendezvous Concerto. Barone initially became acquainted with the concerto when Kousins sent him final drafts for revision. Kousins also sent the score to Meadowbrook Festival conductor Sir Neville Mariner, who agreed to program it for the August 1981 concert with Barone as the soloist. “Marty wrote this flute concerto and brought the parts to me for suggestions. It was all lyrical, ballad-like.”287 Of course, as a piccolo player, Barone also frequently performed the Vivaldi piccolo concertos. One particular performance that Barone recalled was a symphony chamber music series at Ford Auditorium in Detroit. Here, Barone appeared as the soloist in Vivaldi’s Concerto in C major for Piccolo and Orchestra, F. VI, no. 4.

Another solo concerto opportunity came when Detroit composer Lawrence Singer asked Barone to play the premiere of his piccolo concerto, Concerto for Piccolo and String Orchestra in Olden Style. Barone agreed and also assisted Singer in making recommendations for several revisions. The work received its world premiere at the 1984 National Flute Association Annual Convention in Chicago.288 Barone performed it again, this time with the accompaniment arranged for band, with the Wayne State University (Detroit,

286 Ibid., 221.
287 Ibid., 222.
288 Barone also chaired the National Flute Association Orchestral Audition Competition and was a panel member for a discussion on orchestral playing.
Michigan) Concert Band in 1987 at their appearance at the World Association for Symphonic Bands and Ensembles in Boston.

Barone, who viewed himself primarily as an orchestral player, did not assertively pursue soloist opportunities. Rather, he prefers to play orchestral repertoire.

I felt that I had enough to do in the orchestra, repertoire-wise; that fulfilled my desires, my ambition to be the best I could be. I felt there was enough there to keep me busy for as long as I wanted to play. I never had any aspirations to be a soloist. I wanted to be a good player, to be respected, to be a colleague, to be a member of a superb section; to be a colleague and a member of that section was all I needed; that was all I strived for.289

Chamber Music Performances

Chamber music venues included: the Harold Laudenslager Chamber Music Series; a chamber music series at Bloomfield Hill’s Cranbrook Institute; the Harp Trio; Mercy College’s series Saturday’s At Four; “Brunch for Bach” at the Detroit Institute of Arts; and a performance of Honegger’s *Concerto for English Horn and Flute* with principal oboist Don Baker playing English horn, led by conductor Arthur Steffan.

The Laudenslager Series began in 1979 as a single concert in memory of Harold Laudenslager, a violinist in the orchestra and a Wayne State University composition faculty member.290 After this initial memorial concert, other concerts followed and then, finally, a series was established. Barone often collaborated with Mario Di Fiore, retired Detroit Symphony Orchestra cellist and former

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289 Ibid., 244.

290 Mario Di Fiore, telephone conversation with author, Grosse Pointe, MI., 13 November 2002. Di Fiore believes the chamber series occurred from 1979 to 1989. He also mentioned Arthur Foote’s *Night Piece for Flute and Strings* as a work that he and Barone had performed.
Tipton Trio musician. Di Fiore reported that concerts were held at Orchestra Hall and programming included two works by George Crumb, *Night of Four Moons*, and *Ancient Voices of Children*, as well as J. S. Bach’s *St. John’s Passion*.

A first-hand account of one of Barone’s performances in the Laudenslager series comes from Bruce Carr, a former Detroit Symphony Orchestra administrator. Carr wrote in an email to this author “my most vivid memory of Clem Barone is a performance he gave at Orchestra Hall on April 22, 1979, of Mario Davidovsky’s *Synchronism One* and *Synchronism Two*. Either because I seldom heard him play the flute or because the performance was so moving, I still have a vision of his performance in my eyes and ears.”

The Harp Trio, comprised of flute, harp, and cello, performed for Young Audiences, a school concert series. Barone played in this ensemble for eight to ten years, performed a variety of literature, including transcriptions or arrangements of Saint-Saens’ “Swan” from the *Carnival of the Animals* and Debussy’s *Prelude to the Afternoon of a Fawn*, and demonstrated flutes, including those made of wood and bamboo.

At the Cranbrook Institute, Barone appeared in concerts with both principal flutist Tipton and later, principal flutist Monroe. A highlight of joint efforts between Barone and Tipton was a performance of J. S. Bach’s *Suite in B Minor*. Tipton performed the solo part while Barone entered in at the *tutti*

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291 Bruce Carr, email to author, 4 November 2002.

292 Appendix O, 244.
Performances with principal flutist Ervin Monroe at Cranbrook occurred approximately from 1968 into the early 1970’s. Because Monroe and Barone both played in the symphony and taught at Wayne State University, they had many opportunities to collaborate. Each recalled their performance at Cranbrook with guest pianist Peter Serkin in an arrangement of J. S. Bach’s Brandenburg Concerto, No. 4 in G Major, BWV 1049 for two flutes, piano, and strings. This concert represented one of many collaborative efforts between Monroe and Barone. Monroe described their collaboration on the Brandenburg as “a unique and delightful experience collaborating with Peter and Clem.”

Despite the challenge chamber music offers, Barone still considers orchestral playing as the most rewarding. “There is nothing like the great sound of an orchestra and that you are part of [it]. You are creating some kind of a mood with them; that you are projecting over the footlights. I felt that is what I needed; that is what I wanted; I stayed with that.

**Most Challenging Piccolo Solos**

Barone’s initially indicated that the most challenging solos came from the contemporary music that he played in the Houston Symphony with Stokowski. Barone expanded his answer to also include solos from the works of

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293 Clement Barone, telephone conversation with author, Grosse Pointe Park, MI., 10 May 2002. The performance date for this concert was between 1959 and 1968; sometime during Tipton’s career in Detroit.

294 Clement Barone, interview with author, Grosse Pointe Park, MI., 12 May 2002. Barone stated that he and Monroe performed the concerto playing Boehm wooden flutes. Barone’s instrument was a Ramboni flute.

295 Ervin Monroe, telephone conversation and email with author, Royal Oak, MI., 7 October 2002. Monroe believes the arrangement that he and Barone played was an original arrangement by J. S. Bach in the key of F Major.

296 Appendix O, 245.
Shostakovich. “As the piccoloist, you have to be a soloist, you are leading the pack, both stylistically and rhythmically.”

Favorite Piccolo Solos

Barone chose the lyrical solo in Mikhail Ippolitov-Ivanov’s Caucasian Sketches, No. 4 Cortege of the Sardar as his favorite passage. Other preferences include: Rimsky-Korsakov’s Scheherazade for its lyricism and technical qualities; Shostakovich’s Symphony no. 6, Symphony no. 10; the music from Verdi’s operas Aïda, Othello, Falstaff; Anatole Liadov’s Eight Russian Folk Songs; and finally, Mahler’s Song of the Earth. Barone states that he “could go on and on listing pieces, but chose these because the piccolo is the star.”

Offers from Other Orchestras

Despite receiving offers from other orchestras, such as the Metropolitan Opera Orchestra, Boston Symphony, New York Philharmonic, and Philadelphia Orchestra, Barone was happy to remain in Detroit and call the Detroit Symphony Orchestra his home.

It was wonderful that I was mentioned, you know. I was flattered that I was mentioned, but I was very happy in the DSO, a wonderful orchestra and a wonderful woodwind section.

After taking the position in Detroit, Barone decided he was ready to “stay still” and has no regrets about staying in Detroit: “If you feel that you can really

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298 Ibid. [italics added]
299 Appendix O, 211.
create music, and enjoy it, and you have done something musically, this is where you want to stay. It worked out fine. I have no complaints.”

Compensation and the Season Schedule

For the 1959–60 and 1960–61 Detroit Symphony Orchestra seasons, which were each twenty-six weeks long, Barone’s compensation was a weekly salary of $175, or an annual salary of $4,550. Even accounting for inflation and cost of living increases, the compensation that Barone and other orchestral musicians received then was smaller compared to the earnings of today’s top tier orchestral musicians.

The orchestra schedule at the beginning of Barone’s Detroit career was only twenty-six weeks long, with two concerts given each week, one on Thursday and the other on Saturday. Gradually, additional subscription concerts were added, first a Friday-night concert and then a Sunday afternoon concert.

The orchestra also played an outdoor summer concert series, first at Belle Isle and then, with Ehrling, at its current summer home, the Meadowbrook Festival in Oakland, Michigan. Here, the orchestra performed a weekly concert with two rehearsals. Other subscription concerts were eventually added, including “Pops” concerts, youth concerts, regional or state tours, and specialty concert series, such as the Black Composers series.

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300 Ibid., 218.

301 Appendix D. Employment Agreement, Detroit Symphony Orchestra, 16 March 1959, from Barone’s personal archives.
A Personal and Professional Challenge

In the spring of 1975, Barone’s personal and professional life faced a life-threatening challenge with the diagnosis of cancer in a saliva gland. This first came to Barone’s attention one evening in March 1975. As he was putting on a necktie, Margaret, Barone’s wife, noticed a lump in her husband’s jaw and neck. Barone remembered, “It was like an egg … I never noticed it.”302 The Barones immediately sought medical advice that initially diagnosed the lump as a swollen gland. Further examination, however, revealed that the swelling was actually a cancerous lump and that it was also in the roof of Barone’s mouth. Surgery ensued and the cancerous gland and attached muscle were removed. This removed muscle was replaced with muscle from Barone’s shoulder. Unfortunately, the surgery also required cutting the nerves in the throat. Given Barone’s occupation as a professional flutist, it had to be done with considerable care:

We had to tell them that I was a flutist in the orchestra. First, they thought by cutting and removing the gland, it wouldn’t bother me, but just leave everything numb. It was left numb, in a way, but they were careful not to injure the muscles of my tongue because they thought I would never be able to use my tongue again.303

Although the surgery was successful in removing the tumor, Barone was still uncertain about his playing and requested Margaret to bring his piccolo to the hospital to determine the effects of the surgery on his playing:

Right after the operation, I was all bandaged up and she brought me the piccolo. I went out to the fire escape. I tried to play a note, and, of course, I was crushed. Something came out, but it wasn’t my sound, it wasn’t what I knew, what I had. It was spooky. I cried

302 Appendix O, 234.
303 Ibid.
a little bit. I really worked hard to come back and to develop to get my embouchure to be responsive.304

In an effort to repair and regenerate the nerves, the surgeons prescribed exercises to help repair the nerves. While some of the nerves did eventually come back, Barone said that he felt handicapped for the first time in his life:

For sixteen years, I was able to do it, and thank God it’s over. Its better now, but the first seven, eight, nine years back in the orchestra, when I would talk, my tongue would kind of lay down and my words got sluggish. Even today, if I just let my tongue be normal, this side is down, and the other side goes on my teeth. It did injure. They had to cut them, but they hoped the nerves would regenerate. Some of them did come back. It was a challenge; maybe the good Lord said, ‘Hey, I am going to challenge you.’ If I had given up, it would have crushed me. So, I accepted the challenge and found other ways.305

As Barone recovered, orchestra colleagues visited Barone in the hospital, resuming their card game of “hearts,” which normally occupied spare time on symphony tours. Aldo Ceccato, Detroit Symphony Orchestra’s music director, also expressed great concern. In addition to his daily visits or telephone calls, he also sent his own doctors to check on Barone. Upon Barone’s release from the hospital, Ceccato held a party in his honor.

Naturally, Barone’s colleagues were very concerned about Barone’s health and his ability to return to the orchestra. Retired second flutist Shaul Ben-Meir, recently commented about what a horrible time it was, also testifies to Barone’s amazing attitude and faith. “We thought that was it because that kind of cancer

304 Ibid., 235.
305 Ibid.
can spread easily. Thank God he recovered. His recovery had a lot to do with his mental attitude.”

In the months following the surgery, Barone worked diligently at his regaining his playing and returned to the orchestra for the 1975–76 season opening concert at Meadowbrook, the orchestra’s summer home.

Now, twenty-seven years later, Barone describes this personally emotional experience: “After I had that serious operation … but before that, with the instrument that I had, it was fun. It was fun. I enjoyed myself. You could tell that I was having fun playing.” After the surgery, however, Barone found some passages that used to be as easy as “eating ice cream,” not so easy. His loss of control over the tongue muscle and related nerves not only affected his ability to articulate on the instrument, but it also impacted his ability to speak clearly.

After 1975 I was handicapped; the tongue didn’t respond. My tongue was crooked, even today it is crooked. Oh, yes, if I put my tongue out [demonstrates], so try to tongue like that. If I was a violinist or a cellist, it wouldn’t have bothered me, but of all things. Tonguing, for response, for attacks, for embouchure, even my embouchure changed. I used to play pretty straight, but now that the opening is over here, [which] meant my low register dwindled. The muscle wasn’t responding. That was in ’75 until I retired … Once I got to the bottom register the opening became so large that I lost the focus. And also difficult to start a note down there. It becomes a strain. You think third flute, you are the third one down. I got away with it. During Tchaikovsky’s Nutcracker, “Dance of the Mirliton,” I wouldn’t tongue, I would “huff” it; I didn’t tongue.


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307 Appendix O, 234.

308 Ibid., 207.

309 Ibid., 234.
You learn; you have to learn … there is another way … I found another way."  

Comments from Barone’s Colleagues on Barone’s Piccolo Playing

Several of Barone’s symphony colleagues were contacted as part of the research process for this document. When they were asked about Barone’s piccolo playing, they were unanimous in describing the “amazing tone quality” he produced. Principal flutist Ervin Monroe, for example, admired how Barone had the ability to make the piccolo sound “like a small wooden flute.” Shaul Ben-Meir concurred with Monroe’s statement, adding: “He was a good craftsman. He played beautifully [and] sang like an Italian tenor … beautiful solo playing.” Former assistant principal flutist Irvin Gilman described Barone’s playing as “the greatest in the world. He played with a great sound, technique.”

Barone’s Teaching Career

Barone established an impressive teaching career in Detroit although he initially resisted taking time to teach as he was fervently committed to spending time with his family and playing well in the orchestra. “I thought teaching would take up too much of my time. This [Detroit] was a major, major orchestra now.

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310 Ibid.

311 Ervin Monroe, telephone conversation with author, Detroit, MI., 7 October 2002.

312 Shaul Ben-Meir, telephone conversation with author, Detroit, MI., 3 October 2002.

Houston was good, [but] I needed to be on top in the orchestra. I would take parts home and woodshed. My children were small then, too.”

Nevertheless, in 1961, Barone eventually accepted a teaching assignment at Royal Oak Music in Royal Oak, Michigan. He taught there for three years before resigning in 1964 due to travel and time constraints.

In 1964 Barone embarked on what would become a thirty-five year teaching career when he accepted the offer to teach flute at Wayne State University as adjunct Associate Professor of Flute. “In 1964, Irv Gilman asked me to help him out at Wayne State University. I started there [officially] in 1968. Gilman left the orchestra in 1968. I took over and taught there until … 1999.”

When Barone began teaching at Wayne State he had “thirteen or fourteen students, [which at the time,] was a lot.”

Another appointment, at the University of Michigan (U. of M.) in Ann Arbor, occurred during two different periods, 1972 to 1975 and 1986 to 1999. “I had eight or nine [students] there, too. But the biggest was when he [flute professor Keith Bryan] went on sabbatical. I had nineteen hours of students at U. of M., plus the orchestra. It was a lot. I thought I was going to go out of my mind. I figured I don’t need this, but I got to enjoy teaching, and as I say, you learn.”

After the rehearsal I would go to Wayne for maybe two or three hours. When Keith Bryan was on sabbatical, I was at the U. of M. teaching nineteen hours. Right after rehearsal I would go there and start exactly at 1:30 [p.m.]. My rehearsal would end at 12:30 [p.m.]

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314 Appendix O, 222.
315 Ibid.
316 Ibid., 223.
317 Ibid.
and I would go down that expressway at 60–70 mph and teach until 6:30 at night. It was rough. After that the nineteen hours it got easier. I would always go on a day off, or look at my schedule. Then it was much easier. 318

Besides teaching at Wayne State University and the University of Michigan, Barone also served on the faculties of the University of Windsor, Canada, and Detroit’s Mercy College in addition to teaching lessons at his home (his first students were Mary Scudder, Helen Neer, Marianne Gedigian, Debbie Ragsdale, and Dana Hartwick).319 Depending on his symphony schedule, lessons were usually taught at his home on Saturdays. When a student arrived for a lesson, he entered at the side door and proceeded immediately to the basement to the billiard room. Photographs hanging on the room’s walls created a photo essay of Barone’s career.

**Retirement from the Detroit Symphony Orchestra, 1991**

Barone retired from the Detroit Symphony Orchestra on 11 August 1991 after a summer concert at Meadowbrook Music Festival. In an interview just prior to his last orchestra concert, Barone spoke with Detroit music critic John Guinn about leaving the orchestra: “In a way, I’m sorry I didn’t decide to stay a few more years because this is such an exciting time to be in the DSO.”320 Barone

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318 Appendix O, 253.

319 Ibid., 222. Mary Scudder, former piccolo player, National Symphony Orchestra, and current piccolo player in the Toledo (Ohio) Symphony Orchestra. Marianne Gedigian is a flute professor at Boston University.

also indicated, however, that he wanted to leave while he was “still on top of his instrument. That’s important, I want to go out playing well.”\textsuperscript{321}

\begin{figure}[h]
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\caption{DSO Signs Photograph at Barone's Retirement}
\end{figure}

Barone continued to play principal flute in the Dearborn Symphony Orchestra and maintain his teaching schedule at home, at the University of Michigan, and at Wayne State University. In 1999 he retired from the Dearborn Symphony and from his two university positions. Currently, when he is not fishing at the New 

\textsuperscript{321} Ibid.

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Jersey Shore in the summertime, he remains involved in music by continuing to teach a limited number of private lessons and attending Detroit Symphony Orchestra concerts.

Attending orchestra concerts at this time is a much different experience for Barone, and one that he seems to delight in now that he is in the audience. Of course, Barone remains fully cognizant of what is happening in the music, but the experience is still different. “I kind of smile now, because [I know what is coming, and] … I am on this side now. The other side was different.” Barone remains enthusiastic and positive as he reflects back on his career:

It was great while it lasted. The whole career, the day-to-day [routine], the challenge that I had to accept in my career. In the beginning I felt it was great, easy. When you have an instrument [like I had] you feared nothing. I think that’s a great assist. After that probably the Lord said, ‘Hey, now I am going to show you how tough it could be,’ and you accept that too, and then you find another way to do the job. It was fun ... I think the more you are into music, different fields, I think it also makes you also a more flexible player, I gathered a lot of experience, not realizing I was doing this, gathering, but it worked out so that when I did take the symphony job and come here, I was able to put all my experience together. And I enjoyed it.

Current Activities

Since he left the orchestra, Barone continues to live in the Detroit area with his wife, enjoying visits with his two grandchildren. His summers, however, are spent fishing on the New Jersey shore. As Barone related to Barb Ogar, one of his

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322 Appendix O, 234.
323 Ibid., 240.
324 Ibid., 247.
former students, he has no misgivings about his career and finds much enjoyment in his retirement:

I have no regrets leaving, because I think I’ve done my thing. I worked hard at it, and I think, reputation-wise, I established a good name as a piccolo player. I tried to set a standard of a good sound from the heart. If you set that standard, you can’t miss. Today, I’m on the other side of the fence. I am enjoying it more, but I still get a little nervous because I know the part, and what’s going to happen!  

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CHAPTER 6

A FIRST-HAND ACCOUNT OF CHANGES IN ORCHESTRAL PROCEDURES

Introduction

Clement Barone’s lengthy orchestral career has allowed him to witness many changes in the business of orchestral music as they impact the professional life of an orchestral musician. In the course of discussing his orchestral career for this document, Barone specifically identified seven developments. These are: changes in orchestral auditions and their procedures; improved financial compensation for musicians in conjunction with greater respect from the general public; increased demand on players as a result of changes in repertoire; expansion of the professional orchestra’s concert season and weekly schedule; and an increase of the orchestral musician’s power and changes in tolerance regarding acceptable behavior from music directors. It is not, however, solely the length of Barone’s career, which has allowed him to witness developments over an extended period of time, but the particular points in time at which Barone began his career (1948) and when he concluded his career (1991) that are also significant.
Changes in Orchestral Auditions and Their Procedures

The first development—changes in orchestral auditions and their procedures—have experienced dramatic transformations since Barone’s two orchestral auditions in 1948 and 1959. These transformations are due in part to legislation in the areas of civil rights and equal employment opportunities. Further understanding of how auditions and audition-related procedures have evolved can also be gathered from accounts offered by Barone and his peers at a National Flute Association 2000 Annual Flute Convention panel discussion, entitled Stories from the Stratosphere. Those who participated on this panel were piccolo patriarchs Clement Barone (represented by current Detroit Symphony Orchestra piccolo player Jeff Zook), William Hebert, Walfrid Kujala, Lois Schaffer (represented by current Boston Symphony Orchestra piccolo player Jan Gippo), and Jack Wellbaum. Each spoke about various aspects of their orchestral career, including their own audition experiences. Their accounts confirm that each had unique audition experiences, and in that regard, that is the only commonality.

Notification of Orchestral Position Auditions

One change in procedures relating to orchestral auditions is that today’s orchestral musicians can learn about orchestral position vacancies and auditions for those openings through announcements published in nationally distributed publications or journals. This was not always the case, however, for Barone and his peers who had to rely upon their teachers who directly learned of openings.

326 Stories from the Stratosphere, National Flute Association, Twenty-Eighth Annual Flute Convention, Columbus, OH, 19 August 2002.
from the orchestra’s conductor. Furthermore, as retired Chicago Symphony Orchestra piccolo player Walfrid Kujala explains, if an opening was announced through an advertisement, the advertised information was not always reliable.

There was no such thing as an audition list in those days. In fact, to find out about openings, it was not a very reliable thing to look in the *International Musician*. At that time, there were very few orchestras that advertised their openings. It was all by the grapevine, word of mouth, and the knowledge of your teachers. That was one thing that was very important, to have that kind of mentor where you could rely on the advice of your teacher.327

As previously discussed in Chapter Three, Barone’s two important auditions followed a format that is very different from what exists today. Retired Cincinnati Symphony Orchestra piccolo player Jack Wellbaum offered this seemingly remarkable account of his audition that provides another example of how audition procedures have evolved:

It was in 1949, there were only three flutes in the Cincinnati Symphony Orchestra, and one was a piccolo player who was a colleague of mine, Ruth Dunning. I, at the time, had a full-time teaching position with a high school band, five days a week, marching band, the whole bit. And my teacher, Robert Cavally came to me and said, ‘You know, Ruth is going to have a baby and we are about ready to leave on tour. The doctor says she cannot travel, …’ ‘Would you want to consider coming along and playing with us?’ I said, ‘I don’t know.’ [Cavally responded,] ‘Well, you’ll have to come over and play one rehearsal for the music director,’ which was Thor Johnson, ‘and we’ll go from there.’ So, I took a day off from school, played the rehearsal, and he liked it, and so it was my decision, ‘Could I go or couldn’t I go?’ Well, I had my job to consider, if I—just like any vacation in those days—they’d give me so many weeks for the orchestra, only it was a full time job as far as my school job. So my wife covered my teaching job for three days, and my former band director’s son who was a senior at the College Conservatory took two days, so I was covered for five days. And so I got in-house training for all of that time and anyway, when we got … the tour was over, there was an audition, and Thor Johnson

said, ‘You don’t have to audition because we know how you play,’ and they had the audition anyway, but I got the job.  

Change in Number of Applicants

Another change in auditions today is the number of applicants who apply. For Barone and his peers, their auditions did not include hundreds of applicants as they do today. In fact, when Barone auditioned for his two positions, he was the only player at that audition at that time. Upon his retirement from the Detroit Symphony Orchestra in 1991, however, over two hundred piccolo players applied for the opening.  

Availability of Published Orchestral Excerpts

Another relatively new development is the now-expected practice of publicizing upcoming auditions along with a list of the excerpts that will be asked at the audition. At the previously mentioned National Flute Association piccolo panel, modern-day flutists gasped when they learned that the panel’s members had neither orchestral excerpt parts, neither audition advertisements, nor pre-audition excerpt lists available. If a flutist wanted a copy of a part, he had to retrieve the orchestral score himself and copy down the part by hand. Retired Cleveland Symphony Orchestral piccolo player William Hebert related his Cleveland Orchestra audition experience, which includes an account of how he assembled his own excerpt list and book:


330 Christopher Weait, conversation with author, Columbus, OH., 9 April 2002. During a discussion on changes in orchestral audition procedures, Weait stated that the first orchestral audition excerpt list was made available in 1968 by the Toronto Symphony Orchestra.
When I auditioned, … I played for George Szell and the orchestra manager and no one else. It was in New York at the Columbia Studios on West 57th Street. And prior to this—I was still a student at Julliard at the time—I had written a letter to George Madsen, the piccolo player at the Boston Orchestra for some suggestions on what George Szell might be likely to put up on the rack for me to play. There were no collections of orchestral excerpts [and] I didn’t have any myself, so I went to the library on East 98th Street in Manhattan every Tuesday night for about two months and copied off, by hand, all the excerpts that he might [ask to] hear.331

… At the audition I presented this list to George Szell and he asked me to play a couple of Shostakovich symphonies and the Tchaikovsky Fourth, which he listened to six times from a different position in the hall. Then he said, ‘You know, I don’t think I have anything for you to sight read, because you have all the solos here and have practiced them.’ And then he thought again and went into his briefcase and pulled out a sheet of music, the [“Magic] Fire Music” from The Valkyrie. Now, at the time George Szell was also the guest conductor of the Metropolitan Opera and he figured that if he gave me something that was operatic to play that I would not have seen it. But actually I had, but it was written originally for four people in the wind section, two flutes and two piccolos, except that the edition that he had combined both piccolo parts into one part332 … So there was no place to breathe. And it went on, with the fire licking at the rocks. And he saw that I was handling it fairly well by occasionally dropping one sixteenth and gulping for oxygen. He decided that he would do something fancy, so he started to conduct. [He’d] slow down and then he went faster and then he’d slow down again. And, I was trying to follow … and watch him out of the corner of my eye and he suddenly stopped and he turned to the manager and he said, ‘I want this man.’ And the manager said, ‘We have six more candidates to hear,’ and he said ‘We’ll listen to them, but I want this man.’333

Other Audition-Related Developments

Unlike Barone’s two orchestral auditions, today’s players may: play for a committee rather than just one or two people; play several rounds of auditions

331 William Herbert, Piccolo Panel: Stories from the Stratosphere, National Flute Association Twenty-Eighth Annual Flute Convention, Columbus, OH, 19 August 2000.

332 Ibid.

333 Ibid.
with different repertoire for each round; and play opening rounds from behind a screen.

Financial Compensation for Musicians and Greater Respect from the General Public

Barone referenced two improvements that have occurred since he and his peers first began playing in symphony orchestras: improved financial compensation, e.g., implementation of better salaries and/or retirement benefits, and greater respect from the general public. Regarding compensation, symphony players of Barone’s generation did not initially earn the kind of compensation that today’s orchestral players receive. And, when Barone initially joined the Houston Symphony Orchestra in 1948, orchestra musicians did not have a pension fund. By 1951, however, a committee had been formed to implement such a fund.334

Additionally, the general public today seems to hold greater respect towards orchestral musicians and possess a better understanding that playing full-time in a major orchestra is a true occupation. When Barone and his family relocated to Detroit from Houston, real estate agents and utility companies were incredulous that Barone’s position as an orchestral musician was an actual career and that he was paid for it. Barone and his family had difficulty finding housing; landlords turned them away. Barone remembered a conversation with a utility

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company employee who was in disbelief because Barone’s symphony position was paid full-time employment.\footnote{Ronald J. Bernas, “After 32 Years with the DSO, Park Musician says ‘Fini,’” \textit{Grosse Pointe (Michigan) News}. 23 May 1991.}

**Increased Demand on Players as a Result of Repertoire**

Another change for modern orchestral players comes from the repertoire itself, in that some of the compositions written now are much more challenging. When Barone recalls the repertoire that he played during his career, he believes that today’s orchestral piccolo players have a much more difficult job. He states that composers “didn’t exploit the piccolo then like [they do] now.”\footnote{Clement Barone, interview with author, Grosse Pointe Park, MI., 12 May 2002.} On the other hand, Barone does not believe that today’s musicians are any more talented or skilled than musicians from his day. “Musicians of today are equal to what they were many years ago.”\footnote{Ibid.}

**Expansion in Length of Concert Season and Changes in the Concert Schedule**

Concert season schedules are much more demanding now than they were in Barone’s early years with the Houston or Detroit Symphony Orchestras. When Barone played in the Houston Symphony Orchestra, their concert season began in late October or early November and concluded in early April. Subscription concerts were performed once every two weeks, which allowed the orchestra a now unheard of rehearsal time of two-weeks per concert.

Although they probably sought employment elsewhere, as Barone did when he returned to Philadelphia each summer, musicians were not contracted
through their own orchestras to play summer concerts because management did not sponsor such a series.

Establishment of Musicians Union

Barone credits the establishment of the musicians union as an example of one institution forging the rights and responsibilities of orchestral musicians. Because of the unions, “Orchestral musicians today are more powerful.”

The presence of the musicians union has made a profound impact on symphony orchestras. When I played in Houston, an orchestra committee did not exist. In the DSO, principal bassoonist Hugh Cooper took the initiative in forming the symphony’s first orchestra committee when the orchestra was on tour in Greenville, South Carolina … In the early history of the Detroit Symphony Orchestra, one person negotiated the musicians’ contract. The negotiator made the agreement with management and then informed the musicians. You accepted it and that was it. It is very, very different today due to the political and legislative climate.

Barone also related another experience that illustrates the authority and glamour of the music director in his early days of orchestral playing.

I was asked to play in the orchestra for the 300th year anniversary of the founding of Princeton [University]. We played in a huge tent with Ormandy conducting. The flute section was John Wummer, Bernie Goldberg, and I on piccolo. We played a bunch of Copland, the Verdi Requiem, some Schubert, the New England Triptych. A lot of guys cursed under their breath because we played in a tent in the summer and the heat was stifling. The conductor, Ormandy, had an air-conditioned podium. There was a big truck outside that was pumping in cold air. You would see his pants flapping, meanwhile the musicians sweated. I will never forget that.

338 Ibid.
339 Ibid.
340 Ibid.
341 Appendix O, 218.
An Increase of Orchestral Musicians’ Power as It Relates to Music Directors

Barone believes that, just as in 1945, music directors today set the atmosphere for rehearsals and performances. Although the following account helps explain that point, it also illustrates how unions have assisted orchestral musicians in creating job security and limiting the power of music directors. Barone offered this account about Conductor Gerard Schwartz who was guest conducting the Detroit Symphony Orchestra.

Schwartz and the orchestra were in their respective places ready to begin the rehearsal. Schwartz was on the podium, but had not actually begun the rehearsal, as it appeared that he was waiting for something. Barone asked one of his colleagues why Schwartz was holding up the rehearsal. Of course, Schwartz heard Barone’s question and made a derogatory comment directly back to Barone. The musicians were offended by Schwartz’s comment and one of Barone’s colleagues immediately reprimanded Schwartz. The musicians then left the stage and refused to return until Schwartz apologized. Schwartz eventually did while the orchestra returned to their seats.342

Conclusion

Barone identified seven general changes in the realm of orchestral music as they relate to the life of a professional musician. These include the standardization of auditions, expanded concert schedules, more challenging repertoire, and improved financial arrangements. He also observed that the musicians’ union has established a shift in the balance of power so that modern orchestral musicians are much more powerful and the inappropriate behavior of a music director is less tolerated.

CHAPTER 7

BARONE’S APPROACH TO TEACHING

Introduction

Barone’s approach to teaching can best be understood by examining specific qualities and techniques apparent in his instruction. Organized into five general categories. These are: 1) his genuine willingness to share information; 2) his enthusiastic interest in flute and piccolo pedagogy; 3) his application of critical listening techniques to his own playing; 4) his thoughtful employment of six specific teaching techniques; and 5) his possession of expert knowledge of the subject matter.

Genuine Willingness to Share

The first category, his genuine willingness to share ideas, is based on Barone’s belief that sharing ideas with his students is one of his primary responsibilities as a teacher:

I enjoyed teaching [and] felt that I was able to give something. Why hold anything back? I think it is discourteous. What you have learned, you have to give to someone else so they can be a better player. I think of myself as there to help the player. If I can help

343 Appendix O, 245.
and show them a little secret that I knew, that is more gratifying than taking a big amount of money.344

**Enthusiastic Interest in Flute and Piccolo Pedagogy**

The second component in Barone’s teaching is his enthusiastic interest in flute and piccolo pedagogy. Although he did not initially realize it would captivate him as it has, he exhibits an endless and sincere joy for teaching. “I got to enjoy teaching, and as I say, you learn. I had never done that much of it [teaching], but here you had to show your abilities, what can I help you with.”

His enthusiasm and interest, always apparent during lessons, was just as obvious during the interview process for this document. As he responded to inquiries about his own playing, he frequently continued, unprompted, to include pedagogical ideas. For example, when initially asked why he began playing the piccolo rather than flute, he expanded his response to include suggestions for proper hand and instrument position. Other pedagogical topics seemed to receive similar treatment. Yet, perhaps this is not so surprising, since he has continuously sought improvements in his own playing.

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Self-Application of Critical Listening Techniques

The willingness to apply to his own playing the critical listening techniques he uses in his teaching is characteristic of Barone’s attitude towards teaching. Because Barone is an orchestral player, it is natural to believe that it is his playing that shapes his teaching. When he was asked about this, however, Barone gave a most surprising answer:

I think it should be the other way around, ‘How did my teaching influence my playing?’ In teaching, you ask yourself after it’s over, ‘Are you doing that yourself?’ I became much more aware of what I was teaching and what I was hearing. I basically turned it around on myself, [as] if I was taking lessons from myself. ‘Are you doing that?’ I asked myself the questions I asked them. I feel that especially if you have someone who is a talent, you make corrections that are minute, yet major, to make the improvement better; but really making them better. I learn from my teaching. My playing has improved.345

Thoughtful Employment of Teaching Techniques

Besides the previously mentioned categories, Barone also knowingly employs specific techniques in his teaching. These include: setting an atmosphere for successful learning; using humor to set the student at ease or to illustrate a point; engaging in problem solving; using analogies to explain an idea; reviewing the lesson with the student before allowing the student to leave the lesson; and goal-setting.

Atmosphere for Learning

A relaxed yet productive learning atmosphere is a priority for Barone. He states that he tries “… to be critical, but not domineering. I try to be as...
compassionate as possible. I try to make the student at ease even though they are having problems. Students should not have to be afraid of the teacher.”346

One way that Barone achieves a relaxed yet productive atmosphere is to use his wonderful sense of humor as a means of putting the student at ease. Former student Cathleen Lynam observed how Barone used humor to make a point. She described one lesson in which he was “… encouraging me to play a particular phrase with more expression. He said the way I played it was like [I was] eating a mouthful of dry soda crackers. I recall bursting into laughter.”347

**Problem Solving**

Barone is an excellent diagnostician because he is able to quickly identify, assess, and solve a problem. For example, he may trace a student’s problem in playing a smooth, lyrical passage to a student’s lack of coordination between their fingers. Through listening and observing to the passage, he discovers the problem—one key is moving at a slower or faster rate than the others, thereby creating an unwanted tone in the interval. Barone gained success in this ability through his teaching and by applying his analytical techniques to his own playing.

**Analogies**

Drawing analogies to explain a concept is another teaching technique that Barone commonly employs in lessons. Here is one example in which Barone

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compares the act of painting a picture to the steps needed for learning a new piece of music:

In my teaching to understand what I am saying, I use the Moyse Tone Development [Through Interpretation] book, [specifically] I have them play the last excerpts at the back of the book. First, play with no vibrato, no indication of dynamics, but with purity of sound. Then each time add vibrato, then dynamics. Fourth time, then everything. Each time do something different … to really know what you are doing, to punctuate a phrase. Those who had the right kind of thinking, they really understood what we were getting at. It does work. It’s like taking a picture; first just the sketch, then charcoal, then color in, and then frame it.348

Reviewing the Lesson

At the end of each lesson, Barone purposely concludes the lesson with a review of the student’s accomplishments, suggestions for future improvement, and encouraging remarks to motivate the student to formulate the prescribed improvement. He adheres to this procedure because he believes “that a student will best remember what he is instructed [with] at the end of the lesson.”349

Goal Setting

Barone also uses goals to guide him in his teaching. His two primary goals are to 1) help students acquire a solid foundation of flute playing and 2) foster their development as independent players.

Establishing a Solid Foundation of Flute Playing

The first goal, establishing a solid foundation of flute playing, is a goal Barone has for all of his students regardless of their ability level. More specifically, this means assisting the student in grasping the basic principles of

348 Appendix O, 212.
flute playing: embouchure formation; air use; tone production; intonation tendencies; articulation; and expression. As an adjunct university-level teacher, Barone strove to develop a strong foundation in all students, regardless of their career ambitions. Barone recalled that these students sometimes demonstrated difficulties understanding how to apply basic playing concepts, such as those previously mentioned. He states, “If there was a problem with their playing, I always tried to help them with it.”350 He also created and distributed instructional materials that contained explanations of playing concepts and related exercises.

Developing Independent Players

Barone develops independent players by encouraging students to listen to what they are doing so that they can become their own teacher “When they are in here, I try to be their coach. But when they are at home, they have to listen. That’s the improvement. That is part of my teaching.”351

One way in which Barone encourages the development of students’ critical listening skills is by asking them to evaluate their own playing.

I try to make them listen as they play; they have to listen. I use this as an open forum, a democracy. I want you to tell me what is wrong. [The passage] must be played musically. I can’t just be a type of teacher who says, ‘Do it this way.’ Students are human beings; what are your thoughts, feelings? When you do this you start expanding students’ minds, they listen more carefully.352

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350 Appendix O, 245.
351 Ibid., 208.
352 Ibid.
Some of Barone’s questions include: “What is this music? Why am I playing it?” He states, “If you can answer these questions: when, where, why, how, [Then,] if there is a problem, you don’t need me or anybody.” The students have the ability to solve a problem on their own. Barone also reminds students to play expressively by asking them to consider what the composer is trying to communicate. “Look at the music and ask yourself, ‘What is this music?’ ‘Why am I playing it?’ If you can’t answer, you are playing notes. [This is] important to answer.”

Barone develops independence by encouraging students to search out what works for them.

You always have to find a way that will work for you. I feel that if you try to copy, you are not learning anything. I feel, to copy something, you’re mimicking, you’re like the little monkey. You’re doing something; you know a monkey can do that. What has the little monkey learned? Nothing. So as a student, I tried to listen and find out what he was doing, then without asking then as I practiced, I would ask myself, ‘Is there another way or do I have to do it his way?’

Knowledge of Subject Matter

The final category of Barone’s teaching is possessing expert knowledge of his subject matter. Barone demonstrates his competency through: 1) his familiarity of the repertoire; 2) his intelligent, methodical approach to assigning appropriate and relevant instructional materials; and 3) by organizing literature

353 Ibid.
354 Ibid., 207.
355 Ibid., 208.
356 Ibid., 232.
and instructional materials into a curriculum. He also does not hesitate to supplement his teaching with pedagogical information acquired from other master teachers.

A Flute Curriculum: Recommended Materials

The flute curriculum that Barone provides his students with includes exercises that focus on developing the fundamentals of playing. His list includes: whistle tones; long tones; flexibility exercises; harmonics; note bending; singing and playing simultaneously; exercises using only the headjoint; and Taffanel and Gaubert’s Seventeen Daily Finger Exercises no. 4, with articulation and rhythmic alterations.

Acknowledging that numerous etude books exist, Barone selects those that are most musically interesting. Practice of exercises and studies prepares the student for playing solo repertoire. Barone noted that students are eager to play solo repertoire but are less excited to play exercises and studies. His list of preferred studies includes: Altes’ Twenty-Six Selected Studies; Bitsch’s Twelve Flute Studies; Bozza’s Fourteen Arabesque-Studies; Donjon’s Eight Salon Études; Moyse’s de la sonorite, Twenty-Four Melodies, and Tone Development through Interpretation; JeanJean’s Études Moderne; and Taffanel’s and Gaubert’s Seventeen Daily Exercises. Regarding the Altes and JeanJean studies, Barone specifically stated that his students complete the Altes studies before moving on to the JeanJean. In the JeanJean, which Barone likes because it teaches flexibility, the lyrical odd-numbered studies are played first. Students then complete the book by playing

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358 See Appendix I for a copy of Barone’s Daily Exercises.
the more technical even-numbered studies. “After Altes, I use the Études Moderne by Paul JeanJean. They teach flexibility. They’re fantastic. First, I assign the odd numbers [lyrical] and then the even numbers, for example, Chinese scale [e. g., whole-tone scale], more technical.”359

Barone also assigns Moyse’s Tone Development Through Interpretation because it “… teaches line, phrasing, and sonority. That is a good one. There are so many to choose from. [I] try to set a standard.”360

359 Appendix O, 221.
360 Ibid.
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tr>
<td>Altes</td>
<td>Twenty-Six Selected Studies</td>
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<td>Andersen</td>
<td>Op. 15, Twenty-four Studies</td>
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<td>Andersen</td>
<td>Op. 30, Twenty-four Studies</td>
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<td>Andersen</td>
<td>Op. 60, Twenty-four Virtuosity Studies</td>
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<td>Andersen</td>
<td>Op. 63, Twenty-four Technical Studies</td>
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<td>Berbiguier</td>
<td>Eighteen Exercises</td>
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<td>Boehm</td>
<td>12 Studies, op. 15</td>
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<td>Bitsch</td>
<td>Twelve Flute Studies</td>
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<td>Gariboldi</td>
<td>30 Easy Studies</td>
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<td>Jean-Jean</td>
<td>Études Moderne</td>
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<td>Kohler</td>
<td>Romantic Études</td>
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<td>Moyse</td>
<td>De la sonorite</td>
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<td>Moyse</td>
<td>Ten Studies After Wieniawski Adapted for the Flute</td>
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<td>Moyse</td>
<td>Tone Development Through Interpretation</td>
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<td>Reichart</td>
<td>Seven Daily Exercises</td>
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<tr>
<td>Taffanel and Gaubert</td>
<td>Seventeen Daily Exercises</td>
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<td>Wye</td>
<td>Practice Books for the Flute, “Tone”</td>
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**Table 1: An Alphabetical Listing of Essential Works for Flute Study**

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361 Barone has students move to the Altes Studies after they have completed Berbiguier.
362 Use for flute and piccolo study.
363 Use for developing phrasing and rhythm.
364 For advanced-level players.
365 Use for piccolo study.
366 For players at a very advanced level.
367 Ibid.
368 Also recommended for piccolo study.
369 Ibid.
370 Telephone conversation with author, 6 October 2002. Barone teaches standard repertoire such as the Mozart concerti and French repertoire. He stated that he does not know the avant-garde techniques.
Influential Pedagogues

Just as Barone has developed his own ideas about teaching, he also recognizes and appreciates the pedagogical viewpoints of other flutists whom he considers master teachers. Some were with whom he studied; others he learned of through colleagues, method books, recordings, or publications. “… If Kincaid said this, or Moyse said that, fine, I give credit to the great ones.”371 While examining his copy of *The Gilbert Legacy* by Angeleita Floyd, Barone stated, “Every once in awhile I will look through and see what she [Angeleita Floyd] said. Gilbert was one of the great ones.”372

Student Qualities

Clement Barone’s approach to teaching, drawn from his extensive career, includes the belief that both students and teachers contribute to the learning process. Barone, who has taught numerous students of various abilities and interests, identifies three characteristics that are essential for students: a positive attitude; a willingness to learn; and patience.

Positive Attitude

Whether positive or negative, a student’s attitude influences how he will react to different situations. In a learning situation, the learner may be asked to make changes, which in some cases may be difficult because the changes may be seen at the time as monumental requests. A positive attitude will guide the student through the learning, reminding him or her to remain focused on the desired, overall outcome.

371 Appendix O, 220.
372 Ibid.
The second required characteristic of a successful student is their willingness to learn. The presence of this quality indicates to his teacher that the student is open-minded and willing to take risks to improve. He or she trusts his teacher and is receptive to his teacher’s comments, thereby allowing for an exchange of information between the teacher and student. When Barone encountered students who were receptive to his comments, he responded enthusiastically: “I tried to give my all. Anything that I knew or that I had learned, I tried to give them.” Conversely, Barone expressed disappointment when he encountered students who showed little interest in learning or hearing what he had to offer. “Many times they came in, stood with the flute, [and through their body language] say, ‘Alright, teach me.’ [I thought,] ‘What is this a hospital? Do you have a broken ankle? Am I supposed to fix your ankle? What is this?’ They should be gung-ho.”

Patience is the third characteristic that Barone values and encourages in his students. He believes patience is especially crucial for flute students in order to develop the foundation of their playing, something which is only attained through the practice of daily exercises. These exercises include whistle tones, long tones, note bending, harmonics, singing and playing, legato exercises in fourths and fifths, flexibility exercises, playing the headjoint the “wrong” way yet still focusing the tone, and Taffanel and Gaubert scale exercises. Barone attempts to instill the idea in his students that these exercises:

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373 Appendix O, 245.
374 Ibid., 223.
375 See Appendix I for a copy of Barone’s Daily Exercises sheet.
… work if the flutist is aware and wants to learn, but [they] take time. This is my concern with young students today. Even though they have the talent, they don’t have the patience. I try to inject patience into the player, because without that, they are going to be skipping important things. The reason I brought up the topic of patience is because students need to work on fundamentals, but they only want to play songs, tunes. No. Every solo has scales, arpeggios, fifths, octaves, if you do that well in Taffanel and Gaubert, Moyse, Wummer, Maquarre, [and] Berbiguier. If you do that well there, then you will do well in solos. You will be like an athlete. It has to be done with a great amount of patience, observation, and listening; the ear is the teacher.

When students show frustration with their execution of a passage, Barone attempts to “inject” them with patience by reciting one of these rhymes: “When flustered and discouraged, count slowly to ten and then try again!” or “Do away with fear by using your ear!”

**Barone’s Approach to Teaching: Conclusion**

Barone’s extensive career as a teacher and orchestral musician has allowed him to develop a particular teaching style that can be defined by its five particular qualities or techniques: a genuine willingness to share information; an enthusiastic interest in flute and piccolo pedagogy; application of critical listening skills to one’s own playing; the thoughtful employment of certain teaching techniques; and knowledge of his subject matter. Barone also recommends three qualities required for student success: a positive attitude, a willingness to learn, and patience.

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376 Appendix O, 208.
377 Ibid.
CHAPTER 8

BARONE’S PICCOLO BOOK

Introduction

Clement Barone’s piccolo method, Learning the Piccolo: A Treatise on the Subtleties and Problems of Playing the Piccolo in Relation to the Flute (1975), is an annotated collection of standard flute etudes and solos for intermediate-level piccolo players. Written while Barone played piccolo in the Detroit Symphony Orchestra, the book represents what he had learned during his long yet unfinished career of orchestral piccolo playing. 379

Intended for flutists who desire to improve their piccolo playing skills, this book also represents a significant contribution to the field of instrumental music education. While there were numerous books instructing student flutists on how to develop their flute playing, no annotated, exclusively for piccolo collections were available to intermediate players.

This chapter will present the book’s publication history, a survey of piccolo methods available at the time of Barone’s book, and a discussion of the method’s purpose and content. Additional commentary from Barone on selected pieces in the book concludes this chapter.

Publication History

Clement Barone’s piccolo method was initially published as part of a broader effort by Armstrong Edu-tainment, the publishing division of the W. T. Armstrong Musical Instrument Company, to present student-musicians with high quality material by artist-teachers. In Armstrong’s advertising to the trade, the books were described as offering students the opportunity to “work constantly with top performers and teachers no matter where you live, at virtually no cost.” The company also stated that the materials would be of “valuable assistance to teachers working with students and students working alone.”

Inspiration for the books came from Herb Couf, Armstrong Company Vice President and Detroit Symphony Orchestra principal clarinetist, who recognized the fact that not all students had access to instruction from a first-class teacher. In response, he devised a plan to publish instrumental instruction books with companion cassette tapes that would be similar to a master class. In addition to Barone’s book, Albert Tipton, principal flute of the Detroit Symphony Orchestra, and Bernard Goldberg, principal flute in the Pittsburgh Symphony Orchestra, wrote flute books.

The recording session for the accompanying cassette tape for Barone’s book was held at the recording technician’s home in the Detroit suburb of Royal

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381 Ibid.
Oak, Michigan. Couf reported, “The technician was an expert and had terrific equipment. They spent quite a few hours making the tape.” Used in combination with the tape or separately, the books achieved Couf’s goal of providing valuable instruction for young players.

Barone’s involvement with the project began in 1975 when Couf asked him to write the piccolo book. Barone initially rejected the request, but Couf eventually convinced him to at least think about it. Barone recalled the circumstances:

Since there was nothing on piccolo, he asked me, but I didn’t want to do it. I didn’t want to be bothered; I wasn’t feeling too well. I had to sit down and think. I also made a tape of the Vivaldi [Concerto] in A Minor. It was terrible, and they shouldn’t have even put it out … from 1972–1975, it was rough. I wouldn’t want anyone to have to go through that. Herb Couf asked me to think about writing a book. When he said, ‘Think,’ I thought, ‘I am thinking already, ‘No!’ He said, ‘There is nothing out there, so think about it.’

Despite these initial objections, Barone eventually agreed to the project and completed the book while on tour in New York City with the Detroit Symphony Orchestra. It was a personally challenging period in his life due to a serious medical condition for which he was undergoing surgery and receiving treatment.

I think the piccolo book could have been better. I did it the year of this [the surgery]. We were on tour, that’s when I finished the book. We were playing Carnegie Hall that night and I was writing notes

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384 Ibid.

385 Appendix O, 251. In 1975 Barone was diagnosed and treated for a serious medical condition previously discussed in Chapter Five on Barone’s career in the Detroit Symphony Orchestra.

386 Ibid., 253.
about the book and what to do with it. And, of course, knowing what I had to go through, it was a drag.\textsuperscript{387} … but anyhow, there are some nice things in it, let’s put it that way, about tonguing.\textsuperscript{388} … the book came out. Anyway the book is quite popular. [Marianne] Gedigian, she uses it all the time. Quite a few use it. They sell out every time it’s at the convention.\textsuperscript{389} Even [Leone] Buyse uses it. I autographed her copy.\textsuperscript{390}

Little Piper Press published a second edition of Barone’s book in 1996. Ervin Monroe, owner of Little Piper Press and principal flute of the Detroit Symphony Orchestra, reported that the book still (as of this writing) sells well.\textsuperscript{391}

**Other Piccolo Instructional Materials**

Barone stated that at the time he wrote his book he was not aware of other piccolo methods expressly written for the piccolo. In order to determine what was available at the time of Barone’s method, this author conducted a search of relevant library catalogs and literature guides.\textsuperscript{392} Search results reveal that a small number of methods were available at the time of Barone’s method, but their suitability for intermediate piccolo players is questionable because these publications: are out of date; originally composed for another instrument and therefore contain no relevant instructional information; contain instructional material, but are foreign publications.

\begin{footnotes}
\item[387] Ibid., 248.
\item[388] Ibid.
\item[389] Ibid., 251.
\item[390] Ibid., 254.
\item[391] Ervin Monroe, telephone conversation with author, Detroit, MI., 5 October 2002.
\item[392] Sources consulted were James Pellerite’s *A Handbook of Literature for the Flute* (1978); The National Flute Association Library Catalog (2003); *The Music Index* (2003); The Ohio State University Library Catalog; and OhioLink.
\end{footnotes}
The first source consulted, James Pellerite’s *A Handbook of Literature for the Flute* (1978), lists six books, including Barone’s method, in the classification *Piccolo Studies, Etudes, or Methods.* Of these six, however, only four are originally for piccolo.

The first book, Tulou’s *Popular Method for Piccolo* was written for piccolo, but because it was written for the six-keyed piccolo rather than the Boehm piccolo, its relevance for young players is limited. Another item on Pellerite’s list, Towarnicki’s *Study of Piccolo Technique,* was published in 1966, but the method’s introductory pages of instructional remarks are not in English and the musical material is more suited to advanced high school or early college-level players. Ephross’ *Twenty-Nine Etudes* is graded intermediate or moderately difficult, a higher grade than that assigned to Barone’s method.

The remaining two works that complete Pellerite’s list of six are Duschenes’ *Twelve Studies for Alto Recorder* and Monkmeyer’s *Advanced School of Recorder Playing.* As indicated by their title, these were originally written for alto recorder rather than piccolo. In terms of providing piccolo instruction, they would not be helpful for intermediate piccolo players, but their musical selections would be suitable for intermediate players because the alto recorder’s range is manageable on piccolo.

The listings in the National Flute Association Library Catalog duplicates Pellerite’s list of studies, etudes, and methods, with the exception of Jean Louis

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393 The items in Pellerite’s list will be presented, as they are a representative sampling of piccolo methods that would have been available at the time of Barone’s book.

Beaumadier’s *Exercises*. This book, a publication in French, is for advanced players and contains orchestral excerpts.

In addition to the library catalogs and Pellerite’s literature guide, a search in *The Music Index* revealed an article by Seattle Symphony Orchestra piccolo player Zart Dombourian-Eby about the history of the piccolo, including a historical study on piccolo tutors. Eby’s research reveals a lack of available Boehm piccolo tutorials, stating “no tutor was targeted for the Boehm piccolo until 1891 [by B. S. Gariboldi] … more than ten years after the proliferation of the Boehm piccolo.”

An instructional item on piccolo playing, retrieved from the author’s personal library, is by former Philadelphia Orchestra piccolo player John Krell. This article, “The Piccolo,” with a publication date believed to be contemporary with Barone’s book, first appeared in an Armstrong Company publication, *The Flute Forum: A Collection of Educational Monographs*. Krell provides tips and instruction on piccolo playing, but does not include any musical material.

**Purpose**

Barone explains that his method’s intended audience is for “those who are interested in refining” their piccolo playing technique. It “…is not a beginner’s book, by any means, but the ideas, I felt, were enough and self-explanatory. I

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tried to give little ideas about the tonguing, the *fortes*. This is important to learn for the piccolo, because you have to play tremendously lyrical and legato on the piccolo.”398

Two flute literature sources that grade repertoire, James Pellerite’s *A Handbook of Literature for the Flute* (1978) and the Flute World Company’s music catalogue, concur with Barone’s statement and classify the piccolo method for intermediate-level players.

**Content Material**

One of the first places in which teachers and students can familiarize themselves with Barone’s piccolo pedagogy is in the one-page “Editor’s Preface.” Here, Barone offers advice for overcoming various problems typically encountered by inexperienced piccolo players. Topics that Barone addresses include: tips on playing piccolo in the band or orchestra; achieving balance and blend; finger technique; tone quality; embouchure; intonation; practice strategies for scales and arpeggios; his philosophy on doubling piccolo parts; articulation; use of air; vibrato; hand position; balancing the instrument; and breath control.

For example, “… To play piccolo one must strive to acquire a clean and neat technique. One piccolo leading the winds and strings can be heard in the top octave like a crystal glass being struck. It should ring with vitality.”399 Barone recommends “a good balance should be acquired in holding the piccolo … one

398 Ibid., 249.

must feel great freedom of the fingers.” Barone’s comments on air use are especially helpful. “One needs a little more resistance at the lips because the air column is under more pressure (swifter stream of air). Always articulate the wind with little kicks or pushes—never wind the articulation.” Regarding placement of the piccolo on the player’s lips, Barone explains that sometimes the “placement of the piccolo [is] too high on the lips, [which] tends to thin out the sound. It should be placed a little above the beginning of the red of the lower lip.” Barone concludes the preface with words of encouragement, reminding players to “have fun and remember to keep that air moving and supported.”

Twenty-four musical selections, borrowed from the flute’s etude and solo repertoire, follow the preface. These pieces represent a mixture of styles from the flute’s standard repertoire, including Baroque, early Classical, Romantic, and French Conservatory pieces. The first fifteen of the twenty-four works are etudes by composers Joachim Anderson, Theobald Boehm, Johannes Donjon, Frédéric Chopin, Pasquale Bona, Paul Taffanel and Philippe Gaubert. Concluding the book are nine solo pieces by Gluck, Vinci, Bach, and Handel. Barone also inserted his edition of Variations on Greensleeves.

While Barone contemplated the book’s order and content, he selectively included works that focused on mastering different pedagogical concepts, such as rhythm, articulation, legato, phrasing, and sonority.

400 Ibid.
401 Ibid.
402 Ibid.
403 Ibid.
I had an idea what the order would be. I thought, ‘Well how about the Chopin chromatic etude? How about something with rhythm? Articulation? Big intervals?’ I wanted to do it right... I started to put it together and decided on these etudes. Most people who have the book feel it is worthwhile. I never used it, believe it or not, for my students, because how many just want to play piccolo? I think it should be thought of and worked at conscientiously. I think you can really get something out of it.

*Etudes*

In addition to the musical material in the “studies” portion of the book, Barone prefaces each etude with appropriate instructional comments. Comments include Barone’s ideas on practice techniques, strategies for overcoming rhythmic and musical challenges, and tips on overcoming some of the pitfalls related to piccolo playing appear as introductory remarks to each etude. For example, “Pay attention to dotted rhythm. Don’t play as a triplet.”

On producing a smooth, lyrical line, in Andersen’s *Op. 41, no. 1*, “… keep air intense and supported through descending and ascending scales.” In Andersen’s *Op. 41, no. 17*, “Allegretto,” which contains wide, legato intervals, Barone advises players to “play very legato and don’t shorten the second note of each interval … Think air between notes or connect intervals with air.”

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404 Ibid., 54.
405 Ibid.
408 Ibid., “Number Five,” n. p.
Solo Literature

The second section of the book contains nine solo pieces. Barone’s primary instructions appear at the onset of the first solo, “Larghetto,” from Handel’s Sonata in F major, no. V. Using the analogy of an artist creating a picture, Barone suggests that players learn the solos by following these steps: first, play through to learn notes, rhythm, and articulation; second, play through additional times, observing marks of expression until the image can be framed.409 Except for the few occasions where Barone specifically inserts instruction directly into the solo part, the majority of his instructions for the solo movements appear at the beginning of the first Handel Sonata.

An examination of the method’s nine solo pieces reveals a mixture of tempi and style. Barone included slow tempi movements because they are, according to Barone, the most challenging and the most crucial to master. “The slow movement is the microscope. There is no hiding. If it’s out of tune, they don’t look at anybody but you.”410 Barone believes that playing slow movements teaches the legato, lyrical playing that is the essential role of the piccolo, especially in ensemble playing. He included slow movements to teach, “the flexibility of the fingers to develop lyrical, legato playing … this is the hardest thing about piccolo playing, and that was the reason for the book.”411

410 Appendix O, 249.
411 Ibid., 253.
411 Ibid. Thomas Perazzoli is retired assistant first flute of the National Symphony Orchestra and a colleague of Barone’s.
Barone selected various single movements from the Baroque flute sonatas because they do not frequently extend into the upper register. This allows players to play in the more easily accessible lower registers of the piccolo, which is crucial for developing a musical and expressive sound.

The single orchestral excerpt in the book is the “Minuet and Dance of the Blessed Spirits” from Gluck’s opera *Orpheus ed Euridice* (1762). Barone included this excerpt because:

If you can play this well, you can play anything; it takes control, sound, rhythm, dynamics, [and] expression. I am talking about [from] the dance down.\(^{412}\) This is given at every audition, piccolo audition … this is on there, much to my suggestion, … we use it here in Detroit. I suggested it to Tom [Perazzoli] in Washington.\(^{413}\)

Barone purposely did not include other orchestral excerpts because he wants this book to give players a chance to “… learn what you’re doing and how to do it. Excerpts would come later.”\(^{414}\)

He chose to include a solo version of *Greensleeves with Variations* in order to challenge players to explore their ability to play expressively by varying the musical elements, such as dynamics, tempo, and articulation.

As I say, it’s useful and to do it well, especially the *Greensleeves with Variations*. This is where you definitely have to use your imagination [on] each variation. ‘How can it be played with interest? Do I play it slower or faster?’ But you are still involved

\(^{411}\) Clement Barone, telephone conversation with author, Grosse Pointe Park, MI., 9 December 2002.

\(^{412}\) Appendix O, 252.

\(^{413}\) Ibid.

\(^{414}\) Clement Barone, telephone conversation with author, Grosse Pointe Park, MI., 1 October 2002.
with music, but the tune must come through. So I left it up to the player to find expression.415

Barone’s Comments on Specific Works

Each etude or solo was chosen for its musical, technical, or expressive challenges. Barone said that he wanted “to write each exercise [so] that it pertained to something.”416 During a discussion of his book, he offered the following commentary on several selections:

(No. 6, “Allegro,” from Theobald Boehm’s Op. 26, no. 22)  
Play through notes, and linger a little longer on the first note. On octaves I always felt you had to think of this as a dotted-sixteenth and the second note as a thirty-second [note].417 And it comes out even, so by distorting the rhythm, it comes out even to the listener. That is a trick that should be played that way.418

(No. 5, “Allegretto,” from Joachim Andersen’s Op. 41, no. 17)  
Play legato. If they can’t hear it, then the book is a waste of time. Don’t shove the air or force the air through the top lip.419

(No. 7, “Allegretto,” from Joachim Andersen’s Op. 33, no. 24)  
This is so it doesn’t sound like triplets. You would be surprised how many, even soloists, play this rhythm incorrectly. I’ve heard that many times.420

(No. 8, “Andante,” from Taffanel-Gaubert’s Twenty-Four Progressive Studies)  
Same thing; the low note is “du,” the short note “tu.” You get yourself twisted unless you change syllables. I do that all the time. That’s a must. And also, when you have groups of notes, staccato,

415 Appendix O, 254.
416 Ibid., 248.
417 Ibid., 251.
418 Ibid.
419 Ibid.
420 Ibid.
in fours, I always change the last one so it made my tongue relax for the next one. It does, it rejuvenates the tongue.421

(No. 9, “Adagio,” from Joachim Andersen’s Op. 33, no. 6)
This is basically what to do with vibrato and the support of the air because it is a slow movement. As you can see I have the students first play the etude without the trills. By using continuous vibrato you create a singing and vibrant tone. To vibrate, you must support the air. So that’s basically it. Also, the vibrato should be a little faster on the upper notes as I said before.422

(No. 10, “Lento,” from Joachim Andersen’s Op. 33, no. 14)
Practice very slowly. Pay strict attention to triplets.423

(No. 11, “Larghetto,” by Pasquale Bona)
This was for intonation on C-sharps and D-naturals. On most piccolos, the middle C-sharp is sharp and the D is just as bad. You have to play the interval correctly, can’t be wide. Use good diction here. Always singing. Keep the throat open. Don’t force too much air into the instrument in this register, otherwise you will crack and be out of tune also.424

(No. 12, “Andante mosso,” by Pasquale Bona)
I took this from the Bona book of Rhythmic Articulation for Voice. It deals with all sorts of rhythm problems and its really great for students with rhythm problems. The object of this one [is] making sure the value of the dotted eighth notes is correct. The triplet ends on the E, not on the D. Lift the eighth note at the end of each second bar. Like throwing a ball against the wall, it ricochets. Also, be aware of the rhythm of eighths tied to sixteenth triplets and eighths tied to four thirty-second notes.425

(No. 13, “Allegro vivace,” by Pasquale Bona)
Play once and then an octave higher for building strength in the embouchure and endurance. Use triple tonguing and then play the entire etude again using double-tonguing on the triplets. That’s hard to do if you are not used to it.426

421 Ibid.
422 Ibid., 252.
423 Ibid.
424 Ibid.
425 Ibid.
426 Ibid.
(Greensleeves and Donjon Etudes)
I use these because they require fluent playing. And, of course, some etudes have to do with speed and intervals and a type of lifting staccato, detaché. Like lifting the bow as you release a note. That’s basically … the last one, taken from a Bach sonata. It’s the second movement of No. 4. I use this when we are working on double tonguing. I also use Carnival of the Animals and Midsummer Night’s Dream. If you can do these at a faster than normal tempo, you will fear nothing … .427 By dealing with articulation and rhythm, it will help when they play a slow movement. They will be able to sustain the proper rhythm and making sure that there was knowledge of what they are doing with the music. 428

Conclusion

Barone’s piccolo method is an annotated collection of flute etudes and solos specifically chosen for intermediate flute players who want to improve their piccolo playing. In addition to the musical selections, Barone included his instructions on how to approach different aspects of piccolo playing. At its publication date, Barone’s book was a welcome addition to the intermediate-level flute player’s library as it was the only English-language method that, in addition to etudes and solos, offered specific instruction on piccolo playing.

427 Ibid.
428 Ibid., 253.
“I was interested in having the player develop a sound that is fluent, musical, and expressive.”

Introduction: Concepts of Flute and Piccolo Playing

Clement Barone’s concept of flute and piccolo playing is profoundly influenced by singers and singing—it was from singers that he learned to play expressively. Barone explains that, in listening to singers, he heard a sonority containing “an emotion and a quality” that he was inspired to emulate in his own playing. An important influence on his concept of sound also originates from Barone’s father, a prominent, professional orchestral flutist who accompanied leading operatic stars. Although Barone had to grasp this style from his father’s recordings, his father’s influence was still paramount, prompting Barone to explain his philosophy of playing: “I am from the school of Bel Canto style, from my father. Technique didn’t bother me, … wrong notes didn’t bother me—maybe they should—but if the sound wasn’t right, that

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429 Appendix O, 253.
431 Appendix O, 207.
bothered me—if it didn’t have color, emotion, and ideas.”\textsuperscript{432} This view became the foundation for Barone’s conviction that “the flute should imitate the voice in style and quality of lyricism.”\textsuperscript{433}

The following discussions of Barone’s principles of tone production apply to both the flute and piccolo. Preceding the conclusion of this chapter are Barone’s explicit instructions and concepts regarding piccolo playing. The chapter concludes with Barone’s thoughts regarding practice, preparation, and expression.

**Barone’s Principles of Tone Production**

Barone strives for his ideal quality of sound—tone production—by mastering the individual technical components that contribute to sonority: embouchure formation; air use; uniform sound (evenness of tone); hand position and posture; vibrato; and articulation.

**Embouchure Formation**

Barone stressed several principles of tone production as crucial for a flute or piccolo embouchure formation: 1) Correct Placement of the Headjoint; 2) Correct Use of the Lip; and 3) Flexibility of the Lips.

*Embouchure Formation: Correct Placement of the Headjoint*

One critical factor in tone production is the correct placement of the head joint lip plate on the lower lip so that the lip covers the appropriate amount of the tone hole: one-third covered, two-thirds open. If the lip plate is placed too

\textsuperscript{432} Ibid., 208.

\textsuperscript{433} Clement Barone, telephone conversation with author, Grosse Pointe Park, MI., 1 October 2002.
high or too low, the tone hole is not covered appropriately and the resulting sound is thin or airy.\textsuperscript{434} The sensation of gripping of the lip plate with the lower lip helps to secure the player’s position.

I mention to the students that you try to feel the lower lip hooking into the embouchure hole [tone hole], but not crushing down from above, but lifting from underneath. You see? I say lift, but don’t move it up. Need to feel that you are lifting underneath and then blow down, blow towards the elbow. Don’t raise the elbow. … Feel totally relaxed. I guarantee it; it works.\textsuperscript{435}

*Embochure Formation: Correct Use of The Lip*

When players form their embouchure from behind their lips, they control the air more efficiently and are better able to grip the airstream from the inner surface of the lips. Barone encourages players to imagine that the lips form the embouchure from inside the mouth, gripping the airstream from the inner surface of the lips. This allows for a fuller, warmer tone quality.

There are a few [musicians] that you listen to, they play everything, it’s all there, but there is something missing, a depth of sound. It’s a standard, except something is missing, something to think more of, how can I improve my sound. It is a matter of embouchure for some people, but there is something: Either the space behind the lips or the direction of air through the lips. I have always felt that you have to play, whether it is flute or piccolo, you have to play from behind your lips. I don’t know how to describe it.\textsuperscript{436} You start to analyze … In the beginning, I wondered, ‘How am I getting this sound? What is causing this? What are you doing with the lips? Are you guiding the air? Or relaxing so you have more control and the air comes from behind the lips?’ I like to think of playing from inside out. It worked. I would ask myself these questions. It

\textsuperscript{434} Clement Barone, author’s lesson, Grosse Pointe Park, MI., 18 December 2001.

\textsuperscript{435} Appendix O, 216.

\textsuperscript{436} Ibid., 215.
worked for me. I also felt you have to feel the air riding inside the
top lip. That is what I feel.437

*Embouchure Formation: Flexibility of the Lips*

Barone teaches flexibility of the lips by advising flutists to imagine a small
pocket of air between their upper lip and teeth. This approach allows the upper
lip to remain supple rather than pulled tight against the teeth, again creating a
richer, more focused sound. The lower lip should also be forward or relaxed so it
can cushion the air and not pull away from the lip plate. By incorporating these
features, the player creates a freer and more expressive sound.

If it [embouchure] is too far forward, there will be too much rigidity
in the lips. You won’t have flexibility. But think of playing from
behind your lips, through, and then you have much more control.
That’s how I have always thought of it. It worked for me. Maybe I
was doing it the other way, but thought of it that way. I think
piccolo players are just as loony as oboe players!438

*Air Use*

*Air Use: Direction of Air is Directly Related to Tone Quality*

The player must also be aware of the relationship between proper tone
production and use of air: direction of the air is directly related to tone quality.
When a player experiences difficulty in producing a focused sound, Barone often
traces the source of the problem to an instability in the embouchure that may
result from directing the air too high or too low. Barone advises flutists to aim
the airstream “at your elbow,” allowing it to become “a channel from you right

437 Ibid., 216.
438 Ibid.
into the flute.”439 If the airstream is directed too high, the tone is unfocused, thin, and does not project.

**Air Use: Direct Air From Behind the Lips**

Barone thinks of pulling the air through the lip plate from behind the lips to achieve a focused sound:

… [As] if I were a gremlin and I hopped up on the lip plate and pulled the air through. You have to pull the air through. Then I think you will get focus, speed of air, but the minute you try to direct the air from here [with the lips]. I think it’s wrong, the lips guide the air, but I think it’s from behind the lips.440

**Air Use: Spinning the Air**

Barone’s phrase, “spinning the air,” is one of his most-frequently made, yet extremely insightful comments. This idea is especially useful for highly technical passages when players may become distracted by fingerings or rhythmic requirements and fail to keep the air in motion.

Spin the air. Think of a string of pearls with every note symmetrical. [Playing down the scale]. When you are ready to leave a note, hear the next note. One note should evolve into another. Can you hear that note being sung before you play it? Don’t wait until you play it to sing, but sing it before you play it.441 I also felt you have to feel the air riding inside the top lip. That is what I feel.442

**Air Use: Acquiring a Legato Style (Playing Between the Notes)**

One of the most advanced aspects of virtuosic playing is acquiring a true legato. When players maintain a steady stream of air they allow a connection to occur between the notes. Barone espouses this concept, playing *between* the notes,


440 Appendix O, 216.

441 Clement Barone, author’s lesson, Grosse Pointe Park, MI., 18 December 2002.

442 Ibid.

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as central to playing with expression. Barone likens the airstream to the violin bow: “[For] ordinary playing, ... I developed that through the thought of being able to play between the notes ...”

I took it upon myself to practice things that gave me coordination of fingers; not necessarily technique, but I am talking about things where you feel the connection, the lyricism, the legato, like the string player uses the bow. Stay as connected as possible. This is where I came up with the idea that you have to play between the notes. The more you think about it. That was then, but it is really stressed now. If you don’t use this, you lose music, phrasing. Where does it end? Where does it begin? If they play note to note, there is no taper. I say take the bar line out. Bar lines are for beginners. You still have to play correct rhythms. It gives you a freedom. It gives you the idea of you leave, you arrive. This is tremendously important. Stokowski would always say one and four play exact, two and three play a little free. This does work, especially in solos, if you have a good pianist.

Uniform Sound

Uniform Sound: Developing a Homogeneous Sound (Evenness of Tone)

Another common tone production problem, which occurs when flutists stop listening to their sound, is playing with an uneven tone in the instrument’s three registers. When flutists listen to themselves and use the same sound throughout the flute’s entire range, they are then playing with an even, uniform tone. Barone explains:

… If [the] focus is not good, if one note sounds like a fractured toe, no, that bothers me—[the scale] has to be uniform and the scale has to be even. Each register can’t sound like you are playing on three different flutes, with the top register a $1.95 [weak] and [with] a bottom register [that] you can blow the heck out of it. That’s when

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443 Appendix O, 232.
444 Ibid., 219.
you aren’t listening and [are] strictly playing notes. [You] have to listen, [you] can’t just play notes.  

Uniform Sound: Specific Studies for Producing A Focused and Centered Sound

Barone reported that he assigns specific exercises for tone production. These include scale exercises no. 4 from Taffanel and Gaubert’s scale book or Moyse’s de la sonorite: art et technique [On Sonority: Art and Technique]. Another method he uses is an exercise that begins on fourth space C-sharp in the flute’s middle register. Barone purposely chose this note as a starting point because it is so flexible. He knows that if he can focus his tone on this note, then it is just a matter of extending the desired quality to the surrounding notes without changing the embouchure or direction of air:

I have them warm-up on the C-sharp. You focus that C-sharp, I will guarantee you that whole octave will be identical without changing anything … . When you come to the C-sharp, is it going to sound like another flute? If you can get that C-sharp where it is just focused and round, supported, and centered, then when you go to the B or the A or the G you don’t change anything, positively not. And I guarantee that every note will be identical. It’s when you do the little [lip] gymnastics in between that it is not good.

Hand Position and Posture

Barone is explicit in his thoughts about hand position and posture, particularly the placement of the thumb and the position of the head and upper body.

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445 Ibid., 207.
446 Clement Barone, author’s lesson, Grosse Pointe Park, MI., 18 December 2002.
Hand Position and Posture: A Tripod Approach

Barone explains that he does not use the “Rockstro” method, but prefers instead to position the instrument so that the keys are parallel to the floor with the right-hand thumb under the flute. The left-hand is then positioned so the fingers are directly above the keys and the thumb remains straight or curved, not bent. He also suggests bringing the left-hand under the flute so the fleshy part of the left thumb rests against the keys.

To me, the flute sits on the [right] thumb. I am not a Rockstro [advocate]. I let the flute sit on the thumb and then the wrist is low. The wrist should be very relaxed. Imagine the fingers are stuck with glue. I can’t move them but see, everything else I can move.

To emphasize the idea of balancing the instrument rather than holding it, Barone uses the analogy of a tripod or pivot. He also suggests that flutists focus on pivoting the flute off of their chin while balancing the instrument between their left-hand index finger and their right-hand thumb. Barone believes that he acquired this sensation of balance from first learning to play piccolo.

When I picked up the flute, then I realized it was a tripod, a pivot. If you hold the instrument loosely, it is going to roll [backwards]. This (chin) is important, the left hand, and this way [right hand]. The feeling that this [right hand] is moving out, this [left hand] is moving in, and it locks it in right here. To me, when I discovered that, it worked fine. There was no movement, especially from C-

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447 The “Rockstro” method is a particular technique for positioning and holding the flute. Here the flutist turns their headjoint in, so that the center of the tone hole is no longer aligned with the center of the keys, but the outer edge is aligned with the center of the tone hole. When the flutist brings the instrument to playing position, they slightly rotate the keys forward. The right thumb is also positioned more on the side of the tube rather than underneath it.

448 Clement Barone, author’s lesson, Grosse Pointe Park, MI., 18 December 2002.

449 Appendix O, 205.

450 Ibid.
sharp to D. Of course, I was very aware because I was watching myself in the mirror.451

In highly technical passages, Barone emphasizes using slightly more “hold” in one hand over the other so the hand with less finger motion helps to stabilize the instrument.

I realized, too, that the more stiffness in the wrist, the more the fingers slowed down. I always felt that if I were to reach for something, I just reach, there is no pressure. It is the same way. If you were to scratch your ear, the same way, the flute fits. You don’t want any pressure. It works for me. I realized that technically that if I have a great deal of facility in the left hand, then I become more, not firm, but, so this hand is free. If I have more in the right hand, then pivot to the other hand. Pivot from hand to hand. I found this does work.452

Hand Position and Posture: Proper Posture and a Focused Tone

Another factor in poor tone production is incorrect posture, specifically the placement of the head or the relationship between the head and the flute. If the instrument is properly set against the player’s lip so that the flute and the head are at a right angle with each other, the air is properly directed. This proper position/angle can be observed by looking in a mirror.

Players can also achieve a focused tone by following Barone’s advice in keeping their head and upper body upright rather than allowing the head to hang down and the chest area to collapse. The embouchure, particularly the upper lip, is initially responsible for aiming the air downward. This is the preferred method for focusing and directing the airstream.

I have them stand against the doorframe. Put the head straight, flute at an angle, and now aim toward your elbow. They are always amazed to find the tone is different, but now they are directing it

451 Ibid.
452 Ibid., 206.
properly. When the chin comes down here on your chest, there is no way [that the air column will be correct] and now you have to turn the flute in. It’s a disaster.453

Barone also observes whether or not the flute is placed correctly in relation to the body by asking the player if they can see their right hand peripherally. An incorrect position contributes to improper direction of the air and an unfocused tone.

You should peripherally see your right hand. I feel that my shoulders are totally relaxed. I am playing straight and I can see my right hand. The head is straight; I am blowing down … 454 See the right hand. Look forward, but see the right hand out of the corner of your eye … [and] adjust for tone color, either up or down for the air column. But remember, minute [adjustments]: too much motion, then you build tension and lose musicality of the piece. 455

Vibrato

[Vibrato, … it enhances the music. I think without that, music has no life. It has to speak; it’s poetry.456

Barone recommends developing an expressive vibrato by listening to and imitating other instruments. For his own training, he listened “to old singers, Beniamino Gigli, a great tenor, di Stefano, [and] Tetrazzini, [who had a] fast vibrato.”457 He also recommends emulating a violinist’s vibrato, especially as the violinist modifies the vibrato’s speed and width for different registers. “The higher you go [play], like the violin, the faster the vibrato becomes, but not a

453 Ibid., 216.
454 Clement Barone, author’s lesson, Grosse Pointe Park, MI., 18 December 2002.
455 Ibid.
456 Appendix O, 233.
457 Ibid., 206.
quiver. Then for lower notes, like the violin, the vibrato is slower, it becomes more melodious, more of a homogenized sound [and] you are digging in."

If the player does not make the proper adjustments in their vibrato, their tone will sound affected or distorted. Barone reminds flutists to “think of the left hand and the E-string on the violin, … if it is too nervous coming down, it will sound like a dog panting. Keep the vibrato going between the notes, even though the notes are connected.”

Concerning the specifics of vibrato production for flutists, Barone believes that flutists support from the diaphragm, but produce their vibrato from “the muscles in the throat, … and the constrictor, … the diaphragm supports the air [and] you must keep the air in motion to use vibrato, … [but] if you use ‘ha, ha, ha,’ you are not using this [the diaphragm]. Yes, [you are] using kicks from here [abdominal area], but take the ‘h’ away, and it [vibrato] is right here” in the throat. “… Many times I will ask the student [to] blow from something, in other words, keep the air in motion," and:

Suddenly, the vibrato becomes natural and the sound becomes very focused. Why? Because the air is in motion. The minute the air slows down, unless you can really slow it down to the point where you push like crazy, it’s like turning the valve off. It still has energy in it, the valve, but as you gradually close the valve, what is left is still coming out with force; it’s just not full enough. I think it does make sense. I have always felt in working with vibrato, I had to control it here [pointing to throat].

458 Ibid.


460 Appendix O, 231.

461 Ibid.

462 Ibid., 232.
Flutists can also vary inside them where the vibrato is produced. Barone recommends:

… There are different ways of using vibrato. I can change where I feel it, different depths, in the throat. I still say the muscles of the throat have a lot to do with controlling the air and the constrictor. This may be an argument with other players. To me, I worked toward that, I thought I had a nice vibrato. I was able to change it, fast or slow without any problems. It’s a matter of being able to control what you are doing.463

Articulation

There are two essential components to Barone’s pedagogical ideas on articulation. First, he advises that players keep the tongue forward in the mouth. He explains, “When I tongued, it was never at the palette. I feel that the tip of my tongue touches at the top of the top teeth and I could tongue fast … . I always felt I had a ‘mini tongue.’”464 Barone also reminds students that “the tongue is a muscle; if you put tension on it, it slows down. Same thing if you hold your arm very tight, you cramp your circulation. Same thing with the tongue, you cramp your tongue. Think about if you had a bow and arrow, once you pull it back and release it, the energy from the bow is going to propel that arrow.”465

The second essential component that Barone implores is to remember to “articulate the wind,” rather than “wind the articulation.” In other words, when flutists articulate the wind, they are tonguing on the airstream. In his piccolo...

463 Ibid.

464 Ibid., 207.

method, Barone further explains this concept by suggesting that players “articulate the wind with little kicks or pushes.”^466

In addition to the preceding technical concepts regarding flute and piccolo playing and pedagogy, Barone expounded upon, in depth, the specifics of piccolo playing.

**Selected Principles of Piccolo Playing**

“… The piccolo in the orchestra is like putting a cherry on the top of a sundae. It’s the top, it enhances.”^467

Not surprisingly, Barone’s pedagogy also includes his expert views on piccolo playing. The following concepts, introduced during interview sessions conducted as part of the research for this document, include his recommendation on approaching the piccolo as an extension of the flute, piccolo hand position, proper placement of the instrument for playing, piccolo embouchure and tone production, and suggestions for preparing to play in an ensemble, including comments on resolving intonation problems.

“I have always felt that with the piccolo there are a few things you have to be very careful of.”^468

**Approach the Piccolo as an Extension of the Flute**

Until piccolo players understand the tendencies of their instrument, they initially face even greater challenges on piccolo compared to the flute because of the physical and acoustical properties of the instrument. “Let’s face it,” Barone comments, [playing the piccolo] “is like putting something under a microscope.

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^467 Ibid., 233.

^468 Appendix O, 217.
It’s so small [that] the minute you do something, just minutely, [the] pitch goes [or] you crack [a note]."  

Beginning piccolo players, especially, may feel conspicuous and want to hide their sound. Instead, Barone advises that they play with a tone that is “well sung, never forced.” Piccolo players will also be aided in their playing if they approach the piccolo as an extension of the flute: “I felt that if you can do it on the flute, the piccolo is just a little imp; play it the way you do the flute.”

**Hand Position for the Piccolo**

Barone offers his views on piccolo hand placement, particularly the position of the left thumb.

With the piccolo, when holding it, sometimes the thumb, for some reason, gets too relaxed and the minute you back off on the thumb you will crack every time on intervals, as in playing C to G, C to E, [or] anything that involves the thumb. Maybe pressing too much for some reason. The thumb does the reverse in holding and you will crack. You only learn this by having it happen to you and then you realize, ‘Oops, what did I do wrong?’ Then you start analyzing.

**Placement of the Piccolo for Playing**

When bringing the piccolo to the lips, correct placement is crucial for proper tone and intonation. Achieving this correct placement can be even more challenging for an inexperienced piccolo player who is accustomed to the security of a flute’s lip plate rather than a wooden piccolo headjoint without a lip plate. Barone suggests that the piccolo “be placed a little above the beginning of

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469 Ibid.


471 Appendix O, 224.

472 Ibid., 217.
the red of the lower lip” in order to achieve a full, warm sound, placement too high on the lower lip results in a thin sound. The piccolo’s placement on the lip is different from the flute in that the flute “sits more naturally into the indentation of the jaw.”

For Barone, the flute never felt as comfortable as the piccolo:

I always felt better when I picked up the piccolo, the flute always felt like a bathtub … Maybe, to this day, I never thought about it much; but maybe since I started on piccolo, that I adapted to it … in the third movement of the Bartók Concerto for Orchestra, where the piccolo ends and I have to switch to flute, I felt like I was picking up a telephone pole.

Piccolo Embouchure and Tone Production

Barone does not subscribe to the belief that piccolo playing damages a flutist’s embouchure. Rather, he again suggests to flutists that they approach the piccolo “as one plays the flute.” Barone also encourages flutists to seek flexibility in their embouchure. He explains that:

The embouchure has to be elastic in switching from one to another. My conclusion is that there should be very, very, very little change for embouchures used for the piccolo compared to the flute. The red of the lips should hook into the flute embouchure hole. The same should happen on piccolo. And that is why I feel that the embouchure hole of piccolo should not be so small that you have to crowd yourself. That would make me feel very uneasy. As you can see, the [Eldred] Spell headjoints that I play, the embouchure hole [of the Spell head] on the Richards [piccolo] is a little larger. The

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474 Ibid.
475 Appendix O, 209.
Spell head on the Powell [piccolo] has a little smaller embouchure hole.\textsuperscript{477}

Barone believes that if one can produce a focused sound on the flute, one can do so on the piccolo: “if you can play the flute with that type of sound, you just carry it right over to the piccolo. There are certain minute things.”\textsuperscript{478}

I think as long as you develop a focused sound, dark woody sound on the flute; I think you carry it right over to the piccolo. To me, even though the embouchure hole is different, I don’t think there is that much change. I will swear by that. Other people say no.\textsuperscript{479}

Furthermore, Barone believes that piccolo playing may actually improve one’s flute embouchure, as in the case of players who play with a mushy, spongy embouchure. For these students, piccolo playing strengthens the flute embouchure because the piccolo requires more defined musculature for embouchure formation. In a related note, Barone has woodwind doublers bring all of their instruments to their lesson where they alternate playing on each instrument, switching about every two measures. He reminds players that as they move from one instrument to another, patience is of the utmost importance.

Flutists wanting to develop their piccolo sound can also follow Barone’s example by playing slow movements of Handel and Bach sonatas.\textsuperscript{480}

\textsuperscript{477} Appendix O, 209. Author’s note: Spell head joints are smaller than average, but contain more undercutting and/or overcutting.

\textsuperscript{478} Ibid., 217.

\textsuperscript{479} Ibid.

Suggestions for Preparing to Play Piccolo in an Ensemble: Blending

One of the most challenging aspects of playing the piccolo confidently and successfully in an ensemble is to play with proper balance and blend. Barone reminds players that the piccolo “is the prominent and singing voice heard above the entire body of the orchestra and band. You are in reality a very important part of the woodwind section and the orchestra. I feel there is no place to hide.”481

Suggestions for Preparing to Play Piccolo in an Ensemble: Practice Playing Different Dynamics

Confident playing is achieved in part by being able to successfully produce and control dynamic contrast on demand, such as when the ensemble’s conductor requests softer dynamics. Barone offers excellent advice for this situation.

I always felt that in the orchestra [it is appropriate] to play out a little bit and if the conductor thought it was too much, he would do this [hand motion to play softer]. If not, I played that way. I thought it was a good thing to do because even though it might have said piano, I would play maybe mezzo piano or even mezzo forte; if I saw the hand, then I would back off. I also practiced how to back off. [If] you suddenly see this [hand] and then you get shook up and you lose control, it’s no good.482

Suggestions for Preparing to Playing Piccolo in an Ensemble: Controlling Intonation

One of the most important actions a piccolo player can take for solving intonation problems is to know the tendencies of their own instrument, including

482 Appendix O, 249.
alternate fingerings.\textsuperscript{483} Players also need to realize that adjustments made to improve their intonation or tone are “greatly magnified” because of the instrument’s prominence and because of the instrument’s acoustical properties due to its size.\textsuperscript{484}

Every piccolo made, even today, has their own little problems, but once you acquire that instrument, and I did this with [D.S.O. principal flutist Albert] Tipton with my Powell [piccolo] and my Richards [piccolo], we would play in unison, scales, or just long tones just to see where … I would tell him don’t adjust to me, let me see where I am. I think it is tremendously important to do that so you get to know your instrument. Then you have to find other fingerings for certain notes.\textsuperscript{485}

You can get away with less than perfect intonation in fast passages in unison, like in \textit{Scherhrazade}. I think you can get away with a piccolo that [is] basically not perfectly in tune. But the telltale is when you play Shostakovich \textit{Fifth} at the end of the first movement, when you take over from the flute, or Shostakovich \textit{Sixth}, where you have the octave C-sharp, things like that. This is where, knowing another fingering or knowing how to do it, maybe raise the head a little bit more, play a little bit more shallow. But I always felt I had to use the C-sharp fingering I had. I used that, which worked terrifically.\textsuperscript{486}

**Conclusion: Concepts of Flute and Piccolo Playing**

Barone is the consummate pedagogue and orchestral/ensemble musician:

Just sitting in the chair, you have to, whether it is in unison, with strings, brass, et cetera; it \textit{has to be right}—intonation, dynamics, sound.\textsuperscript{487}

\textsuperscript{483} See Appendix I for alternate piccolo fingerings.

\textsuperscript{484} Appendix O, 248.

\textsuperscript{485} Ibid., 249.

\textsuperscript{486} Ibid.

\textsuperscript{487} Ibid., 224. [italics added]
The foundation of Barone’s flute and piccolo concepts is the Bel Canto style, the emulation of the singing voice. His detailed concepts of tone production—embouchure formation, uniform sound, hand position and posture, vibrato, and articulation, as well as his explicit concepts for piccolo playing/pedagogy—are the basis of his successful career as a pedagogue and orchestral musician.

This chapter concludes with Barone’s advice regarding practicing, preparation, and playing with expression.

Practicing and Preparation

Barone advises flutists to overstate the musical or expressive ideas in their practice so when they perform the piece these elements—e.g., dynamics, articulation, and shape of the phrase—are convincing. “Don’t be afraid to practice with exaggeration. You lose this in the performance [due to] nerves.”488 He also advocates removing the bar lines to gain more confidence in rhythmic execution. “Take [out] the bar lines. The more you see them, the more it interrupts your playing.”489

Be observant of diction. If you speak cleanly and clearly, everyone can understand you. It is the same with the piccolo [or flute]. Over-exaggerate everything you do. When you do that, the ear can hear accents, staccatos, detachés, tenutos, et cetera. If you can hear it, then the audience can hear it. When you perform there is a certain amount of tension and nervousness involved. By over-exaggerating in your practicing, the performance will come out exactly right. If you practice subtly, when you perform, it will be murky and muddy.490

488 Clement Barone, author’s lesson, Grosse Pointe Park, MI., 18 December 2002.
489 Ibid.
Notwithstanding the preceding technical discussion in this chapter, Barone frequently comments how crucial it is not to allow one’s playing to become routine or uninspiring, no matter how many times one may have played a certain piece. He certainly comments with authority, as he has performed and recorded standard orchestral repertoire many times. Barone is adamant that flutists continually strive to play expressively, regardless of their circumstances.

It’s important to think about the music, not just the notes. I always put that first. As many times as I have played Tchaikovsky, *Mother Goose Suite*, or *Daphnis* or Shostakovich, the notes are always the same. They don’t ever change, but to play it over and over. If you are not really aware of [for example,] ‘Can I just vibrate a shade more on this note or that note?’ Otherwise you become a bore and there are too many people that play everything [the same] and they’re boring. So, that’s what I tried to do.\(^{491}\)

\(^{491}\) Appendix O, 205.
Clement Barone is a prominent orchestral musician (retired) and pedagogue who has significantly contributed to the disciplines of American orchestral playing and pedagogy through his extensive and lengthy orchestral and teaching career. This document presents a chronology of Barone’s professional activities from his formative years to the present. Specific attention is given to: the musical dynasty of Barone’s family; Barone’s musical training with his flute teachers Joseph La Monaca, Frank Versaci, Fred Morrone, and William Kincaid; and his orchestral auditions and orchestral career. Barone’s concepts and approach to teaching and his views on piccolo and flute playing are also presented in selected detail.

The primary research for this document is a series of interviews conducted between Clement Barone and this author, a transcript of which is found in Appendix O. Additional sources include library resources, online sources, archival material from the Houston and Detroit Symphony Orchestras, and interviews with former colleagues. Appendices include a selected discography, pedagogical documents, photographs, and additional supporting research materials.
It is intended that flutists, musicians, and music researchers will gain insightful pedagogical information through this author’s documentation of Barone’s musical and pedagogical philosophy.
April 15, 2003

I think the musicians that started their careers when Clem did were the “covered-wagons people” of music. They endured lots of sacrifices for their careers. We traveled 1200 miles twice a year to Houston to play in the Houston Symphony. We had to because there were no jobs for the summer. The orchestra was only a twenty-four week season. We would return to Philadelphia [and] Clem would take menial jobs, to pay the bills. He finally was contacted to fill in at the Dell (summer concerts) when needed. He also did some tent jobs. They would give musicals in tents (in the summer) in Philadelphia and New Jersey. I also worked to help out. The musicians of that era were the pioneers of the formation of orchestras in America. Clem was in Houston [for] ten years. The last two years we had children.

Thanks to our good friend Wm. Sabatini who called and told him [Clem] there would be a piccolo opening in Detroit. The orchestra was on tour and played in Galveston. The personal manager called Clem to come to Galveston to play for Paray. He drove down to the Jack Tar Hotel and played the audition. He was offered the job.
Upon arriving in Detroit we lived in a motel for two months. (It sure was not easy with two little children). It was very difficult to find a place to rent. We had two children and Clem was a musician. Finally, a friend in the orchestra had an empty apartment he rented to us. We rented furniture and that was our welcome to Detroit home as we looked for something more permanent. After about four moves we were able to purchase a home.

In the beginning Clem couldn’t take outside work. He worked up quite a few students. Than as time went on he started with Wayne State and then U. of M. After 30 years with the Symphony, 27 years at Wayne and U. of M., he retired. He is still coaching professional people.

P.S. One of his students from U. of M. is playing in the symphony in his chair, Jeff Zook. He had some very successful students throughout the country. Hubert Laws is another success story. He would call Clem from California and take lessons over the phone. Clem sold him one of his flutes and he switched to open G-sharp.

I finally convinced Clem to get the music he loved so much going. In the beginning he took one lesson from a flutist in Philadelphia, Frank Versaci and one from Kincaid, first flute of the Philadelphia Orchestra.

I don’t know if you are interested in all this. Clem also had a chance to go to Philadelphia, but he was already established here. Also, the Met and the New York Philharmonic.
APPENDIX B

LEOPOLD STOKOWSKI'S LETTER TO CLEMENT BARONE

LEOPOLD STOKOWSKI
1067 Fifth Avenue
New York 28, New York
14 Sep 59

Mr. Clement Barone
873 Perkiomen Street
Philadelphia 30, Pennsylvania

Dear Mr. Barone,

We were terribly sorry that you decided to leave the Houston Orchestra, and so were all the players in the Orchestra. Your work with us, with both flute and piccolo, has always been of the highest order, so you are a great loss to our Orchestra. But I can understand how you wish to be back with your family in Philadelphia. We all wish you good health and happiness in your new work, and if you ever are willing to return to any orchestra I am conducting I would welcome you as the fine artist that you are.

Sincerely,

[Signature]

174
14 September 1959]

Transcription of Leopold Stokowski’s
Letter to Clement Barone, 14 September 1959

L.S. PT. #14
1067 Fifth Avenue
New York 28, New York
14 sep 59

Mr. Clement Barone
873 Perkiomen Street
Philadelphia 30, Pennsylvania

Dear Mr. Barone

We were terribly sorry that you decided to leave the Houston Orchestra, and so were all the players in the Orchestra. Your work with us, with both flute and piccolo, has always been of the highest order, so you are a great loss to our Orchestra. But I can understand how you wish to be back with your family in Philadelphia. We all wish you good health and happiness in your new work, and if you ever are willing to return to any orchestra that I am conducting I would welcome you as the fine artist that you are.

Sincerely
Leopold Stokowski

(Note: In the letter, Stokowski writes of Barone’s return to Philadelphia, however, research shows that Barone had begun his career in the Detroit Symphony Orchestra. From Barone’s personal archives.)
APPENDIX C

LETTER TO CLEMENT BARONE FROM SPRING BRANCH ISD

To Whom It May Concern:

It is my privilege to write a letter of recommendation for Mr. Clement J. Barone.

Mr. Barone served as a private flute instructor in the Spring Branch School District during the past year and we found him to be an outstanding person, both professionally and from a personal viewpoint. His ability to teach and inspire those he teaches is very remarkable.

I believe him to be one of the finest, if not the finest professional performer on his chosen instrument and a truly great teacher. It is a distinct pleasure to have the opportunity to recommend him to you.

Yours very truly,

[Signature]

Wade Pogue

Spring Branch Independent School District
9000 Westview Drive
Houston, Texas

A letter from School Administrator Wade Pogue, Spring Branch Independent School District, Houston, TX, 1959, ca.
APPENDIX D

DETROIT SYMPHONY ORCHESTRA EMPLOYMENT AGREEMENT

EMPLOYMENT AGREEMENT

DETROIT SYMPHONY ORCHESTRA

This agreement, made, entered into and executed this 14th day of March, 1959
by and between

CLEMENT BARONE

hereinafter known as the MUSICIAN, and Raymond J. Hall, Employing Agent, acting for and on
behalf of THE DETROIT SYMPHONY ORCHESTRA, Inc., a Michigan Corporation, hereinafter
known as the CONTRACTOR.

WITNESSETH: The CONTRACTOR hereby offers to hire the MUSICIAN and the
MUSICIAN hereby accepts such offer of employment, in the DETROIT SYMPHONY ORCHESTRA
for the 26 weeks season beginning October 2, 1959
for the sum of $4,550.00, to be paid in weekly installments
of $175.00, payable on Saturday of each week. The instrument which the MUSICIAN
shall play in the performance of this agreement is Flute and Piccolo

It is agreed between the MUSICIAN and the CONTRACTOR that all the provisions and
agreements contained in a master agreement, dated February 12, 1957, made and
entered into by and between the DETROIT FEDERATION OF MUSICIANS, LOCAL No. 8,
A. F. of M., a Michigan Corporation, and THE DETROIT SYMPHONY ORCHESTRA, Inc., a
Michigan Corporation shall be and are a part of this agreement by reference.

In witness whereof, the MUSICIAN and the CONTRACTOR, have hereunto subscribed their
Names for two seasons, the 1959-60 and 1960-61 seasons.

First rehearsal will be Friday, October 2, 1959 at 11:00 AM
at the Ford Auditorium.

CLEMENT BARONE

Raymond J. Hall

EMPLOYING AGENT

THE DETROIT SYMPHONY ORCHESTRA, INC.

Barone’s Employment Agreement with the Detroit Symphony Orchestra, Dated 16 March 1959
APPENDIX E

FLUTE SECTIONS OF
THE DETROIT SYMPHONY ORCHESTRA, 1959 TO 1991

1959–1963
Albert Tipton
Irvin Gilman
Larry Teal
Clement Barone

Piccolo
Clement Barone

1963–1966
Albert Tipton
Irvin Gilman
Larry Teal
Clement Barone

Piccolo
Clement Barone

1966–1967
Albert Tipton
Irvin Gilman
Clement Barone
Miles Zentner (Assistant Principal)

Piccolo
Clement Barone

1967–1968
Albert Tipton
Shaul Ben-Meir
Clement Barone
Irvin Gilman (Assistant Principal)

Piccolo
Clement Barone

1968–1991
Ervin Monroe
Shaul Ben-Meir
Clement Barone
Robert Patrick (Assistant Principal)

Piccolo
Clement Barone

(Source: Detroit Symphony Orchestra Programs)
Figure 13, Clement Barone, soloist for the Detroit Symphony Orchestra Children’s Concert in Worcester, MA, 23 October 1959.\textsuperscript{492}

\textsuperscript{492} See Appendix O, 201.
APPENDIX G

A POEM BY IRVIN E. GILMAN: IMAGINE A FLUTE!!!

A POEM AND EULOGY FOR WILLIAM MORRIS KINCAID

Dedicated to Albert Tipton and Clement Barone

By Irvin Edward Gilman

Imagine a flute whose range would toot
from C in the bass to top C picc-flute.
Imagine a flutist to play on this pipe,
from Pan’s progeny an heroic prototype.
Imagine the lungs with great breath control,
from two supple lips wind like thunder would roll.
Imagine the fingers, their masterful play
in concert with tonguing — pyrotechnic display.
Imagine en quatuor and what we would hear:
four fluters a-fluting, astounding the ear!
Imagine the music: all manner of sound,
from shadowy whispers to Cerberus, unbound!
Imagine Apollo, with Muse on his right,
in silent rapture as flutes fill the night.
Imagine the Pied Piper, his service is moot,
charming all children with irresistible flute.
Harken to Krishna, Tytyre and la Pejaudie
in Roussel’s “Jouer:” ubiquitous Pan, plus three.
Imagine Gabriel swapping trumpet for flute;
would not David the King prefer pipe over lute?

Imagine but further, can reason yet fend?
Does heaven have room for flutists to wend?
Reflect on Kincaid and Wummer, whose mentor, Barrère,
well knew Altes, Taffanel, Moyse and Gaubert.
Consider the mouth change since Quantz-Hautteterre:
first firm, now relaxed, the “French” embouchure.
The adherents are legion, brightening concerts everywhere;
to flutists, household names are “Julius” and “Jean-Pierre.”
Imagine a roll call that would last for many a day:
an historic flute assemblage, the Greek god Pan to NFA.
Imagine new paths o’er which timbres and mechanics flurry,
Theobald Boehm proud is of work by Dick and Murray.
Imagine the future, as indeed we can —
an incredible trek since Syrinx and Pan.
A flute panorama, part and parcel of man,
with witness to progress and partner in plan.

Imagine, imagine, where else can it lead?
Is there more fluting?
Is there yet need for beautiful music of wind across reed?
Well, lest we imagine sans end, as we might,
some thoughts are in order to shed further light on one who did reach
an incredible height in brilliantly executed fancy flute flight.
Imagine Philadelphia, “City of brotherly love,”
With William Penn fluting on his pedestal above.
Imagine another whose memory won’t fade;
Penn once had a brother named William Kincaid.
Imagine these flutists duetting right now
playing music composed by Friedrich Kuhlau!

It’s really no blarney, as many will side,
Kincaid did appear the wind, personified.
To those who were lucky to have gained from his ken,
his teaching inspires yet anew, yet again.
His phrasing was special and so was his sound;
the Master who kept his listeners spellbound.
The stories are many and one that’s not tall,
has Kincaid playing a concert
bopped in the chops by a volley ball!
Another happened in Boston at the shop of Verne Q. Powell
after listening to a student do a most impressive yowl.
Kincaid responded with timbres; student did naught but scowl.

Long before meeting I followed him down the street.
Discreet was my distance;
I swear, He walked off the ground three feet!
All who ever knew him or watched him from afar
were of the same opinion — Kincaid was indeed, spectacular!
He had another quality (this said with no exaggeration)
beyond that of his peers was Kincaid’s imagination.
What alchemy was his alone?
Did platinum or gold, silver or wood,
singly or together provide the singing tone?

Imagine Penn’s city as Camelot.
Imagine Stokowsky as King Arthur
gathering around him knights such as
Tabuteau, McLean, Schoenbach and Kincaid.
Imagine this artistic splendor providing the means from which great music was made.

Of all the songs sung, the sweetest was William Kincaid.

Imagine that flute, such magnificent toot, as flutists rise, Kincaid to honor and salute. Well done! Bravo! Olé! Superlatives were the order of his day.

A legendary figure, but never forget legends are forged on an anvil with sweat. Breath control is where to begin; recall, all his life Kincaid loved to swim. Embouchure, the formation of tone; Kincaid used whistle tones his foundation to hone. Techniques serves music as wind serves sail; Kincaid ever practiced interval and scale. Tonguing, dynamics, vibrato and more, his working of these did gain him love’s labor. Though ever the Master, as student learned and grew, Kincaid agreed with Polonius: “To thine own self be true.” We are his inheritors, direct or other, it’s safe to say there will never be another.

William Morris Kincaid, for these and many reasons, will endure in hears and mind as

THE FLUTIST FOR ALL SEASONS.

A Note from Irvin Gilman:

Albert Tipton, Clement Barone and Irvin Gilman were students of William Kincaid. Fate happily decreed we would sit together in the Detroit Symphony Orchestra for twelve years.

William Kincaid always seemed a giant when he strode onto the stage of the Academy of Music before a Philadelphia Orchestra concert. Carefully measuring his stride, nodding to colleagues and perhaps glancing at someone in the audience, he would graciously take his seat.

(Printed with permission of Irvin Gilman)
APPENDIX H

CLEMENT BARONE’S PICCOLOS

Figure 14, Barone's Piccolos (Powell #5302 with Spell head, top and Richards with Spell head) with open G-sharp system and reversed thumb keys
APPENDIX I

ADDITIONAL PEDAGOGICAL MATERIALS

“DAILY EXERCISES” (No date, transcribed from original)
1) Whistle Tones. Sound: 1a) Long Tones
2) Flexibility Exercises
3) Legato Exercise: Play Tonic, then 5th
4) Harmonics: Slowly-practice slurring one octave for 20 counts, and an octave above and one 5th
5) Bending Notes
6) Singing and Playing Simultaneously
7) Turn Headjoint wrong way and play

Taffanel-Gaubert Scale Exercise No. 4.[Different applications, See note grouping examples below]
1. practice legato and slowly for tone
2. HA HA HA HA; No tongue, only diaphragm
3. tonguing between lips
4. [apply eighth–sixteenth note and dotted–eighth rhythms]
5. practice using K only. 6. TTK TTK
7. TTK & TKT 8. KTKT KTKT
9. double and triple on 1 note. 10. triple tonguing TKT KTK TKT

Figure 15, Various examples of note grouping
V. Slowly & Singing Tone

Play the “B” several times for a good focused and centered tone then start the exercise. Every note must have same centered tone, good attack, good intonation. Don’t run notes together, must be a space after each slur. If at anytime the attack is poor, poor tone, poor intonation, you are to start at the top again. This is a difficult exercise so Listen and Think!!!

*When perfected, start on “B” again and go up the scale in the same manner.
“INTENSITY DRIVE” (No date, transcribed from original)

Figure 17, “Intensity Drive exercise”

No Breath after each note, breathe after every 4 notes. Play “A” several times then start the exercise. Play each four notes in each measure with dynamic indicated and must be identical in sound and length.

Don’t prepare for the next group of notes in the next measure by playing the last note of preceding measure louder to prepare for the next measure. Think in terms of numbers or a volume dial. Number 1 is very soft; Number 2 is larger than #1! So it would be a little in tone, volume, and etc.

Must practice on every note on flute.

Volume Dial. Turn to higher number, the volume gets louder.
“PICCOLO STUDY”
(No date, transcribed from original on “Holiday Inn” stationary, Worcester, MA)

(Mozart Sonata #4 entire) Handel Sonata #5 (1st movt)
Bach Sonata IV, 2nd movt Handel Sonata #6 (1st movt)
Bach Sonata B minor, Adagio
Donjon 1, 3, 7, 8

Dance of Blessed Spirits – Gluck
No vibrato - all mezzo forte - excellent rhythm; then vibrato - dynamics and very expressive

#7 Modern Etudes – H. Genzmer
Use regular fingerings – faster – trill fingerings
Practice (Andante) = 60-, 84-, 104 -, 132,

#12 Study in Chromatics – very even and deliberate, also staccato from Taffanel and Gaubert Method #12 (Chopin Etude)

#6 Andersen, Op. 33 – B minor adagio 1- No dynamics or vibrato 2. add all means of expression; very tenuto, tres expressivo, exact rhythm

#22 From 24 Caprices of Boehm; andante to moderato. To be played also single and double tonguing, piano and forte (Play each note twice)

#25 Melodious Studies – Moyse – all short exercises
1 – very legato; 2 – single tongue and light, 3 – lean on 1st note
8 – 9 very even also double, triple tonguing
17 - 18 - 19 Bouncy staccato (light) with light accent on 1st note of bar

#14 D# minor Andersen, Op. 33 Lento = 50 – 54; all dynamics

#15 Lento B minor of Op. 33 Andersen

#7 Taffanel and Gaubert for articulation of du-tu du tu
Play low C octave
“FUN AND HAZARDS” (No date, transcribed from original)

Tech. [Technique] is a bit easier --- pianos [dynamic] hazardous
Wonderful lyrical solos, Shostakovich, Prokofiev

Fountains, Caucasian Sketches, Daphnis
Romanian Folk Dances, Kodaly Galanta,
Bartók Concerto for Orchestra, etc.

Piccolos
Plastic–outdoors won’t crack
Wood cylindrical–head crucial also metal–easy to play 3rd octave no or poor 1st octave;
Wood Conical–Head cylindrical also metal–more resistance; darker sound.

Wind Section Loud Playing (extended fortes, pull out)
(No place to hide) (extended pianos, push in)

Flutist – piccolo – Relaxation

(Save as flute but smaller embouchure, little swifter air speed.) Different bores, scales, and octave relationships;
Start 4 millimeter work towards 9 to see if it brings the octaves better in tune

Exposure – Don’t Back off or play it cool, (intonation, support air speed will suffer, trumpet (Lead)

Never blow in a cold wooden piccolo
Expansion between inside bore and outside diameter can crack the piccolo

Intonation: (Learn your piccolo scale) Down more in fortes and across in pianos.

The Expression – 2 piccolos worse than one;

Tuning in unison and octaves with other instruments, do it slowly and carefully, don’t over compensate you can pass one another.

[Tendencies] B, C, C# are sharp in 1st octave
C, C#, D, G – flat in 3rd octave

Alternate fingerings

Play unison scales with a colleague but be sure his or her tuning is reliable.
Mark on [piccolo] head and body.
POINTS OF INTEREST IN YOUR DAILY PRACTICING” and “FLUTE CURRICULUM MATERIALS”

(No date, transcribed from original)

1) Begin with fingers on keys

2) Make sure first note sounds with a good center before continuing to another note.

3) Always keep a steady tempo, you may vary the rhythms for working out a problem (Technical) BUT KEEP THE TEMPO STEADY.

4) Working on technical or difficult problems, repeat the passage 4 times then 3 times, then 2 times, then once. Then play the complete passage as written.

5) If you cannot be prepared to make adjustments or change, you will have a hard time making progress.

6) Always practice and play your etudes like solos.

7) Make a real effort to play one dynamic level or the other; intelligent listening helps.

8) When practicing concentrate on one thing at a time. Vibrato, hand position, tone color, rhythm, tone center (10-15 minutes at a time)

9) All solos should be studied or practiced as Adagios until you feel you have control of the fingers and embouchure

10) Try to practice at least 2-3 hours a day with the only goal in mind is to improve

11) Underline or circle difficult problems or mistakes in your practicing then go back and work on them; playing them many times over when problem is under control then play the entire piece

12) Don’t become overly analytical – it knots you up!

13) Know the difference between liberty and license

Embouchure and air speed have everything to do with a tone production. Remember to acquire a great technique, one must start slowly and get faster and faster until you reach the desired tempo. With tone, it’s just the reverse. When you have the correct tone and the flute is vibrating, then you must repeat it over and over at least 10-15 times until you cannot play it any better.
Playing evenly throughout the entire range, with centered and focused sound, acquiring good control or flexibility between all registers. A smooth legato are a few of the desired points of good tone production but remember breath control and proper embouchure are required.

Tone and intonation are the most difficult to perfect. We develop technique and the tone and intonation are too often neglected.

Always play long notes, don’t clip notes at ends of phrases.

Mezzo forte–always singing and warm
Piano–non vibrato
Forte–vibrating on all notes

When we lose the focus on several notes in a passage, I believe the problem could be the embouchure. Did we change it? Maybe covering too much? Did we push the jaw too forward and, of course, this will change the direction of the air stream

“FLUTE CURRICULUM MATERIALS” (No date, transcribed from original)

Trevor Wye

Advanced Technique Book

Moyse

De la sonorite
Studies and Technical Exercises for Flute
Scales and Arpeggios 480 Exercises
100 Easy and Progressive studies on Kummer
12 Studies of Virtuosity on Chopin
20 Studies after Kreutzer
10 Studies after Wieniawsky

Anderson

24 Studies, Op. 15
24 Grand Studies (School of Virtuosity)

Paganini

24 Caprices
MISCELLANEOUS PLAYING SUGGESTIONS
Source: Transcript in Appendix O

Alternate Piccolo Fingerings based on the following fingering system:
1T234—5678

Alternate Fingering #1 for C-Natural
1. Alternate Fingering #1: Finger fifth-line F without the thumb, best without 8 (right-hand pink); Raises pitch.

2. Alternate Fingering #2 for C-Natural – lowers pitch
Finger G on top of staff without T (left-hand thumb) and fork the right-hand without (8) right-hand pinky. Add finger 8 (right-hand pinky) to raise the pitch.

Other Alternate Fingerings
1. Alternate C# Fingering (above staff)
Finger D-natural above staff; no thumb; add 5 (right-hand first finger), [try with or without 8.] Raises pitch.

2. Alternate D-natural Fingerings, (above staff) raises pitch;
Finger D-natural; add 4 (left-hand pinky) and 5 (right-hand first finger).

Another D-natural fingering that raises pitch; Finger D-natural above the staff: T 2, 3, 4, 7, 8,

2. Prokofiev’s Romeo and Juliet: Alternate Piccolo Fingering ; C-natural Fingering #2, no 8 (right-hand pinky).
Use for the end of Prokofiev’s Romeo and Juliet. C-natural is held for four measures of four-four time at a slow tempo. Advantage: fingering sets up resistance.

Finger G# without the thumb and add 4, 5, 6 on the right hand. Add 8 (right-hand pinky)

Other: Interpretative Suggestion for Piccolo Solo in Ravel’s Daphnis and Chloe, Suite no. 2. In Daphnis, “if you just hold that first note before you start that descent down, it does something for that whole run. It’s like a roller coaster that reaches the top and then suddenly it releases. It flows better.”
APPENDIX J

A LIST OF STUDENTS WHO STUDIED WITH CLEMENT BARONE


Allison, Beverly
Barna, Susan
Botterbusch, Karen
Doser, Janet
Edrington, Doris Bruckner
Fritz, Wendy Diane
Green, Lynne
Herman, Colleen
Hohmeyer, Wendy
Keeney, Jennifer
Larson Mattern, Julia
Larson, Laura
Laws, Hubert
Mahan-Isenhower, Cindi
McClung, Julie E.
McGinn, Susan
Ogar, Barbara
Popielarz, Deanna Perich
Ragsdale, Deborah Lee Brown
Rush, John Phillip
Shelly, Frances K
Skala, Emily Controulis
Spell, Eldred
Suveges, Melanie
Urso-Trapani, Rena
Weigel, Jane Marie
White, Joanna Cowan
Willis, Wendy Fritz
Zook, Jeffery Allan
Zuber, Patricia Wolf
Flutists Who Studied With Clement Barone
Source: Clement Barone, December 2001

Ansel, Jennifer
Butterfield, Emily
Cohen, Sheryl
Fischer, Cynthia
Jervis, Loretta
Kantner, Chris
Kemp, Judith
Gedigian, Marianne
Matthews, Sarah
Neer, Helen
Perazolli, Thomas
Scudder, Mary
Settergren, Károl
Thompson, Anne
Thweatt, Tammy
Thweatt, Tammy
Zohr, Marge
APPENDIX K

A LIMERICK

There once was a man named Barone
Who played with such exquisite tone
He piped on the picc
Never missing a lick
The great DSO he called home.

The teacher of choice he became
For U of M students and Wayne
He taught us to loot
The grand silver flute
We now carry on in his name.

He taught us to tongue very light
And to vibrate the sound with might
Let the air part the lips
Support from your hips
More practice to get it just right.

Now this limerick for you I create
On your eightieth birthday this date
We think you’re the best
Our love never rests
Happy Birthday, Barone, Celebrate!!

Figure 18, A Limerick in honor of Barone’s Eightieth Birthday, 7 December 1991
APPENDIX L

CLEMENT BARONE AND THE AUTHOR

Figure 19, Clement Barone and the author
### APPENDIX M

**A LIST OF INTERVIEWEES**

<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Julius Baker</td>
<td>Retired Principal Flute, New York Philharmonic</td>
</tr>
<tr>
<td>Margaret Barone</td>
<td>Spouse of Clement Barone</td>
</tr>
<tr>
<td>JoAnne Barry</td>
<td>Archivist, Philadelphia Orchestra</td>
</tr>
<tr>
<td>Shaul Ben-Meir</td>
<td>Second Flute (Retired), Detroit Symphony Orchestra; Owner, Flute World Company</td>
</tr>
<tr>
<td>Terry Brown</td>
<td>Archivist, Houston Symphony Orchestra</td>
</tr>
<tr>
<td>Bruce Carr</td>
<td>Detroit Symphony Orchestra Manager (Retired)</td>
</tr>
<tr>
<td>Miriam Ciesla</td>
<td>Flutist/Former Student; Research on Ellis Island and Clemente Barone</td>
</tr>
<tr>
<td>David Colvig</td>
<td>Second Flutist (Retired), Houston Symphony Orchestra</td>
</tr>
<tr>
<td>Herb Couf</td>
<td>Principal Clarinet (Retired), Detroit Symphony Orchestra; and Former Armstrong/Education Vice President</td>
</tr>
<tr>
<td>Mario Difiore</td>
<td>Principal Cellist (Retired), Detroit Symphony Orchestra and The Tipton Trio</td>
</tr>
<tr>
<td>Irvin Gilman</td>
<td>Former Assistant Principal, Detroit Symphony Orchestra; Flutist/Co-Founder, Capitol Chamber Artists, Albany, NY</td>
</tr>
<tr>
<td>John Guinn</td>
<td>Music Critic, <em>The Detroit Free Press</em></td>
</tr>
<tr>
<td>William Holcombe, Jr.</td>
<td>Composer/Arranger; Former Flutist, Trenton Symphony Orchestra</td>
</tr>
<tr>
<td>Hubert Laws</td>
<td>International Recording Artist; Colleague/Former Student</td>
</tr>
</tbody>
</table>
Ervin Monroe  Principal Flute, Detroit Symphony Orchestra, 
Owner, Little Piper Press Company

Anne O’Donnell  Director of Alumni Relations, The Curtis Institute 
of Music

Tom Perazzoli  Colleague/Friend; Assistant First of National 
Symphony Orchestra, (Retired)

Mary Scudder  Colleague/Former Student; Piccolo, Toledo (Ohio) 
Symphony Orchestra

Eldred Spell  Colleague/Former Student; Maker of Spell piccolo 
headjoints; Professor of Flute, Western Carolina 
University, NC

Tiffany Stozicki  E-Commerce/Web Manager, Detroit Symphony 
Orchestra

Student Records  South Philadelphia High School

Student Records  Temple University, Philadelphia, PA

Office of Human Resources  University of Michigan

Office of Human Resources  Wayne State University

Miles Zentner  Former Assistant Principal, Detroit Symphony 
Orchestra; Instrument Dealer, Los Angeles

(Current Listing As of May 2003)
APPENDIX N

SELECTED DISCOGRAPHY

A Listing of Recordings in Clement Barone’s Audio Library, 12 May 2002

Houston Symphony Orchestra, Leopold Stokowski, Conductor
1. Wagner Parsifal, Everest LPBR 6031 1959
   WAGNER Parsifal “Good Friday Spell, Act 3”
   Symphonic Synthesis of Act 3, arr. Stokowski
2. Scriabin Amirov, Everest LPBR 6032 1959
   SCRIABIN Poem of Ecstasy, op. 54
   AMIROV Azerbaijan Mugam
3. Shostakovich Symphony No. 11, CDM 7243 5 65206 2 2 1958
   SHOSTAKOVICH Symphony No. 11, “In the Year 1905”
4. Carl Orff Carmina Burana, EMI CDM 7243 5 65207 21 1959
   CARL ORFF Carmina Burana
   STRAVINSKY Firebird

Detroit Symphony Orchestra, Paul Paray, Conductor
1. Berlioz Symphonie Fantastique, MG50254, SR90254 November 1959
   BERLIOZ Symphonie Fantastique
2. Paray Conducts Chabrier and Roussel, Mercury 434-303-2 April 1959 and
   CHABRIER España (2nd recording)
   Suite Pastorale
   Fête polonaise
   Overture to Gwendoline
   Danse slave
   March Joyeux
   ROUSSEL Bourree Fantasque
   Suite in F, op. 33
   ROUSSEL Bourree Fantasque
   Suite in F, op. 33
3. *Ibert and Ravel*, Mercury 434-003-2

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6. *French Opera Highlights*, Mercury 434-014-2

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\(^{493}\) Barone did not play on these because he was not yet a member of the orchestra.
7. Overtures by Suppe and Auber, Mercury 434 309-2 (continued)

OFFENBACH

La belle Hélène Overture
Orpheus in the Underworld Overture
Tales of Hoffman Overture

Detroit Symphony Orchestra, Antal Dorati, Conductor
1. Petrushka, London LDR 71023
   STRAVINSKY Petrushka
   June 1980

2. Grofé Grand Canyon Suite, London 410 110-1
   GROFE Grand Canyon Suite
   GERSHWIN Porgy and Bess
   October 1982

3. Rhapsody! CS7119
   LISZT Hungarian Rhapsody, No. 2
   DVORAK Slavonic Rhapsody in A-flat, Op 45, No. 3
   ENESCO Roumanian Rhapsody in A, Op. 11, No. 1
   RAVEL Rapsodie Espagnole
   April 1978

4. Bartók, London 411894-1
   BARTÓK The Miraculous Mandarin
   Music for Strings, Percussion, and Celesta
   1983

5. 1812 Capriccio Italien Marche Slave, London CS 7118
   TCHAIKOVSKY 1812 Overture
   Capriccio Italien
   Marche Slave
   April 1978

6. Bartók Suite No. 1, op. 3, London CS57120
   BARTÓK Suite No. 1, op. 3
   Two Pictures, op.10
   April 1978

7. Stravinsky Rite of Spring, London LDR 71048
   STRAVINSKY Rite of Spring
   Detroit Symphony Orchestra, Neemi Jarvi, Conductor
   May 1981

1. American Series, Volume 1, CHAN 8958
   BARBER Overture to the School for Scandal
   Symphony No. 1
   BEACH Symphony in E Minor, “Gaelic”
   January 1991

2. Roussel Ravel, CHAN 8996
   ROUSSEL Symphony No. 3
   “Bacchus et Ariane,” Suite No. 2
   RAVEL La Valse, Bolero
   May 1991
This is a transcript of interviews conducted between Clement Barone and Emily Butterfield at Mr. Barone’s home in Grosse Pointe Park, Michigan, from 17 December through 18 December 2001.

The interview begins with a discussion about a photograph taken on 23 October 1959 prior to a children’s concert in Worcester, Massachusetts. The concert was part of the Detroit Symphony Orchestra’s East Coast tour. In the photo, Mr. Barone is seated on the floor playing his piccolo while several children, still wearing their raincoats, are gathered around him. Mr. Barone was a featured soloist that day in George Kleinsinger’s Pee Wee the Piccolo. (Kleinsinger also wrote Tubby the Tuba.)

What is the story behind this photograph?
The photographer wanted the children to sit around me while I held my piccolo. The kids were wearing their raincoats because it was raining that day. It was raining like heck. They came in and the photographer asked me to pose with the kids sitting around me with their rain gear on. [When the photo was published it took up five columns of the newspaper page.] I was like the Pied Piper that day. It’s a great piece. Pee Wee loses his melody and goes through the orchestra trying to find it by asking other instruments. It starts with the tuba, and then ends with the piccolo finding his melody. The piccolo plays a big solo at the end. I should have worn shorts and a hat with a feather to look the part!

Would you talk about how you started playing? What instrument you started on. You started on the piccolo, right?
Yes, I was 11 years old. My dad started me on the piccolo because my hands were too small. I couldn’t reach the flute’s keys. The open holes made it very difficult. On the piccolo, I started, but I didn’t really care for it. I will never forget we were down in Wildwood Crest, New Jersey, where my dad had a summer home. I would practice up in the bedroom and a few days a week, three or four days a week, my dad was in Philadelphia recording for RCA Victor. He was the flute soloist there. I was using his piccolo and in my haste to get out and play with the guys, I put the piccolo on the stand, then I hit it and it fell off. I never realized that the embouchure hole had been damaged. I put it back in the case.
He used this piccolo for solos with RCA. Well, he came back that night and was getting ready to leave the next morning by train and he saw the piccolo. Well, I was not allowed in the house. My mother had to put my breakfast outside the house for me. He had a temper. A temper that was a typical Italian temper; Disaster!!

Well, we got over that and I continued playing for a while. I continued for six months and then he passed away. I was very fortunate though because right around the corner from where we lived on 15th Street, was Joseph La Monaca, who was second in the Philadelphia Orchestra to Kincaid under Stokowski. He said if you want to continue lessons, I would give you free lessons. Which was wonderful. A wonderful man, composer, too. In fact, I have a quartet for three flutes and alto flute, one flute doubles on piccolo that he wrote, and the Philadelphia Orchestra premiered at a Children’s Concert. He sent me a copy.

So I studied with him. In fact I still have my original Altes Twenty-Six Exercises, the one with a second flute part in all of the etudes. Of course, it is deteriorating. The lessons, the numbers in his writing, 1936, 1937, 1938, what etudes I was playing. I studied with him for a while—I promised my mother that I would play until high school and then I quit. I was born and raised in a nice neighborhood, but tough. A bunch of guys that all they wanted to do was play baseball, football, and hang on the corner. I became one of them, sad to say. I promised my mother that I would play until high school and for seven years I didn’t touch it. I got married and Marge said why don’t you start playing a little bit. I was very fortunate. I started playing and went to Kincaid. I should say before Kincaid, Frank Versaci, who was the soloist with Lily Pons who married André Kostelanetz, Conductor of the New York Philharmonic Pops Concerts.

My dad was the first flutist to play for Lily Pons when she arrived in America. He said she had the voice of any angel, but not too pretty. So I studied with Frank Versaci and, of course, he knew Kincaid. And he introduced me to Kincaid and said I should go to him. In that newsletter it is wrong; I did not graduate from Curtis. Two years, Kincaid recommended me to go to Houston. There was a piccolo opening. What do I do? I talked with my wife and we decided it would be a good opportunity.

Before that I was very fortunate that in the area where I lived [there were other young and gifted musicians, so] we formed a woodwind quintet. The players were: Al Genovese, principal of Metropolitan Opera Orchestra, and Boston Symphony Orchestra, Bill Sabatini, horn, principal of San Francisco Orchestra, and Matt Ruggiero, bassoon, Assistant First in Boston Symphony. I became part of that quintet and we did quite well. I felt very enthusiastic about it.

To continue with Kincaid, he said there was an opening in Houston for piccolo, and would I like to go down [there]? Sure, but what about an audition? He said I must go to Laila Storch, principal oboe, to her apartment on Spruce Street. Go play for her. So I called her and went the next day with my piccolo. I didn’t know what to expect. I knocked and then I walked in. She sat at her desk scraping
reeds. She asked me ‘Are you Mr. Barone?’ and I said, “Yes, I am.” She said take your piccolo out and play something. I said I didn’t bring any music. I was as green as could be. So she said there was music on the stand. I looked at and it was the principal oboe [part] for Brahms’ Haydn Variations [Sings the part]. ‘Play that,’ she says. I played it, and then she asked me if I wanted to go to Houston. That was it! Can you imagine that today? Totally impossible. So that was it; that was the beginning of the career.

I went to Houston for $80/week to play in Houston Orchestra. I went down first with Nat Brusilow, principal clarinetist, as I knew him from Philadelphia. My wife came down after I/we got settled. It was rough. $80 a week, still I was enthusiastic.

The first concert, I’ll never forget, we played Copland’s *Red Pony*, and *Daphnis*. I was totally scared. Got through it. But one of the 2nd violinists came over to me afterwards, he said, ‘you know, Barone, it went quite well, but that last note, it bent like a noodle.’ I was scared; I wasn’t able to hold the last note. I was totally green on the job. That set me off. From that day forward I vowed to become the best, by myself, with no help. It was tough. It made me listen and made me criticize myself to no end. To be really particular about what I was trying to do with the music.

We brought our young daughter home, [later] our young son, and after the second day, I took out the piccolo and played it to help her, and then him, get used to the sound. I vowed to change my sound. I didn’t like my sound and I thought ‘How can I make it different?’ I was trying to acquire something that would be unusual. Not changing my embouchure, but different ideas, to make it more dark and woody. I practiced very diligently. I practiced mainly slow movements of Handel and Bach Sonatas. I did this for years. Nothing fast. Maybe I was gifted in a way, fingers never bothered me that much. But I felt that the instrument was a difficult instrument to master. I used my dad’s piccolo even though Powell had filled it in. I used it for a while and then I felt that maybe I can get something better. I went to Mr. Powell. He made me a headjoint for that Haynes piccolo. I don’t know what he did. The most glorious, whatever he did. He put some magic into it. It was incredible. I used it all through the Paray era and recordings.

And speaking of the Paray era, the DSO was on tour in 1958 in Texas. I got a call from Bill Sabatini, who had left San Francisco and was now with Detroit. Said, ‘Clem, there is an opening, why don’t you come down and audition?’ The DSO was in Galveston on tour, about 50 miles away. I thought well, can’t lose anything. I had been with Houston for ten years. I was enjoying it, the last five years were with Stokowski, and it was fantastic. So I went to audition.

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494 Barone later stated the date he began with the Detroit Symphony Orchestra was 1959. His contract information confirms this date.
This was the audition; think of this happening today: I walked in to the Jack Tar Hotel, and I met Paray, and Ray Hall, personnel manager. We went to an empty dining room and I played by memory. I felt that after ten years, if you don’t know what you are doing on the instrument then it is time to put it in the fire and make firewood. I played *Daphnis*, *Mother Goose Suite*, and *Night Soliloquy* on piccolo. Paray said “tres ben.” That was it. Imagine an audition like that today. On the way out, the waiter asked me, “Can you play jazz too?” I said no. He thought the hotel was hiring musicians. I also played some flute. He wanted to hear some flute.

I was hired, and went back [to the Houston Symphony] the next day and told Al Uhrbach, the personnel manager. Stokowski brought me in and said ‘I am sorry to see you go.’ He was wonderful; he treated me so well. He wanted me to have two piccolos, one for Shostakovich, metal and one for everything else. I rebelled. I said, ‘Maestro, if I can’t do it on one, why two?’ He wanted silver for the upper register of the Shostakovich. Our next-to-last concert was: *Eight Russian Folk Songs*, Shostakovich *Ten* and *Kikimore*. Lots of piccolo and I played it. I did it all on the wood piccolo. I figured this is it, now or never. [Stokowski] called me in at the end of the concert. I figured, this is it; I am going to get fired. He said you’ve convinced me, I admit it; you can play it on one instrument.

The last concert was Tchaikovsky 4th. I played it. When the concert ended, Stokowski had me stand for a solo bow. I was embarrassed by this recognition. Why? It was written in the part, you play the part. So maybe as a send-off, because he knew I was leaving.

When I got to the DSO, I continued the same way, the same ideas of practicing because I felt: better orchestra, you had to really fit in. Not as a soloist, but as part of the flute section, part of the woodwind section. Many times, part of the string section because of the unisons. I worked very conscientiously. I took my time. I was not in a hurry, I figured I got the job, I must, some way, some how, keep this job, and I wanted to set a standard. Tipton was first flute. I was very fortunate. He set the standard. I felt that I tried to be as efficient and artistic as he was. And, that was it.

We had Sixteen Ehrling; we got through that, Dorati – sometimes a tyrant. We recorded *Petrushka* and *Rite of Spring*, which is a really good recording, by the way. And of course, with Jarvi, I mean if I didn’t, I tell you what turned me off: Herbig. I felt there was no inspiration, very dry and dull concerts. I hate to say this on tape, but I am out now. With Jarvi, [however], I felt he really had something and we jelled. It was wonderful.

We had a wonderful section at the time, with Erv, Shaul, and Bob Patrick. A wonderful section. We got along very well. There wasn’t glaring or looking [at each other]. We respected each other. That is what makes a good section. If we had a problem, very gracious. Good at working out problems. “Can you come up, can we try this note?” That’s the way to have a wonderful section. Its like
espirit d’ corps. They want to help you and you want to help them as much as possible. So there is my tale of woe.

Of course, I was at Wayne from 1964 until 1999. University of Michigan, I was there for two different periods: 1972-75 and then I was called back in 1985, and left in 1999. Of course, I met some wonderful flutists throughout my career. I was respected. Too me that is the most important: I was respected as a musician. Not as a piccolo player. There are a lot of good ones. If you are respected as a musician who thought about the music. It’s important to think about the music, not just the notes. I always put that first. As many times as I have played Tchaikovsky, Mother Goose Suite, or Daphnis, or, Shostakovich; the notes are always the same. They don’t ever change, but to play it over and over. If you are not really aware of, [for example] can I just vibrate a shade more on this note or that note? Otherwise you become a bore and there are too many people that play everything [the same] and they’re boring. So, that’s what I tried to do.

Not change notes or rhythm. Like in Daphnis, [Sings the solo] if you just hold that first note before you start that descent down, it does something for that whole run. It’s like a roller coaster that reaches the top and then suddenly it releases. It flows better. I wasn’t distorting. You can’t do that. I always felt you couldn’t be boring when you sit in that chair. I never sat back. I always sat up.

[Demonstrates] I wanted to be a part of what was going on. To do that, you can’t just sit back and say, “I played this before.” That never happens. Intonation goes, sound goes, attack goes, staccato goes. It’s just a matter of being aware, of the entrance, how you are going to do it. When you are through, you can say, ‘I liked what I did.’ That’s important.

You started on the piccolo because your hands were too small?
Yes, I do have, see, I am wide across here, but I do have small hands. Mr. Barone shows me test, showing length of 3rd finger. Most times I find that with young ladies, when holding the flute, I find their third finger is [considerably] shorter than the first. And they have a tendency to curve that in and then they can’t reach with this (3rd finger). It means that they have to put the cork in the F# key. Not a problem with young men, but mostly with young ladies. It really is amazing. [Plumber comes in to speak with Barone]

I started on my dad’s Haynes piccolo. My fingers were too short. I tried the flute, but there was too much stretch for my fingers. So he suggested trying the piccolo because it was much easier. The nice thing about that was that I learned balance better.

As far as holding the instrument?
Yes. When I picked up the flute, then I realized it was a tripod, a pivot. If you hold the instrument loosely, it is going to roll (backwards). This (chin) is important, the left hand, and this way (right hand). The feeling that this [right hand] is moving out, this [left hand] is moving in, and it locks it in right here. To me, when I discovered that, it worked fine. There was no movement, especially from C-sharp to D. Of course, I was very aware because I was watching myself in
the mirror. I did that a great deal. Hand position was not awkward where I would feel a tension or pressure. If you stiffen the fingers or the wrist, you are done. Your technique is going to be erratic.

I was notorious for playing T and G, #4, all the scales, and #12, seventh chords. I realized that when I switch to flute, I realized that the same idea of holding applied to the flute. It worked fine. I realized, too, that the more stiffness in the wrist, the more the fingers slowed down. I always felt that if I were to reach for something I just reach, there is no pressure. [Demonstrates] It is the same way. If you were to scratch your ear, the same way, the flute fits. You don’t want any pressure. It works for me. I realized that technically that if I have a great deal of facility in the left hand, then I become more, not firm, but, so this hand is free. If I have more in the right hand, then pivot to the other hand. Pivot from hand to hand. I found this does work.

Vibrato. I worked on it by listening to old singers, Beniamino Gigli, a great tenor, di Stefano, Tetzrazinni, fast vibrato. I discovered that the higher you go, like the left hand of the violin, the faster the vibrato becomes, but not a quiver, then for lower notes, the vibrato is slower, it becomes more melodious, more of a homogenized sound, you are digging in.

I was very fortunate to have enough time to prepare the part. In Houston, we had one subscription concert every two weeks so I had two weeks to woodshed and think about things. This is when I did most of my thinking, --with the crystal ball! I would try things that sometimes didn’t work. But eventually I put it together.

I thought if I can do it, then why can’t the person who asks for lessons do the same thing? I discovered also the lips. When you close them, what shape do they form? When you open them, what shape do they form? What about the distance inside your lips? The cavity? You see. What about thicker lips, like Hubert Laws? He plays differently than I do, he has to, and he is way up here in the middle. The main thing is I feel you may have a different opening, embouchure, placement, but the sound is there. It is glorious. Some people might have the same embouchure, but a different sound. It is also how you use these? If you are using this (lips) too much, it becomes erratic. The control is disaster. So I always felt minimal, hardly any motion. When it is overdone, you lose control, staccato is not too good. The motion here [points to lips], the opening is going to shift.

With Kincaid, I must say, I worked on this and it does work. When I was with him, he would say, ‘when you play, try placing the flute at different angles on your lip and see if you can still play the same way.’ Of course, sometimes impossible. It strengthens the whole area. You still try to focus and aim the air the right way. You know that if you have to do it quickly, you can get a good sound.

In 1975, I had a serious operation and I am still numb on the right side of my face. Which meant that I lost the feeling around my lips. So I had to try to feel the...
edge so that I knew where it was. That operation changed everything. I lost double tonguing. And, believe me, as I say, the man upstairs, he had to be with me. When you are playing Shostakovich, Tchaikovsky Fourth, or Scheherazade, if you can’t double-tongue or articulate, you are in trouble. I couldn’t flutter tongue anymore, so I had to use my throat. It worked out for me to do it another way. [gargle] It worked out, instead of doing it the “right” way, it worked out another way. From 1975-1991, many times when I got up from the chair, it was wet from perspiration from tension. Now when I go to the concerts, I know the part, I know what is coming, you say “baby, no pressure.”

I recently spoke with Eldred Spell. He mentioned that your father used forward tonguing and that he taught that to you?

Right. Well, Rampal did that, he taught forward tonguing. Maybe it was because being Italian, to roll the “R,” to annunciate, the tongue was forward. And when I tongued, it was never at the palette. I feel that the tip of my tongue touches at the top of the top teeth and I could tongue fast, crazy, but now, different now. I always felt I had a “mini tongue.” The tongue is a muscle; if you put tension on it, it slows down. Same thing if you hold your arm very tight, you cramp your circulation. Same thing with the tongue, you cramp your tongue.

You feel the tongue at the top of your upper teeth?

Yes, I feel the tongue at the top of the upper teeth, at the gum line.

Ever between the teeth?

If I would play Respighi Fountains of Rome, [Demonstrates by singing and articulating] it interferes. The air has to come too far a distance. This way it’s right there. Always forward tonguing. For me it worked.

When I was in playing shape, I could tongue as fast as anybody. There is a recording of Boccaccio Overture by von Suppé with Paray conducting. Tipton and I were playing, it was fast; it was like “eating ice cream.” With my piccolo and God-given facilities, that is how easy it was. Once I got into the music making nothing bothered me. I don’t want to brag. I had a lot of confidence in my ability.

After awhile you’d be surprised, you reach a peak, then the facility, I won’t say that the confidence is not as strong; the job is harder than you thought, but you don’t give up. You have to start applying yourself even more compared to before. Now you have to start thinking? What do you need to do it better? Is it embouchure? Hand position? I feel that there is always a way, a way to improve. Whether it is emotion, tone color, or technique. There is always someway, somehow that you can improve your playing. This is what I’ve taught. I am from the school of Bel Canto style, from my father. Technique didn’t bother me. I didn’t blow my stack on tiny errors in etudes. Just kindly ask to fix the problem, but if focus is not good, if one notes sounds like a fractured toe, no that bothers me, has to be uniform and scale has to be even. Each register can’t sound like you are playing on three different flutes. With the Top register $1.95; Bottom register, you can blow the heck out of it. That’s when you aren’t listening and strictly playing notes. Have to listen, can’t just play notes. If you can answer those
questions: when, where, why, how. If there is a problem, you don’t need me or anybody. Can I do it better? What can I do to improve it? I have many things I devised like this:

Handout for Students

Whistle tones, “a must”
Long tones
Flexibility
Bending Notes
Legato exercise in fourths, fifths
Harmonics, practice slowly; if your harmonics are in tune, basically you are playing in tune.
Bending notes
Singing and playing, if you can do this, your throat is open;
Play headjoint the wrong way, but still trying to focus.
Taffanel and Gaubert – method on sheet; “ha,” first; then no “h,” just “ah,” then tongue between the lips.

They work if the flutist is aware and wants to learn, but it takes time. This is my concern with young students today. Even though they have the talent, they don’t have the patience. I try to inject patience into the player, because without that, they are going to be skipping important things. I have cut way back on students now, too. Now, I would rather fish or take the pool cue.

In lessons, I spend at least 25 minutes on T and G, #4, I try to make them listen, as they play, they have to listen. I use this as an open forum, a democracy. I want you to tell me what is wrong. Must be played musically. I can’t just be a type of teacher who says ‘Do it this way.’ Students are human beings, what are your thoughts, feelings? When you do this, you start expanding students’ minds; they listen more carefully. Look at the music and ask yourself, what is this music? Why am I playing it? If you can’t answer, you are playing notes. Important to answer.

I never watch the clock when I teach. I see the student’s knees starting to bend because they’re tired. Unless, I can get my ideas across, . . . then it’s a waste of time.

The reason I brought up the topic of patience is because students need to work on fundamentals, but they only want to play songs, tunes. No. Every solo has scales, arpeggios, fifths, octaves, if you do that well in Taffanel and Gaubert, Moyse, Wummer, Maquarre, Berbiguier. If you do that well there then you will do well in solos. You will be like an athlete. It has to be done with a great amount of patience, observation, and listening; the ear is the teacher. When they are in here, I try to be their coach. But when they are at home, they have to listen. That’s the improvement. That is part of my teaching. Wrong notes didn’t bother me, maybe they should, but if the sound wasn’t right, that bothered me, if it didn’t have color, emotion, and ideas.
Next question, Madame!

I am still fascinated that you started on piccolo, especially regarding the embouchure. Please elaborate.

I am glad you brought that up! Even when I played piccolo in Houston, I never felt comfortable switching. I always felt better when I picked up the piccolo, the flute always felt like a bathtub, the hole. Maybe to this day, I never thought about it much, but maybe since I started on piccolo, I adapted to it. The flute, I am telling you, in the 3rd movement of Bartók Concerto for Orchestra, where the piccolo ends [sings] and I have to switch to flute. I felt like I was picking up a telephone pole. Things like that bothered me all the time so it is very possible that because I started on piccolo, I won’t say, the embouchure adapted, yet, the embouchure has to be elastic in switching from one to another. My conclusion is: There should be very, very, very little change for embouchures used for the piccolo compared to the flute.

The red of the lips should hook into the flute embouchure hole. The same should happen on piccolo. And that is why I feel that the embouchure hole of piccolo should not be so small that you have to crowd yourself. That would make me feel very uneasy. As you can see, the Spell headjoints that I play, the embouchure hole on the Richards is a little larger. The Spell head on the Powell has a little smaller embouchure hole.

On the Richards piccolo, the mechanism is so soft that it bends, if you not careful, taking the instrument apart to clean it, one could bend the keys. Do you know what’s on there? Johnson’s Baby Oil. I am talking about the inside bore of the body and head. If a wooden instrument is played very long, the saliva, and breath change the bore inside. To me, you lose the depth in the sound. So I oil it to keep the wood from drying out and to keep it alive. I just swab it. I oil it on the inside and out every few months. I believe that on wooden instruments played for many years, the bore changes inside. I was the guinea pig. These were the first two headjoints that he [Eldred Spell] made, at Michigan State. I also oil inside these headjoints since the wood was not aged. I also soak the heads in raw linseed oil. I believe it makes the wood more dense.

[Mr. Barone plays on two different piccolos: a Powell #5302, with a Spell head; and a Richards (no number) piccolo also with a Spell head. Richards’s piccolos were made in Brooklyn. Mary Scudder has Number 2.]

I do believe that the piccolos that Mr. Powell made were the best ever. If one could find out what he [Powell] did and duplicate that sound. It would be incredible.

Did your father play mostly piccolo?
No, he was mostly a flutist. He came over from Italy, he played with the Philadelphia Orchestra first and then went to RCA. He also played piccolo, first flute with Philadelphia Orchestra. When the first flutist left, they switched him to the first flute. When he left the orchestra, he had to find his replacements. He
talked to the two Maquarre brothers, André and Daniel; one went to Boston, first flute, and the other to Philadelphia. Kincaid then took his place.

[Mr. Barone points to photograph hanging on the wall. It is a photo of the Philadelphia Orchestra, with Barone, Sr. playing first flute. Stokowski was the conductor. Barone, Sr. played one year with Stokowski. Stokowski wrote on the photo: “His father.” When Barone was in the Houston Symphony, he showed this photo to Stokowski.]

Did you hear your father practicing?
Not really that much, at that age, I wasn’t into it. In Philadelphia, we had a three-story home and he had his studio in the backroom on the second floor. We had a canary that was let out when he practiced and it would come sit on the edge of his flute. Oh, yes. I remember that. If he would play a minor interval, the bird would come up and pinch his ear. I didn’t hang around when he taught. I wasn’t very interested. I do know I swiped his pipe once, he came upstairs and it looked like an Indian camp with the smoke rising from behind my oriental screen that I had hidden behind. You know what happened there and never tried it again. He was a flutist first. [Referring to article in The Flutist Quarterly] He started me on the fingerings and how to blow on the piccolo.

Was there a book you used?
No, oh yes, I do remember, Emil Eck etude book. It was an etude book. I remember I got bored with it because it progressed so fast. After that, I used Altes with La Monaca.

And he lived around the corner?
We lived on 15th Street and Tasker. He lived on 15th and Morris. Also he was a wonderful composer. He was composing an opera when I was studying with him. He eventually left the Philadelphia Orchestra because he developed some health problems, a wonderful gentleman. Then Frankie Versace for a while. Then, when Fred was in town, he would come down and we would play duets: Fred Morrone, piccolo player in Pittsburgh, he was a student of my dad’s and Kincaid’s. He left Pittsburgh and went to the Metropolitan Opera, for 30 years. I was supposed to take his place when he retired.

I must say, in my career I had three wonderful opportunities: when I was in Houston that was my first job; when I got to Detroit that was it. I had moved back and forth so many times between Philly and Houston. I didn’t stay in Houston for the summers; it was too hot. I didn’t want to move anymore.

While I was playing here in Detroit, Henry Schmitt, personnel manager of Philadelphia Orchestra, called and invited me to play Assistant First Flute in the Philadelphia Orchestra. He called at about 11:00 pm after I had played a concert. I said ‘thank you very much for the opportunity,” but I declined, even to try it for a week. Bob Cole took the job. I was appreciative of the opportunity, but I didn’t want to move. The manager got very angry with me turning him down. He said, ‘your father played in this orchestra!’
Also, Efrem Kurtz, guest conductor of the New York Philharmonic, requested that I take the audition for Second Flute. Al Genovese from Boston Symphony called me and asked me to take audition in Boston when Shaffer was leaving. It was wonderful that I was mentioned, you know. I was flattered that I was mentioned, but I was very happy in the DSO, a wonderful orchestra and a wonderful woodwind section. In the DSO, I got along with everyone. I stayed. I didn’t want to walk into an alligator pit.

**With La Monaca, you played flute?**
That’s right, only flute with him. I used to play in the Trenton Symphony, first flute. Bill Sabatini’s dad conducted and I also played shows at the Shubert Theater and the Forest Theater in Philadelphia in the pit; so I did play piccolo in the pit orchestra but never consciously studied the instrument.

I played one of the first performances of *South Pacific* starring Mary Martin and Ezio Pinza. Of course, there was some piccolo there, but never consciously studied the instrument. The first time, I played the Brahms’ variations; [Sings] that is an oboe part. I was lucky. When she asked if I wanted to go to Houston, of course, it was an opportunity. I did not know which end was up, believe me. If you want something bad enough, you are going to work hard enough to keep it. So that is it, here I am talking to you about my career, with tears in my eyes!

Monday, 17 December 2001, 5:35 p.m.

**With La Monaca you worked out of the Altes Book?**
Yes, Altes and Bach Sonatas. I studied with him until I left high school.

**Did you play in a school group?**
In South Philadelphia High School, we had a wonderful orchestra with Jay Speck, conductor. Played Carmen, La Traviata. I remember a cellist by the name of Cherry who later went to Philadelphia Orchestra. Bill Sabatini, horn. The flutist who became first flute in the Hollywood Bowl, she was assistant flute in the high school orchestra, Yolanda Pacucci. Between the lessons and the school orchestra, I had what you would call, the enthusiasm. I graduated high school and I put it away.

I was also a member of Ben Stad’s Society of Ancient Instruments. I played silver flute. We played Bach arias, B minor suite, and Telemann Suite. It was fun. This was after I got back into it: finding the embouchure, what end to blow out of. Once I started, the Trenton Symphony, [Houston] Bach Aria Group, musical shows. I played a lot of shows. I played a performance of *Cyrano de Bergerac* with José Ferrar. It was just flute and novachord in the Forest Theater. I had a lot of fun. I enjoyed it. The novachord, it was a funny instrument. It looked like a keyboard or an upright organ. It had buttons on the side to play percussion parts. Between acts, scenes, or conversation, the flute and novachord had this little dialogue. I had a lot of experiences until I got the opportunity to go to Houston.
La Monaca was a musician’s musician. He wasn’t much on wanting the lessons perfect, but he would make criticisms and corrections about dynamics, intonation, C# too high, style, articulations. He considered musical elements: intonation, articulation. He talked about staccato, saying; remember in Italian it means, “separate,” not short. He stressed these things. This is what I gathered from him. He was a composer; he would also include a description, “why” which does help the player. Many composers don’t do this. Maybe being a member of the Philadelphia Orchestra, he wanted to put this instruction on the music to help the player.

With him, I gathered a lot of musicianship, which I felt was important. Today, I feel it gets missed. I don’t want to put down a teacher, that’s wrong, I would never do that. I just think it gets missed today. Maybe with advanced players, but I think it has to be done from the very beginning. Let them know why they are playing that note. He was always that way and gave me a good foundation. The lessons were always longer if he had the time, or shorter if he didn’t. He was always involved in something musically. That was the same with Versaci, the flute soloist for Lily Pons.

Versaci would always stress musical playing. He said you have to imitate the voice, if she sings with a faster vibrato, or you play a cadenza after her, then you have to be the second voice, rather than the flute accompanying voice. I was fortunate to get that kind of foundation from these players. Fernando Morrone, piccolo player with the Met and a former student of my dad’s, he was always singing on the instrument; he was a sensitive player. Al Genovese, oboist with Met Opera and then Boston Symphony, he was from my neighborhood, he told me that Fernando turned around, they were playing Aïda. Al, why don’t you vibrate like the singers?

In my teaching to understand what I am saying, I use the Moyse tone development book, I have them play the last excerpts at the back of the book, first play with no vibrato, no indication of dynamics, but with purity of sound, then each time add vibrato, then dynamics. Fourth time, then everything. Each time do something different. It really works. To really know what you are doing, to punctuate a phrase. Those who had the right kind of thinking, they really understood what we were getting at. It does work. It’s like taking a picture; first just the sketch, then charcoal, then color in, and then frame it. Same as with those excerpts, tunes.

Yes, I studied with La Monaca until I finished school. La Monaca said he would take me under his wing, he was a good friend of my dad’s; I didn’t have to pay for lessons. Every once in a while, his son, Vito, a wonderful pianist who accompanied a lot of singers, would accompany me on a Bach sonata. It was a great learning experience, a collaboration. I feel that when students are really working towards a performance, they must play their part from the piano part. They need to know if this it an accompaniment, a duo, etc. I learned a lot from that. Need to know about phrasing, dynamics. I learned a lot of that from him.
He was a fine musician. You put those two together; you can say I have learned something.

What did you do then after high school, before you resumed playing?
I played baseball and played football. I played tackle for the Philadelphia Italians and had no thoughts of music. I got married at age 24. I didn’t even play then. I took a job.

When the war broke out, I had a deferment and I worked at the ITE Defense Plant. I made switchboards for battle ships. And I was known as the “mallet king,” because when something didn’t work, I would hit it with a mallet and then it would work. I had a big reputation there, too. [Laughs] So we built switchboards for landing ships and battle ships. After that, I left that and went to Theodore Presser and worked as a clerk selling music. I wasn’t a very good clerk because the music teachers would come in and take music out on approval and I told them to just keep it. I lasted there about four years. And then, of course, getting married to Marge. She suggested that I try flute again. While I was doing that, I took a job with a finance company, had to earn a living, since I was married then. It was, believe it or not, collecting small debts. Growing up on the corner, I was rough. You had to carry a Blackjack and I would make calls on delinquent accounts. I learned that from “hanging on the corner,” but I was very merciful, nevertheless. I did that for seven to eight years, even with Houston, in the summers when we came back to Philadelphia. I guess I did well because they wanted to make me a manager. They didn’t know I played music. When I first moved to Detroit, [they] Ritter Finance called and asked me to check on an account that had moved there. I thought ‘Are you kidding? I’ll lose my life here!!’ So I got back to music and totally involved with that.

Who sent you to Kincaid?
Versaci and my Uncle Albert, a violinist, suggested I study with Kincaid. My Dad had nine bros. All were musicians, except one. One played flute, three played violin, one played drums, and two played piano.
My father’s brothers: Uncles Carmen and William were pianists; Eddie, a flutist, although he didn’t work much; Richard and Albert were violinists, and Tony was a drummer. They were always involved with music.

[Regarding contact with Kincaid]: Uncle Albert knew Frank well and suggested he take me to Kincaid. It was a wonderful break for me because he was the one who said ‘there is a job in Houston. Would you like to go?’

Were you enrolled at Curtis?
No. I was going there for lessons and I played in a quintet. He told me ‘you have an opportunity: you can come here for two years, or go to Houston, or finish out here at Curtis for four years.

I must tell you truthfully that after I got the job and practiced conscientiously, and worked, I was never one to practice more than an hour. Even with Detroit.
It’s not that I was cocky about it or that confident. I felt that I knew what I was
doing. I knew how to do it so in my practicing, I was trying to perfect a little bit
more than what I had been doing. So maybe if I had not taken those seven years
off, probably I could have been a wonderful flute player. To start that late, I feel
that I have done what I wanted to do. Reputation-wise, I feel that I was able to do
what I intended to do.

**When you studied with Kincaid you played flute with him, right?**

Yes, I played Anderson, op. 33, and Anderson with major/minor studies, op. 21,
also Anderson, op. 63. With Kincaid, I felt we got along well together. But he
always said at the end of a lesson to have it memorized and played at a half tone
higher. To this day, I never memorized. I didn’t want to memorize; I didn’t do it.
He really bugged me about it and said it was going to affect me. ‘It makes your
playing that much easier and better. It makes your playing more free because
you are not looking at the music.’ I rebelled. I definitely rebelled. As far as I
know it didn’t hurt me.

One wonderful exercise he gave me was to play the same note twenty-four times,
six measures, each four notes identical until you reach the next measure, then
you go up a degree in dynamic, like turning a dial, until you play from one to
six, four-four time, each time up a dynamic level. You had to stay on that until
you perfected it. You could not run the air between the notes. Identical length.
Eventually you would play every note of the scale.

The notes had to be separate, with a space, no diminuendo, a block of sound.
You could not give away the secret of changing to a new dynamic. It’s a hard
exercise.

I guarantee that you will learn dynamics. And the nice thing about it is that you
know when you look at the “paper” and see the dynamic marking, what does
that mean? Instead, think of it as numbers. Two is larger than One or Five is not
as loud as Six. If you think of it like this, you won’t have trouble with dynamics.
It’s very simple. You envision the letters as numbers. He had some wonderful
ideas.

He was a bugger on whistle tones. He had these in the cadenza of the Gesenway
Concerto. I sat in the balcony. Boy, did they come out like a flutist playing four
miles away. I could hear them. He was a great flutist, always one for tone color.
Today it seems like it just expanded what he taught. There was also some
competition between Laurent and Kincaid. When Freddie Morrone was going to
Curtis, and Julius Baker, he got wind that they went up and took some lessons
from Laurent. He [Kincaid] was going to throw them out of the school.  
Maybe professional jealousy or something. They each had their own ideas how
to play and what to do with the flute. You have to respect them for that. I
enjoyed my lessons with him. I was a rebel at times. I don’t think it hurt me
because I didn’t want to become a soloist. I didn’t want to. Then it would have
made a difference.
Occasionally I played solos at the end of the lesson. The musical ideas were important. I played the Griffes’ Poem or Mozart Concerti. What do you envision? Imagine what is happening in music, e.g. a dance in a harem. I try to do this today. Have to paint a picture in your mind. Take a palette as if you were an artist. Here we are doing it with notes. This was all part of his teaching. And it worked.

In the *Kincaidiana* book, John Krell discusses phrasing, and leading with numbers.
Yes, the book is right up there [on the bookshelf]. Yes, he was always one that when you played scales, like in Taftanell and Gaubert, the first note either belonged to the last note of the piece, Or think of it as 5 which overlapped to the first note of the four and then it is four after that. You tied in everything. Now it flowed. For example, in playing triplets, think of the three notes, as four notes; Always go to the leading. I think that was Tabuteau’s teaching. The woodwind section in the Philadelphia Orchestra was tremendous. Kincaid, Tabuteau, Sol Schoenbach, Gigliotti, clarinet, and before him was [Ralph] MacLane. Wonderful, he was the first one to use the double embouchure on clarinet. He had a gorgeous, liquid sound. And Mason Jones was the horn player. It was a great orchestra. You would sit up in the balcony, listening to them, and your hair would stand up from the thrill of hearing what was coming out. I didn’t want to be just a so-so player. I felt like I couldn’t do that. I owed too much to my father and my teachers; to try to fulfill what they had to say to me. Another tale of woe!

**So you just had lessons at Curtis?**
Yes, it was basically just going there for lessons for two years. And I didn’t want to go longer. I wanted to try the opportunity with Houston. But the question I asked myself was I really interested? [in staying at Curtis.] No. When I was in Houston, I had a trio for flute, harp, and cello. Kincaid mentioned an arrangement of Debussy’s *Children’s Corner* by Salzedo so I wrote for a copy and they sent it to me. I had many good friends and it worked out fine. From Houston, I took no more lessons. It was just dedication and ability, and God’s gift of talent that was stored inside that I didn’t want to bring out until I had to, let’s put it that way.

12/17/01 Monday evening.

[EB: I wonder how long Track 2 was? CB: “Eternity!”]

**You just mentioned this piccolo player in London.**
Yes, I wish I could remember his name. Really, a glorious piccolo player. I think he played a Haynes. Every recording that you would listen to was fantastic. I admire him and the one that is there now with Jarvi in the Scottish National Symphony. Excellent. There are a few that you listen to, you know, they play everything, it’s all there, but there is something missing, _a depth of sound_. It’s a standard except something is missing, something to think more of, how can I improve my sound. It is a matter of embouchure for some people, but there is
something: Either the space behind the lips or the direction of air through the lips. I have always felt that you have to play, whether it is flute or piccolo, you have to play from behind your lips. I don’t know how to describe it.

If I were a gremlin and I hopped up on the lip plate and pulled the air through. You have to pull the air through. Then I think you will get focus, speed of air, but the minute you try to direct the air from here [with the lips]. I think it’s wrong, the lips guide the air, but I think it’s from behind the lips.

Further back in the mouth?
No, you form the embouchure from the behind your lips, from the inside. I always felt that.

From the inside out?
Yes. If it is too far forward, there will be too much rigidity in the lips. You won’t have flexibility. But think of playing from behind your lips, through, and then you have much more control. That is how I have always thought of it. It worked for me. Maybe I was doing it the other way, but thought of it that way. I think piccolo players are just as loony as oboe players!

Where did you get these ideas? From all your hard work?
Right. You start to analyze. You don’t take it for granted anymore. Okay, it sounds great. You take it for granted after everything is in place. Then it is much more natural. But, in the beginning I wondered, ‘how am I getting this sound? What is causing this? What are you doing with the lips? Are you guiding the air? Or relaxing so you have more control and the air comes from behind the lips?’ I like to think of playing from inside out. It worked. I would ask myself these questions. It worked for me. I like to think of playing “inside-out.” I also felt you have to feel the air riding inside the top lip. That is what I feel. [Demonstrating] Feel the air.

You can see the moist part of the lips?
The lower lip hooks into the embouchure hole, and I always feel: one-third covered, two-thirds open. I mention to the students: that you try to feel the lower lip hooking into the embouchure hole, but not crushing down from above, but lifting from underneath. You see? I say lift, but don’t move it up. Need to feel that you are lifting underneath and then blow down, blow towards the elbow. Don’t raise the elbow. Feel that if you were a puppet. If I tied a string here and there and you pull the strings, has nothing to do with the shoulders. Feel totally relaxed. I guarantee it; it works. Plus I have them stand against the doorframe. Put the head straight, flute at an angle, and now aim towards your elbow. They are always amazed to find the tone is different, But now they are directing it properly. When the chin comes down here on your chest there is no way and now you have to turn the flute in. It’s a disaster.

In Houston, who did you listen to? Was it the first flute??
Well, Elaine Schaffer was there. She was a wonderful flutist. Nathan Brusilow, a wonderful clarinetist. (His brother became concertmaster of the Philadelphia Orchestra.) He was down there. There were really excellent. They were Curtis
graduates. I think that if you listen to a person that you respect as a musician, you can learn a great deal. When I was down there, it was primitive, 1948–1949, a cowboy town in Houston, they were still wearing guns. Somehow I knew what I wanted to do, to sound like and strived for it until something changed. And you feel, okay I am on the right track here. If not, you are going off on tangents. Once you do this, you are lost. You have to experiment. Am I doing something wrong because I don’t like what I am hearing? Ask yourself: Am I directing the air, as I should? Is the placement proper? How high? How low?

I think as long as you develop a focused sound, a dark woody sound on the flute; I think you carry it right over to the piccolo. To me even though the embouchure hole is different, I don’t think there is that much change. I will swear by that. Other people say no, it’s different; I feel that if you can play the flute with that type of sound, you just carry it right over to the piccolo. There are certain minute things. Let’s face it; it is like putting something under a microscope. It’s so small the minute you do something, just minutely, pitch goes and you crack. I have always felt that with the piccolo there are a few things you have to be very careful of.

With the piccolo, when holding it, sometimes, the thumb for some reason, gets too relaxed and the minute you back off on the thumb, you will crack every time on intervals. As in playing, C to G, C to E, anything that involves the thumb. Maybe pressing too much for some reason. The thumb does the reverse in holding and you will crack. You only learn this by having it happen to you and then you realize, oops. What did I do wrong? Then you start analyzing. I didn’t want to be ordinary; I wanted to be good. With that in mind, I was doing it in a way that meant I was improving.

So you just stayed with that?
Yes, and eventually I took it for granted. I knew that everything was in place and knew that every time I put I placed the piccolo to perform, it was correct. With that piccolo I had, I felt that I could do no wrong. Of course with Shostakovich and all the contemporary pieces. It is much more difficult today. They didn’t really exploit the piccolo then like now. Maybe I got away with murder, I don’t know. I did my thing. I filled up a lot of baskets with notes. I had fun. That was it.

What year did you take the Houston job?
I was down there for ten years. I came here [Detroit] in 1959, so it was 1948 to 1959 down there. Efrem Kurtz was the music director, then a wonderful, really a tremendous conductor. We had the German or Austrian Ferenc Fricsay. He became very, very ill. This man, believe me, I think he would have been another Stokowski. Wonderful. Tremendous conductor. Musical, this is what impressed me. He was there for about eight months, went back to Europe, and passed away. We had some good conductors. To finish out his contract, we had Thomas Beecham. Then came Stokowski.
In Houston, I played with Mitropoulos, Monteux, Ormandy. I was asked during one summer to play in the orchestra for the 300th year anniversary of the founding of Princeton University. We played in a huge tent with Ormandy conducting. The flute section was John Wummer, Bernie Goldberg, and I played piccolo. We played works by Copland, Verdi Requiem, some Schubert, and the New England Tryptich. A lot of guys cursed under their breath during the rehearsals and concerts. The heat was stifling [for us] while Ormandy, had an air-conditioned podium. There were tubes running outside to a big truck that pumped in cold air. You could see his pants flapping; meanwhile we sweated. I will never forget that. I played with just about [everyone], I played with Sargent. Here [in the DSO], I just can’t think of every one. There were big names and some frauds, not to name some, but there were four or five. They conducted, we played, the concert ended and we said ‘Adios, amigos, see you tomorrow.’

**So, you would play the Houston season.**
The season was generally over the first week of April. We would pack up our belongings, store them in Houston, and drive back to Philadelphia. I worked there with the finance company; or many times I subbed with the Robin Hood Dell, which was the Philadelphia Orchestra. I played maybe second piccolo when we played Salome and other works that used two piccolos. John Krell was playing at that time; anyhow, I played there, also the music theaters at night. It was a hard summer because I worked the job during the day, 9:00 a.m. until 5:00 p.m. and then ran to play an evening show. The summer went by very fast. In September, pack the car, drive 1600 miles back to Houston, get our belongings, and unpack. And then the red ants. Forty million red ants down in Houston! Dust Storms at night or during the day. It got into everything, even with the windows closed. The humidity messed up the pads. It was a learning experience.

In HSO for ten seasons, I auditioned here and here I am. I did the moving and unpacking for ten years, but when I got here that is why I didn’t want to move anymore. I had some wonderful opportunities to enhance my career, but no. I am here; I enjoy it. This is where I stay. So even though I could have gone to any one of them, [Discussion on taking other auditions and offers] each audition, I would have had to sit in the orchestra for a week. Chances are I might have made it, but I just said no.

**They called you?**
Yes, Harry Schmitt, personnel manager called me from Philadelphia; Erich Leinsdorf, from Boston, and, of course, Kurtz with the New York Philharmonic. It was a feather in my hat that I was at least asked. That means they knew of me. I don’t know. Maybe if I was more daring, more adventurous, more brazen. If you feel that you can really create music, and enjoy it, and you have done something musically, this is where you want to stay. It worked out fine. I have no complaints.

**These other orchestras wanted you to play flute?**
Yes, flute in the section. At the Met, it would have been piccolo. I would have taken Fred’s place. He mentioned me to the conductor, [possibly] Radinzki [??]
So we have the Met, Boston, New York, and Philadelphia. It was nice to be thought of. I have no regrets about staying here. I had some wonderful students; the orchestra was fantastic. I made some wonderful friends, colleagues. Now when I go to concerts, ninety percent of orchestra greets me after the concert. I was the type of guy who tried to be part of the group. Not aloof. Don’t need that.

Did you want to stay on piccolo since you had this experience in Houston? Yes, I felt that it was a learning experience. Coming from Philadelphia, I occasionally used piccolo in Trenton Symphony, but it was now a challenge to be the piccolo player in the Houston Symphony. Many times I would say, ‘what am I doing here?’ It was pressure. I liked the orchestra, it was a young orchestra and I wanted to be a part of it. I had to do my share. It was basically a good woodwind section, almost all Curtis grads in there. I didn’t want to be the hindrance. I took it upon myself to practice things that gave me coordination of fingers, not necessarily technique, but I am talking about things where you feel the connection, the lyricism, the legato, like the string player uses the bow. Stay as connected as possible. This is where I came up with the idea that you have to play between the notes. The more you think about it. That was then, but it is really stressed now. If you don’t use this, you lose music, expression, and phrasing. Where does it end? Where does it begin? If they play note to note, there is no taper. I say take the bar line out. Bar lines are for beginners. You still have to play correct rhythms. It gives you freedom. It gives you an idea of you leave, you arrive. This is tremendously important. Stokowski would always say one and four play exact, two and three play a little free. This does work, especially in solos, if you have a good pianist.

When you were that tough kid, did that help you in playing those piccolo solos? Maybe. Maybe in a way it gave me confidence that I could do something. I was not a bully or picked fights. I remember about fifteen of us hanging on the corner. There was this bread truck that made daily deliveries to the corner grocery, and maybe we helped ourselves once to the cakes, cookies, and bread! Mischievous, but nothing criminal. When I went to Houston, being married, I turned a new leaf. Didn’t really give me that much confidence. No, I was scared. Really. It was different from playing the Trenton Symphony, which was a paying orchestra with about ninety players. I felt more secure playing flute then. I didn’t play piccolo that long. It was something from within said do it or else! The most embarrassing thing would be if at the end of the year, they said ‘see you later.’ I won’t say it gave me more confidence or chutzpah; at that age, it was the mischievous age of my life. I had to grow up. That was part of growing up, I guess. They weren’t vicious, not gangsters. I knew some. In fact, my mother was godmother to one of the Lanzetti’s who were mobsters at that time. No, it was a new life. You were not thrown into it because you wanted to do it, but it was tough and you made up your mind, yes, it was now or never.

Did you ever work with Tabuteau at Curtis?
Yes, in the woodwind quintet. He was very demanding. I remember one woodwind quintet concert I went to, I wasn’t playing in it. Anyway, he sat up in the balcony and a quintet was playing the Taffanel Quintet, one of the big works. They were not performing musically and Tabuteau blurted out ‘what is this?’ and stormed out of the place. He was a tyrant in a way, but every one of his students--when they came out--were great players. Wonderful oboists: John Mack, John de Lancie, and Al Genovese.

I played in a woodwind quintet with Al Genovese and other young and budding musicians. It was conducted by the English horn player of the Philadelphia Orchestra and Curtis faculty member, John Minsker. Musically very enjoyable. Many times we rehearsed with our backs to each other, turned the chairs around so we couldn’t see each other. All you could do was listen. Now have to use the ear, strictly the ear. It was an experience.

Eventually many of the things Kincaid told me; because I would leave my lesson, thinking ‘why did he tell me that?’ Then something like 30 years later in the orchestra, I would remember and think, ‘oh, now I see what he was talking about!’ The main thing is to store the information and remember, like taking a filing cabinet: “oh, that is what he meant.” So now I do it this way. It worked.

**With La Monaca, Versaci, Morrone, or Kincaid, did you keep any notes on your lesson?**

No, I just made marks of instruction in the music, but not in any type of notebook. Basically, I should have done that. Did you ever see those Kincaid notes? [We look at them]. There are some good ideas in there. These are before Kincaidiana, positively, I guarantee you that. And this is one from Moyse, tells you what he thought about vibrato.

This is what I wrote for students: “begin with fingers on the keys, etc.” This goes with the other handout. Every once in awhile I will look through and see what she [Angeleita Floyd, *The Gilbert Legacy*] said. I had my own ideas as far as style and what to teach. Gilbert was one of the great ones. I think once you develop something that works, then you go by it. But if Kincaid said this or Moyse said that, fine. I give credit to the great ones [Kincaid, Moyse].

**Did you play in any orchestras at Curtis?**

No, I only played in the woodwind quintet and took lessons. Well, to be part of the orchestra, you had to take the other classes: theory, harmony, counterpoint, and piano. The great thing about it, it was free. Once you were accepted, you had a four-year shot there. You couldn’t go wrong by going there with the teacher all principals of the orchestra. You walked in; there was thick carpet, and marble. Curtis Bok, publisher of *The Saturday Evening Post*, it was their foundation that funded the school. I guess there is a trust fund. It’s an expense to maintain, plus salaries.

**Have you ever composed anything?**
No. It never even entered my mind to compose. I felt that there was enough music around. Why should I impose? There are forty million etude books. [Looking at his file of music]. Eldred has an etude book that my dad used. He had a technique that would scare you. I like to use the Swing Etudes. They are duets in swing-time rhythms. Rhythmically helpful for students: The Swing Etudes. They are good for rhythm. All titled. Have a variety of rhythms. Good for students who have problems counting. I use them all the time for kids who have trouble with rhythm. They are great. [Sings] These are things you have to find for yourself. My favorites are: Altes, T and G, [Taffanel and Gaubert], Moyse Tone Development, also Moyse Twenty-Four Melodic Studies. After Altes, I use the 24 Etudes Moderne by Paul JeanJean. They teach flexibility. They’re fantastic. First, I assign the odd numbers [these are lyrical] and then the even numbers, Chinese scale [e.g., whole-tone scale], more technical. I used these at the University of Michigan; kids liked them. Also, the Bitsch. How many can you give them? Let’s face it. At a certain point, enough, I always try to give students musical studies. They look at it and say, I’ve got to play this? The Altes, JeanJean are musical, also Bozza Arabesques, and Image. These are good. A lot of it is interpretation. You keep them interested. It’s a matter of what you feel the student can do. If you push, you can turn them off, but sometimes you have to push. Personality is a big part of it. If they don’t show interest then as a teacher I get turned off.

The Moyse de la Sonorite; the other one, Tone Development through Interpretation that teaches line, phrasing, and sonority. That is a good one. There are so many to choose from. Try to set a standard. It’s a matter of talent. I don’t teach beginners. It is a challenge to me; I don’t have the patience. Teaching is a challenge for me, too. I learn, too. The student has something to offer. You can learn from it. That I do believe.

That is a letter from Marianne Gedigian and her photo on the wall. That is Vanessa Robinson, in Canada, at McGill University with Tim Hutchins. She is originally from Barbados and just bought a Brannon. She wanted to play it for me. She was thrilled to have a new flute. [Looking at wall] That is a photo of Neville Mariner. He conducted the Kosins’ Concerto that I soloed on with flute. It has been fun.

We played at Belle Isle, with Valter Poole, conductor. I played Night Soliloquy, Dance of the Blessed Spirits, and Ibert Entracte. Yes, that is me standing up there. Arranged for orchestra, and I played solo flute. [Looking at photo]. The DSO played summer concerts out at Belle Isle. I got to play solos because at the end of my second year, I asked for a raise. The personnel manager said the budget was pretty tight; I said maybe I should look elsewhere. Then Ray Hall called and asked if I would take this: ‘we will give you a $1,000 raise and have you play a solo at Belle Isle.’ The season then was only 26 weeks. I said ‘okay.’ That was it. I got the raise and I played the solo and I am still here! Unless you speak up and let them know that, what you think, not to be bold or brash, they will never even bother you. Unless you speak up, they will just look the other way. So that is how that happened.
Who was the composer?
Kosins, Marty Kosins. His family used to have a big clothing store, but he was a composer. He wrote Love Letters. Recorded in California with Lorendo Almeida, guitar, and, David Shostac. Marty wrote this flute concerto and brought the parts to me for suggestions. It was all lyrical, ballad-like. Kosins sent the score to Mariner and Mariner agreed to do it at Meadowbrook. Mariner conducted. It was nice.

Did you ever play any of the piccolo concerti?
Yes, I played the Vivaldi C Major concerto in Ford Auditorium at a chamber concert. The conductor was Janigro who conducts string and chamber orchestras from Europe. He is Hungarian. I played not the popular C Major, but the other one. Everyone plays the popular one. I did my thing. I had the opportunity to play solo with the orchestra and sometimes first flute. How much more can you do? [Janigro, conductor of Solisti di Zagreb was the conductor.]

When did you start teaching?
Oh, basically when I came to Detroit. In Houston, I taught at a high school in a suburb, after school, I would take the students who were within the same level of ability. I taught two classes of students, four at a time, for an hour lesson. We worked on scales in unison, intonation. We worked on learning the flute. When I came here, I started to teach privately out at Royal Music, at 11-Mile and Main, in Royal Oak. Herb Couf had the music store. I taught there for a couple years, and then in 1964, Irv Gilman asked me to help him out at Wayne State University. I started there in 1968. Gilman left the orchestra in 1968. I took over and taught there until I left the orchestra, No. I stayed eight years after that. I left Wayne in 1999. Same thing with the U of M. I stayed eight years after leaving the orchestra. And then that was it.

When did you start teaching here at home? Who was your first student?
Believe it or not, Mary Scudder; then Helen Neer, she went on to Wayne; Marianne Gedigian. At the other house, the students were: Debbie Ragsdale, who is Myrna Brown’s daughter; Dana Hartwick, she is a player around town; Sue Barna, she plays at the Fischer. Hubert Laws. I taught him in Houston and also in Philadelphia.

Did Mary hear you in the orchestra?
Yes, she heard me at Meadowbrook. Then Eldred Spell followed her about 1979 or ‘80. Tom Perazzoli, in Philadelphia.

What did you think when people started contacting you for lessons?
I was not that interested. I thought teaching would take up too much of my time. This was a major, major orchestra now. Houston was good; I needed to be on top in the orchestra. I would take parts home and woodshed; it was part of my job. My children were small then, too. I worked and taught at Royal just one day a week, Friday, and then on Monday. I eventually left that because it was too far to drive.
I started at Wayne with 13 or 14 students. It was a lot. U of M was totally
different. At times, I had eight or nine there, too. But the biggest was when he
[Bryan] went on sabbatical. I had 19 hours of students at U of M, plus with the
orchestra. It was a lot. I thought I was going to go out of my mind. I figured I
don’t need this, but I learned to enjoy teaching, and as I say, you learn. I had
never done that much of it, but here you had to show your abilities; why am I
here? What can I help you with?

Many times they came in, stand with the flute with the attitude: ‘alright, teach
me.’ [I thought] ‘What is this a hospital? Do you have a broken ankle?
Am I supposed to fix your ankle? What is this?’

**So their attitude?**
Exactly. They should be gung-ho.

**How did Hubert Laws find you?**
Talent. Well, he found me coming out of a concert at Houston. He asked Dave
Colvig, the 2nd flute. [Looking at photo of HSO flute section] Here is a photo of a
young person! We are talking about a long time ago. Hubert said to Dave, I play
flute, can I take some lessons from you? Dave said he was pretty busy, but
suggested me. Hubert said, ‘I know you play piccolo, but I want to play flute.’ I
gave him my address and said come on over. I couldn’t believe it. This guy was
very, very good, but you know he still had a lot to learn. He had such ability.

Hubert played closed G#, but said that he wanted to learn my system [open g#].
He has lots of brothers and sisters, Eloise, Ronnie. Fantastic! They make
recordings with him. He was a good kid, I mean really, wonderful young man. I
said to him, ‘tell you what, I just got my new Powell, I will sell you my dad’s
flute.’ It was a Haynes flute, a nice flute with low-c and perforated embouchure. I
sold it to him for $100. He has it today. We spoke about three weeks ago; he sent
me one of his c.d.s He said, ‘Clem, I will never sell it.’ He learned that system and
after one month of playing that flute, he played the Mozart *Concerto*
with the
youth orchestra. What astounded me was that we couldn’t find a cadenza, but
we found a recording of Moyse and his cadenza. He copied that thing note for
note from the record and played it by memory. That was his beginning.

When I left Houston, he got a scholarship to Julliard. When I was in
Philadelphia, he would come over there in the summer time and study with me.
And to this day, he still calls me.

As I said, he sent me his alto flute. He has two gold altos, and two gold “C”
flutes with a low b. He also has a Haynes piccolo of mine. He recorded with it.
There is a tune he plays on piccolo; it will scare you. Tremendous. Big talent.
Have to hear him. He sent me a recording and wanted me to critique it. I nicely
gave him some feedback. It is dedicated to Rampal. It was nice, but he plays that
last movement of the Poulenc so fast it scares you. Also Tommy sent me a
recording of Tipton, *The Platinum Flute*. It is quite good. [Discussing recording
method]. But his [Hubert’s] Poulenc, it’s immaculate, clean. I asked him if it is a little bit too much echo? It sounds like firecrackers. Even with great acoustics, it wouldn’t do that. When Galway recorded the Liebermann, I asked him, ‘did you use two piccolos?’ ‘Yes, he used two.’ I could tell that one was silver, and the other was wood. If you listen carefully enough, just listen for enjoyment, not critical, you can tell certain things.

How long did Hubert study with you?
In Houston, he studied with me at least five years, and then in the summers in Philadelphia, so a total of 7 to 8 years. I don’t think I was that much of an influence on him, but appreciated it.

He studied classical flute with you?
Yes, the jazz came later. [Besides admiring Laws’ talent, Barone also spoke about Alexander Zonjic, and how well he plays. Barone heard Zonjic perform just prior to this interview.]

How do you think your playing influenced your teaching?
I think it should be the other way around, ‘How did my teaching influence my playing?’ In teaching, you ask yourself after its over, ‘Are you doing that yourself?’ I became much more aware of what I was teaching, and what I was hearing. I basically turned it around on myself, if I was taking lessons from myself. Are you doing that? I asked myself the questions I asked them. I feel that especially if you have someone who is a talent, you make corrections that are minute, yet major, to make the improvement better, but really making them better. I learn from my teaching. My playing has improved.

You played first flute in the Trenton Symphony?
Yes, I played first flute. I played there for four or five years. It was the type of orchestra where there was a concert once a month with three or four rehearsals. The fellow that played 2nd flute was Bill Holcombe. Also, on piccolo was Lloyd Gowan. He just retired from San Francisco. It was a decent orchestra with lots of kids from Curtis. The strings were very good, not from Trenton, mostly from Philadelphia.

It was a rewarding experience and a building in confidence. Just sitting in the chair, you have to; whether it is in unison, with strings, brass, etc, it has to be right. Intonation, dynamics, sound. In a way, I felt that if you can do it on the flute, the piccolo is just a little imp, play it the way you do the flute.

How did you get this opportunity? Was there an audition?
Bill Sabatini was the French horn player in our quintet; he went on to first horn with San Francisco with Monteux and then to the DSO. I knew him from Philadelphia. He said why don’t you come out and play first flute. I figured yes, but I was still green. I won’t say it was stressful, but I think it is something that I think a lot of players should have to deal with. It builds confidence. The confidence is there, which means, its something that you have to build on. Not take it for granted, but build on. It definitely helped. We played standard
repertoire. To play with 85 to 90 people, you have to know who has the line, and how and why the parts fit. Who plays under you? Who do you take over from? This is a great way to learn.

The quintet was the same. We formed the quintet with Matt Ruggiero, bassoon; Al Genovese, oboe; Bill Sabatini, horn; Donald Montanaro, clarinet [Eb clarinet and assistant first clarinet with Philadelphia] and myself. It was fantastic. I was the only “bummer” because I had just started up again. I felt rather embarrassed. These guys were really tremendous players; they would hold major jobs. It’s something that you build on. If you shy away, it’s the worst that you can do. You are not as good as they are, but you know you have to become as good as they are. Its how you apply yourself. If you are brassy, it’s not going to work because sooner or later, like lace, they will see right through you.

End of interview, 17 December 2001
Begin new interview, 18 December 2001

You said you started on your father’s Haynes piccolo, right?
Right.
Do you remember the number? Where is that?
That Haynes piccolo, that was the one that I chipped on the headjoint. It was loaned to Fernando Morrone when he went to Pittsburgh. Then when he left Pittsburgh, he returned it to me and I used it for the HSO audition. When I went to Worcester, Massachusetts, the orchestra would travel to, in the fall for the music festival. I would travel to Boston, about 40 miles, to see Mr. Powell. Mr. Powell made me a Powell head for the piccolo. That’s how it got back to me. It went from my dad to Fred in Pittsburgh, early 30’s. He used that and then he gave it back to me. I used it in Philadelphia when I did not know what I was doing with it. Then when I got the job, I went to Powell. I used that, oh my heavens, I am trying to think when Mr. Powell made me that head. It had to be just before I came to Detroit because I used that piccolo for all the recordings with Paray. So it had to be, what, the ‘50’s, I used it with Stokowski with HSO; and then with Paray in DSO.

With Ehrling, I left it on the stand and the head joint cracked from the cold stage, in the 1970’s in the DSO. I sent it back to Powell, they turned it over, and drilled another embouchure hole, but then it was finished [for me]. Speaking of that piccolo, when Eldred visited me, he would always bring a few headjoints for me to try. He had an old woodenhead that fit my Haynes piccolo. We didn’t know the maker of that woodenhead, but it was good. I used it for a while in the orchestra. I liked it so I swapped it with him for a silver piccolo head. I thought it was a fairly old head. It did not have an inscription or date mark on it. It was the type of head that the cork came in and out of the little knob. The knob came through the head, but it was good. Eventually, I didn’t use it anymore. I used to take all three to rehearsals to find out the challenges of each piccolo. It was fun. It was a challenge to find out the little problems of each piccolo.
[Story of conductor who contacted him, wanting an open G# piccolo. This conductor, from western part of U.S., first called Erv Monroe; looking for open G# piccolo.] I sold him this Haynes piccolo, he was calling on behalf of a young lady who wanted open G#. It was ancient, a Haynes #2869. It was my father’s piccolo, a Haynes. Mary found out and was fractured! She said to me, ‘you sold your father’s piccolo?’ But, it really wasn’t his anymore, because the original head was gone. It had a big, woody sound, very gorgeous.

At one time I had a lot of problems with it; I couldn’t play high F#, or B to F#, A to High G#. It bugged me because I couldn’t figure it out. I am the type of person who likes to play around with instruments. I couldn’t figure out what was wrong with it so I took it to [Hans] Moennig, the Philadelphia woodwind repairman; the “god of repair.” I told Eldred about this, that the tenon, or the “voice box” in the head, the varnish or whatever they used, had broken loose on one side, which meant that one side leaked. And F# or the 3rd octave would not come out. When water formed in it, it filled the crack and the upper register could play. Moennig, he used hot wax in to fill in the crack. He was a genius in repairing. From then on it worked fine.

Moennig was as frugal as they come and he always smoked a pipe. He would save out the pieces of tobacco that didn’t burn and use them again. He was very smart, wonderful. A genius when it came to repairing instruments and also a little bit uppity when he thought he was right!

I was in Moennig’s shop having corks put on piccolo I called him “Maestro Moennig.” I always went back to him for check up and visited him. He worked on Krell’s, too. Moennig really loved that Haynes piccolo. When I told Mary about this, chances are she would have bought that Haynes for her collection. I felt, however, that this piccolo had played its course. I didn’t have the sound on it now like I did with the original head. With this new headjoint, it really wasn’t the original instrument anymore. I sold it. The head, I swapped with Eldred.

Some players will disagree about this, but I like cork in the keys [instead of pads]. I think it does wonders. It’s better for response; the attack is more responsive; better than pads, less trouble with water filling up the holes, better response. I use solid cork. The detrimental thing about cork though is it is not porous. Eldred corked my Powell and Richards piccolos approximately 20 years ago and the cork offers a solid seal. I’ve always liked them. Certain players may feel that it affects brilliancy in playing. I never used pads. I used corks for many years. The Haynes was corked; all three piccolos were corked. If done right, it is an advantage to the player. The corked keys are ideal for me, but this may not work for everyone.

**When you took the Houston audition, did you play on the Haynes piccolo?**

Right, and when I went to Philadelphia in the summertime. When I was in Detroit, Powell made me a headjoint for it and I used it here for the recordings with Paray. It was the best instrument I ever had.
What flute did you play there?
My dad’s flute. It was a Haynes with perforated lip plate. He was one of the first; he designed that, my dad, the holes in the embouchure that is the one Hubert uses. It kept the lip plate from slipping because of perspiration from playing in the summertime. [Looking at this].

My Powell #628, Tom Perazolli in the Washington Symphony [The National Symphony] has that. It has a perforated gold embouchure. Slipping doesn’t happen with holes in the lip plate. Flutist Beth Brillison, she is in Chicago [Chicago Civic Orchestra], she has my pewter headjoint that Eldred made. But, how many heads can you have? You can only use one at a time! You find one that you like so you stay with it. I have headjoints made of pewter, stainless steel; I have used them all. Its like I am a metallurgist!

So do you have this Powell flute?
With the perforated embouchure. Then during World War II, in about 1944, a student of my dad’s, he’s up there, [in photo on the wall], a graduate of Curtis, Richard Cammeron, played with the Indianapolis Symphony. That is where #628 Powell came from. He joined the Merchant Marines and ended up in Brazil, near the rainforest. He used to write me, he settled there, and has a pepper plant plantation. Anyway, he wanted to know if I wanted to buy his flute, the Powell #628. I bought it for $350, but I don’t have it anymore. I eventually sold it to Zentner who had it converted, then Tom Perazzoli bought it from him. It was built for $442, for Cammeron, special 442 for Cammeron. I asked Powell, ‘is this a new scale?’ No, they said they shortened the foot joint tenon to bring up the pitch. In other words, they moved the foot joint closer to the D# key. I had no trouble in the orchestra with it. In fact I had to pull out the head joint maybe not quite a half of an inch. It was very fine, had a good scale. A wonderful flute. It had all the toys. The D# key roller and perforated embouchure. Cammeron got that from my dad. That worked for me, too. In the summertime, at Meadowbrook concerts, I used to put a postage stamp on the lip plate to keep the flute from slipping due to heat. With the perforated embouchure, it’s like little suctions that hold it there. With the pivot, and the balance, it was excellent. Never slipped.

I now own an Altus Flute, its good, but I use it as a spare. It’s not a Powell. I really love the old Powell flutes. Whatever Mr. Powell did to those flutes, he made them sound the best. And when he passed away, I think he took the secret with him. That went for the Powell piccolos, too. Even today, I think the Powell piccolos are the best. In making the scale better, I think they have lost something in the quality.

For the piccolo, I have always felt a smaller embouchure hole and a bore that was a bit smaller helps with the intonation. And that is what they are doing today, definitely. I think it is easier to control intonation and tapering because you don’t have the bigger embouchure hole. It’s harder with the bigger, at least in the beginning. If you work at it, I don’t think it is any harder until you realize what you have to do to perfect your playing. With the smaller one, you still have to
work. I think you lose some of the depth of sound because of the smaller hole, but I think you have more control, dynamically. On Mary’s Richard’s, its bigger than mine. To get the taper with the bigger embouchure hole, it is harder. Even if you are tapering the air off, it still has to move because the piccolo sets up more resistance than the flute, since it is wood. You have to work harder. I enjoyed what I had and felt comfortable with it. I didn’t want the newer instruments.

That is important.

Yesterday, we were talking about the new scale versus the old scale and you were commenting players and the older instruments.

Right, take the players in the ‘40’s and ‘50’s. Maurice Sharp, I think he had a Haynes, a gold Haynes, he was first with Cleveland. Kincaid had a Powell. I think he had a Louis Lot also. The Louis Lots were a great, great flute, but most of the players today who own Louis Lots have them rescaled.

Why, when you listen to old recordings, were they playing in tune? There has got to be a reason. Why? Because they were aware of their playing, they knew what to do, they had to match, and they knew the idiosyncrasy of each instrument. [The clarinet, sharp on the bottom, flat on the top, the oboe, basically the same as the flute, the bassoon always sharp. Oops, I shouldn’t say that.]

When you become a part of the ensemble, the gears work. How are you blending? How are you working with your colleagues? That is the reason why I still say the old instruments can be played in tune. Why all the big fuss today? I know 90% of the people will disagree with me. The new flutes are better. Muramatsu, Pearl, Burkhart. The nice thing about today is that it’s a consumer’s market. This is nice. Years ago, you didn’t have a choice of three or four head joints. You lived with what you got, if it was bad, you sold it. [Players of Open G# that are mentioned: Shaul Ben-Meir, Julia Haug, retired, in San Francisco, and William Bennett who plays open G# with reverse thumb]

I think there are one or two more. I believe there is an article in this month’s Flute Talk, an article-interview about teaching. A teacher was saying she starts students on open G. Why? What happens when they switch? Is it for the flexibility to switch back and forth? Bennett can do it, [switch], but he is used to it, he’s done it. But even the thumb is reversed. To me, I wouldn’t even venture. Your happy with what you have, you learn with what you have, and you play it to the best of your ability. Why ask for trouble? I’ve felt that. It’s expensive that way. I know Haynes will never make me another piccolo [he ordered one from them, didn’t like it, and sent it back]. Even today, it is hard to get the open G# flute. I think that students of today should not start on open G#. It’s not a good instrument to play for resale value unless you want to convert it and spend the money. How many play open G? I learned the system. I enjoyed it. I played open G. I feel flute makers are not open to making instruments with open G#. Mary bought an old Richards from a fellow in Houston. She had it converted. So, I learned the system. I played open G.

Your father played flute in Italy?
I think he started in Italy, that’s what the article in the NFA *Flutist Quarterly*
indicates. My dad played with the Philadelphia Orchestra and then RCA.
Apparently he started on an older flute. Was it open G? Maybe so since the
Boehm was originally open G. Then, of course, silver flute. I started on the
piccolo, which was open G. Then that was it. I used his flute, then Cammeron’s
flute, which was open G. I believe most of the students there--that was a long
time ago--played open G. Frank Versaci, soloist with Lily Pons, he played open
G. There are some around. I don’t know how many in this country, probably
more in Europe than here. That was the style. Carried over from family to family,
artist to artist, teacher to pupil. But, I would say most everyone today is closed G.

Mariano, Eastman Rochester Philharmonic, I met him at some lessons with
Kincaid. He turned out some wonderful students. I always loved the way Bonita
Boyd played, a wonderful player.

**Did Kincaid say anything about the open G?**
No, not a word. I would ask him about vibrato, and other things like that and do
you know what his answer would be? ‘You’ll know when you have it.’ Which, to
me, meant practice. Use your intelligence. I think this was very smart. If he gave
you a direct answer: this is how I do it. but it may not work for you. He left it up
to you to find what suited you. It might be totally different than what he is
doing. I remember many times asking about different aspects of playing.

I do also know that all his flutes, or the flutes that he used, were all low-wall
head joints. The head joint was undercut. To this day, some say low-wall doesn’t
project, but that wasn’t true for Kincaid. He filled that Academy of Music like a
gong when they hit it. I tried his instruments. They were wonderful, the Powell,
the platinum, the Louis Lot.

He was a wonderful man, wonderful personality, very witty, always came to the
point, was demanding at times, but humble. He respected you as a student. I
idolized him. I thought that he was the god of the flute. He had, of course, a
reputation all over the world that he was the greatest. You learned by listening,
you learned by his teaching, you learned by how much you could absorb and use
to your advantage. If you just took lessons and thought, well, see you next week,
and then come back next week, and wait for him to say something, see you next
week, well, why waste your money? You had to apply every detail, every ounce,
every participle that he would utter. Sometimes he would play for me and I just
sat there with my mouth open. How the hell is he doing this? What amazing
ideas he had. You had to go beyond in listening to him play. You had to go
beyond what he was playing, but what was he saying. That is the thing that
always got me! What was he saying? Not just taking a typewriter and just hitting
any key, because that is gibberish. Every time he uttered something, it was
meaningful. It corresponded to dialogue. What he said here, answered what he
said here, or it rhymed to what was coming. It was amazing. His ideas. I think
Tabuteau was a big influence on him. Then, of course, with his stature, his
intelligence, it just grew so that he became a superb artist. Yes, he really was.
I enjoyed the time that I was there. You know the strange thing about it, in a way you don't realized what was offered to you because you were young, I won't say you took it for granted, but certainly, most times took it for granted. ‘Oh, I can play that.’ You took for granted, oh what is he trying to show me.

But then, 20 or 30 years later, its like he gave you a good stiff kick in the rear end. Oh, now I know what he was talking about. Before, you know, okay show me, but what am I going to use it for.

He was notorious and demanding. We would play scales. Not scales, but he would set the metronome: three against four, or two against three. You played those scales in rhythm, otherwise, man, the cheeks would boil red if you they weren’t right. He was demanding there, it made you a player that was able to use musical liberties. Where you still play in rhythm, but against the rhythm, where you were able to place notes where they should be against the rhythm and yet come out on the first beat of the next measure, three against four and two against three. Yes, three against two. Oh, he would do that and you would stay on that maybe for the whole lesson until you got it right. And no reading scales from music. That’s why I say I rebelled a few times. ‘I have to memorize that? No way.’ But, I do remember the scales. Then he would go to the piano, play an A, you would tune, and then he would play a chord and ask you what it was. I had trouble with this. I think its good to have perfect pitch, but it is also something that you can work towards. Dave Colvig, second flute in Houston with me, had perfect pitch. But the sad thing about it was that, with perfect pitch, when you play the chord, he’d play his note where he thought it was right, but it was out of tune. The oboe is flat, you go with the oboe, the third or whatever. If he had to put his note in there someplace. It didn’t work.

I don’t know if I ever told you this story. Years ago, when I first got in the orchestra, Arno Mariotti was principal oboe, Paul Schaller, principal clarinet, and Albert Tipton [Detroit]. They were playing Tristan and Isolde: Prelude and Love Death. There is a spot where the flute modulates [ascends] to an F# the oboe and clarinet sustain their notes, the flute’s F# fills in the chord. Well, Tipton, liked to lead, so Arno tells Paul Schaller, ‘look, when we come to this spot, you go up and I will go down.’ Well, here comes Albert with his F#, he couldn’t put it anyplace. Yeah, oh yeah. [Barone smiles] Albert’s eyes were flitting. Which proves: Play your part the way it should be, no leading. He always liked to feel that he was, well generally the flute is the coloratura of the woodwind section and you have to have a little bit of authority, but I guess they took offense to it. It was funny.

There have been some funny incidents. I will never forget the time; there was a little bit of a controversy. I don’t know what the problem was. Arno leaned over and told Tipton, he said ‘Albert, you see this line here, you stay the hell on that side and I’ll stay on this side.’ It was done in good humor. Albert was never one to hold a grudge. I idolized him. There were some funny incidents.

I had a good time.
Let’s see what was I going to ask you. You started on open G just because that was what your dad played?
Right, my dad played open G and I learned open G on the piccolo. Correct.

With Kincaid, when you played the scales, what was the range or procedure?
At times we started on the root, sometimes in the middle of the scale. I remember one exercise: You would change keys, always starting on C. And play the scale, starting on C. So it made you think a little bit. D Major, of course, you started on C-sharp. You always started at the bottom of the scale and always go to C above. He wasn’t much to push for D, E, like they do today. But then the Strauss, Symphony Domestica, has a high C-sharp. [Sings] He was a stickler for that. He had a passion for it and he knew that if you do that well, eventually, I feel that rhythm, style, sonority, intonation, it seemed like it would all fall into place. It was difficult. It really was. You would go in there and cringe because I knew what he was going to do. After a while, you felt it had to be done. It was part of his routine, its like an athlete, in the morning, you just don’t go out and play the game, you do have to do the routine. The warm-ups, this, that, and the other. That was his routine and really, it worked, but it was hard. Once you heard that metronome, [Makes metronome sound and sings a scale] first you had to play quarter notes and then eighth notes. I don’t think it’s done today. I never carried it over, because I feel that students today would say ‘I am out of here.’ I don’t know who does it today. I’ve never used it at Wayne. I tried it at U of M, but it didn’t work. They felt it was too difficult. But why? You play the Sancan and other similar pieces there are all types of rhythms in those pieces. It has to be even, has to come out right. Why be a stickler and say I can’t do this? Because basically it is going to help you in all aspects of your playing.

You said you asked Kincaid about vibrato?
Right. I asked him about vibrato and he said: ‘You will know when it happens.’

Did you work on this in lessons?
No, that was it, he would say ‘you’ll know it when it happens.’ Which in a way, I felt [was] very difficult, but I think it was good because it made you experiment, made you think about ‘what do I use for vibrato, how do I use vibrato?’ When they say it comes from the diaphragm, I think it is wrong. Positively. Maybe bassoonists use diaphragm vibrato, but flutists do not use diaphragm vibrato. They support from the diaphragm. I think it’s here [at the throat], the muscles in the throat or the tongue or the constrictor [?], I think that has something to do with it.

I think it is just a matter of controlling it, because if you use “ha, ha, ha,” you are not using this [diaphragm], yes, using kicks from here, but take the “h” away [sings with vibrato] and it is right here [throat area]. This [diaphragm] is not doing anything; it is just supporting the air. Yes, I am convinced of that. The diaphragm supports the air, you must keep the air in motion to use vibrato. And, many times I will ask the student, blow through something, in other words, keep the air in motion, and suddenly the vibrato becomes natural and the sound becomes very focused. Why? Because the air is in motion. The minute the air
slows down, unless you can really slow it down to the point where you push like crazy, like tapering a note, it’s like turning the valve off. It still has energy in it, the valve, but as you gradually close the valve. I mean, what is left is still coming out with force; it’s just not full enough. I think it does make sense. I have always thought that in working with vibrato, I always felt that I had to control it here. Positively, also, there are different ways of using vibrato. [Sings and demonstrates] I can change where I feel it, different depths, in the throat. I still say the muscles of the throat have a lot to do with controlling the air and the constrictor. This may be an argument with other players. To me, I worked toward that, I thought I had a nice vibrato. I was able to change it, fast or slow without any problems. It’s a matter of being able to control what you are doing. It worked.

I don’t care who you are; you always have to find a way that will work for you. I feel that if you try to copy, you are not learning anything. I feel, to copy something, you’re mimicking, you’re like the little monkey. You’re doing something, you know a monkey can do that. What has the little monkey learned? Nothing. So as a student, I tried to listen and find out what he was doing, then without asking then as I practiced, I would ask myself ‘is there another way or do I have to do it his way?’ That’s why he would say, ‘you’ll know it when it happens,’ which I think that was great. It really made one aware of one’s ability. Not just to say ‘well, I do it this way,’ and you try to do it that way. Okay, it works for you. Suppose it doesn’t work for you? Now, you wonder: ‘is there something wrong with me that I can’t duplicate what he was doing?’ As I mentioned earlier, you can have a screwed-up embouchure and yet your tone is glorious, or you can have a great embouchure, but you don’t know how to project your sound. So, basically we are talking about the same thing. You’ll know it when it happens.

So, did you know it?
I had basically what you would call natural vibrato. I was very lucky. But you still have to go beyond that [natural vibrato]; there is a certain amount of control. If you wanted to, say, try to feel a little bit more intensity, a little bit more emotion, in the upper register, you have to make your vibrato faster. You can’t. [sings with slow vibrato] No, it doesn’t work. So this part, you definitely have to learn how to control what takes place. How can you control it?

But ordinary playing, I felt that, I developed that through the thought of being able to play between the notes. I think once you have that motion of air going, I think something happens naturally. It just seems like it [the vibrato] is there. I had some players, some students at the U of M that when they played, it was straight tone. They could not even try to make a vibrato. This is where you have to explain to them that there is a certain amount of, years ago, Baroque flute, everything was straightforward. Even today with the modern flute you hear Bach, Handel, with straight tones, even with the Baroque orchestras. I guess you have to accept it because in those days that’s the way it was, but today, I think you have to show more musicality, more expression. I think if Bach, Cimarosa, Vivaldi, I think if they knew that there was such a thing as vibrato, they would
have requested it even though you are playing on primitive instruments. Today it is natural; its part of the playing and one has to accept it. Sure, there is fast vibrato that you can criticize that it is too fast, or slow vibrato. But at least it is there, it enhances the music; I think without that, music has no life. It has to speak, it’s poetry. Its like the piccolo in the orchestra, I’ve always thought the piccolo in the orchestra is like putting a cherry on the top of a sundae. It’s the top, it enhances. That’s my way of thinking, may be erratic, but it worked.

Do you recall any other concepts or materials with Kincaid?
I recall the playing of two against three and three against four. I remember the intensity drive from one (1) to six (6).

Did he use that title?
Yes, he called it intensity drive, sure. Whistle tones were done and important.

Had you played those before?
No. I had never heard of whistle tones before Kincaid. It took me a while. Major and minor scales were played as soon as you came in and put the flute together.

What did he say about sound, tone?
Yes, he was the one who mentioned the different positioning of the embouchure, so that no matter where you put it, instantly, the focus had to be there. Also, aiming the air. Too much across is too shallow, more depth, to get the proper angle. He more or less covered all the bases except when you asked him a question like the vibrato question, he was hazy, which was good. I think if a teacher answers all the questions, its like a fighter with too much footwork, you can trip yourself. He would, as I say, most times with technical things, fingerings, oh yes, never use the middle finger for high F#. He was a stickler for that. Third finger, play it in tune, third finger. I always used the middle finger, it’s a better note I think, its better in-tune. He was always one, which was very good, when you play Till Eulenspiegel, [Sings] fork the high F, and you can’t miss it. The interval is always there. These little things he found out himself and passed them on. I felt that he was a person that never held back anything, except the vibrato. That I remember. I feel today it’s the same thing, like if I have something to offer, a secret that will maybe help someone, why hold it? Give it out, its going to make that person a more secure player, a better player, even if it just to fork the F. Most times when I play with the oboe, I fork the F, it’s more in tune. [Discussion on oboes.]

I felt that was a good time in my life even though I was getting back into it. I realized I didn’t want to be a clerk all my life or chase people who had small loan debts. I had some kind of talent that was given to me and, thanks to my wife she pushed me back into it. Because, sitting behind a counter: ‘what books do you want today, can I sell you this?’ No, and that is the reason why today, I think many times how lucky I was that I could go into music and perform in an orchestra. Many times, I just couldn’t believe that I would have to go to work every day, 8-to-5, or 9-to-5 and keep turning the same screw every day. I didn’t think I would be happy doing something like that. With music it is so creative
even though you might play a Tchaikovsky Symphony or a Brahms, seven, eight, twelve times out on tour, it says something every time you play it. Whether it is: melancholy, happy, whether you try to give more emphasis on a certain line. You are creating something and this is what makes music so interesting and it is actually part of you. I’ve always felt that and thought that because I turned over a new leaf. At the beginning I thought music, that’s a sissy job. It’s a job that demands one’s ability to the highest. Also, you gain respect and you respect those sitting next to you because they have to be equal to you and you have to be equal to them. It was happy time. Pressure time, but happy time. Not now, I kind of smile now because oh, yeah, here it comes now, because I know I am on this side. The other side was different.

**How did you handle that pressure?**

After 1975, it was tedious. After I had that serious operation. But before that, with the instrument that I had, it was fun. It was fun. I enjoyed myself. You could tell that I was having fun playing. After ’75, I was handicapped, the tongue didn’t respond. My tongue was crooked, even today it is crooked. Oh, yes, if I put my tongue out [demonstrates], so try to tongue like that. If I was a violinist or a cellist, it wouldn’t have bothered me, but of all things. Tonguing, for response, for attacks, for embouchure, even my embouchure changed. I used to play pretty straight, but now that the opening is over here, meant my low register dwindled. The muscle wasn’t responding. That was in ’75 until I retired.

**How did it affect your playing?**

It felt like someone threw a monkey wrench into my playing. My middle and upper register on the flute were fantastic, but once I got passed C to B, to A, to G, it was okay, but once I got to the bottom register, the opening here became so large that I lost the focus. And, also to start a note down there, that became a strain. But, I was very fortunate, generally you would say, ‘well third flute, you’re the third man down,’ but I got away with, say, playing the *Nutcracker*, in the *Dance of the Mirliton*, [demonstrates] I didn’t tongue, I would huff it, worked terrifically. So you see, you learn; you have to learn because the faculties are not what they were, but you learn there is another way. I tell every student that I have ever taught, at U of M, and Wayne, if I say one thing, there is another way. Be open to that, find that way. It makes you a very responsible player. I found another way of tonguing and flutter tonguing. [Demonstrates] When we recorded *La Valse*, I gargled it. It came out fine. He didn’t say anything, it worked. It did add a lot more pressure because the things that I was able to do freely and openly and no problem, now became a problem.

**How did you discover this, did you feel something?**

I never noticed it, my wife did. I remember I was putting on a tie, and Marge, pointing to my neck, asked what is that? It was like an egg. I never noticed it. So we went to the doctor and then to Ford Hospital. At first they it was a saliva gland that was just swollen. Then they looked further and found that it was a saliva gland that was cancerous and had gone up into the roof of my mouth. We had to tell them that I was a flutist in the orchestra. First they thought by cutting and removing the gland, it wouldn’t bother me, but just leave everything numb.
It was left numb in a way, but they were careful not to injure the muscles of my tongue because they thought I would never be able to use my tongue again. For sixteen years, I was able to do it; and thank God it’s over. Its better now, but the first seven, eight, nine years back in the orchestra, when I would talk, my tongue would kind of lay down and my words got sluggish. Even today, if I just let my tongue be normal, this side is down, and the other side goes on my teeth. It did injure. They had to cut them, but they hoped the nerves would regenerate. Some of them did come back. It was a challenge; maybe the good Lord said, “Hey, I am going to challenge you.” If I had given up, it would have crushed me. So, I accepted the challenge and found other ways.

**Did Marge bring the piccolo to you in the hospital?**
Yes. Right after the operation, I was all bandaged up and she brought me the piccolo. I went out to the fire escape. I tried to play a note, and, of course, I was crushed. Something came out, but it wasn’t my sound, it wasn’t what I knew what I had. It was spooky. I cried a little bit. I really worked hard to come back and to develop to get my embouchure to be responsive.

**When in 1975, do you remember?**
It had to be in March and April. I went back to the orchestra for the summer season. I worked that hard to get back. I was in the hospital for six weeks. The nice thing, the guys would come over. On tour we always had a “Hearts” game, so the same guys from the orchestra—Lyell Lindsey, Norman Ficket, Sam Tundo—came over to the hospital one or two times during the week and we’d go down the hall for a game. It was nice they came over. It was wonderful. Ceccato, the music director then--after Ehrling--he was great, he visited me, too. He sent his doctor in, was concerned about me. He called me everyday, sent his doctor in, and when I when I came out, he gave me a “welcome home” party. Yes, it was nice, of course, the tears, even now when I think about it.

**Did you have any physical or speech therapy?**
No, although the head surgeon, Dr. Nichols, the ENT doctor, gave me some exercises to do each day that involved pushing the tongue ten times a day against the cheeks. Eventually it worked. [Demonstrates the exercises]. He would put his hand against my cheek to feel how much pressure I had in my tongue. One side was weak, the other was strong. I kept doing that and eventually, . . . I would also pull the tongue to strengthen the muscle.

I didn’t fly when the orchestra had tours. I had some kind of sinus problem from flying. I noticed it in Houston when we were on tour in Los Alamos, Santa Fe, or Ashville, North Carolina. I noticed my ear would pop, but I thought it normal because of the altitude you have to chew gum. When I came to Detroit, my first or second year, we were going to play a concert at the United Nations in New York City with Heifitz, he had just come out of retirement. So, Ray Hall, the personnel manager, said to me, ‘Clem, we’re going to fly.’ Well, the DSO had a letter from Houston because this happened down there: I went deaf in one ear from flying. In Houston when this happened, they sent me to their doctor, I don’t wish this on anyone, the doctor punctured my eardrum and then pump out the
fluid. You have no equilibrium when they do this. Now, I know how astronauts feel. You swear that your brains exploded. I had it done there and brought the letter to Detroit. Detroit said it’s been awhile, why don’t you try flying again? I said okay, I would try it again. Going up was fine, playing cards, but landing, when we came down, I couldn’t hear in one ear. It’s really annoying to play with hearing only in one ear.

Then coming back home, I had the same problem. I went to Ray Hall, the orchestra personnel director and said that I was having the same problem. He said, ‘we will send you to our doctor.’ So, the same thing again, they punctured my eardrum again. For the European tour, Herbig didn’t believe me and said I had to go on the tour. [I did not care for Herbig; I don’t have his picture on the wall] Herbig insisted so DSO management said their doctor would decide. Their doctor examined me and gave me the hearing test; he said that the more I have that procedure done, the more scar tissue would form and I would lose my hearing. They said they could insert a tube in my ear, but I said no. So, I didn’t go, and Jeff Zook went instead. Herbig has despised me since then because I won out. I can remember when he walked out on stage; you could hear the heels [clicking like a soldier’s]. I became entranced, back to the German occupation. I just thought the music he made was so boring, nothing but Bruckner. When he conducted Debussy and Ravel it sounded like a freight train coming through the station, a runaway. I have not flown since; even driving in higher altitudes in Pennsylvania, I chew gum because my ears pop. Now, I don’t go deaf.

I will never forget, on tour with the Houston Symphony in Los Alamos, 7200 feet altitude; we played Brahms Fourth, the third movement. [Sings part] I looked over at the second violinist and saw her fall right off the chair due to the high altitude. In my own ear, I noticed a buzzing, from the pressure, but the altitude didn’t bother my blowing or breathing.

**How long after you landed would you have this?**
Until I had the eardrum punctured--between different doctor appointments-- it was usually about ten days to two weeks. It’s my right ear. They gave me drops to heal the puncture. It was no fun, but better to hear. I was always afraid. Louis di Folvio, who was the 2nd oboist with the Philadelphia Orchestra, I knew him very well, when they came back from a European tour, on landing went stone deaf. That was it, he left the orchestra. That was on my mind, scared the heck out of me. Thank God, it worked out fine, and I was able to observe my birthday!

**Did you ever use an earplug under normal playing conditions?**
No, never, no, that is one thing I have never done. A lot of people use earplugs. It never bothered me. I don’t know why. I have excellent hearing. I can hear the highs, the lows, I always felt that in the way I played, keeping every thing open inside relieved the pressure on the ears. Maybe. I never had an ounce of trouble in playing that caused trouble in my ear. No, I am very fortunate. I know some players have to use an earplug. Jimmy Waring. [Looking at letter from Jimmy Waring, a violinist in the orchestra who sat next to Barone. He gave Barone a letter upon Barone’s retirement from the orchestra.] He says here: ‘when it was
time for me [Barone] to play in the upper register, I would tell Jimmy, ‘duck’ because the third octave was coming. [chuckles]

**Let’s talk about the articulation, the forward tonguing.**
I think the French and Italian, their pronunciation caused the tongue to roll, it was very forward. When I started on piccolo, that was one of the first things he said, ‘if you had a grape seed on your lip, how would you get it off?’ I learned that type of tonguing. Especially, as I mentioned, for the Respighi for separated notes, it’s almost like a bell. [Demonstrates] I have always used it.

I tried the other way, further back, but felt it always got in my way. In single tonguing or double tonguing, I would feel my tongue curl right at the place where the teeth and the gum meet. I was taught that. All I did was perfect it. The more experience I had, the more I realized how to use it and to make it work. I never felt that tonguing back by the roof of the mouth, in the palate, I couldn’t get velocity. I couldn’t get speed. The advantage for the tongue further back: easier tonguing in the low register. Tonguing further back gets the tongue out of the way of the embouchure in the low register. Then you can get the bottom register better. I felt that in normal playing, I always felt the tonguing, by curling the tip of the tongue slightly. I feel it almost touching between the teeth and the gum, right there. The mini [tongue]. I’ve been tonguing that way for years. Remember, no one has the same-shaped tongue. It worked for me.

Pellerite, who was with the Philadelphia Orchestra, he never double-tongued, he singled tongued everything, even the Mendelssohn, that I know. Something he had, it was a gift that he knew how to use and it worked. Each individual has his or her own idiosyncrasy. Maybe it is different from the next person, and yet always arrived at the same point. I think that is important.

**What do you recall your father teaching you about articulation?**
Don’t forget at age 11, and only playing six months, I don’t remember much of what he said. That’s the reason why, I do know the piccolo, because I could not reach the flute. About the tonguing, I remember he said use the forward tongue when you pronounce the note. And, of course, a beginner, . . .

In fact, La Monaca would always say forward tongue. Being Italian and he spoke wonderful Italian. Fred Morrone, too, spoke pure Italian. He spoke immaculate Italian. He also had a great tonguing. When he retired [from the Met] they wanted him to become an announcer for the Italian radio station in Philadelphia. I think it has to do with how one speaks, the nationality, the ethnic part of you, the way one speaks. I did speak a few words of Italian, or I knew all the curse words, but I think being Italian maybe had something to do with the tonguing. It’s very possible; I never really analyzed it. I do know that I worked on to play the play I play; I used that [forward tonguing].

**In your home growing up, did you speak English?**
Oh, yes. My grandmother only spoke Italian.
And, did she live with you?
She lived with us, right. We had a big three-story stone house, on 15th Street in south Philadelphia, and my sister, my mother, my father, my grandmother, and two brothers. It was just my sister and I, my father’s two brothers, Eddie and Albert. Albert was the violinist and Eddie was a flute player, but didn’t work much. Yes, it was a big, beautiful home. Really, it was a beautiful home. My dad had his studio on the second floor. There were six bedrooms, living room, dining room, kitchen, pantry, three bedrooms and bath, three bedrooms and a bath upstairs, and bath in the basement. Big home, yes, 1529 South Fifteenth Street.

So your grandmother spoke Italian?
Yes, very, very, very few words of English, mostly all Italian. I got to understand her, but I never learned to speak it. My uncle Frank was in the Jesuits for about nine years. He left that. He was a fantastic carpenter and worked for a company, a company that made hobby horses for merry-go-rounds. He was wonderful and he spoke six languages. He wanted to teach me Spanish and French, but I had no time. Of course, now today, what an opportunity. He was a very brilliant man.

Did your parents speak English with you and to each other?
Yes. My dad spoke Italian to his mother, but he spoke English with me and my mother. My mother’s father was a harpist with the Met many, many years ago. My Uncle Andrew was a timpanist, also. [Looking at photo of Uncle Andrew] He was also a music director for Paramount in Los Angeles. His name was André Sarato, but he went by the name of Boris Moross. He was a timpanist at one time. [Andrew was on his mother’s side]. There was music in the family, maybe some of it rubbed off on me, who knows.

Did your family’s interest in music make you not want to play anymore, as in when you left high school?
Yes, but I think it was because I was so interested in sports. I wanted to play everything. I wanted to play baseball, as I say, I played semi-pro football. Not only that, [but] the guys that I hung with. We all hung on the corner. We had a baseball team that we would walk two or three miles down to the field and play baseball. To me that was part of fun, growing up, but that phase has to end, and another part of your life begins.

For seven years, I was at the ITE Defense Plant, making switchboards, then Theodore Presser, as a music clerk. It’s like reading a book, turn the page, next chapter. So I took up the flute again, and here I am today being interviewed by Madame Butterfield!

Did you meet Marge at the ITE?
Right, she was a secretary for one of the bosses. Me, being the “mallet king” on that floor, I think I was on the fourth or fifth floor, I don’t remember. I would see her walking back and forth with paperwork for the boss. I got talking to her and then we dated for a year and half to two years. We were married July 28, 1945. So we just celebrated our 56th wedding anniversary. No regrets. [Smiles]
Did Kincaid talk about breathing?
No, but I remember him saying don’t take too many breaths, make sure you play the full value of the last note before you take your breath and make sure that it is a quick breath, no space, never clip a note. It’s very obvious [when you clip a note], not very musical. That was the gist of it.

Did Kincaid ever hear you play piccolo?
No, and I didn’t hear anyone else play piccolo in the lessons either. It was always flute. I remember Lloyd Gowen, of San Francisco, and Morrone, of the Met.

[Looking at Flute Study Handout.]
It’s just basically, basics, let’s put it that way. This is the one I used and copy for the students [contains exercises, e.g. intensity drive]. [Looking at another handout contains a list of recommended books]: T & G; Gariboldi; Anderson, Wye, Practice Book on Tone, Moyse, Twelve Exercises of Boehm; Moyse, Wieniawsky; Moyse Twelve Exercises of Grand Virtuosity; Exercises after Chopin. Tipton recorded this, the chromatic scale one, with the St. Louis Symphony, the Chopin one. Furstenau Twenty-Six Studies, Berbiguijer Eighteen Exercises and then go to Altes; Bitsch Studies. I also have kids play the Chopin study on piccolo.

When Kincaid talked about fingerings, did he ever use harmonic fingerings in place of regular ones?
His idea was use, in practicing, always use the right fingerings, and then if you needed an assist, then you go to harmonic. That’s the reason why in the Altes #16, [sings] he always stressed to use the right fingerings, then do again, and use the trills. That way you got used to switching back and forth with no problems. That was a must.

I was a stickler for the piccolo, use the right fingerings, in a way it is an advantage because everything is close together. But a few times, you would have to use for chromatics, over blew the octave (A, B, C). That came in handy, but most times, I felt it was a challenge to use the right fingers. In the Polovetsian Dances, [sings], the fast, yes, I always tried to use the right fingerings. I think if you cheated you weren’t learning anything. You have to accept the challenge. I always felt that especially with piccolo. Flute, I didn’t do that much, you know in the beginning, but most of the time in the orchestra, I was playing piccolo. I played very little third flute unless Tchaikovsky 6 or things like that, but,

I tried to use and learn other fingerings. As in Altes #15, [Sings part], the Ruins of Athens. First you use c-d-c, then trill fingerings. You have to accept in practicing, practice the right fingerings. Then want to cheat? Want to take it easy today? Then use the auxiliary.

Any places where it wasn’t for just technique?
He never talked much about that. I do know that at the end of the cadenza in the Mignon, he always used a different Bb and mentioned that to make sure you knew about them. As far as tone color, he mentioned to make sure there is a difference in quality between D#-sharp and an Eb or [for example], E# and F-
natural. If you are playing with a minor third it should be a little bit lower or the
F# should be a little bit higher compared with the G-flat. He definitely
mentioned that. It was according to the style of the piece, whether it was bright
or what instruments played together: the oboe or the clarinet. It becomes
homogenous rather than butting ends. As I say, he was a tremendous musician.
He really was. I idolized him. He had an air about him; when you walked in and
saw that flowing white hair. Your eyes popped out. You were so fortunate to
walk in and study with this great artist and hear what he had to say, you wanted
to try to absorb, but I was the type of guy who kept saying, ‘why do I need it,’
but to this day, I definitely needed it.
It was great while it lasted. The whole career, the day-to-day [routine], the
challenge that I had to accept in my career. In the beginning I felt it was great,
easy. When you have an instrument [like I had] you feared nothing. I think that’s
a great assist. After that probably the Lord said, ‘hey, now I am going to show
you how tough it could be,’ and you accept that too, and then you find another
way to do the job. It was fun.
List of Exercises
1. Whistle tones
2. From the whistle tones you try to focus, play from the whistle tone to a regular
tone and then back to a whistle tone.
3. Art of Sonority.
4. Flexibility, slurring double octaves; octave and a fifth; and then E-B-G# and
then keep going up a half step. The other one I use is a triad with a seventh and
then backwards when descending.
5. If you do all these, you may not have time for anything else, so the main thing
is to know that there are certain things you can use to work towards something.
6. Bending notes. Analogy: turn lens so it is out of focus and then back in-focus.
An analogy of a microscope.
7. Singing and playing. I talked with Leone Buyse about this. This is a good idea.
Sometimes you can irritate your throat by doing it. The object is to have them
realize, if you close your throat you can’t sing, play and sing, then eliminate
singing, and just have the tone of the flute.
8. Turn the head the wrong way. This is good too, if you turn the headjoint way
out you have to reach with your upper lip, to focus. By bringing it back, then you
still have to bring the lip back, can’t play the same way you turned out to acquire
the same focus. This is an elaboration or extension of Kincaid’s.
10. “Ha, Ha,” I mention it for vibrato, but also for attacks. Use a light stroke of
the tongue at the same time with a “ha” feeling. On an attack if you would say
“ha” and “tu” at the same time you don’t have to blast the air. That little kick
from the diaphragm gives you what you need, but also in the beginning of the
vibrato--as long as you keep the air in motion. Ha is a starting point for vibrato.
No tongue, only diaphragm to assist the “ha.” As you work on “ha,” get it faster
then take away the “H” sound. “Ha,” has a point, like a triangle; while the “ah”
is round, there is no point.
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Tonguing between the lips, # 4, and #12 [Taffanel and Gaubert]; also thirds and sixths. It’s not that you have to do everything every day, but take something. It’s a matter of moderation. I think it is possible to overdo--that is detrimental. #4 Harmonics - to see where your intonation is for certain notes. If you over blow your E from A, then compare to regular fingering E. Harmonic Series These are things I hand out. If they want to use them, fine, nine times out of ten they don’t look at them. But at least it’s something to assist them. This is deadly, one of the hardest exercises.

The intensity drive?
Right. The object is every four notes must be identical. No diminuendo, no accent, no attack, a space between each note. Then the bar line and you start new again, the next four more notes. I mean it is deadly, especially around middle E’s, C#’s, high B’s, high C’s, F#’s in the third octave. Yes. It all can be done, but it takes great patience and listening and knowing the changes you have to make minutely to do this, up to the third octave. I feel that if you see too much embouchure change, you’re wrong. These are things that I have fun with. Not technically, I am not one to bug someone about technique. As you can see, nothing there is technical. This is just a matter of developing here to do things.

What is your theory on the placement of the cork in the piccolo head joint.
I have always had it, believe it or not, slightly to the right.

What do you use to determine that?
Not my eyes, I guarantee that. Let me see. I have a rod here that is 1/2 millimeter off. What I sometimes do is take the regular rod, and the flute rod and it should be exactly half. [Looking at the rod.]

I like to use it to the right a little bit, just the thickness of your eyelash. I have always felt that it aligns the 3rd octave a little bit better. It helps with the G being flat, the F# too sharp, the high A and then the E; they are troublesome notes. With the Richards, I know that the C above the staff is flat while the C# is sharp, so in playing I have to adjust that. The D is a little bit flat, but I use the other fingerings. For the C#, I never use the regular C# fingering on a long or sustained note, [Takes piccolo] I am a stickler for making sure the left thumb is above the flute and piccolo [rod]. You can’t play like this [Shows thumb bent]

I have three fingerings for C-natural. [One is the regular fingering while the other two are alternate fingerings. [Based on The Finger Numbering System 1T2345678]

Alternate Piccolo Fingerings
Alternate Fingering #1 for C-Natural
For Open-G# Piccolo: Finger F without the thumb, sometimes also leave off the right-hand pinky.
(Alternate Fingering #1 for Closed G# Piccolo: Finger F without the thumb, try sometimes without the right-hand pinky.)
Alternate Fingering #2 for C-Natural
[This fingering] makes it a little bit lower. Use a forked fingering on the right-hand.

For Open G# piccolo: Finger G without the left thumb and fork the right-hand without right-hand pinky.

(Alternate Fingering #1 for Closed G# Piccolo: Finger G without the left-hand thumb and fork the right-hand without the right-hand pinky.)

If the right-hand pinky is added, the pitch is higher.

Other Notes and their Alternate Fingerings

Alternate C# Fingering

Then there is a C#, which would be D-natural with the right-hand first finger and no pinky.

Do you think it makes a difference that it is open G#?

No because this note [C#] is generally flat on most piccolos. It’s possible. [Mr. Barone plays piccolo] Flatten the C# by, taking off the right-hand pinky.

I use to use this C all the time at the end of the Prokofiev Romeo and Juliet. You have to hold the C for four measures of four-four time at a slow tempo. This is wonderful because what it does, it sets up resistance. This way at least you have more to hold on to. [Fingering #2 with open right-hand pinky]

It makes it more secure.

Right. And, of course, the D, to play the D a little bit better, sharper. I use D with first finger on right hand. [Barone plays] [For closed G#, finger D with the left-hand pinky and add right-hand first finger. To lower the pitch a little, finger D with the left-hand pinky and fork the right-hand.]

Could we go back to that C fingering? I forgot you have open G#.

Just whatever I do, the thumb Bb is reversed; no, whatever I do, the left-hand pinky is reserved.

C is G with thumb open. [Barone plays]. You can hold it forever.

Oh, yes, I have used them many times like that, especially for sustaining, at the end of the third movement in the Bartók Concerto for Orchestra, I used to use for B [plays again.]. [Sings the ending of the Bartók.] [Finger G# without the thumb and add 4, 5, 6 on the right hand. No pinky]

On yours it would be everything, but reverse here [no pinky] and no thumb. It’s like using two different fingering systems on the piccolo. [The D a little bit sharper, he uses D with first finger on right hand. On closed G#, this fingering is: thumb, 2, 3, 4 (pinky), 7 (right-hand ring finger) and pinky]. [C above the staff, add 1 and 2 on the right hand; this lowers the pitch]. It brings it right on.

What is the numbering system you use?
1T234--5678. That’s it. [For Mr. Barone, the first finger on the right-hand begins with 5].
On some piccolos, my high B is right on with this (the first trill key). Some piccolos don’t even come out with this, but mine does. You do have to have escape valves. I mean different fingerings to play in tune.

You found these?

Right, through years of sweating. As I said, there is always another way. So, I figured out I have to find another way. [Brief discussion of instrument repair] You have to know, or at least take a chance. I have ruined many headjoints. Oh yes, about seven or eight headjoints in that cabinet. Haynes, Powell, I just oil them and put them back where they belong.

Would it be possible to look at your birthday cards again?

Oh sure.
Birthday Cards Received As of 18 December 2001:
Marianne Gedigian, I taught her for five years and her picture is over there (on wall). She is Assistant 1st Flute in Boston Symphony.
Karol Settergren - I taught her at the U of M, 1972-75. She is a counselor and teacher.
Leone Buyse – sent card, former U of M colleague
Cynthia Fischer – she is an MD. She is an amateur flutist and studied with me
Judith Kemp – piccolo with Grand Rapids Symphony; studied with me 1972-75
Did Chris Kantner in the Grand Rapids Symphony study with you?
Yes, they were both together, 1972-75. Chris is principal.
This is Sarah Matthews, applied for U of M, Barone heard her play a pre-audition.
Wendy Fritz Willis, U of M, 1972-75
Lynn Green, student of mine, also played the Brandenburg with me in Dearborn Symphony
Nicholas and Vincent – my grandsons
Rena Urso, now in San Francisco, with the opera
Marge Zohr – Toledo Symphony and RN, 40 years with symphony
Mary Scudder – several cards from Mary, piccolo in Toledo Symphony and principal sub in Detroit Symphony.
Kathy Jones and (Emily) and OSU Flute Studio
Tammy Thweatt, former piccolo, Los Angeles Philharmonic
Marie, senior at high school and student
Alice Weinreb– 2nd with National Symphony
Helen and Greg Neer, Helen plays with MOT, Michigan Opera Theatre, four years at Wayne.
Tom Perazzoli – Assistant flute with National Symphony, 27 years
Anne Thompson – freelance player up in Toronto, playing Lion King right now;
Ethan Stang – Drew characters in card; friend of Barone’s.

Also received telephone greetings from: Tom Perazzoli, Miles Zentner, and Eldred Spell. They all called the night before his birthday.
[Mr. Barone accidentally said something like there are probably some of his former students who don’t get *Newsweek*, Cute … he meant *Flute Network*!]. I taught them; it was a great and wonderful career.

**Did you ever play a solo recital?**
No, I wouldn’t want to.

**Why?**
I wasn’t interested in being a soloist. I didn’t have any thoughts about it. Although I was asked to play a solo with the symphony, August 23, 1981, Mariner conducting, at the Belle Isle Summer Concert Series, [I played] Marty Kosins’ *Concerto for Flute and Orchestra*. I also played in the DSO Chamber Series at Ford Auditorium, the Vivaldi C Major, (the other one.) And in Houston, I was in the Bach Aria Group. We played the wonderful arias, accompanied with flute obbligato.

In Philadelphia, I was a member of the Ben Stad’s Society of Ancient Instruments. We played music of Bach and Telemann in a quartet. In Detroit, Nat Gordon, coordinator of “Young Audiences;” I had a trio, Flute, harp, and cello. We played Damase, the Gossec, Saint-Saëns’ *Swan*. We had an arrangement of *Prelude to the Afternoon of a Fawn*; we played for the students and discussed the history of the instruments. Also, each of us played a solo. I think I did that for seven to eight years in the middle 1960’s to middle 1970’s. I’d say eight to ten years. It was fun. We went mostly to grade schools, some high schools. It was a learning experience. Audiences varied. The children would sit around us to be near the instruments. I would bring different types of flutes, wooden and bamboo.

**What did you learn? Maybe you didn’t learn anything!**
I learned how to be patient. I learned that you were giving something, giving something to kids that had never heard music or seen an instrument. It was giving something back. Not going there to gain money, but to try to have the kids experience something that maybe they would never hear again.

**Did you find that playing in the orchestra was completely satisfying?**
I felt that I had enough to do in the orchestra, repertoire-wise; that fulfilled my desires, my ambition to be the best I could be. I felt there was enough there to keep me busy for as long as I wanted to play. I never had any aspirations to be a soloist. I wanted to be a good player, to be respected, to be a colleague, to be a member of a superb section; to be a colleague and a member of that section was all I needed; that was all I strived for. I had the opportunity to play chamber music. We gave a concert at Wayne State, the Michael Haydn *Concerto* and the Arthur Foote *Night Piece*. I played those with a string quartet. I played the Vivaldi piccolo concerto with the band, there, and in Boston with Larry Singer.

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495 The Harp Trio. Elyze Ilku, harp; David Levine, cello
who wrote it for me. That’s because I was asked to do it, but I was never one to say I want to form a chamber group on my own or had the inspiration to form a group on my own. I never wanted to conduct a chamber group. I never really wanted to do it, I never even thought about it. To me, chamber music is the hardest, but it is very rewarding. Yet there is nothing like the great sound of an orchestra and that you are part of and you are creating some kind of a mood with them. That you are projecting over the footlights. I felt that is what I needed that is what I wanted. I stayed with that.

How many students do you think you’ve taught?
[Pauses to consider] Oh, I can’t even imagine. Ah, well in 1964 to 2000, I always had an average of maybe ten, twelve to fourteen at Wayne. At U of M, I have always had an average of six to eight a year. But it was different year to year. Plus privately, I must have had fifteen to eighteen private students. That didn’t last long.

I enjoyed teaching. I felt that I was able to give something, if the student was able to observe it and absorb it. To teach just to acquire that ten, fifteen, twenty, thirty dollars, no, I felt you could never get rich teaching. That never inspired me to be a teacher. Those are my thoughts about teaching. When I was able to teach at the higher learning institutes, I tried to give my all, anything that I knew or that I had learned, I tried to give them, if the interest was there. Even if the interest wasn’t there, say for those in music ed, theory or composition, if there was a problem with their playing, I always tried to help them with it if they desired, but if it was a matter of wasting time; they were there for the lesson, generally it was a half hour. We tried to cover as much ground as possible, musically, you see. Or if there was a problem with embouchure, because mostly the music education students, some of them are fantastic players, but I would say thirty to forty percent of them had no idea of embouchure. They knew they could play, but they didn’t know how or why, or what they were doing. In the half hour lessons, I could correct only the major faults, but with the hour lessons, it was really dedication. That was my theory, my belief. Why hold anything back? I think it is discourteous. What you have learned, you have to give to someone else so they can benefit and be a better player.

We talked about Tipton a little bit. When you played in Houston, Elaine Shaffer was the principal flutist. Would you describe playing in the section with her?
Elaine was a fine player, very orchestral-oriented. She was a good player, she knew how to blend and maneuver. As I said, we had a good orchestra with a good woodwind section, very few problems with intonation, except for when I was a beginner. After that, we really matured. She wanted to be a soloist and she became one in England and Europe. She was my son’s godmother. She and Kurtz sent sterling silver candlesticks that they gave us when he was baptized. And, believe it or not, my wife and I stood for Alan Alda and his wife, Gloria, at their wedding, she was the bass clarinetist in HSO, the father, Robert Alda was there and we had a dinner. We did do a little bit of extraordinary things. She’s an artist now. I believe she paints.
Had you known Elaine previously from Philadelphia?
No, but I had heard about her and what a wonderful player she was. She was Kincaid’s star; I think he left her some of his flutes, platinum and two Louis Lots. Right now, Efrem Kurtz has them, her husband. She passed away some years ago. You could tell that they [Tipton and Shaffer] were trained by Kincaid; they had the same approach to music; they had this glorious sound, wonderful musicians. Tipton, I felt, I can’t say more musical, but more outgoing, his knowledge of phrasing and tone color was incredible. He had his vision of music, what he was doing with music. Of course, don’t forget she was very young when I was down there, we’re talking the ‘40’s so I didn’t really know how much she’d improved until I heard her recordings of the Bach Sonatas and the Mozart Concertos, but Tipton had a unique way of playing. It was always, . . . it was never stale. Every time he played, whether it was the same thing, it was new, not new intonation, new notes, or new rhythm. There was always something he injected in his music. I noticed that with Tipton.

So when you joined the Houston Symphony what did Elaine say to you?
It was just a matter of welcoming me. We were both former Pennsylvanians and we got along very well. We did, yes. She had, at times, a nasty temper; she did have a temper, but never used it on the section, but at times I do know that things that didn’t go well, you could tell that she wasn’t very outspoken, outgoing, but you could tell when she did say something, it was curt. She was there for, I knew her for four years and then she left. Then, of course, Byron Hester took over. He was the first flutist, totally different. He was a Kincaid pupil. He also studied, I think with John Wummer or [Barone is not certain of name] I [do] know, Kincaid. He was totally different. How should I say? A good guy, but different. He had some weird things. He would always tighten his belt before he played or tap the end of the flute on the bottom of the stand to rearrange the molecules or something. Hey, to each his own is how I look at it.

Were the other woodwind players also from Curtis?
Yes, Nat Brusilow, first clarinet; Bob Berger, bassoon, and Laila Storch, principal oboe, Tabeteau, Curtis. Basically the woodwinds were mainly Curtis. The big competition was the New Orleans Symphony. That orchestra was all Juilliard. New Orleans also had Hillsbury as their conductor; he was the concertmaster of the New York Philharmonic at one time. We were both good minor league orchestras, let’s put it that way, and we strived to really show everybody up. We were [had] a little bit of big-headedness, let’s put it that way. So I learned quite a bit. Played for some really great conductors down there. It was a good ten years, it really was.

Was it helpful that the woodwind section was comprised of all Curtis students?
Yes, it helped with the style, the way we were playing, the way of maybe phrasing, and the musicality that we learned and tried to use. I think that was a big assist; each player didn’t go their own way. They were basically from the same idea that was given to them. As I say, it was a very good orchestra, I must
say that. We did recordings with Stokowski, of course, Byron Hester played then, we played the Shostakovich Symphony #11, we premiered that. We played Carmina Burana with Stokowski, Gliere symphony, we played the Amirov, that’s the one I am trying to get on a cd, and I can’t find it, a lot of piccolo in that. And, you never heard such a funky flute sound in your life. Byron Hester played first flute. Asian, it was pretty wild, I guess he was trying to duplicate that. It was fun, I enjoyed it. The recording experience was new for me; I had never done it before. You have to be at your best, sit on the edge of your chair, to know your part, it has to be exactly right, blend and intonation. It was quite a learning experience. When I came here [Detroit], I won’t say that it was easier, but you still had to fulfill what you learned there. It was stressful, but it worked. Let’s put it that way. No regrets.

Was this when you were studying with Kincaid, when you were getting back into it?
Yes, I had more or less, say from the Trenton Symphony on, this is when things started to gel, I was getting known, because of the name, basically, my dad’s name, and I figured well, is that him. On tour with the DSO in Georgia, a fellow in the audience came up to me and said he had my recordings, and stated, ‘but you don’t look that old?’ ‘Well, I am his son.’ [Laughter] I think the more you are into music, different fields, I think it also makes you also a more flexible player, I gathered a lot of experience, not realizing I was doing this, gathering, but it worked out so that when I did take the symphony job and come here, I was able to put all my experience together. And I enjoyed it.

That was the La Scala Opera of Philadelphia?
Right. The conductor was from Trieste, his name was Bomboschek. We had wonderful singers, Pavarotti sang when we first started. We had a wonderful cast. We did Turandot, La Traviata, Il Travatore, Tosca, Butterfly, [La Salumbula?,] Meyerbeer, and Rigoletto. It was really a wonderful experience. Because in opera, boy, unless you count and watch the conductor you’re in trouble. You just don’t lay back and say, well, I have 47,000 measures rest. In the orchestra, in my later years, when you become more of a “pro,” if I had 70 measures rest, piccolo, two measures before I’d right the cue for who was playing, but before that I would count every stinking measure, every rest. Then you realize, why should I count, if you have that kind of focus on what was happening and that kind of confidence to know that you could count two measures before and know that your entrance is the third measure or who you are playing with at that time, that is all you need. I also learned something else: Never count your measures and up to the last rest before you come in, breathe, that is the worst thing that you could do. No, I would always take a breath at the beginning of the measure if I had half a measure rest, I’d take a breath here and play. The attack is instant, its right there. To this day you would be surprised how many don’t do this. It’s terrible, unless you have no time to breathe, then of course, it must be instant. The surest way for a great attack is that you have it ready. Hear the attack and the note before you play it. It works fine.

You played first flute in La Scala?
No, I played second. The first flute was a former student of my dad’s, his name was Richard Forester. Then De Matteis played first flute after Forester left. Johnny Bove played piccolo. It was a good orchestra. Philadelphia had some great musicians, really did. So I think I covered all the bases, between pit orchestra, opera, chamber, solo, symphony orchestra, Bach Aria.

Barone’s Piccolo Book and More Discussion on Playing in the Orchestra
Can we talk about the piccolo book?
Yes, I think the piccolo book could have been better. I did it the year of this [the surgery]. We were on tour, that’s when I finished the book. We were playing Carnegie Hall that night and I was writing notes about the book and what to do with it. And, of course, knowing what I had to go through, it was a drag. But anyhow, there are some nice things in it let’s put it that way, about tonguing. I feel that I would try to write each exercise that it pertained to something. And it is not a beginner’s book, by any means. But the ideas I felt were enough and self-explanatory. I tried to give little ideas about the tonguing, the *fortes*. This is important to learn for the piccolo, because you have to play tremendously lyrical and legato on the piccolo.

How about looking back at the beginning in the Preface?
“… leading the winds and the strings.” This is what I feel about the icing on the cake, the cherry on the sundae. No matter where you are. Most times in the tremendously forte passages, you are in unison with the trumpet so this is what you have to be aware of. Does the trumpet go flat when it plays louder? Yes. These are things I tried to mention. I think throughout the book. Regarding silver piccolos, I argued with Stokowski there; the wooden piccolo more closely matches the flute.

What about the idea that the piccolo is a small flute and should be played as one plays the flute? Some flutists’ say playing piccolo messes up their embouchure?
I was never one to feel that the piccolo bothered my embouchure. When it did bother me was when I played the flute, the flute felt so much bigger. Once I acquired where I generally should play, then I play exactly as I play on the piccolo, only a little more open, and, of course, the placement of the piccolo a little higher on the lip. I think the word compact is wrong, because instantly compact implies smaller, tighter, more drawn. I think that is wrong. Placement too high on the lips makes the sound too thin. I place it just into the red. If you place it too high definitely you are too exposed and you have too much of a shallowness in your sound. Maybe the upper register would come out better, but to me, I didn’t like the sound let’s put it that way. The flute sits more naturally into the indentation of the jaw. The piccolo sits a little higher because it is smaller. The adjustments, which are greatly magnified; if you overdo on the piccolo; it is such a small instrument that you could lose the focus, the placement of the embouchure, the balance of the piccolo, the way you put your hands, too much motion, will really interrupt everything, I feel. When I wrote this there was no basic piccolo method, but there are some now which I think is really good.
I think this was the first book to talk about piccolo playing. Apparently. It might have been.

You didn’t know?
I didn’t know whatsoever. The piccolo is primitive; at that time, basically there was Powell and Haynes. It is still primitive as far as the intonation, they never changed the taper, they never changed the bore, but now there are people at certain companies who are experimenting with the bore, the shape of the embouchure hole, the pitch and placement of keys, so it does make a big difference.

Conical is preferred over cylindrical, but the upper register of the cylindrical is fantastic. You can skate around, its better than the conical, definitely, but the cylindrical piccolo has no bottom register. It sounds too shallow, no focus. Tuning: Every piccolo made, even today, has their own little problems, but once you acquire that instrument, and I did this with Tipton, with my Powell and my Richards, we would play in unison, scales, or just long tones, just to see where; I would tell him don’t adjust to me, let me see where I am. I think it is tremendously important to do that so you get to know your instrument. Then you have to find other fingerings for certain notes. You can get away with less than perfect intonation in fast passages, in unison, like in Scherhrazade. I think you can get away with a piccolo that basically not perfectly in tune. But the telltale, is when you play Shostakovich Fifth at the end of the 1st movement when you take over from the flute, or Shostakovich Sixth, where you have the octave C-sharp. [Sings] Things like that, this is where, either knowing another fingering or knowing how to do it, maybe raise the head a little bit more, play a little bit more shallow, but I always felt I had to use the C-sharp fingering I had. I use that which worked terrifically.

The slow movement is the microscope. There is no hiding. If it’s out of tune, they don’t look at anybody but you. And, I always felt that in the orchestra, to play out a little bit and if the conductor thought it was too much, he would do this [hand]. If not, I played that way. I thought it was a good thing to do because even though it might have said ‘piano,’ I would play maybe mezzo piano or even mezzo forte, if I saw the hand then I would back off. I also practiced how to back off. You suddenly see this [hand] and then you get shook up and you lose control, its no good. So in working on the instrument these are the things I felt were the things most important to practice.

Technique, as you know, is easier on the piccolo. I think staccato is easier on the piccolo, knowing how to do it. Legato and slow playing on the piccolo, with dynamics is harder, especially in the third octave. These are the things that I stressed because I felt I had to work on to feel confident. But with a good instrument, half the battle is won. Most piccolos, I know the older Powell and Haynes flutes, the C, D, and C# in the second octave are flat, high G, was flat. But on my Powell, the high G was right on. So as I say, each piccolo is totally different.

You do say the tendencies.
That’s the worst instrument to play with; [Eb clarinet] it gives you chills. “Improve the woodwind choir.” You are the leader many times in unisons so you really have to be out there, playing not too forcefully, but to be out there as a
topping for the woodwinds. You are there, yet not overshadowing the rest of the woodwinds.

Vibrato.
As I mentioned to you when you were playing [flute], the vibrato should be faster in the upper register than in the other octaves, and faster on the piccolo than on the flute. I talked about the metronome set at 60. Want a little bit more resistance at the lips because the air column is under more pressure, but that doesn’t mean to tense or stiffen the lips. The lips have to still cushion the air. It’s the muscles here that create the control, but the lips have to cushion. If you have to force the lips apart then you lose all flexibility. The tone becomes very sterile, very stiff. The tone is not warm. That is what I meant by the lips.

What about this: “articulate the wind, never wind the articulation?”
Right. That’s what I had you do when you were playing between the notes. You were articulating the notes. When I had you play [slur 2, tongue 2 in the Martinu] the articulation, you’re articulating the wind. The notes are riding the air column, but if you wind the articulation [Sings], it’s not going to work. It might be a different way of putting it, but that’s what I meant by it. That way you can play through things. You are connecting. The wind is joining the notes, between the notes, which means the note must blend into the next by keeping the air in motion.

Hand Position is extremely important. Balance is required. It’s easier to hold than the flute because of its size, the keys are closer together.

The support of the lower lip really depends on the right placement of the piccolo. The lower lip, the placement, you have to grip it. I feel that the lower lip grips the wood and that is what I meant, like tentacles, but not stiff or rigid, feels it’s there, its gripping. If the balance and support of the instrument is incorrect, good hand position; Pay attention to the left arm being close to the body, but playing the flute, isn’t it basically the same? It’s the same idea. This arm is not jammed into your ribs, not like old-fashioned flute players.

And, speaking of old-fashioned flute players, have you ever heard Amadio, from New Zealand, playing flute? I never heard technique and control like that in my life. This guy was incredible. I think he had better technique than Galway Incredible technique. It’s astounding. I have never heard technique like this. I am talking intervals, staccato, virtuosity, its impeccable, and not a wrong note. I listened to it two or three times to be sure, “am I hearing this correctly?” Amazing really.

Too large of a breath, you can smother yourself. So basically, I tried to incorporate what I said there [in the Preface] to the pieces, such as ideas about using a certain rhythm, making sure you play between the notes. #1. I realized I was wrong to say that. Why? To go back and play dynamics later, you are learning the piece all over again. So why not do it the first time slowly with dynamics with articulations. Then acquire speed, and then still add this. And yet with the art of sonority, I did that. First, no vibrato, then add vibrato, dynamics,
articulations, then you frame it and the picture is complete. I should have thought of that there, but I was in a hurry to put the book together.

**Did they approach you?**
Yes, Herb Couf who had the music store at 11 Mile and Royal Oak. I taught there when I first came to town. He was a wonderful sax player; he went to Curtis, too. He was also principal clarinetist with the orchestra here under Paray; a good musician. Anyhow, Armstrong approached him to revise the Selmer saxophone book, he bought into the company, and with that came all the other books, including the one on piccolo. Since there was nothing on piccolo, he asked me, but I didn’t want to do it.

**Why?**
I didn’t want to be bothered. I wasn’t feeling too well. I had to sit down and think. I also made a tape of the Vivaldi *Concerto in A Minor*. It was terrible and they shouldn’t have even put it out. But the book came out. Anyway the book is quite popular. Gedigian, she uses it all the time. Quite a few use it. They sell out every time it’s at the convention.

**So here you don’t say anything about the forward tonguing.**
No. Just a light stroke of the tongue and little kicks from the diaphragm. That gives you this emphasis of the light staccato. But in the meanwhile as they say, I used that type of staccato [Demonstrates] with the little kicks from the diaphragm.

**Was it a conscious decision not to mention the idea of forward tonguing?**
I took it for granted. Even though I was taught that the tonguing had to be by the roof of the mouth. I never tongued that way. I think Kincaid also tongued the same way, forward. I took it for granted that that was how everybody did it. I never realized it; to me that was the way I tongued.

Dynamics: light and brilliant. I kind of went through different etudes to see what was needed.

Number 6. Play through notes, and linger a little longer on the first note. On octaves I always felt you had to think of this as a dotted 16th and the second note as a 32nd. [Sings] And it comes out even, so by distorting the rhythm, it comes out even to the listener. That is a trick that should be played that way.

Number 5. Play legato. [Sings] if they can’t hear it, then the book is a waste of time. Don’t shove the air or force the air through the top lip. [Sings]

Number 7. This is so it doesn’t sound like triplets. [Sings] You would be surprised how many, even soloists, play this rhythm incorrectly. I’ve heard that many times.

Number 8. Same thing, the low note is “du,” the short note “tu.” You get yourself twisted unless you change syllables. I do that all the time. That’s a must. And also when you have groups of notes, staccato, in four’s, I always change the last
one so it made my tongue relax for the next one. [Sings] It does, it rejuvenates the tongue.

Number 9. This is basically what to do with vibrato and the support of the air because it is a slow movement as you can see [sings] I have the students first play the etude without the trills. By using continuous vibrato you create a singing and vibrant tone. To vibrate, you must support the air. So that’s basically it, also the vibrato should be a little faster on the upper notes as I said before.

Number 10. Practice very slowly; pay strict attention to triplets. [Reading instructions on this etude].

Number 11. This was for intonation on C-sharps and D-naturals. On most piccolos, the middle C# is sharp and the D is just as bad. You have to play the interval correctly, can’t be wide. Use good diction here. Always singing. Keep the throat open. Don’t force too much air into the instrument in this register otherwise you will crack and be out of tune also.

Number 12. I took this from the Bona book of Rhythmic Articulation for Voice. It deals with all sorts of rhythm problems and its really great for students with rhythm problems. The object of this one, making sure the value of the dotted eighth notes is correct. The triplet ends on the E, not on the D. [sings] Lift the eighth note at the end of each second bar. Like throwing a ball against the wall, it ricochets. Also, be aware of the rhythm of eighths tied to 16th triplets and eighths tied to four 32nd notes. Think:.

Number 13. Play once and then an octave higher, for building strength in the embouchure and endurance. Use triple tonguing and then play the entire etude again using double-tonguing on the triplets. That’s hard to do if you are not use to it.

Handel Sonatas. These are basically whatever you have learned or suggested you apply here. [Reads instructions] I picked almost all slow movements as you can see and this is given at every audition; piccolo audition, this is on there, much to my suggestion: Gluck’s Minuet and Dance of the Blessed Spirits. Oh yes, we use it here in Detroit. I suggested it to Tom in Washington. If you can play this well, you can play anything, it takes control, sound, rhythm, dynamics, and expression. I am talking about the dance. So that’s basically the book. Of course these are all fun pieces. Green Sleeves, Donjon, I use these because they require fluent playing. And, of course, some etudes have to do with speed and intervals and a type of lifting staccato, detache. Like lifting the bow as you release a note. That’s basically, . . . the last one, taken from a Bach sonata. It’s the second movement of #4. I use this when we are working on double tonguing. I also use Carnival of the Animals and Midsummer Night’s Dream. If you can do these at a faster than normal tempo, you will fear nothing.

I looked at the solos in the book on Monday night after we talked, and I noticed that here are all these slow movements.
Right, as I said before, I was not interested in technique. I was interested in having the player develop a sound that is fluent, musical, and expressive. By dealing with articulation and rhythm, it will help when they play a slow movement. They will be able to sustain the proper rhythm and making sure that there was knowledge of what they are doing with the music.

**It reminded me of what you said, that when you got to Houston you said you practiced slow movements of Handel and Bach.**
Yes, I played nothing but slow movements of Handel and Bach. I did that for years, yes. To me, it worked. It taught me basically the flexibility of the fingers to develop lyrical, legato playing. As I said, it was just something I felt for me as a player and to develop to be a good player, that I needed it. I was a good sight-reader and I felt that technique was easier on the piccolo, but this was what I had to learn. This is the hardest thing about piccolo playing and that was the reason for the book.

To understand it is the music that you are playing not just reading the notes. And how to do it. What you need to improve is your musicianship and to play musically. That was it.

**So in Houston or in Detroit, what was your routine on the day of a rehearsal?**
Okay, I would always get to rehearsal about 45 minutes ahead of time. I'd warm-up with maybe double octaves, fifths, if Tchaikovsky Four was on; I tried to analyze a better way of playing it. The way I practiced it, I always tried to feel that that first note of the group had to be exactly on the beat. It’s when you anticipate it that the F never comes out. I practiced it by adding one more note at a time until the whole phrase was completed, then play it non-stop in tempo. [Sings] It took a little bit longer, but it worked.

My procedure was to go backstage and find a corner. If I didn’t have to play flute, I wouldn’t even warm-up on the flute. But nine times out of ten, I would, I would pick the flute up and play ten minutes and then put it away. I would just play some of *de la sonorite* or try the middle C-sharp because I felt that was my focusing note. I would then put the flute away and play C-sharp on the piccolo. Or [play] the C-natural above the staff. Trying to see if I can make it more elastic in sound and in tune. I would practice about fifteen to twenty minutes and then shoot the breeze with the guys.

That was it; and then after the rehearsal, I would go to Wayne for maybe two or three hours. When Keith Bryan was on sabbatical, I was at the U of M, teaching nineteen hours, right after rehearsal I would go there and start exactly at 1:30. My rehearsal would end at 12:30, and I would go down that expressway at 60-70 mph and teach until 6:30 at night. It was rough. After that the nineteen hours it got easier. I would always go on a day off, or look at my schedule. Then it was much easier. It was better. From 1972–1975, it was rough. I wouldn’t want anyone to have to go through that. Herb Couf asked me to think about writing a book. When he said, “think,” I thought, I am thinking already (no!). He said, ‘there is nothing out there so think about it.’ I started to put it together and
decided on these etudes. Most people who have the book feel it is worthwhile. I never used it believe it or not for my students, because how many just want to play piccolo? I think it should be thought of and worked at conscientiously. I think you can really get something out of it.

When you put this first part together, . . .
I had an idea what the order would be. I thought well how about the Chopin chromatic etude? How about something with rhythm? Articulation? Big intervals? I wanted to do it right. It is not for beginners, definitely. Even Buyse uses it. I autographed her copy. As I say it’s useful and to do it well, especially the Greensleeves with variations. This is where you definitely have to use your imagination, each variation. How can it be played with interest? Do I play it slower or faster, but you are still involved with music but the tune must come through. So, I left it up to the player to find expression.

Is there a cassette tape?
To that? I don’t think so.
You didn’t do it?
No, but it is very possible when I was describing the book they had a tape recorder going when I was proof reading each one so, maybe that is what they have, but I doubt it. Yes, if there is, I didn’t make it. Maybe they took what I said. I don’t know.

But you didn’t play passages or exercises and then talk about them for a recording?
I never wanted to do that, believe me. I knew what I could do, but I didn’t want to let the world know, ‘hey this is Barone.’ No. When it came time to play, I got the part, played it to the best of my ability, tried to play musically, with imagination. That was it. When it was over, I packed up, ‘audios, see you tomorrow.’ I was always that way. Some players like to be more egotistical. I guess I am totally different.

How are we doing? I think you have enough for the Encyclopedia Britannica.

Yes, but those are short!
I am talking about the whole volume!

[Looking at Barone’s instruments.] It’s a nice flute [Altus]. Not a seamed tube, it wasn’t out then. I think eventually I am going to sell it; I am going to sell it to Zentner. I had Eldred put this extension on. I asked Bennett: ‘the flute has your scale, why would you have it in-line and yet only the G# key off-center?’ When I played it for a long period of time, I felt pain, so I had Eldred add the extension on the third finger of the left hand key to make it an offset flute. Bennett said the set-up it never bothered him.

When did you get this?
Oh, fifteen, twenty years ago. Altus Model 1407, Serial #0273. So I would use it on tour. I wouldn’t take my Powell on tour. It’s not as good as the Powell. Here
you can see I got lazy and plugged all of the open holes. I don’t play it much anymore, but I keep one on the flute stand to show students a proper embouchure and hand position.

Would you believe these are all flute parts? I just figured, why throw them out, I will keep them and give them to a library.

**Discussion of Recordings in Evening Interview, 12/18/01**

**Number Eleven.**
The Shostakovich, we premiered that. Yes, that’s a wonderful symphony. It really is. Big English horn solo, happens in the last movement, the first principal oboe and English horn, they both played English horn, one overlapped the other, so they wouldn’t be exhausted. I am trying, . . . it should tell you where it was recorded. It may say something on the inside of the c.d. jacket. It might be here. It just says, I know it was at the auditorium.

**Here it is: Jessie Jones Auditorium, 1958. April 9 –12, 1958, originally released on 33, now it’s on cd.**

These are all Paray: Ravel *Daphnis and Chloe* and the *Three Nocturnes, Petite Suite* of Debussy, and many other recordings that I recorded with Paray. That’s Albert Tipton.

**Were all the Paray’s with Tipton?**

Albert Tipton, yes. The French and Wagner overtures, the French highlights. That’s a good album. *Rapsodie Espagnole* . . . that’s a good one. Chabrier and Roussel *Suite* (was it called the “Spiders Feast“?) And then Wagner, the *Magic Fire Music.* [sings]

And, then, with Dorati, during the recording of *Rhapsody,* Bob Patrick who was our assistant first, he didn’t like to play piccolo, there is a section where the piccolos, have this very fast triple tonguing. [Sings] He held the piccolo and I played the whole damn thing. Yes, *Rapsodie Espagnole,* Fourth movement, Track 7 on cd.

That’s me and the harp. Also, Tipton. This thing flies. Here it comes now. Listen! As I say, it was a lot of fun then. Paray had such a fantastic style for French music. It was magnificent. [Paray]. It was as I say a great thrill to be a part of that wonderful orchestra. Nice piccolo in this [Ibert]. The 2nd movement is all oboe solo, [sings]. It’s like a harem scene. It was fun to record.

There are six Paray albums.

Then with Dorati: *Petrouchka, 1812,* which is a big nothing; we did the Gershwin *Scenes;* Copland *El Salon Mexico; Appalachian Spring;* the dance symphony; the Copland is four dance episodes from *Rodeo* [“Four Dance Episodes” from *Rodeo*]. That was a lot of playing, and concentration. This was a great recording: *Rite of Spring.* Also, *Petrouchka.* That’s upstairs on a 33. London.
This is Jarvi. [Seventh conductor that Mr. Barone played and recorded under]

**I wanted to ask about that.**
No, you don’t want to listen to that, its terrible. I have one that is worthwhile to listen to. [Looking]

This is not bad. This one and the tape of the, at that time there was only a tape, Barber *School for Scandal* and the Bitsch *Symphony* with Jarvi. This one is Dorati, and Bartók. This is the Bartók – *Two Dance Suites*, Amiroff, *Carmina Burana* by Orff, *Poem of Ecstasy* by Scriabin, Gliere *Symphony #5* – with Houston Symphony, Dorati *Rite of Spring*. Also, we recorded Berlioz’s *Symphonie Fantastique* with Paray. Jarvi - Barber *First Symphony*, CD with, . . . *Bacchus and Ariadne*, Barber *School for Scandal*, Barber *First Symphony*, Roussel #3, Bolero, *Valse*.

**You said the orchestra premiered this Shostakovich?**
Yes, we were the first in the United States to play it. First on a thirty-three then, of course, they came out with it on a cd.

Let me see if this is the right one.

Listening to Vivaldi Piccolo *Concerto in C Major* – [Barone is the soloist;] on cd. That was 1974 – Metropolitan Band in Detroit. Concert in St. Clair Shores, at a high school there.

I was a wee one then. Yes, I have performed with The Dearborn Symphony where I played first flute: *Night Soliloquy*, *Suite Modale*, the two Vivaldi C majors, piccolo, Griffes *Poem*. I was there from 1962, when we started to 1999. I did a little bit of it, but I was never “gung ho” to do it [solos]. They would almost have to bend my arm. Well, as you know, I was an orchestral player and there is a difference.

Paray with *Fantastique*, Dorati, Bartók, 2 Suites; Stokowski, Amirov; Jarvi, *School for Scandal* and *First Symphony* of Barber. I did four with Jarvi: Bacchus, *School for Scandal*; Barber *Symphony*; Roussel *Symphony Number 3*; Ravel *Bolero* and *La Valse*.

[We are looking at the LP with the Amirov.]

You have the *1812*? This is Dorati, too.

**You did a lot with him. Right?**
Major works. Of course, there are four rhapsodies there: Enesco, Liszt *Hungarian Rhapsody*, Dvorak, Ravel. And then with Dorati, also, *The Miraculous Mandarin*. And *Petrouchka*. This is the other one with Stokowski: *Carmina Burana*, one of the recordings, With Stokowski – Houston – 2 cds and Amiroff (on 33 upstairs) with Scriabin *Poem of Ecstasy*. *French Opera Highlights* with Paray.
Mr. Barone and I are looking at the album cover for the Amiroff from the Houston Symphony. Trying to figure out pronunciation, what is the movement, and what is the name of the piece.

Looking at album cover: “The music of Azerbaijan is governed by a complicated systems of modes, scales, and fixed melodic patterns which are described by the word “mogam.” Actually the word “mogam” is associated with an ancient form of Azerbaijan music. In 1948, Amirov composed two symphonic suites which were based on two different types of mogam.” [spelling?]

Azerbaijan Mogan is the type of music it is. Kurdy is the subtitle. It is in front in brackets Introduced to the United States by Houston Symphony on March 16, 1959 [Mr. Barone’s last year in the HSO]. “The present suite is in six movements, introduction, Kurdy is the 5th movement. The titles refer to various Azerbaijan folksongs and folkdances.” [Byron Hester was principal]

That’s a decent work. I tried to get Jarvi to play it here. I hope they can find it. Looking at 1812 Overture recording that DSO made with Dorati. I don’t think you need that, 1812?

Yes, I need to at least write it down.
I can’t stand that type of music. 1812. Marche Slav is on that, too. We use to call it Marche Slob! # London CS7118

You have to include all that? To make it official? Authentic?

Oh, yes.
That’s Paray, not Stokowski.

That Metropolitan Band, that was here in Detroit?
Yes. I think we played in St. Claire Shores at South High School? Or Lakeview High School. [Mr. Barone is not sure of which high school] Well, I should give you this one, too.
That should do it.
[Brief discussion of Kosins’ Concerto]

This is the one, the Kosins’ “Rendevous” Concerto for Flute with Neville Mariner conducting. As I say, it wasn’t much. I played it at Meadowbrook, the summer home of the DSO. [Photo on the basement wall gives a date of August 23, 1981]

Who is Marty Kosins?
He’s a composer based in Los Angeles. He also recorded Love Letters that he wrote with David Shostac playing flute, Almeida, guitar.

Follow-Up Questions
After La Monaca, you studied with, . . .
Versaci, Frank. Then Fernando Morrone, piccolo player with Pittsburgh and of the Met for 30 years. He was an excellent, excellent piccolo player. I mean, really, fantastic.

**Do you remember when? La Monaca was [during the period when you were] in high school?**
Yes, from my years in high school, 10-12 grades.
And Versaci? Let’s see, Versaci was before Kincaid, I went down in ‘48-49 [to Houston], so I was probably about 27 years old and had studied only two years with Kincaid so Versaci had to be a couple of years before. With Morrone, we played duets, mainly, on piccolo. In fact he recorded the Kuhlau duets we played on piccolo.

When I [the orchestra] was in New York, I would go to his apartment. We would have dinner then we would play Kuhlau duets on piccolo. He called Baker, “Juli’, he says, ‘listen to this. ‘oh’, he says, ‘two flutes?’ ‘No,’ Fred said, ‘two piccolos.’ Baker couldn’t believe it. He was a gorgeous piccolo player. I more or less adapted to his style. Singing from the opera. He was like an opera star. He sang. It was just gorgeous, wonderful style and technique. To me he was one of the best. Thirty years with the Met. His real name was Fernando, but I called him ‘Fred.’
You have me black and white now!!

**Do you have a most memorable conductor?**
Paray. And, had he stayed longer, . . . Ferenc Fricsay in Houston.

**eb:** Who was he?
He took Efrem Kurtz’ place [in Houston] when Kurtz left Houston. He came in, I am telling you, talent, a wonderful conductor, so musical. He left in the middle of the season due to severe illness and then Sir Thomas Beecham came in to finish. I would say Paray, one, Fricsay, two. And, of course, I think Jarvi has to be in there, and, of course, Stokowski. They all had something to say musically. Stokowski was very erratic as far as what he did, he would change articulations, and he would change the balance in the woodwinds. When we would do the, oh, what symphony is it, he would take the 2nd flute and the 2nd clarinet or 2nd oboe, they would switch parts for better harmonization, intonation, for the chord. I am trying to think what it was, I remembered distinctly, now I am trying to remember what it was. It was the *New World Symphony*, in the 2nd movement, also Tchaikovsky’s *Romeo and Juliet*. Ehrling did this too, on *Romeo and Juliet*.

[The telephone rang at this point in the interview and Barone initially thought it was the DSO calling for fundraising. It was Hubert Laws calling to say hello.]

Follow-up: The most influential people in Barone’s life are Marge, his wife, and his two children, daughter Rita, and son, Clem, Jr. Barone names Rampal, Bennett, Galway, and Albert Tipton as the most influential flute performers or teachers.
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