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First flute: the pioneering career of Doriot Anthony Dywer

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**FIRST FLUTE:
THE PIONEERING CAREER
OF DORIOT ANTHONY DYWER**

A Monograph

Submitted to the Graduate Faculty of
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Kristen Elizabeth Kean
B.M. Boston University, 1990
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Abstract

In 1952, Boston Symphony director Charles Munch hired flutist Doriot Anthony Dwyer making her the first woman to play in a principal chair in one of the top five symphony orchestras in the United States. The purpose of this monograph is to document Doriot Anthony Dwyer's studies and career prior to her milestone appointment with the Boston Symphony. A chapter on her teaching method includes observations from the Flute Workshop at the Boston University Tanglewood Institute and selected observations from former students of Dwyer's.

Chapter One: Introduction

Doriot Anthony (m. Dwyer), former principal flute of the Boston Symphony Orchestra (1952 – 1990), is perhaps best known among musicians as the first woman to attain a principal position in one of the top five American symphony orchestras.¹ Her stellar symphonic career included work with renowned conductors Bruno Walter, Arthur Rodzinski, Eugene Ormandy, Leonard Bernstein, Seiji Ozawa and other famous symphony musicians such as violinist Joseph Silverstein, clarinetist Harold “Buddy” Wright, bassoonist Sherman Walt and oboist Ralph Gomberg. Included among the innumerable recordings Doriot² made as principal flutist with the Boston Symphony are Berlioz’s *Symphonie Fantastique*, Debussy’s *Prélude à l’Après-midi d’un Faune* (1962), and Ravel’s complete *Daphnis and Chloë*.³ Other highlights of Doriot’s career include recording Bernstein’s *Halil* for flute⁴ and orchestra and Pulitzer-Prize-winner Ellen Taaffe Zwilich’s Concerto, which the Boston Symphony commissioned for Doriot in honor of her retirement from the orchestra in 1990.⁵

Equally interesting but far less reported is Doriot’s career path leading to her Boston Symphony position. Her early career included performing in the National Symphony, freelancing in New York City in Frank Sinatra’s orchestra, touring with the Ballet Russe

¹ In an interview with Barbara Jepson, Doriot defined the top five orchestras in the United States as, in no particular order, the Boston Symphony Orchestra, the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony and the Cleveland Orchestra. Barbara Jepson, “Looking Back, an Interview with Doriot Anthony Dwyer,” *Feminist Art Journal*, vol. 3, (Fall 1976): 22. According to Jan Wilson, Manager of the Information Resource Center of the American Symphony Orchestra League, the BSO is “nearly always at the top” of the Orchestra Statistical Report for annual total gross expenditures and was the top for expenditures for 1951-52. (email, 19 September 2007).

² Doriot requested that her first name be used in this document.

³ Berlioz (recorded 1954, published 1998), Debussy (recorded 1962, published 1988), Ravel (recorded 1989, published 1990).

⁴ Doriot also played the American premiere of this work with Bernstein conducting the BSO at Tanglewood on July 4, 1981. Source: *New York Times* archive, John Rockwell, “Tanglewood: a Bernstein Fourth,” (6 July 1981).

⁵ Zwilich and Piston concerti published on Koch International Classics, 1992.

Highlights (an ensemble led by ballet dancer and choreographer Léonide Massine), performing in the Los Angeles Philharmonic as second flutist, and collaborating with other Los Angeles musicians in the chamber music ensemble *Evenings on the Roof*. Much of Doriot's early career was marked by the struggle against gender bias, which prevented her from obtaining an education equal to that of male students at Eastman and barred her from access to auditions for many orchestra positions.

This monograph will explore Doriot Anthony Dwyer's studies, influences, and early career experiences leading up to her appointment with the Boston Symphony. Most biographical information on Doriot appears in newspapers or flute journals focusing on specific events of her career, such as her appointment to the Boston Symphony or her retirement. For this document, much of the narrative comes from Doriot's own recollections collected in interviews with the author. Additional sources consulted include archives of the Boston Symphony and Los Angeles Philharmonic, the Los Angeles *Times*, Eastman School of Music and the libraries of the University of Southern California and University of California, San Diego.

Among the early musical influences in Doriot's career are some of the most recognized flute performers and pedagogues in the country, including Joseph Mariano at the Eastman School of Music and William Kincaid, principal flutist of the Philadelphia Orchestra. Doriot credits even greater influence to Ernest Liegl, principal flutist of the Chicago Symphony, who helped her prepare to enter the Eastman School, and retired Los Angeles Philharmonic principal oboist Henri de Busscher, who coached her on orchestral excerpts before her Boston Symphony audition. In addition, Doriot's earliest and perhaps most important influence was her mother, Edith M. Anthony, an exceptionally talented flutist in her own right whose tone Doriot always carries in her memory.

The document will also include a chapter on Doriot's teaching style, about which very little is written, despite her tenure in positions at Boston University, Boston Conservatory, New England Conservatory, the Tanglewood Music Center and Boston University's Tanglewood Institute. Former students currently performing in symphony orchestras and teaching flute in universities nationwide were contacted for this chapter and invited to comment on topics including solo, orchestral and chamber repertoire studied, tone, breath control, phrasing and articulation. This document also includes my observations from Doriot's Flute Workshop at the Boston University Tanglewood Institute and my own lessons with Doriot.

Doriot was born at a time when women were beginning to challenge their status as second-class citizens. Susan B. Anthony's (Doriot's distant cousin) chief ambition, women's right to vote, was granted in 1920 when the Nineteenth Amendment was passed by Congress, two years before Doriot was born. Women musicians faced parallel challenges with respect to their status among professional musicians. As musicians, women were considered to be inherently less capable artistically and technically, and were consequently segregated into all-female groups or orchestras. Aside from women singers, orchestral harpists, piano or violin soloists and an odd conductor or two, women musicians did not have a significant breakthrough en masse until World War II, an event which forced conductors to hire women to fill in positions vacated by drafted men in their orchestras. Still, the attitude towards women relegated them to play "attractive" instruments, which did not require them to exert themselves.⁶ Raymond Paige, director of the Radio City Music Hall, noted that women could excel in orchestras but he urged them to "avoid anything heavier than a 'cello, the clarinet and the French Horn," stating that a woman's "natural delicacy" was better suited to the flute, oboe and upper strings.⁷

⁶ Raymond Paige, "Why Not Women in Orchestras?" *Etude* (January 1952): 14.

⁷ Ibid.

Doriot not only broke a gender barrier but also transcended the “glass ceiling” of second flutist to the position of principal. Her career shows that perseverance plays a critical role alongside talent in the music world, especially when faced with gender bias. This documentation of Doriot’s pre-Boston Symphony life serves as an excellent example to musicians of how to prepare for an orchestral career.

Chapter Two: Early Studies (1922 – 1939)

Doriot Anthony was born on March 6, 1922 in Streator, Illinois, the third of four children. Her father, William C. Anthony, was a mechanical engineer, inventor and businessman. He loved opera and anything scientific, particularly astronomy, and even made his own telescope. Doriot's mother, Edith M. Anthony, was herself a flutist. Doriot (pronounced **dohr**-ee-oh) inherited her unusual first name from her maternal grandmother, Emily Doriot, who was French Swiss.

Doriot's maternal grandfather William played the church bass, also known as the "Yankee" or "American" bass.⁸ The church bass looked like a cello with a long neck. Many American churches used this instrument to play the bass line if they did not have an organ available to help the choir keep in pitch and rhythm. William actively encouraged his daughters in their musical pursuits. When Edith, Doriot's mother, asked her father for a flute, he bought a wood flute for her and took her to Chicago by train for a lesson. There she received one lesson with Alfred Quensel, then principal flute of the Chicago Symphony. In this single lesson with Quensel, Edith learned all the basic fingerings for the flute and how to read music. Doriot described her mother as a prodigiously talented flutist and musician who, as her aunts "would swear on a stack of bibles,"⁹ achieved upon the third day of owning her new wooden flute a powerful tone that she would retain her entire life. Quensel's demonstration of tone was Edith's only available example as the family did not own a radio. According to the family lore passed

⁸ Darcy Kuronen, "Early Violin Making in New England," *Journal of the American Musical Instrument Society* 28 (2002), 9, and Geoffrey Dean, "The Cello in Eighteenth Century America," online article found at <http://home.aubg.bg/faculty/dean>.

⁹ Doriot Anthony Dwyer, interview with author, 25 November 2006, Brookline, MA.

down to Doriot, Edith's fluid technique and exceptional tone with its "unique singing quality" came naturally and effortlessly, without the aid of additional lessons during her childhood.¹⁰ Doriot related the legend surrounding Edith's instinctive playing: "After two days, she had a perfect tone. Just perfect, powerful. . . . she really played like a mature artist the second day after her lesson."¹¹ It seemed to Doriot as a child and even later as a professional herself, the flutists she heard on the radio could not rival her mother's combination of artistry of expression and powerful tone in pianissimo. As the family would tell Doriot, Edith rapidly surpassed her older sisters in her musical skills. Prior to marrying William Anthony, Edith occasionally played under Ethel Leginska in the Chicago Women's Symphony and toured professionally for several seasons in a Chautauqua Redpath circuit with her sisters, who were also accomplished musicians.¹² Edith's sister Inez played piano, Frances played trumpet and Gladys played violin. Doriot believed if Gladys had chosen to, she could have become a symphonic violinist herself.

Her aunts' adventures in the Chautauqua Redpath circuit could be the roots of the independent spirit that Doriot demonstrated in her pursuit of her orchestral career, for women played an important role in Chautauqua history. The Chautauqua Institution began in 1847 as a series of lectures to train Methodist Sunday school teachers in western New York on Lake Chautauqua.¹³ The idea of providing "education for everybody, everywhere in every department, inspired by a Christian faith" soon spread to other, independent assemblies in other states.¹⁴ In 1904, the term "Chautauqua" was borrowed from the New York Chautauqua Institution to describe the tent shows that began traveling by train to neighboring towns and

¹⁰ Doriot Anthony Dwyer, "Doriot Anthony Dwyer," in *Music Makers*, ed. Deena and Bernard Rosenberg, (New York: Columbia University Press, 1979), 238.

¹¹ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

¹² Cyrus Durgin, "Woman Crashes Boston Symphony," *Boston Sunday Globe*, (12 October 1952), 27.

¹³ Charlotte Canning, "The Most American Thing in America: Circuit Chautauqua as Performance, (Iowa City: Univ. of Iowa, 2005), 10.

¹⁴ *Ibid.*, 8.

across state lines, with music and other entertainments added to their programs. The concept of the traveling lecture/entertainment show soon spread all over the United States, forming into several different “circuits” or routes of traveling summer camps that operated under the management of various Chautauqua companies. Each Chautauqua show offered a wide range of learning experiences, from lectures to elocutionary readers, children’s programs and musical performances. By 1920, there were twenty-one Chautauqua companies who managed their own circuits, the most prominent being the five bureaus or companies under the management of James Redpath.¹⁵ Chautauquas were particularly popular between 1900 and 1930 and peaked around 1924, when the various circuits had reached an estimated 30 million people and visited 12,000 towns.¹⁶ A show would visit a town, set up tents, and spend anywhere from a few days to a week and provide daily entertainment blended with education, all sponsored by local businessmen. These events were special in that women played an integral role in the production and presentation of Chautauquas. The writers Victoria and Robert Ormond Case, indicated in their book, *We Called it Culture*, that,

Chautauqua gave young women opportunities they had never enjoyed before. Not only was the platform open for dramatic readers, singers, and artists of all kinds, but female lecturers were permitted—even encouraged—to troupe the country in greater numbers than the country had seen before or has since. And Chautauqua did not discriminate between men and women on the business side of the circuit. Any woman who could book the contracts could have a job instantly, with the same pay, expense allowance, and bonus offered the men. Women were managers, superintendents, ticket takers, and diplomats. Sponsors asking to see a representative from the bureau learned not to be surprised when a woman turned up.¹⁷

The sisters boasted that they were paid higher salaries from their Chautauqua tours, which took them all over the United States and to parts of South America, than members of the Chicago Symphony earned in a season.

¹⁵ Ibid., 9.

¹⁶ *Time*, “Uplift Under the Big Top,” review of *We Called it Culture*, (9 February 1948), online archive.

¹⁷ Victoria and Robert Ormond Case, *We Called it Culture*, (Garden City: New York, 1948), 148.

Determined that her children develop a proper appreciation for fine music, Edith insisted all of them listen to radio broadcasts of various symphonies, particularly on weekends, during the winter season of symphony concert broadcasts and the New York Metropolitan Opera. Broadcasts included the children's concerts from the New York Philharmonic on Saturday morning and Saturday afternoon was the Metropolitan Opera. Sunday morning was church, where the Anthony family often performed. After church, Doriot remembered they rushed home for dinner and to hear the afternoon broadcast of the New York Philharmonic. On Thursday evening, Doriot would listen to the Chicago Symphony, which included in the flute section her future teacher, principal flutist Ernest Liegl. These broadcasts also included comments from Frederick Stock, the director and founder of the Chicago Symphony. Doriot noted later that as a conductor, Stock was similar to Serge Koussevitsky, the Boston Symphony conductor, both of whom introduced the American listening public to modern music.

Doriot had wanted to begin her flute studies at age six, but Edith felt the instrument was too heavy for her and insisted she wait until she was a little bigger. When Doriot turned eight, Edith became Doriot's teacher for the next year. While Edith could not explain to her daughter how to reproduce her own remarkable tone or fluid technique, she did provide encouragement and opportunities for Doriot to grow. One such opportunity occurred when Doriot was about twelve, at the 1934 World's Fair in Chicago. Edith had taken Doriot to the Chicago Symphony's performance of Rossini's *William Tell* Overture conducted by associate director Eric DeLamarter.¹⁸ The flute roster for the 1933-34 season included Ernest Liegl, principal, David Van Vactor, Ralph Dye and Emil Eck.¹⁹ Doriot recalled she was "overwhelmed" by the beautiful flute solos in the *William Tell* Overture and how the flute part intertwined with the

¹⁸ Chicago Symphony Orchestra, Souvenir Program, 8 July 1934.

¹⁹ Chicago Symphony Orchestra, 1933-34 Season Roster.

english horn.²⁰ After that day, Doriot listened even more avidly to the broadcasts and paid particular attention to all the flute solos, long after her siblings ran away to play outside. “I was studying. I was planning for when I was going to play. I started writing down anything that I heard that had a big flute part. If I turned on the radio, I stayed until I found out who was playing, the title of the piece, who was the composer, write it down and I’d look it up and started my own book of excerpts.”²¹ Meanwhile, her mother continued to encourage her daughter’s dreams of becoming an orchestral flutist.

The Detroit Symphony also played at the World’s Fair that year and their principal flutist at the time was John Wummer. In the process of looking for a flute teacher, Edith decided she preferred Wummer’s playing to Liegl’s, and ventured backstage to meet Wummer and ask him for lessons that summer. Doriot remembered Edith practicing in the garden the etudes Wummer assigned, and remarked that Edith kept her bell-like tone outdoors without the benefit of any kind of shell.²²

Edith not only provided instruction and opportunities for Doriot, but she also encouraged her daughter to persevere in the face of gender bias. Although William Anthony was related to the suffragist Susan B. Anthony, Doriot’s father disapproved of his famous distant cousin. He regarded her as something of an oddity until Susan B. Anthony’s image appeared on a three-cent stamp per order of Franklin D. Roosevelt in 1936. His attitude made Doriot feel as if her father doubted his daughter’s innate intelligence and abilities. To help Doriot combat this attitude, Edith insisted she “never, never should put [herself] down” and to appreciate her famous Suffragist relative. She would tell Doriot, “Don’t be worried that you’re female and everyone

²⁰ Doriot Anthony Dwyer, “Doriot Anthony Dwyer,” in *Music Makers*, ed. Deena and Bernard Rosenberg, (New York: Columbia University Press, 1979), 238.

²¹ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

²² Dwyer Anthony Dwyer, interview by author, 31 December, 2006, Brookline, MA.

puts you down. You can do something of your own if you want. Just follow your values and standards.”²³

Edith also encouraged Doriot to be an “interesting” musician. Beyond playing with a nice tone, beyond playing with dynamics, Edith wanted Doriot to “put together why [the music] was loud and why it was soft, and to where it was moving.”²⁴ Doriot calls this “direction” when she teaches, and she learned this concept from her mother. Doriot relates musical direction to skillful acting: “A great actress can speak marvelously so you hear every word and every inflection, but if she doesn’t make much inflection, then she’s not an interesting actress.”²⁵

Eventually, Edith gave up teaching and passed on her pupils, Doriot included, to Chicago flutist Ralph Johnson. Johnson would take the train to Streator from Chicago and stay with a cousin in town on days he taught flute. He charged fifty cents a lesson. Doriot recalled that Johnson used to rave about Georges Laurent, then principal flutist of the Boston Symphony, with whom he had studied at the New England Conservatory. In an article in *Flute Talk*, Johnson remembered his young pupil Doriot as a “wonderful talent” who “played a streak already” at nine years old.²⁶ Doriot remembered that she improved with her new teacher but wanted more intensity in her instruction. Doriot wished to have equally interesting music teachers as her prodigious older sister Betty, who played piano and harp.

Betty was the kind of older sister who excelled at everything she liked. She finished high school early, went to Montreal to learn French and ended up becoming the first woman on the McGill University ski team. But most significantly to Doriot, before leaving for Montreal, Betty had the best piano teacher. The arrival of Betty’s out-of-town piano teacher, with his fancy

²³ Ibid.

²⁴ Ibid.

²⁵ Ibid.

²⁶ Walfrid Kujala, “Reminiscing with Ernest Liegl,” *Flute Talk*, XII/1 (Winter 1987): 36.

Pierce Arrow car and tan suit to match, was always a “big production” and Doriot knew that Betty was favored in having this special teacher.²⁷ Doriot was not allowed this privilege but instead was sent for her piano lessons to a kind local lady whom Edith thought would be more appropriate for her youngest daughter. Doriot lamented her own lack of natural coordination and talent for piano, and especially disliked not being allowed to learn the bass clef. She wanted to learn everything, including phrasing, harmony and composition. Consequently, Doriot would eavesdrop on her sister’s lessons. Doriot’s local piano teacher did arrange a chamber music group for every Tuesday night. This group, consisting of three or four adults on various instruments as well as Doriot on flute, played easy symphonic arrangements created by the piano teacher. Doriot feels this experience trained her to sight-read well at an early age.

Doriot’s mother also encouraged her to pursue dramatic art. Doriot could not appreciate the benefit at the time, but these lessons in dramatic art taught concepts she later applied to music. For instance, she realized that in music, as in dramatic speech, it is imperative “to pronounce everything, get every ‘note,’ so to speak, and learn phrasing.”²⁸ Doriot was impressed by her drama teacher’s “booming voice” which seemed disproportionately large for her teacher’s small frame. Later, Doriot realized the similarities between vocal and instrumental projection.

When Ralph Johnson entered the Chicago Symphony in 1934, it became necessary for Doriot to find another teacher. She wanted to study with Ernest Liegl, whose solos she had heard so often on the Chicago Symphony broadcasts, but her mother felt that second flutist, David Van Vactor, would be adequate.²⁹ Doriot recalled this audition for Vactor as a milestone in her childhood:

²⁷ Dwyer Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

²⁸ Ibid.

²⁹ Leonardo DeLorenzo, *My Complete Story of the Flute* (Lubbock, Texas: Texas Tech University, 1992), 344.

I played something I learned from my mother, and I only played five minutes. That's the way my auditions were when they were good. Suddenly he said, "Just a minute, I have to make a phone call. Sorry." He came back all smiles, and said "Mrs. Anthony, I have to tell you something. I'd like to teach your daughter, so that's why I invited you up here. But I really can't give her lessons because I'm leaving the symphony and I'm going to be a composer full-time. So I made a phone call to Mr. Liegl, who's principal flute in the [Chicago] symphony, and I asked if he would take your talented daughter for a pupil." And Mr. Liegl said he would. Imagine how thrilled I was!³⁰

Not only did Doriot get the teacher she had wanted, but also she heard herself described as "talented" for the first time in her life.

Ernest Liegl played principal flute in the Chicago Symphony from 1924 to 1944, after which he briefly played in an orchestra at Chicago radio station WGN. He returned as principal to the Chicago Symphony in 1953 and retired in 1957. Born in Austria, Liegl came with his family to the United States when he was young. His teachers included Leonardo De Lorenzo, Georges Barrère and Marcel Moyse.

In Liegl, Doriot found a teacher who treated her with respect. He called her "Miss Anthony," which she found very motivational because it represented his respect for her, and in return, she wanted to be always prepared: "I wanted to be ready for my lesson, not ashamed of my lesson in any way because I had not practiced."³¹

Doriot studied with Liegl every other week for five years and relished the challenges those lessons presented, one of which was simply getting to Liegl's house. In a 1983 article with *Flute Talk*, Doriot described leaving her home at five a.m. on those Saturday lesson days, traveling for three to four hours by train to Chicago and then taking the elevated train to Evanston for another hour to get to Liegl's home.³² The lessons themselves covered a lot of material with exceptional attention to detail. Over the span of five years of lessons, they completed several "big" books of

³⁰ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

³¹ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

³² Polly McKay Hansen, "Doriot Anthony Dwyer – A Woman of Many Firsts," *Flute Talk*, III/4 (December 1983): 1.

Andersen etudes. For other exercises, Doriot remembered concentrating primarily in the first year on scales, arpeggios, sustained notes and always Kuhlau duets:

It was difficult, but it didn't matter because there was that lesson and the wonderful time waiting for me. For the better part of a year we spent whole lessons on one note. Say, 'D.' He would give me things starting on 'D,' like the Scherzo of *Midsummer Night's Dream*, or finishing on D. People don't take time like that anymore, to spend so much time on one note, but when you learn it you learn it. Eventually it saves a lot of time.³³

In Doriot's second year of studies, she played many Kuhlau duets with Liegl to prepare her for future orchestral experience. Besides developing sight-reading skills, pitch adjustment, phrasing and interpretation, these duets were particularly useful in developing the ability to accompany well, which is a vital skill for any musician. In Doriot's words, an accompanying part "must always be on time and vital. You can never just play a tone."³⁴ Liegl instilled in her the sense of giving while playing an accompaniment, or how to contribute musically with her part without being weak or getting in the way of the solo part. Overall, she developed a technique and dynamic range that enabled her to play almost anything. Doriot commented, "I got a very good feeling about keys and scales and arpeggios and I could see them in everything that I played."³⁵ She also developed a strong sense of interpretation.

After a year or two of study, Dwyer began to receive positive feedback from auditions. She qualified for the Illinois All-State Orchestra from her sophomore year on, even though playing principal eluded her. She realized she wanted that position most and this motivated her to work even harder. One summer Doriot attended the Ernest Williams Music Camp near Saugerties, New York. Pierre Henrotte, concertmaster of the Metropolitan Opera, was the camp's symphony conductor.

³³ Toshiko Kohno, "A Portrait of Doriot Anthony Dwyer," *Flutist Quarterly*, 15 (Spring 1990): 26.

³⁴ Doriot Anthony Dwyer, interview by author, 25 November 2006, Brookline, MA.

³⁵ Doriot Anthony Dwyer, interview by author, 6 January 2005.

Henrotte was a talented conductor whom Doriot recalled “did not just beat time” and also “treated the youngsters like professionals and insisted upon professional standards.”³⁶ To the teenaged Doriot, Henrotte was “scary” because of his relentlessly high performance standards. Nevertheless, Henrotte noticed Doriot’s talent and encouraged her to apply to the Curtis Institute, where he was also on the faculty. His encouragement gave Doriot the impression that her application was virtually guaranteed. Unfortunately, in spite of Henrotte’s assurances, Curtis flute teacher William Kincaid denied Doriot’s application. This rejection came as a shock in light of Henrotte’s confidence and was an experience that she would not soon forget. Doriot later speculated that she had perhaps been overconfident. After college, as a member of the National Symphony Orchestra, she chose to study privately with Kincaid. When he invited her to audition again for Curtis, she turned the invitation down to avoid another potential painful rejection, and continued to study with him privately while in Washington.

Doriot also studied briefly with renowned flutist Georges Barrère (1876 – 1944) at the Ernest Williams Camp in Saugerties, New York. Barrère, a native of France, was the premier flute soloist and teacher in the United States. He had established his stellar reputation through his lengthy orchestral career with the New York Symphony Orchestra under Walter Damrosch, and his extensive solo and chamber performances across the country, including his own chamber symphony, which he conducted. He achieved similar status as a teacher through his thirty-nine years as flute professor at the Juilliard School. His status as a performer and educator was influential in the adoption of the metal flute over wood as the standard. In fact, Barrère premiered Edgard Varèse’s *Density 21.5*, which was commissioned in 1946 to commemorate

³⁶ Marion L. Briggs, “Breaking a Boston Symphony Tradition,” *Etude*, (September 1954): 13.

Barrère's platinum flute.³⁷ Many of his students, including Ernest Liegl and William Kincaid, went on to play and teach in the finest musical institutions across the country.³⁸ Doriot specifically remembered Barrère's very fast vibrato and his playing as being very "interesting," perhaps even more interesting in his phrasing and tone color than Kincaid or Laurent. Personally, she recalled him as a very humorous, charming and outgoing Frenchman.

During one of their lessons, Barrère demonstrated a cadenza he had written for the Mozart Concerto in D Major. Wanting to explore this cadenza more, Doriot asked Barrère to lend her a copy of his cadenza, which he did. Doriot "spent all night" learning it for her next lesson.³⁹ In the following lesson, Doriot mistakenly fingered a single 'D' incorrectly, which Barrère immediately caught and corrected. Doriot realized she had practiced the correct fingering but it had fallen through with an audience. This mistake, however minor, caused Doriot to realize that she had not prepared effectively enough to perform under pressure. This realization stuck with her and she adjusted her approach to prepare for this contingency. While she did not think Barrère appeared to be too interested in teaching, she nevertheless enjoyed her brief studies with him and described the experience as "terrific."⁴⁰

During the summer of her senior year in high school, Doriot won a tuition scholarship to attend Interlochen Music Camp in Michigan from winning the national solo competition. Those eight weeks in the summer were her first extended experience of playing in orchestra. Doriot remembered that she competed each week in seating challenges and she would often challenge

³⁷ The title, *Density 21.5*, refers to the metal platinum's density, which is close to 21.5 grams per cubic centimeter.

³⁸ Nancy Toff, *Monarch of the Flute* (New York: Oxford University Press, 2005), 322.

³⁹ Ibid.

⁴⁰ Doriot Anthony Dwyer, interview by author, 25 November 2006, Brookline, MA.

fellow student flutist Bernard Goldberg, only to be “roundly trounced” by him.⁴¹ Goldberg would later become principal flutist of the Pittsburgh Symphony Orchestra from 1947 – 1993.⁴²

It was that summer of 1939 at Interlochen that Doriot met Howard Hanson, the composer and director of the Eastman School of Music, who visited the camp every summer to recruit students to Eastman. He offered Doriot a scholarship to attend Eastman in the fall, where she would study with the esteemed professor of flute Joseph Mariano, principal of the Rochester Philharmonic.

⁴¹ Ibid.

⁴² From flutist John Wion’s website’s list of orchestral principal flutists at johnwion.com

Chapter Three: Eastman (1939 – 1943)

Doriot entered the University of Rochester's Eastman School of Music on a scholarship as an accomplished seventeen-year-old flutist, eager to become an orchestral player. Nevertheless, an ideal education was not guaranteed. Opportunities to play in the orchestras were rare and Doriot had never played principal in that ensemble. In retrospect, in addition to suffering under the "star system," where the same peers always got all the plum orchestra positions, Doriot felt she suffered from gender discrimination, which prevented her from getting the experience she felt she deserved. Doriot herself did not identify this bias until years later and it is very difficult to document. Unlike gender discrimination in professional circumstances, where it can sometimes be measured by disproportionate pay-scales, employment histories, etc., it is more difficult to determine bias in an academic setting where there is little ranking and the student body changes with every graduation.

Orchestral and symphonic band programs from academic years 1939 to 1943 indicate that Doriot played in six out of twelve orchestral programs, two symphonic band programs out of twelve and one opera out of four.⁴³ In all of these programs, Doriot was in the section with Robert Willoughby (eventually flute professor at Oberlin Conservatory), Nelson Hauenstein (Doriot recalled he died two years after graduation) or Martin Heylmann (later to join flute section of Cleveland Symphony) as principal flutist. Other colleagues listed in orchestral and symphonic band sections with Doriot include Murray Panitz (principal, Philadelphia Orchestra, 1961 – 1989), Paige Brook (assistant principal, New York Philharmonic), Wallace Mann (principal, National Symphony, 1945 – 1975), and Roger Stevens (Los Angeles Philharmonic).

⁴³ Programs from Eastman School Archives, University of Rochester, Rochester, New York, 1939 – 1943, xerox copies.

It is not clear if any of these other peers had the opportunity to play principal from the selection of programs consulted. Doriot did play principal in 1943 in the symphonic band under Frederick Fennell in Handel's *Royal Fireworks Music*, arranged as a Concerto Grosso by Harvey Sartorius.⁴⁴ In that particular concert, Doriot was the only female soloist listed.

There were other women in the orchestra and symphonic band, but few played principal in the programs that included Doriot: the maximum number of women principals listed in any program was five, not including the harp and percussion sections which included women but not who played principal, if any. The program from an orchestra performance on November 9, 1942, listed a total of 121 students in the orchestra, 46 of them women, had the largest number of female students of all the programs that included Doriot from 1939 to 1943. The majority of women tended to be in the violin, cello and harp sections (the harp section was all women). Only three women at the most were ever listed as playing first stand in the strings and the concertmaster was always a man. In that time period, no women students played principal in orchestra or symphonic band's woodwind sections. The only woman principal in the symphonic band was a flugelhornist.

No one explicitly told Doriot that it was her gender that kept her from playing principal. Perhaps the same assumption that women were inherently less capable musicians that pervaded professional orchestras had trickled down into college-level orchestras. Fourteen years earlier, flutist Frances Blaisdell encountered a similar gender bias with her application to the Institute of Musical Art in New York (later to become the Juilliard School's undergraduate division) in 1928. The administration had mistakenly given her an appointment to play for Barrère under the assumption that she was a boy. When she arrived, the receptionist tried to explain to Blaisdell

⁴⁴ Program of Eastman School Symphony Band, Ninth Season, Third Concert, 11 May 1943, University of Rochester, Rochester, New York, xerox copy

why they could not permit her to audition: “Every student accepted into this school is a potential professional musician, and there’s not one woman playing any instrument in any orchestra anywhere in the world. So there is no future for you at all, and we would lose our investment.”⁴⁵ Fortunately, Barrère recognized Blaisdell’s potential and insisted they accept her, even awarding her a scholarship. Blaisdell graduated and went on to become Principal Flute of the New York City Ballet in 1959. In another example of gender bias, flutist/composer Katherine Hoover studied flute and music theory at Eastman and graduated in 1959, sixteen years after Doriot completed her studies.⁴⁶ Hoover recalled that, as the only woman in her composition class, her instructors gave her the feeling that it “wasn’t worth the trouble” to critique her compositions.⁴⁷

Gender discrimination was nothing new to Doriot. Her own father had always acted as if women were inherently less intelligent than men. She recalled how this attitude manifested itself: “To my father I was always a woman, something different. Any time I had a good idea, he’d say, ‘You know, she really thinks.’ As if thinking was so remarkable.”⁴⁸ At Eastman, music director Howard Hanson gave her the same impression. While Hanson awarded her a scholarship and reportedly enjoyed accompanying Doriot on piano, she actually felt Hanson did not really take her seriously.⁴⁹

Regardless of any possible bias, Doriot insisted that she be considered for the principal flute position in the student orchestra. As a freshman, she was allowed to play in concert orchestra on a trial basis, but only as their piccolo player. In the first rehearsal, she breezed

⁴⁵ Barbara Highton Williams, “Frances Blaisdell: Living Link to Georges Barrère,” *Flutist Quarterly* (Fall 2005): 35.

⁴⁶ Katherine Hoover to author, by email, 3 November 2007.

⁴⁷ Christine Ammer, *Unsung*, (Portland, Oregon: Amadeus Press, 2001), 165. Hoover’s full quote reads, “I was writing little bits and pieces and taking composition. but nobody looked at my work. As the only female taking theory and composition classes, I wasn’t worth the trouble.”

⁴⁸ Doriot Anthony Dwyer, “Doriot Anthony Dwyer,” in *Music Makers*, ed. Deena and Bernard Rosenberg, (New York: Columbia University Press, 1979), 250.

⁴⁹ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

through the very difficult piccolo solo in the last movement of Tchaikovsky's Symphony No. 4.

Impressed, her peers applauded her piccolo skills. Doriot felt that she could have had the piccolo position the rest of her time at Eastman, but she wished to be allowed to play principal:

I am not a piccolo player. I play it well because I'm a good flute player. And I didn't have the spunk to say 'why don't you give me a chance on the flute? You've heard me on piccolo, now listen to me play flute and give me something fast and loud. I'll do it.' That's what I should've done...but I didn't have that kind of nerve.⁵⁰

However, during the summer after her freshman year, her limited orchestral experience did not prevent her from applying for a piccolo job in the Pittsburgh Symphony with conductor Fritz Reiner.⁵¹ Doriot contacted Reiner directly to request an audition. Reiner, apparently not aware that this teenaged music student was interested in a position in his symphony, invited her to come to his house in Weston, Connecticut to play for him. Ever conscious of what all the major symphonies were playing from reports by her mother, newspapers and radio broadcasts, Doriot felt that the Pittsburgh Symphony probably was scheduled to play Stravinsky's *Chant du Rossignol* the next season, like many orchestras were that season. She assumed Reiner would be in the process of preparing this relatively new work, which had been premiered in 1920 and published in 1921.⁵² To fully prepare herself for any possibilities, Doriot discretely borrowed a copy of the score from a trusting librarian friend. Doriot stayed up all night to practice the extensive flute solo so she could mail the score back to the library. Just as she had suspected, Reiner had a copy of the score on his stand at her audition. Reiner asked her to sight-read the flute solo in *Chant du Rossignol* from the score. Fortunately, Doriot played the solo well, particularly for "sight-reading." Reiner remarked that she had played very well, so she

⁵⁰ Ibid.

⁵¹ Doriot was not absolutely certain if she was 18 and between semesters at Eastman when she auditioned for Reiner, or if she was 16 and on summer vacation in Vermont with her family. In either scenario, it still took a lot of courage to request to audition in person for the notoriously demanding Reiner.

⁵² Stephen Walsh, "Stravinsky, Igor," *New Grove Dictionary of Music and Musicians*, 2nd edition.

mentioned the piccolo position open in the Pittsburgh Symphony. Aghast, Reiner replied, “You don’t want to play in Pittsburgh. They’re all men!”⁵³ Doriot insisted that she did not mind, but he reminded her she was far too young at eighteen to work “with all those men,” and had technically broken union rules by auditioning without a union membership. Doriot left this audition pleased because she had played well for the august and intimidating Fritz Reiner and her research on the *Rossini* had paid off.

Doriot returned to Eastman for her sophomore year and continued to strive to earn the educational opportunities she felt she deserved. Even though she felt overlooked in the ensemble placements, she did not complain to her teacher Mariano or to director Hanson because she wrongly assumed that they knew how much she wanted to be principal flutist in orchestra. Doriot also thought that maybe her turn would come soon. Undeterred, she practiced a great deal and spent hours studying scores in the listening library. She also took advantage of the excellent opportunities to attend live visiting symphony orchestras and solo concerts in Rochester. Easily accessible by train between New York and Chicago, Rochester was an ideal stopping place for the New York Philharmonic and Boston Symphony Orchestra or various artists on tour. Of all the great artists Doriot heard, the most memorable were pianist Sergei Rachmaninoff and cellist Gregor Piatigorsky. She recalled, “it was hard for [her] to breathe” after she heard Piatigorsky because his performance was so fantastic.⁵⁴ Doriot absorbed these wonderful listening experiences and she effectively studied as she listened.

In the meantime, Doriot adjusted to studying with her flute teacher at Eastman, Joseph Mariano (1911 – 2007). Mariano had graduated from the Curtis Institute in 1935 where he had studied with flutist William Kincaid. After Curtis, Mariano had joined the National Symphony

⁵³ Ibid.

⁵⁴ Doriot Anthony Dwyer, “Doriot Anthony Dwyer,” in *Music Makers*, ed. Deena and Bernard Rosenberg, (New York: Columbia University Press, 1979), 239.

Orchestra for a year before Eastman's director, Howard Hanson, invited him to come teach. In her flute studies with Mariano, Doriot found some aspects similar to her studies with Ernest Liegl, others not. Doriot was astonished at the loud, "metallic" quality of Mariano's tone.⁵⁵ Flutist Dr. Everett Timm, former Louisiana State University School of Music Dean and former student of Mariano's at Eastman, made a similar observation about Mariano's sound from his experiences studying with Mariano. Timm noted that Mariano's "enormous sound could project through the entire Rochester Philharmonic."⁵⁶ Robert Sprenkle, former principal oboe of the Rochester Philharmonic (1937 – 1985) described Mariano's tone as "so large he felt he could play inside of it."⁵⁷ Doriot described her amazement: "He didn't even sound like a flute to me. I was shocked. It was just a different sound."⁵⁸ She described her memories of Mariano:

I never doubted he was a good flutist. He was a very good flutist but his sound was so different and so harsh compared to my mother's. And at the same time he had an unexpressive face and I couldn't figure him out. He had all these Kuhlau duets and he played much louder than my mother played, and I thought, well, I think that's too loud. I wouldn't play like him. But you know, he was very professional, and I had to be very professional. But I had just studied all of this with Liegl, so that was all a repeat, and then he had me do scales and arpeggios and he talked about phrasing. I thought, you know, I think I phrase very well and I don't know what the hell he's talking about but later he did talk about some things and it was at a later time I realized that the two teachers did have a very similar approach.⁵⁹

She noted also that his vibrato was slow, like a "heavy reed" but it was similar to her mother's.⁶⁰ Doriot's recollections about the specific advice Mariano imparted during her lessons is limited, primarily because he said little, taught by example and did not necessarily have a single method of teaching for all of his students. Everett Timm noted "authors of articles on

⁵⁵ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

⁵⁶ Judith Hand, "The Flute Pedagogy and Educational Philosophy of Everett Timm" (D.M.A. diss, Louisiana State University, 1999), 48.

⁵⁷ Kyril Magg, "Presentation for Joseph Mariano. Lifetime Achievement Award, NFA 2001," *Flutist Quarterly* (Fall 2001): 91-93.

⁵⁸ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

⁵⁹ Ibid.

⁶⁰ Ibid.

[Mariano's] work have stated that in gathering input from former students of all ages, it became apparent that his approach was customized for each student."⁶¹

By the end of her junior year with only three ensemble concerts in her resumé, Doriot was beginning to feel anxious about her lack of orchestral experience. She appealed to Mariano, who refused to intervene with the orchestra directors on her behalf for fear of appearing to play favorites. She played in three concerts that year, but probably not on every piece. Eventually Doriot mentioned her plight to Frederick Fennell, a recent Eastman graduate and conductor of the symphonic band and the future Eastman Wind Ensemble. Fennell sympathized with Doriot and suggested she contact Victor Alessandro, another Eastman alum who was conducting in Oklahoma City. Fennell surmised that if Doriot volunteered her services as an assistant first flute for a summer, Alessandro might eventually give her some principal parts to play. Doriot followed this advice and did indeed get some valuable experience as a principal flute in a professional orchestra. In her words, "the conductor put up with me and I learned a great deal."⁶²

This experience gave Doriot the nerve she needed to request an opportunity to play first flute at Eastman during her senior year. Even though she was not on the orchestra roster, the conductor permitted Doriot to sit in as principal flute on Beethoven's *Leonore* No. 3 Overture, which has a prominent flute solo. During the rehearsal, the principal oboe missed a big entrance, and the conductor, known to be very sweet man, stopped the orchestra and coached the oboe player on the entrance. When the oboe player got the entrance correct, everyone applauded. Later in the rehearsal, Doriot made a similar mistake. This time however, the conductor stopped the group and unceremoniously threw Doriot out of the rehearsal with the comment, "You made

⁶¹ Judith Hand, "The Flute Pedagogy and Educational Philosophy of Everett Timm" (D.M.A. diss, Louisiana State University, 1999), 49.

⁶² Marion L. Briggs, "Breaking a Boston Symphony Tradition," *Etude*, (September 1954): 63.

a mistake. Now get out.”⁶³ No second chances for Doriot. This experience underlined Mariano’s warning to Doriot that women musicians needed to play “50% better than the boys” to get equal respect.⁶⁴

Sometime later in her undergraduate career, Hanson noted that Doriot seemed unhappy, and asked how she was doing. Doriot responded that she was unsure that she should continue to play in the ensembles, and maybe she would be better off studying English or history. Unable to pinpoint gender bias as the culprit, Doriot never asked why she could not play first flute. Not understanding Doriot’s real dilemma, Hanson replied that he could arrange the other academic courses for her while she continued to study flute.

On a more positive note, Doriot developed a lifelong affinity for modern music and its composers while at Eastman. She felt drawn to the intellectual discussions her composer peers fostered and participated in many new music concerts and gatherings. Among her classmates were composers William Bergsma (b. 1921), who wrote a quintet for her, and Jack Hamilton Beeson (b. 1921), who later won the Prix de Rome (1948 – 1950) and remains a good friend.⁶⁵ Ensemble programs in which Doriot performed, modern compositions featured prominently, including works by Stravinsky’s *Firebird* Suite, Hanson’s symphonies No. 1 (“Nordic”), No. 2 (“Romantic”) and No. 3, William Schuman’s *Newsreel* for band, Eastman graduate and clarinetist Jack End’s *Floor Show* for band, William Bergsma’s *Paul Bunyan* Suite and Bernard Rogers’s *The Raising of Lazarus*. In a May 20, 1943 program of compositions by students from the classes of Hanson, Rogers and Royce, Doriot played *Taking Leave of a Friend* for contralto, flute, viola and piano by Jacob Avshalomoff, *Two Miniatures* for Flute and Viola by Helen Weiss and *Lament* for Flute and Piano by Forrest Goodenough. Doriot’s senior recital on May

⁶³ Doriot Anthony Dwyer, interview by author, 31 December 2006, Brookline, MA.

⁶⁴ Toshiko Kohno, “A Portrait of Doriot Anthony Dwyer,” *Flutist Quarterly*, 15 (Spring 1990): 26.

⁶⁵ *Baker’s Biographical Dictionary of Musicians*, 8th edition, s.v. “Beeson, Jack Hamilton.”

12, 1943 included Beeson's Sonata for Flute and Piano, Bach's Sonata in E minor and Suite for Flute, Violin and Harp by Eugene Goossens. Doriot also assisted in harpist Janet Remington's senior recital on April 5, 1943 playing the Debussy Trio for Flute, Viola and Harp. Dorothy Fennell, conductor Frederick Fennell's wife, was the violist in that program. In addition, Doriot was included as a soloist in a "Graduation Recital with Orchestra" on April 8, 1943 in a performance of the Casella's *Sicilienne and Burlesque*, orchestrated by Jacob Avsholomoff and conducted by Hanson. Interestingly, on purpose or by happenstance, the other four soloists on this graduation recital are women, notably Dorothy Ziegler, who double majored in piano and trombone and temporarily became principal trombonist with the St. Louis Symphony, and cellist Martha McCrory, who later became director of the Sewanee Summer Music Festival.

Whatever difficulties Doriot faced at Eastman, she developed sufficient skills to win a job with the National Symphony as their second flutist immediately after graduation. She would also find her ease with new music very helpful in future positions in Los Angeles, where new music was gaining a foothold in American classical music culture.

Chapter Four: Washington to the Ballet Russe Highlights (1943 – 1946)

When Doriot graduated from Eastman, World War II was still raging and conductors became, some out of necessity, more willing to hire women to fill the positions vacated by men. Hans Kindler, cellist and founder of the National Symphony Orchestra and perhaps one of the more fair-minded conductors, hired Doriot to play second flute in the NSO in 1943. Some women were required to give up their positions when the men returned from the war, but Kindler felt differently. He reflected on this practice in an article from 1947:

The women in the orchestras I have had the pleasure of conducting...proved themselves not only fully equal to the men, but sometimes more imaginative and always especially cooperative. Hence, I think that Sir Thomas [Beecham]'s jibe, "If the ladies are ill-favored, the men do not want to play next to them, and if they are well-favored, they can't,"⁶⁶ though funny is slightly unfair, and, as far as American orchestras are concerned, quite untrue. Since, during the war years, women musicians were a veritable godsend to most conductors, including, I think, Sir Thomas, it doesn't seem quite 'cricket'...to drop them now.⁶⁷

Doriot recalled that Kindler was a "very kind man."⁶⁸ Her audition for the National Symphony was free of any prejudice and she was well treated in rehearsals. However, she was quickly dissatisfied with her position as second flutist and "could not get out of there fast enough."⁶⁹ Her unhappiness was partly due to the position being second flute and also because of the quality of the orchestra. At that time, the National Symphony had taken many students straight out of school and it was more of a "training orchestra" than the full-fledged professional orchestra that it is today.⁷⁰ Instead, she found more fellowship among the musicians in the Navy Band

⁶⁶ Beecham is also quoted as saying "If she is attractive, I can't play with her; if she's not, then I won't." From Joan Reinthaler, "Does a Trombone Sound Different if There's a Woman Playing?" *Washington Post*, (13 March 1977), 73.

⁶⁷ Hope Stoddard, "Fine Musicianship Knows no Sex," *Independent Woman* 26:11 (November 1947): 316.

⁶⁸ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

⁶⁹ Ibid.

⁷⁰ Doriot Anthony Dwyer, "Doriot Anthony Dwyer," in *Music Makers*, ed. Deena and Bernard Rosenberg, (New York: Columbia University Press, 1979), 240.

Orchestra based in D.C. as well as artistic and intellectual stimulation. Comprised of some of the finest musicians in country spared from fighting at the fronts, the Navy Band Orchestra was a more experienced group of musicians than the National Symphony at the time. After concerts, Doriot would often join these musicians for late night discussions about the most recent soloists and discuss what was great in the performances. How to practice to become a great artist was another favorite topic at these gatherings.

During her tenure at the National Symphony, Doriot commuted to Philadelphia to take lessons with William Kincaid, principal flute of the Philadelphia Orchestra and faculty at the Curtis Institute. Kincaid had already achieved the august reputation as perhaps the most important flute teacher in the United States. In her dissertation *The Flutist's Family Tree*, Demetra Baferos Fair discovered that while “some 91% of American Flutists today may trace their ancestry through one or more of their teachers through Barrère, roughly 87% of them find that path through William Kincaid.”⁷¹ Doriot did not get to see him very often but she did have as many as twelve lessons with him over the two-year period she was in Washington, D.C. Kincaid reinforced many of the ideas she had already obtained from Liegl and Mariano, both of whom had also studied with Kincaid. Influenced by Kincaid, her earlier teachers had approached scales as more than merely a technical fundamental:

That was the big thing that they thought Kincaid was marvelous at...that he made scales interesting. This was something you had to do no matter what. The basic phrasing was there in the scale, and I totally agree with that.⁷²

Ironically, Kincaid never asked her to play scales. He asked to hear solos and the same Andersen etudes she had studied with Liegl and Mariano. He also talked about how the harmony of a work influenced interpretation and the mood of a work. He did not tell her what to do, but he asked

⁷¹ Demetra Baferos Fair. “The Flutist’s Family Tree” (D.M.A. diss, Ohio State University, 2003), 41.

⁷² Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

“interesting questions” and made her think about what she was “leaving out.”⁷³ She felt this set Kincaid apart from some of her other teachers. Instead of dominating by playing loudly or soloistically like Doriot’s mother’s style of playing, his style involved more listening and fitting into the context. She felt he did this partly out of respect for his colleagues in the Philadelphia orchestra. She felt this same respect for her colleagues later when she joined the Boston Symphony:

I did hear Kincaid doing a lot more listening than most flutists....[the Philadelphia wind section] all admired each other so that’s what they would do. And that’s one thing we did at the Boston Symphony. And that’s why I couldn’t leave the Symphony. I thought I’d play for five or ten years and I’d go off and play solo. But...I just fell in love with our quartet⁷⁴ ...that’s why I couldn’t leave the Symphony.⁷⁵

Kincaid invited Doriot to leave her position with the National Symphony and study with him full-time at the Curtis Institute. However, Doriot chose to decline Kincaid’s invitation because he could not guarantee she would be accepted and she would rather not suffer the potential humiliation of being rejected again, as she had been in high school. While the first rejection had been “a very big blow,” it taught her to take nothing for granted, and she felt this lesson served her well.⁷⁶ She would manage to find a rewarding position while she waited for her dream job without Kincaid. So she kept her position in the National Symphony and waited for a better opportunity.

In the meantime, Doriot had befriended the National Symphony’s principal flutist, Britton Johnson, and his wife. She admired Britton’s “enthusiastic” playing and found him easy to work with, because he was serious about his work without being “stuck on himself.”⁷⁷ When

⁷³ Ibid.

⁷⁴ Doriot refers to her fellow woodwind principals: Ralph Gomberg, oboe; “Buddy” Wright, clarinet, and Sherman Walt, bassoon.

⁷⁵ Doriot Anthony Dwyer, interview with author, 6 January 2005, Brookline, MA.

⁷⁶ Ibid.

⁷⁷ Ibid.

Johnson left the National Symphony for a principal job in the Baltimore Symphony in 1945, Doriot decided it was time to take his suggestion to try freelancing in New York City. In Sandra Ragusa's book on Julius Baker, she noted that Doriot had written Baker back in May of 1944 that she would be visiting New York City. In her letter, Doriot had asked if she could see him play during a CBS Symphony broadcast of "Invitation to Music."⁷⁸ It is not clear if she visited Baker that May, but she did call him when she moved to New York in 1945.

Doriot rented a tiny studio apartment in New York City and began her six-month residency for the union permit that would allow her to freelance there. During this wait, she called Julius Baker, then principal flutist of the CBS Orchestra and the top freelancer in the city, for a lesson. Baker invited her to his home and after some duets and a discussion that felt like a "thorough examination," Baker declared that she did not need lessons.⁷⁹ Instead, he suggested she needed orchestral experience, so he offered her a pass into the CBS studio to listen to the CBS Orchestra rehearsals and concert broadcasts. To Doriot, this was a familiar, welcome scenario and "the next best thing" to playing: "There I was, listening to concerts. That was really marvelous because they practiced and they went over things and I saw the whole thing. And I did that for a whole year."⁸⁰ She would periodically drop by to play more duets with "Julie" until she finally gained the opportunity to play for Lou Shoobe, a free-lance string bassist, member of the Raymond Scott Quintette and head contractor at CBS. Shoobe was amazed to discover another flutist who played "as well as" Baker, and promised Doriot that he would call her with a job soon.⁸¹ True to his word, he hired her to play opera excerpts in a reduced orchestra for a radio program about church bells around the world. Doriot recalled this program

⁷⁸ Sandra Ragusa, *Julius Baker—A Tribute*, (Brewster, New York: Oxford Recording Co., 2004), 22.

⁷⁹ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

⁸⁰ Ibid.

⁸¹ Doriot wished to include the quotes because, in her words, "No one played as well as Baker."

lasted only a couple of months, because it did not draw enough of a listening audience.⁸² In Shoo-be's words, the program was just "not a good sell."⁸³

At Baker's suggestion, Shoo-be also contracted Doriot to play for three weeks in a jazz band accompanying Frank Sinatra at the Paramount Theatre under Curtis-trained violinist/jazz-conductor Jan Savitt. Baker had declined the offer because of the demanding schedule: get up at 9 a.m., arrive at the Theatre and play until 2 a.m., five shows a day with forty-five minute breaks in between, five days a week. But the pay was good and Doriot was surprised at the high level of musicianship around her. Axel Stordahl created the band arrangements, which had interesting and soloistic flute parts. Doriot recalled they would play "jazzed-up" Bach fugues, or she would have an obligato line over Sinatra's singing. During these performances, Doriot also developed an appreciation for Sinatra's artistry:

The thing that saved it was Frank himself. He was really an artist. That's why I understood these very good jazz singers are true artists: they never do the same thing twice. And they're very lively and then it's just like they're a good concert pianist. They're just full of themselves, but they're also full of ideas.⁸⁴

The Sinatra gig also had its non-musical benefits. Doriot noticed that one of the back-up singers looked "like a movie star," so Doriot took her aside one day to ask her for make-up tips.

Doriot enjoyed the work but realized that, "Julie [Baker] was a very big time flutist and [she] was more like the opposite."⁸⁵ Doriot recalled that Baker "had the whole city sewn up and I will never play first flute in this town."⁸⁶ She sensed too that their relationship, though always friendly, might or might not become more competitive: "Not only is he far more perfect than I

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Ibid.

⁸⁶ Ibid.

am, but I think he's a very nice man and I'd like to fight with somebody I don't like so much."⁸⁷

She wanted to move closer to her ideal job in a nice city with "things to do" where she could be one of the top flutists. Doriot realized that Los Angeles, where her musically connected aunt, Gladys Clark, could help her get started, was an appealing choice. Not only were there many opportunities to play and be paid well in the Los Angeles studio orchestras, but women musicians seemed to be treated with respect there, such as flutist Luella Howard, who played in the Los Angeles Philharmonic (1944 – 1946) and later became principal flutist of the Fox Studio orchestra, and violinist Eudice Shapiro, who in 1943 was concertmaster for both RKO and Paramount studios.⁸⁸ Doriot decided she would not mind being one of eight or nine principal flutists in the city.⁸⁹

Serendipitously, the New York union called Doriot in late 1945 or early 1946 to play with a touring ballet troupe called the Ballet Russe Highlights. Léonide Massine, a former Diaghilev dancer, directed this troupe. Famous for his choreography, Massine is also known for playing the Ballet Master and Shoemaker parts in the 1948 movie *The Red Shoes*.⁹⁰ Doriot, a true balletomane, immediately recognized his name and eagerly accepted the position as their principal flutist. The Ballet Russe Highlights planned to tour the country with a small troupe of principal dancers, including Rosella Hightower, Igor Youskevitch and André Eglevsky, and to perform famous solos with minimal sets, no costumes and a reduced orchestra. Massine explained his reasoning for the setup: "My conception of repertoire is the same as that of

⁸⁷ Ibid.

⁸⁸ Howard's information is courtesy of Steve LaCoste, LAPO archives. Flutist David Shostac also lists Howard as his teacher and notes her Fox Studio job on his website at www.davidshostac.com. Shapiro's info from Dorothy Crawford, *Evenings on and off the Roof*, (Los Angeles: University of California Press, 1995), 59.

⁸⁹ Doriot Anthony Dwyer, interview by author, 31 December 2006, Brookline, MA.

⁹⁰ "Massine, Léonide Fedorovich." *The Concise Oxford Dictionary of Ballet* (London: Oxford University Press, 1982) 276.

chamber music in relation to symphony. . . . I feel I am restoring some of the basic elements of Russian ballet. . . . Today ballet has become, with big companies, a kind of musical comedy.”⁹¹

Though the endeavor was “highly gratifying artistically, [it] proved to be a very strenuous and unprofitable affair” and the tour folded in Dallas after winding its way down the east coast.⁹² This suited Doriot just fine, since she had achieved her ambition to leave New York and was two short flights from Los Angeles. Before the group disbanded, they had one last party. Doriot and the principal oboist, who had studied a little ballet, were always tacet during the performances of Bach’s *Air on the G String*. They decided to perform a spontaneous homage to their dancer colleagues at the farewell party. While their colleagues hummed the music, Doriot and the oboist performed their own spontaneous ballet. Expecting to hear chuckles and guffaws, their dance was accompanied instead by stunned silence. Doriot and the oboist stopped and inquired if they had offended. To their surprise, the dancers expressed admiration of their elegant impression, and Massine immediately demanded to see Doriot’s feet. Examination of the feet can help a ballet master determine a dancer’s potential, because the foot’s flexibility is important in achieving a beautiful and stable posture while on “pointe,” or any posture requiring the toes to be pointed.⁹³ To his delight and her astonishment, he declared that Doriot had superbly athletic and very flexible feet. Massine was very excited to discover this kind of flexibility and he insisted that she seek out Eugene Loring (known for his choreography in Copland’s *Billy the Kid*) when she arrived in Los Angeles and begin a dancing career!⁹⁴ Doriot demurred, saying that she was too old at twenty-four to begin dancing, but Massine was equally insistent that she

⁹¹ Los Angeles Times, July 16 1945

⁹² Vincent Garcia-Marquez, *Massine* (New York: Alfred Knopf, 1995), 304 .

⁹³ As an example of this kind of preference of feet in ballet, Suki Shorer, a student of choreographer George Balanchine, wrote that “Balanchine preferred a long, flexible foot. . . .” Suki Shorer, *Suki Shorer on Balanchine Technique* (New York: Alfred Knopf, 1999), 39.

⁹⁴ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

must capitalize on her raw talent. He even declared she would make more money as a dancer than as a flutist.

When Doriot arrived in Los Angeles and began playing in the Hollywood Bowl, she discovered that Loring's studio was very close by. She attended some classes at Loring's studio, but was never able to bring herself to tell him who had sent her. She was certain he would have thought she was making up the story. Instead, she set about developing her career as an orchestral flutist.

Chapter Five: Los Angeles (1946 – 1952)

Doriot's primary interest in moving to Los Angeles was to gain an orchestral position, preferably as principal flutist, or at least become a chamber musician. There were many well paying playing opportunities to be had in the numerous music studios that supplied music for the movie industry. Upon Doriot's arrival in Los Angeles, her aunt Gladys Clark connected her with Phil Kahgan, who had been principal violist of the Los Angeles Philharmonic (1919 – 1941) and was then the contractor for many Los Angeles studio orchestras.⁹⁵ Mrs. Clark knew Kahgan well because they shared the same violin teacher and their lessons were often back-to-back. Kahgan warned Doriot that she would have to establish residency in Los Angeles for three years before she could receive a position with the studios, and it would take six months before she could apply for temporary work there.

Nevertheless, Doriot appeared to establish herself immediately through chamber music. The *Los Angeles Times* reviewed Doriot in April of 1946 after a recital at Pasadena's Valley Hunt Club in a program that was "well chosen and well received."⁹⁶ Another column in June mentioned the "newcomer" in a program of Loeillet's Sonata in A minor, Bach's Sonata in C major and other solos by Debussy and Ibert.⁹⁷

In August, Doriot replaced flutist Martin Ruderman (who had joined the armed services) as principal flutist in the Hancock Ensemble on the University of Southern California campus.⁹⁸ The Hancock Ensemble was a chamber orchestra founded by modern "Renaissance man" and philanthropist, Capt. G. Allan Hancock. Hancock's family had obtained their wealth from oil

⁹⁵ Courtesy of Steve LaCoste, Los Angeles Philharmonic archivist, by email.

⁹⁶ *Los Angeles Times*, "Guild Offers Bach's Music Wednesday," (14 April 1946), A5.

⁹⁷ *Los Angeles Times*, "Sharps and Flats," (2 June 1946), C5.

⁹⁸ Pauline Alderman, *We Build a School of Music* (Los Angeles: University of Southern California, 1989), 193.

reserves on their property, which later became part of the area of Los Angeles known for the La Brea Tar Pits. Hancock had held many positions in his life, including sea captain, oilman, explorer, developer, banker, aviator, scientist, businessman, farmer, railroad engineer and philanthropist, as well as a cellist in the early Los Angeles Symphony (predecessor to the Los Angeles Philharmonic). Wishing to be a soloist, he formed his own ensemble, paid members a higher salary than the Philharmonic from his huge fortune and built the University of Southern California a new auditorium so he could have a place to rehearse and perform. His primary motivation, as Doriot recalled, was to play the Saint-Saëns Cello Concerto before he died, and having his own orchestra-for-hire was probably the only way he would achieve this dream. As a board member of the University of Southern California, Hancock negotiated with the university administration to build them a recital hall for his orchestra as long as he could use it for rehearsals and performances. The result of this deal was the Allan Hancock Auditorium, built in 1940 and rededicated in 1999 as the Alfred Newman Hall. In addition to its evening recitals, the Hancock Ensemble also performed repertoire for students registered for the University's music appreciation classes.⁹⁹

According to De Lorenzo's *My Complete Story of the Flute*, Doriot debuted with the Hancock Ensemble on August 5, 1946 in a performance of the Griffes' *Poem* for flute and orchestra.¹⁰⁰ Doriot stayed with the Hancock Ensemble until Hancock fired her after she requested an afternoon off to audition for the Los Angeles Philharmonic. Hancock was offended by her request because he believed his ensemble should be enough to satisfy Doriot's artistic desires and career ambitions, especially since he paid her more than she could earn in the Philharmonic. Doriot learned an important lesson about how to juggle employers and auditions

⁹⁹ Ibid., 170.

¹⁰⁰ Leonardo DeLorenzo, *My Complete Story of the Flute* (Lubbock, Texas: Texas Tech University, 1992), 215.

from this experience, which proved useful in her Boston Symphony audition later. Looking back, she remembered its impact: “I really learned something. I didn’t know it was so easy to get fired.” To be excused from the Philharmonic for her Boston Symphony audition, Doriot would carefully create a cover story for the Philharmonic’s administration. Her abrupt dismissal from the Hancock Ensemble apparently did no harm to her reputation however, as Doriot was invited back to the University in 1949 to perform in an evening of early music with conductor/pianist/composer Ingolf Dahl and harpsichordist Alice Ehlers.¹⁰¹

After she had established residency in Los Angeles, Doriot began work in various recording studios, a very lucrative medium for musicians. Doriot soon found a lot of work because she could easily sight-read her parts. “It was a mecca for artists simply because they were paid well. A lot of those studio players, not all of them, just most of them, stopped practicing and lived off the fat of their earnings, and they had a perpetual vacation.”¹⁰² Doriot also suspects that many of her colleagues did not enjoy the more modern music that was emerging, whereas she enjoyed it: “Many musicians shunned the music I enjoyed. They would be afraid to read it but I would just jump in.”¹⁰³ Doriot credited her amateur chamber ensemble from high school in giving her confidence in sight-reading. Her experience performing modern works at Eastman also gave her a deeper understanding of the pitch relationships in tonal and atonal music, which made sight-reading modern compositions even easier:

Nobody could read [modern works], and I could sight-read [them], which was amazing in those days. I played the Hindemith Sonata, and after I really learned it, it was the key to everything. And it’s very classic and very tonal. And even with the atonal, [those pieces] still possess many kinds of relationships.¹⁰⁴

¹⁰¹ Pauline Alderman, *We Build a School of Music* (Los Angeles: University of Southern California, 1989), 283.

¹⁰² Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

¹⁰³ Doriot Anthony Dwyer, interview by author over phone, September 29, 2007.

¹⁰⁴ Ibid.

Doriot met many fascinating musicians through the studios, including violinist Eudice Shapiro, an Ephrem Zimbalist student and regular at the *Evenings on the Roof* concerts, and the original members of the Hollywood String Quartet, like violinist Felix Slatkin, his wife and cellist, Eleanor Aller Slatkin (parents of conductor Leonard Slatkin).¹⁰⁵ Again, her friendships with these musicians developed over various musical discussions, as they had in Washington with her National Symphony colleagues and Navy Band Orchestra peers.

For three years of her time in Los Angeles, Doriot played principal in a radio show, called the “Standard Hour” for its sponsor Standard Oil. In her words, this show was an “imitation of New York’s NBC Symphony Orchestra but on the west coast,” conducted by Bruno Walter and more often conducted by the Los Angeles Philharmonic’s assistant conductor, John Barnett.¹⁰⁶ Doriot encouraged Barnett to choose the hardest repertoire involving great flute solos and he happily complied. She remembered that Barnett was always looking for pieces that interested him. As she recalled, the pieces were “hard but I had a whole day to work on them, so that was enough. And it was such fun to do these difficult pieces.”¹⁰⁷ Doriot recalled these radio broadcasts would take ten hours to produce with a four-hour rehearsal, break, a dress rehearsal and then broadcast. As demanding as the schedule was, these classical music broadcasts gave Doriot the orchestral experience as a principal flutist that she needed so badly. It was also one of the happiest times of her life, since in addition to the getting to play some great orchestral flute repertoire, she was also meeting some of the greatest comedians and actors in the world who were appearing in the nearby studios, including Abbott and Costello.

¹⁰⁵ Tim Page, “Hollywood String Quartet,” in *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 8th edition.

¹⁰⁶ *Baker’s Biographical Dictionary, of Musicians*, 8th ed., s.v. “John (Manly) Barnett.”

¹⁰⁷ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

During the summer of 1946, Doriot auditioned for Alfred Wallenstein (1943 – 1956), director of the Los Angeles Philharmonic.¹⁰⁸ Wallenstein had played principal cello with the Chicago Symphony under Frederick Stock (1922 – 1929) and in the New York Philharmonic under Toscanini (1926 – 1931). He began conducting after observing Toscanini up close and later formed the Wallenstein Sinfonietta for radio station WOR in New York City until the Los Angeles Philharmonic hired him. Wallenstein was credited with “restoring the ensemble to its high position among American orchestras” after he expanded the number of concerts per season from 50 to 90, including radio broadcasts and children’s concerts.¹⁰⁹ He also re-established the discipline the orchestra needed after several relaxed years under guest conductors.¹¹⁰

The Philharmonic had advertised an opening for second flute. At her audition, Doriot played a few standard excerpts and then was presented with a special challenge. Wallenstein asked her to sight-read an excerpt from the overture to Ermanno Wolf-Ferrari’s *Jewels of the Madonna*, a very tricky passage that rapidly shifts between major and minor keys. As Doriot recalled, “In my case, my mother had frequently played that excerpt on piccolo to amuse me as a child. I had often played it back to my mother by ear.”¹¹¹ Now, there it was in print, in front of her at an audition. In Doriot’s opinion, Wallenstein was “expecting me to fall flat. But I thought—and I didn’t tell him—‘Oh! *That’s* what it looks like!’”¹¹² Rather than look at the music with all of the numerous accidentals and risk becoming confused, Doriot simply shut her eyes and played the passage from memory. Wallenstein was impressed and she won the job. Her entire audition lasted a total of approximately five minutes. Doriot thought of her mother and

¹⁰⁸ John Holmes, “Alfred Wallenstein,” *Conductors on Record* (Westport, CT: Greenwood Press, 1982), 694-695.

¹⁰⁹ *Ibid.*, 694.

¹¹⁰ Hope Stoddard, *Symphony Conductors of the U.S.A.*, (New York: Thomas Y. Crowell, Co., 1957), 278.

¹¹¹ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

¹¹² *Ibid.*

realized that sometimes “her [mother’s] accomplishments, in many ways really came right up and saved the day for me” when combined with her own hard work.¹¹³

Doriot played second flute in the Los Angeles Philharmonic from 1946 to September of 1952 when she left to work with the Boston Symphony. During her Los Angeles Philharmonic days, she studied orchestral excerpts with Henri de Busscher (1880 – 1975) who was principal oboist of the Los Angeles Philharmonic from 1920 to 1948. De Busscher was known for his exquisite phrasing and interpretation, which Doriot deeply admired. De Busscher’s career began at age sixteen with the Ysaÿe Orchestra of Brussels, followed by the Queen’s Orchestra of London and later the New York Symphony under Walter Damrosch.¹¹⁴ Damrosch had once described de Busscher as “the finest oboe in the country.”¹¹⁵ He enjoyed working with Doriot and appreciated her desire to learn from him. After all, he had spent his entire orchestral career sitting next to principal flutists such as Georges Barrère and André Macquarre, and he had a great deal to say about the flute solos of the orchestral repertoire.

In 1947, conductor Bruno Walter, the Hollywood Bowl’s music director for that season, hired Doriot as principal flute.¹¹⁶ Walter (1876 – 1962), once assistant conductor to Gustav Mahler, had conducted all over Europe and in the States by the time he immigrated to the US in 1939 to flee Nazi Germany. Doriot recalled that this audition, like all her successful auditions, was another five-minute affair. Walter impressed Doriot with his professionalism. Instead of making some remark like “it’s a big job for a little lady,” he simply stated he “looked forward to playing” with her. Doriot reflected on this remark: “I thought [by this comment] he was

¹¹³ Ibid.

¹¹⁴ International Double Reed Society, “Henri de Busscher,” <http://idrs.colorado.edu/Publications/TWOboist/TWO.V3.3/debusscher.html>

¹¹⁵ Nancy Toff, *Monarch of the Flute: Life of Georges Barrère* (New York: Oxford University Press, 2005), 99.

¹¹⁶ Doriot’s employment dates are courtesy of Steve LaCoste, Los Angeles Philharmonic archivist, by email.

expressing his self-respect as well as his respect for me at the same time.”¹¹⁷ The Hollywood Bowl was a very challenging job, in fact, “the hardest job” Doriot had ever had, previous to the Boston Symphony. There was a concert almost every night and she would receive a stack of music several inches thick to practice every week of the thirteen-week season.¹¹⁸ For example, the season that Walter conducted opened July 8, 1947 with an all-Wagner concert, followed by an all-Brahms concert and later a performance that included works by Dvorak and Debussy.¹¹⁹ The Hollywood Bowl orchestra typically rehearsed in the afternoon sun, a very distressing situation for the string players concerned about the varnish on their instruments. Doriot recalled that frequently at night, the fog would roll in, always at 9:30 p.m., and “cover the stage with dew.” Doriot remembered that, “you could see it [coming]. At night it looked like big bales of hay rolling downhill towards you....the pianists had an awful time” because the dew would make the keys wet, cause their fingers to slip and interfere with the piano action.¹²⁰ Despite these travails, she adored the opportunities and experience this work afforded her, even if it meant playing Gershwin’s Piano Concerto or *Rhapsody in Blue* a lot. The same Philharmonic members, who played in what they called “popular concerts” in the winter season, also played in the Hollywood Bowl’s popular concerts on Saturday nights.¹²¹ Consequently, Doriot and other Philharmonic members played some of these standard popular works dozens of times over the year. Nevertheless, very serious music was also performed at the Hollywood Bowl, like the Brahms symphonies and the standard Tchaikovsky ballet suites. One night a week at the

¹¹⁷ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

¹¹⁸ Ibid.

¹¹⁹ Erik Ryding and Rebecca Pechefsky, *Bruno Walter: A World Elsewhere* (New Haven: Yale University Press, 2001), 310.

¹²⁰ Ibid.

¹²¹ Ibid.

Hollywood Bowl would be devoted to jazz, with the orchestra on call even if the jazz band played the whole program.

In addition to her performances with the Philharmonic and the Hollywood Bowl, Doriot also collaborated with other professional musicians in the chamber music presentations of *Evenings on the Roof*. These concerts, held on Monday evenings to avoid conflicts with the Philharmonic's schedule, began at the home of music-lover and architect Peter Yates and his concert pianist wife, Frances Mullen. Performances at first were held literally on their roof (hence the name *Evenings on the Roof*), under an extension designed by modern Viennese architect Rudolf M. Schindler. He had designed a studio space that could seat a hundred, with a roof of plywood that mimicked a piano lid and allowed the audience a fabulous view of Los Angeles and the Pacific. When Yates and Mullens discovered their incomplete project was an excellent acoustical space with room for an audience, they planned a concert for and by their musician friends. While the studio appeared "utterly simple and rough," it was ideal for chamber music performances.¹²² As Dorothy Crawford writes, "[*Evenings on the Roof*] began almost as a hobby, to satisfy Peter Yates's musical curiosity and to counter Frances Mullen's personal discouragement as a performer."¹²³ Mullen had found little opportunity to perform elsewhere in Los Angeles, in spite of her abilities as a soloist and chamber musician.

As the popularity of the concerts grew, Yates developed a philosophy that the *Roof* gatherings should be informal, should emphasize chamber works of three or more instruments and allow for multiple performances of the newer pieces so the audience and performers could "digest" the works.¹²⁴ According to the *Roof*'s bylaws, the series did "not exist to sponsor solo

¹²² Ibid., 30.

¹²³ Dorothy Crawford, *Evenings On and Off the Roof: Pioneering Concerts in Los Angeles, 1939 – 1971*. (Berkeley: University of California Press, 1995), 11.

¹²⁴ Ibid., 36.

recitals” except for special circumstances.¹²⁵ Yates hoped to provide a balance of classical works with “carefully spaced” contemporary pieces.¹²⁶ The consistent diet of contemporary works filled a void in the Los Angeles music scene, which had just lost the Los Angeles Chamber Music Association and had no other “consistent introduction to modern music.” With the performers’ cooperation and the low overhead, they could afford to program whatever they pleased, unlike the Los Angeles Philharmonic, which in 1938 was having a financial crisis that forced Otto Klemperer to scale back his contemporary programs.¹²⁷ A 1946 – 1947 *Roof* program lists single admission at \$1.20 or \$4.50 for the season.¹²⁸ The ticket receipts were paid to the performers.

Doriot had been attracted to these *Roof* programs by their distinctive and ambitious programming of an all-Bartok festival and an all-Schoenberg festival. Word got out about the fine performances of unusual music for an exclusive audience of insiders and naturally, everyone wanted in. Eventually, the popularity of the group’s performances surpassed the capacity of the Yates’ roof and required a venue change. They performed all over Los Angeles as *Evenings on the Roof* until Peter Yates retired in 1954 and retired the name *Evenings on the Roof* as well. Lawrence Morton, a Los Angeles music critic and impresario, continued the tradition under the name “Monday Evening Concerts” with various sponsors, including the Museum of Modern Art.¹²⁹

One of the first *Roof* programs Doriot performed on was February 10, 1947 at the Wilshire-Ebell Theatre. The program included the *Elegiac Trio* by Arnold Bax and Debussy’s

¹²⁵ Board of *Evenings on the Roof*, Los Angeles, to Doriot Anthony, typewritten, Special Collections, Mandeville Library, University of California, San Diego, San Diego.

¹²⁶ Dorothy Crawford, *Evenings On and Off the Roof: Pioneering Concerts in Los Angeles, 1939 – 1971*. (Berkeley: University of California Press, 1995), 36.

¹²⁷ Ibid., 32.

¹²⁸ Program from *Evenings on the Roof*, 1946 – 47 Season, Special Collections, Mandeville Library, University of California-San Diego, San Diego.

¹²⁹ Dorothy Crawford, *Evenings On and Off the Roof*, (Berkeley: University of California Press, 1995), 140.

Trio Sonata for flute, harp and viola. Pianist Volya Cossack, student of Richard Buhlig, performed works of Mendelssohn and Scriabin. The program concluded with a premier of Frederick Werle's Concertino for piano, string quartet, clarinet and flute. The *Los Angeles Times* gave a lukewarm review of the concert, describing it as "overly cautious," perhaps because of the "inability of the performers to work smoothly with one another."¹³⁰ Doriot received a slightly more favorable review two weeks later, when she performed the Bach Sonata in E Minor with Shibley Boyes, a former concert pianist, as her accompanist. In this article, the *Times* wrote,

. . . Doriot Anthony's small but pearly tone was heard to gracious advantage in the adagio and andante movements. This charming member of the Philharmonic seemed to have been caught short of breath in the allegros, but she got through thanks to Shibley Boyes' excellent accompaniment at the keyboard.¹³¹

With time, Doriot's reviews became increasingly more complimentary. In May of 1949, Doriot performed Mozart's Quartet in D major (Manuel Compinsky, violin, Joseph Reilich viola, Joseph Ullstein, cello). This program also included Mozart's *Adagio and Rondo*, originally for glass harmonica, with oboist Lloyd Rathburn and Frances Mullen at the celesta, in addition to Ullstein and Reilich. In November 1949, Doriot received a particularly glowing review from head music critic Albert Goldberg of the *Los Angeles Times* column, "The Sounding Board." On November 15 he wrote:

The flute came into its own at the Evenings on the Roof concert in Wilshire Ebell Chamber Music Hall last night, when all of the six listed compositions employed this sometimes bashful instrument either in solo capacity or as part of the ensemble.

Perhaps it would be more to the point to say that Doriot Anthony came into her own, for the comely young member of the Los Angeles Philharmonic Orchestra did full duty throughout the evening with no sign of fatigue whatever to mark her progress through a program that included one particularly exacting assignment in Carl Philipp Emanuel Bach's Concerto in A minor, and that at no point permitted very much in the way of relaxation.

But endurance in itself is no especial mark of distinction. What made Miss Anthony's playing consistently notable was the purity of her tone, the graceful quality of her phrasing,

¹³⁰ *Los Angeles Times*, "Roof Features Trios," (12 February 1947), 9.

¹³¹ *Los Angeles Times*, "Variety Roof Feature," (25 February 1947), A3.

her nice sense of style for music of widely varying idioms, and the scholarly musicianship with which she always fitted her part into the ensemble.¹³²

Other works on the program included *Two Fantasies* by Orlando di Lasso, with Abraham Weiss on viola, Schubert's *Introduction and Variations on Trockne Blume*, accompanied by Lillian Magidow on piano, and Hindemith's *Die Junge Magd*, a song cycle based on the poetry of Georg Trakl, with Carol Porter, contralto, Kalman Bloch (another frequent *Roof* member) clarinet and string quartet. Doriot and Bloch were complimented for their "highly poetic duty" in the Hindemith.¹³³

By January 1951, Doriot's popularity with audiences at the *Roof* events led the Board to bend the rules a bit in regard to solo recitals. She was permitted to put together more chamber recitals that featured the flute. The *Times* reviewed one ambitious program, which included the Beethoven Trio (Frederick Moritz, bassoon and Robert Turner, piano), the Roussel Trio (Harry Rumpler, viola, Michel Penha, cello), the Prokofiev Flute Sonata in D major (with Turner),¹³⁴ Ravel's *Chansons Madecasses* (Margaret McKay, soprano) and Telemann's Suite in A Minor (Jacques Gasselin and Amerigo Marino, violins, Carol Rosenstiel harpsichord). The reviewer applauded Doriot's playing, writing, "

[her] excellent breath control, fine shading and intensity of approach gave her playing an interesting variety and an uncommon vitality. She successfully exploited the wide gamut of effects demanded by Roussel's descriptive pieces, from wild impassioned sounds to beautifully shaded, long held tones."¹³⁵

In September 1951, Doriot performed the Los Angeles premiere of William Walton's *Façade: An Entertainment*, a setting of Edith Sitwell's whimsical poetry for narrator and seven instruments. Finding the right people to recite the poetry turned out to be quite an adventure.

¹³² *Los Angeles Times*, Albert Goldberg, "Sounding Board: *Roof*'s Music Event Spotlights Flutist," (15 November 1949), A6.

¹³³ Ibid.

¹³⁴ Doriot believes this was the West Coast Premiere of the Prokofiev Flute Sonata.

¹³⁵ *Los Angeles Times*, "Roof's Chamber Music Concert Features Flute," (9 January 1951), A6.

The narrators' roles shift character frequently while singing/declaiming rapid and often complicated rhythms. Doriot's actress friend, Margaret Hamilton, known as the "Wicked Witch of the West" in the movie, *The Wizard of Oz*, suggested she consider Elsa Lanchester for the female narrator. Lanchester, wife of actor Charles Laughton, was perhaps most recognized for her role as the "Bride of Frankenstein" in the 1935 movie of the same name. Doriot thought she would be perfect: "[She's] very eccentric, [though] not as eccentric as the [writer Edith Sitwell] but very funny."¹³⁶ After consulting with Lanchester first, Hamilton passed along Lanchester's private number to Doriot. After a brief phone discussion in which Lanchester could not or would not commit to the project, Lanchester invited Doriot to come to her home to discuss the matter. Doriot recalled it was a very hot summer day, and for this special occasion she arrived in a very modish, carefully starched outfit, mimicking the popular peasant dresses designed by Lanz. Doriot was ushered into the house by a maid, and when Elsa dramatically descended the stairs she was perfectly coiffed and very formally outfitted in a heavy, British woolen suit with a silk blouse tied with a bow at the collar. Doriot was not certain even if it was Lanchester until Lanchester spoke. After Doriot briefed her again on the project, Lanchester remarked that Doriot "wasn't dressed up at all" and did she mind if Lanchester went to change? Doriot did not mind and Lanchester "dashed upstairs," showered, and returned in a housecoat cinched at the waist with a belt and "her hair all over the place," looking much more like herself in Doriot's opinion. As Doriot had suspected, Lanchester was familiar with *Façade*. Doriot said Lanchester would be perfect for it. Lanchester demurred: "I'm not so sure. . . You have a very strong personality and I think you are going to upstage me." Doriot assured her that she would be sitting far behind her and not in a position to compete, but Lanchester was adamant. Rather than turn Doriot away "empty handed," Lanchester invited Doriot to spend the afternoon with her: "I need an audience.

¹³⁶ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

I'm getting a big show ready for a nightclub in New York City, and I always need to perform for someone before I go, and you can be my audience. My accompanist is arriving in a few minutes."¹³⁷ Doriot realized that perhaps this had been Lanchester's plan all along, but she nevertheless enjoyed herself: "I had a wonderful afternoon with her and I forgave her, of course. She just wanted to meet me and get herself an audience, but we all became friends."¹³⁸

To assist Doriot's search for a female narrator, Lanchester recommended Jane Wyatt, known as the wife in the television series *Father Knows Best*.¹³⁹ Unfortunately, Wyatt could not read music. Doriot took it upon herself to teach her, believing it would only be a matter of a few weeks, but it was a very difficult project. Though she never quite understood the rhythms, Wyatt was still an asset to the performance. "She was very game. . . she was just lovely and she looked like she was about 17...she was certainly attractive up there."¹⁴⁰ The other narrator part was performed by actor/singer Robert Nichols, who easily read the poetry. Doriot recalled that the Philharmonic's assistant conductor, John Barnett, did an excellent job of conducting the ensemble.

Albert Goldberg of the *Los Angeles Times* reviewed this performance, which opened the *Evenings on the Roof*'s fourteenth season and premiered their new venue, the West Hollywood Auditorium. Goldberg noted that the hall, which seated 600, was at near capacity, which "must have been some sort of record for a regular Roof concert." He wrote:

The first part of the program was centered about the flute as played by Doriot Anthony, one of the younger members of the Los Angeles Philharmonic Orchestra, and it was such eloquent evidence of her artistry that there was never a hint of monotony.

¹³⁷ Ibid.

¹³⁸ Ibid.

¹³⁹ Not to be confused with actress Jane Wyman, first wife of Ronald Reagan. Wyatt confessed to Doriot that their mail was often mixed up at the studio. From Dwyer Anthony Dwyer, interview by author, 6 January 6 2005, Brookline, MA.

¹⁴⁰ Ibid.

In both her solo appearances, a Prelude and Allegro by Gordon Binkerd, a member of the faculty of the University of Illinois, and Bach's Unaccompanied Sonata in A Minor, Miss Anthony played with admirable poise and a most perceptive musical quality.

She possesses a rare command of nuance and her tone, free of breathiness, is exceptionally ingratiating. The Bach was illumined by phrasing of the most delicate sort, and the Binkerd piece, for which Maxine Furman played the piano, displayed an equal comprehension of a modern idiom not without its dependence on Stravinskyian precepts but marked by fluency and ease of movement.¹⁴¹

The *Façade* did not get much mention except to say that "Both reciters were a little too concerned with making the poetic rhythms fit those of the music" and that Nichols was more at ease with recitation than Wyatt.¹⁴² Other works on the program included a repeat of Roussel's Trio, this time with violist Cecil Figelski. *Façade*'s ensemble included Michel Penha, cello, Merritt Buxbaum, clarinet/bass clarinet, Andreas Kostelas, alto saxophone, Morris Boltuch, trumpet and Richard Cornell, percussion.

Later, when Doriot was on tour with the Boston Symphony in New York City, she was able to see the show she had watched Lanchester prepare that afternoon in Los Angeles. Backstage Lanchester remarked: "Well, I saw your review [of *Façade*] and I was right. It was all about you and not about *Façade* at all."¹⁴³

During her career in Los Angeles, Doriot had the opportunity to collaborate with wonderful musicians. In the *Roof* programs, some of her colleagues were members of the Los Angeles Philharmonic, notably Frederick Moritz, principal bassoon (1923 – 1981) and formerly of the Berlin Philharmonic, and Kalman Bloch, principal clarinet of the Los Angeles Philharmonic (1937 – 1981). Other collaborators included studio pianist Edward "Wolfgang" Rebner (son of violinist émigré Adolph Rebner, who had been Hindemith's theory teacher), Alice Ehlers, renowned harpsichordist and member of the University of Southern California

¹⁴¹ *Los Angeles Times*, Albert Goldberg, "Roof Music Sounds Expert in New Home," 25 September 1951), B6.

¹⁴² Ibid.

¹⁴³ Ibid.

faculty, with whom Doriot had performed in the sixteenth annual Bach Festival, and in particular, composer/pianist/conductor Ingolf Dahl.¹⁴⁴

Dahl was an accomplished pianist, composer and conductor who by age twenty-six had helped produce the world premieres of Berg's *Lulu* and Hindemith's *Mathis der Maler* in Zurich's Stadttheater. He had come to the States partly to flee Nazi occupation and partly to marry Etta Gordon Linick, a fellow student from the Zurich Conservatory. When he arrived in Los Angeles in 1938, he worked in the studios, playing piano, composing and arranging film scores. Later he taught music history, conducting, and composition at the University of Southern California and directed the university orchestra, in addition to his involvement with the *Roof* programs. Eventually he became a board member of the *Roof*. Doriot believed he composed many works for the flute because he and his flutist brother, Holger, had played many duets. Consequently, the flute's capabilities and qualities were embedded in his ear.¹⁴⁵ Doriot remembered that Dahl "just raved about me" after a performance of Schoenberg's *Pierrot Lunaire*. In addition to frequently conducting the piece, Dahl, with Carl Beier, had helped translate the narration of *Pierrot Lunaire* into English at Schoenberg's request.¹⁴⁶ To Doriot, Dahl became a dear friend as well as collaborator. In August of 1970, when the Boston Symphony was at Tanglewood and Michael Tilson Thomas (who been trained and mentored by Dahl) was conducting, news arrived that Dahl had died unexpectedly in Switzerland. Thomas remarked to her that: "I can see poor Ingolf's friends. They all have the same expression on their face...total disbelief, terrible shock."¹⁴⁷ That evening's program included Debussy's *Prelude to*

¹⁴⁴ *Los Angeles Times*, "Annual Bach Festival Slated Next Week End," 30 October 1949), D5.

¹⁴⁵ James Nilson Berdahl, "Ingolf Dahl: His Life and Works" (D.M.A. diss., University of Miami, 1975), 12.

¹⁴⁶ *Ibid.*, 31.

¹⁴⁷ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

an Afternoon of a Faun, and Doriot recalled feeling trepidation at having to muster the serenity to perform that solo.

Looking back on her experiences in Los Angeles, Doriot reflected on their significance. “I considered those years in Los Angeles my ‘college,’ although I had graduated from Eastman.”¹⁴⁸ She had not felt any gender discrimination in Los Angeles and it was also an environment that had enabled her to learn to practice, perform and audition effectively—new skills that would prove very effective in her Boston Symphony audition later.

¹⁴⁸ Dorothy Crawford, *Evenings On and Off the Roof: Pioneering Concerts in Los Angeles, 1939 – 1971*. (Berkeley: University of California Press, 1995), 79.

Chapter Six: The Boston Symphony Audition

Early in the summer of 1952 the Boston Symphony announced auditions for the replacement of their retiring principal flutist, Georges Laurent. This news presented precisely the kind of opportunity for which Doriot had been waiting and mentally preparing. While she had thoroughly enjoyed her experiences in Los Angeles, she had always wanted to be principal flute of a world-class orchestra like the Boston Symphony. Doriot had also applied to the San Francisco Symphony for their principal flute auditions early that summer. Since San Francisco never responded to any of her letters of inquiry, she focused her attention on Boston. She was not particularly surprised at the lack of response from the symphony until she got to know Pierre Monteux, the San Francisco Symphony's conductor, when he later guest conducted in Boston. She was impressed by his fair treatment of her and decided that he probably never received her letter of inquiry for the San Francisco position. Doriot surmised that a personnel manager probably discarded her letter before it reached Monteux.

Doriot was certain her inquiries were dismissed due to her gender. However, instead of opting to capitalize on her gender-neutral name to get her into auditions, just as Frances Blaisdell had, albeit unintentionally, for her Juilliard audition in 1928, Doriot insisted on signing her applications with "Miss" attached to "Doriot Anthony," to ensure there was no confusion about her gender. She refused to audition under false pretenses or work for anyone who did not really want her.¹⁴⁹ However, she had had enough bad luck applying for auditions in the past that she felt she needed one or two letters of recommendation from recognized authorities for her Boston Symphony audition application. One such letter that she solicited was from violinist Isaac Stern. Doriot had met him at one of her sister's dinner parties. Before he granted her request though, he

¹⁴⁹ Christine Ammer, *Unsung* (Portland, Oregon: Amadeus Press, 2001), 252.

asked to hear Doriot play the Prokofiev Flute Sonata for him, so he could be familiar with her playing. According to Doriot, Stern was playing the West Coast premiere of the Prokofiev Flute Sonata on violin that summer. Her performance delighted him and he happily wrote the recommendation letter to the Boston Symphony.

She also visited conductor Bruno Walter about a recommendation. Walter had conducted Doriot in the Los Angeles Philharmonic and had hired her for the principal flute position in the Hollywood Bowl. They had a very cordial professional relationship. In an odd encounter in Walter's dressing room, in front of other women visitors (one of whom Doriot later realized was Walter's daughter, Lotte), Walter refused to write Doriot a recommendation letter. He not only said "No," but he laughed inexplicably at her request, and the women laughed too. Once he stopped laughing, he explained that he did not know Munch personally and that it would appear "presumptuous" to recommend her.¹⁵⁰ This peculiar rejection left Doriot very hurt and it was all she could do to muster her composure and return to rehearsal. It was even more odd since Walter had the "reputation for gentleness and courtly persuasiveness."¹⁵¹ Years later she read that Munch had been Walter's concertmaster in the Gewandhaus orchestra in 1931 – 1932, so the two directors certainly did know each other.¹⁵²

What Doriot did not know at the time was that Walter had already written a recommendation letter to the Boston Symphony's director, Charles Munch, without her asking. Munch revealed this to Doriot at a dinner party, three years into her job with the Boston Symphony. Munch was in the habit of taking his plate at dinner parties and going off to eat alone in the kitchen to avoid small talk. At one of these dinners Doriot joined him silently in the

¹⁵⁰ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

¹⁵¹ John Holmes, "Bruno Walter," *Conductors on Record*, (Westport, CT: Greenwood Press, 1982), 697.

¹⁵² Eric Ryding and Rebecca Pechesky, *Bruno Walter: A World Elsewhere* (New Haven: Yale University Press, 2001), 213.

kitchen to eat quietly and keep him company. To her astonishment, he dropped his napkin, turned to her and said “Oh, I meant to tell you...before you ever played for me in the Berkshires, I got a beautiful letter from Bruno Walter about you. That is why I invited you to audition at Tanglewood.”¹⁵³ Doriot realized that perhaps Walter had just mentioned writing the letter to his visitors when Doriot came to his dressing room to ask for the recommendation. They might have been laughing at the coincidental timing, not at her request.

Unfortunately, the misunderstanding between Walter and Doriot was never cleared up before Walter’s death, although there was an opportunity. Doriot recalled years after she was appointed to the principal flutist position, Walter came to visit the Boston Symphony during a rehearsal and sat in the audience. The Boston Symphony manager came to Doriot’s chair during a break and told her Walter wished to see her. However, Doriot preferred not to see Walter, as much as she admired him, for fear he would “laugh at [her] again.” Doriot told the manager “Pretend you can’t find me.” He replied, “But Doriot, it’s *Bruno Walter*.” Doriot insisted, “I heard you---you can’t find me.” From his seat in the audience, Walter probably witnessed this exchange and when Doriot left the stage as she grabbed her head with her hands, as if she had a headache. Doriot had hoped to resolve the misunderstanding later, when she felt more secure. Unfortunately, Walter died some time after this visit, in February of 1962, before Doriot had a chance to write to him.

The audition process in 1952 typically consisted of a few musicians being invited by the conductor to play for him individually—in contrast with the audition protocol today where there are anywhere from 10 to 100 flutists auditioning for a committee behind a screen. Ammer writes in *Unsung* that “until the mid-1960’s vacancies were rarely publicized . . . and many positions

¹⁵³ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

within a section were filled by students of the principal player.”¹⁵⁴ Doriot supposes that many of the better-known flute players in the United States stayed away from the Boston audition, fearing to mar their carefully constructed reputations if they failed. Only flutists with less to lose came to the audition, and Munch was disappointed with the lot. According to Doriot, Munch turned to Laurent after the last round of auditions and asked, “You must have a very good pupil by this time. Why haven’t you sent me a pupil of yours?” Laurent responded, “Oh, I do, but she’s a woman.”¹⁵⁵ He was referring to his student Lois Schaefer, who was playing in the Chicago Symphony flute section (1951–1954).¹⁵⁶ Munch replied, “You know, I got a letter from somebody in California---a young woman and she wants to audition. Let’s have Ladies’ Day and have them both come!” Thus came about the infamous “Ladies’ Day” audition for the Boston Symphony with only Schaefer and Doriot invited. Doriot described this audition invitation as “the greatest thrill of my life!”¹⁵⁷

Doriot practiced furiously for the audition, despite her doubts about winning the job. For one, Doriot assumed that Munch had a male, European flutist “waiting in the wings” if the American auditions failed to produce a candidate. The American Federation of Musicians stipulated that Munch must at least audition flutists first in the United States before looking to Europe for musicians. Doriot now suspects that if she had not won, that Munch would have hired Swiss flutist, Aurele Nicolet. She had encountered enough gender bias in her career to discourage any rational hope that a conductor of a world-class orchestra would hire a woman for a principal position. She also seriously doubted that any person, male or female, could leap into a principal position from a second flute position. Yet she knew that she was capable of being a

¹⁵⁴ Christine Ammer, *Unsung*, (Portland, Oregon: Amadeus Press, 2001), 259.

¹⁵⁵ Doriot Anthony Dwyer, interview by the author, 6 January 2005, Brookline, MA.

¹⁵⁶ from the Chicago Symphony archives online, www.cso.org.

¹⁵⁷ Barbara Jepson, “Looking Back, an Interview with Doriot Anthony Dwyer.” *Feminist Art Journal*, vol. 3, (Fall 1976): 23.

principal flutist. She had performed that job successfully in the Hollywood Bowl. She also knew that she would rather withdraw from the orchestral world than compromise her dream to be principal and spend her life playing second flute. She would prefer to play chamber music. Doriot summed up her thoughts prior to the audition: “I don’t have a thing to worry about because I know they have some European flutist waiting to come in, because they always do that, and it’s a man. They don’t need me at all. So I felt, well, this time I’m going to play a real audition for myself.”¹⁵⁸ She often practiced late into the night, earning a knock on the door once from police officers responding to a noise complaint. After that warning, she made an arrangement with the owner of a dance studio down the street so she could practice there after hours. This dance studio also had a piano, which Doriot used to check her intonation.

Orchestras did not typically have a standard list of audition repertoire at that time, so Doriot selected her own audition music, which included one of the Mozart Concerti, the Bach Partita and the solo from Ravel’s *Daphnis and Chloë*. Of her audition preparation, Doriot noted that she often practiced her repertoire from memory:

I really didn’t feel I could do [the excerpts] until I played them all by memory. Then I could be sure I knew where all the notes of the music were going. I never intended to play without music but it didn’t matter so much because I had practiced all the time without music. And then...before I played the audition, I [got] the music out and check[ed] everything. . . ¹⁵⁹

Doriot was also motivated to play her very best so that if she did decide to abandon her orchestral career, she would know she had given it her best effort.

Doriot practiced hard for two solid months and then felt she needed a break before the audition. She booked a vacation at a desert resort near Los Angeles about two weeks before the audition. During her week-long vacation she would not touch the flute. She knew she was

¹⁵⁸ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

¹⁵⁹ Ibid.

taking a chance but she gambled that upon her return it would be like she “could just take it out of a drawer and just do it.” She had forgotten that most of these resorts were “drinking places” but she enjoyed herself with people there by being very careful and revealing little about herself and plans. She decided that she would get the most relaxation from her vacation if she could avoid talking about herself, her job and the audition. Therefore, Doriot decided to go by the name “Toni.” To further avoid curiosity from other vacationers at the resort, she befriended an easy-going married couple and their bachelor friend. She recalled that her new friends tended to drink all day, as often as every two hours. Mindful of the looming audition, Doriot took care to remain hydrated, drinking relatively little alcohol and enjoyed driving and hiking in the desert. The superficiality of the entertainment, change in scenery and occasional drink were refreshing. Doriot reflected that she “wanted to find out the secret of the desert.” She recalled, “I didn’t know [it at the time], but I was saying good-bye to California. ... The desert never struck me as something I wanted to do, but there I was and that was interesting.”¹⁶⁰

When she returned to Los Angeles after her vacation, she focused again on her audition. The Boston Symphony suggested she fly to New York City and then take a car to the Berkshires. Doriot thought it best to allow for plenty of time to acclimate to her surroundings at the audition. The travel schedule and acclimation period required that Doriot take at least a week off from her duties with the Los Angeles Philharmonic. After experiencing the loss of her job at the Hancock Ensemble in order to audition for the Los Angeles Philharmonic, Doriot concocted a story that she was going to the hospital for a full week of “exploratory surgery.” It was a common enough ruse. The Philharmonic’s personnel manager immediately responded to her request for time off

¹⁶⁰ Ibid.

with, “Oh, which hospital---I mean, orchestra?”¹⁶¹ Though he knew she was really taking an audition, he granted her leave request.

When she flew into New York City, it was experiencing a heat wave. She knew from experience that Tanglewood, located north of New York in the Berkshire Mountains, would be similarly hot and muggy, so she was determined to get as much rest as possible. Naturally, her hotel had no air-conditioning. To ensure some hours of sleep, she drenched herself in the shower and lay on the bed, completely wet. “By the time you cool off, you are asleep. You get a few hours that way. And then you just get up and do it again.” The Symphony’s contractor reserved her a seat in the car service that drove to Tanglewood from New York the next day. This service picked up people at their doors, took speedy routes and allowed for adequate rest breaks. Doriot knew that her audition at 2:00 p.m. would entail many hours of waiting and playing, and that there would be no convenient place to eat at Tanglewood. Therefore, at each rest stop along the way, she would eat a full meal and “load up on good steaks.” Doriot noticed that the other passengers were “just amazed at how much [she] could eat.” They asked her if she was a student at Tanglewood. To stave off their curiosity, she mentioned she had “a big lesson” ahead. Doriot’s suspicions about the lack of opportunities to eat on the grounds of Tanglewood were confirmed when she arrived around 12:30 in the afternoon and lunch was over because they had run out of food. Unfazed because she had already eaten plenty, Doriot made use of her extra time to find the rehearsal barn where the audition was to be held.

Doriot carefully selected various pitches in all registers to check the tuning of the piano to see how much the pouring rain outside had affected it. In spite of her concerns about the piano’s pitch, she found the rain inspiring:

¹⁶¹ Ibid.

Here I had been to the desert for a vacation, and now I was in the Berkshires about three weeks later, and it was so green. I had forgotten about the greenness of New England. And I felt really inspired and I had nothing to worry about because I wasn't going to get the job anyway.¹⁶²

At one point, she looked up from her preparations and saw director Charles Munch watching her tune. A few minutes later the other audition committee members, concertmaster Richard Burgin, and retiring principal flutist Georges Laurent, arrived. Also present was a violinist who was auditioning for a position that day. Laurent's student Lois Schaefer, running late, had not yet arrived. Unlike Doriot, Schaefer had not been able to take off the extra time from her Chicago Symphony job to allow for adequate travel time. Years later, after Schaefer had become the Boston Symphony's piccoloist, she confessed to Doriot that the whole audition had been her teacher Laurent's idea and that she really did not want a principal flute position. For her part, Doriot was grateful that Schaefer had auditioned: without Schaefer's involvement, Munch might have never decided to have a "Ladies' Day."

Once Lois Schaefer arrived the auditions began. Schaefer took a tuning pitch from the pianist and was ready to play when Munch stopped her and asked why she had not taken more tuning notes, like Doriot had. To writer Barbara Jepson, from the *Feminist Art Journal*, Doriot recalled that Munch "had us [Schaefer and Doriot] compete with each other. He'd have one of us play something, then send us out and have the other come in. Now, this [was] crazy!"¹⁶³ Normally, musicians auditioned for the conductor individually. It was not typical for finalists to "duel" to the bitter end in an audition like it is now. When Doriot played, she began her audition

¹⁶² Ibid.

¹⁶³ Barbara Jepson, "Looking Back, an Interview with Doriot Anthony Dwyer." *Feminist Art Journal*, vol. 3, (Fall 1976): 23.

with the Mozart Concerto in D Major, the Bach Partita and the solo from Ravel's *Daphnis and Chloë*.¹⁶⁴

After their "duel," Schaefer was let go and Doriot remained. Then the violinist auditioned and left. Doriot spent another two hours auditioning. She remembered Laurent was very gentlemanly to her at the audition, quietly noting to Doriot as he put the flute part to Strauss's *Til Eulenspiegel* on the stand, "We don't take this very fast." At some point in the audition, Boston Pops conductor, Arthur Fiedler stopped by to listen. He requested to hear the solo from the second movement of the Grieg Piano Concerto, which is not exactly a standard excerpt, but Doriot immediately played it from memory because it was one of her favorite pieces. She played many excerpts from memory because it was taking too long for the assistant to run up the hill from the barn to the orchestra library. As Doriot recalled, "I ended up playing everything from memory because I was tired of waiting for the music to come and then I didn't use the music anyway. [She asked Munch]: 'What do you want to hear? I'll just play it.' They were knocked-out by that." Doriot recalled her impression of how her audition was going:

I knew something was up because they asked me to wait and they let the others go then. They told me [Munch] was very interested, but they wanted to wait for a call from one last man who was supposed to audition, and then Mr. Munch would make his decision. . . . I waited and this person never called, and they said 'Would you consider coming back for a second audition, because Mr. Munch was going to Europe and would be hearing a few more people.' And I said, 'NO.'¹⁶⁵

This request presented quite a predicament for Doriot. She knew instinctively that she had just won the job of her dreams but perhaps they were hesitant to offer the job outright to a woman whose primary experience had been playing second flute in the Los Angeles Philharmonic. Even in a recent interview Doriot suspected they had at least one candidate like Aurele Nicolet waiting in the wings in Europe. "I didn't know for sure, but I just knew how conductors act. You can't

¹⁶⁴ Christine Ammer, *Unsung* (Portland Oregon: Amadeus Press, 2001), 252.

¹⁶⁵ Ibid.

tell me that Munch didn't...ask somebody to go to the union and go and fix it up because they were having a European coming."¹⁶⁶ Doriot did not want to give them another opportunity to reject her. She turned down their request to re-audition, explaining that she had already taken a week off from the Philharmonic on pretense and to ask for additional time off would risk her being fired. She also knew that to re-audition would put her at a psychological disadvantage. She knew it would be very difficult to mentally prepare to re-audition for a job she felt she had already won and to tolerate the extra scrutiny. It appeared to be a no-win situation:

I thought this is a very old trick: When things go extremely well sometimes they want you to come back later to see if you've kept up or could you do it again. And if there was a sense of doubt, I thought, well, it's not going to be good anyway because even if I play the same way, they'll say it wasn't the same or maybe they'll have some excuse.¹⁶⁷

Doriot returned to Los Angeles very pleased with her performance and anxiously awaiting a reply from Boston. She felt she had won the job but did not know what would happen. She continued carpooling with her Hollywood Bowl colleagues to rehearsals. While they went along with Doriot's story that she had been to the hospital for a week, they knew full well she had auditioned for the Boston Symphony.

It took Munch two months to decide whom he would hire. In the meantime, Doriot had researched the minimum pay scale for principals in the Boston Symphony. When the Symphony finally called in September and she was informed that rehearsals began in October, *she* had to prompt the caller to discuss the pay. At first he said, "Oh, it will pay very well." To which, Doriot responded, "Well, I don't know what very well is. What *is* 'very well?'" He said, "Well, how much do you want?" Doriot named her price and could tell he was shocked. But she stood her ground and had to wait for another phone call to confirm her salary request, which seemed to take an exceptionally long time. As the season approached, Doriot began to doubt herself.

¹⁶⁶ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

¹⁶⁷ Ibid.

Surely the Symphony should have called back. “I called [personnel manager, Rosario Mazzeo]. I thought I shouldn’t be so nervy and this *is* the Boston Symphony. If they underpaid me, wouldn’t it be worth it for a year or two months, or something?”¹⁶⁸ When Doriot spoke with Mazzeo (bass clarinetist and personnel manager, 1933 – 1966)¹⁶⁹ directly, she asked him if she had asked for too much, since she had not heard back from anyone since her first salary request. Apparently, someone had dropped the ball. He responded, “Ms. Anthony, I’m not going to recognize this call. I’m not going to admit you called me, OK? As a matter of fact, you’re going to get a call right away.” She felt this was an admission that they had forgotten to follow up on her salary request. Doriot recalled what happened next: The next day he called me at 6:30 in the morning, because it was 9:30 [in Boston] and said “Well, you got your price! Now will you come?”¹⁷⁰

Doriot immediately began calling friends with her news. She recalled that her colleagues were thrilled for her, except for Philharmonic conductor Wallenstein, who initially objected to releasing her from her contract. The Philharmonic also offered her a raise to try to persuade her to stay.¹⁷¹ While many critics and journalists wrote of the historic appointment of a woman to the position of principal flutist, Doriot’s colleagues in the Philharmonic were more surprised that a second flutist had leapt into a principal position, since that seemed to be an equally insurmountable barrier. Aurele Nicolet later told Doriot, “It was really the job for you. I’m glad that’s the way it worked out.”¹⁷²

¹⁶⁸ Ibid.

¹⁶⁹ Roster from *Centennial Collection*, Boston Symphony Orchestra recordings from broadcast archives, 1943-2000.

¹⁷⁰ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

¹⁷¹ Barbara Jepson, “Looking Back, an Interview with Doriot Anthony Dwyer.” *Feminist Art Journal*, vol. 3, (Fall 1976): 24.

¹⁷² Doriot Anthony Dwyer, interview by author by phone, 27 May 2007, Richmond, KY.

Doriot's entrance to the Boston music scene was heralded with newspaper headlines that read more like tabloids: "Woman Crashes Boston Symphony: Eyebrows Lifted as Miss Anthony sat at Famous Flutist's Desk,"¹⁷³ or "Flutist, 30 and Pretty, Here with Boston Symphony."¹⁷⁴ The opening concerts of the Symphony's season included Beethoven's Symphony No. 4, and Brahms Symphony No. 1.¹⁷⁵ One newspaper noted that she dressed very unobtrusively in a long sleeved, floor length black dress.

By the third week, Doriot was featured in a performance of the Bach Suite No. 2 in B minor. Munch had invited Doriot to play this solo because she had created such a stir with her appointment and he wanted audiences to get a chance to hear and "get to know her."¹⁷⁶ Some critics were saying she could never fill Laurent's shoes, while others insisted she be given a fair chance. She chose to play the Bach as her solo debut because she loved Munch's interpretation of Bach and had always wanted to play the Suite. Critic Harold Rogers noted that Doriot played "with a full, round-tone and virtuoso technique" but did "not appear to taper a phrase with the same eloquence of her predecessor. Sensitivity of nuance [was] occasionally wanting. But even so, her playing is remarkably warm and youthful." It was also noted in reviews that Doriot chose to play the solo seated rather than standing.

The same program was reviewed in the October 18th *Boston Globe* morning edition, in which writer Warren Storey Smith noted it was "Ladies' Day" at the performance, for the concert also featured French pianist Lelia Gousseau. His review noted that Doriot "handled her part in the Bach's charming Suite deftly and musically and in the final Badinerie with a degree of virtuosity that elicited from her fellow-players something midway between a gasp of

¹⁷³ Cyrus Durgin, "Woman Crashes Boston Symphony," *Boston Sunday Globe*, (12 October 1952), 1.

¹⁷⁴ *Springfield Morning Union*, "Flutist, 30 and Pretty, Here With Boston Symphony, 21st," (10 October 1952), courtesy of Boston Symphony Archivist, Bridget Carr, xerox copy.

¹⁷⁵ Ibid.

¹⁷⁶ Doriot Anthony Dwyer, written comments to author, June 2007.

astonishment and a shout of approval, while the audience expressed its appreciation in no uncertain terms.”¹⁷⁷ Some critics ventured into fashion criticism as well. Cyrus Durgin, who lamented that the Boston Symphony had destroyed tradition in letting a woman play principal, noted that Doriot “dress[ed] well without aiming at spectacular effect, and her lipstick, though generously applied, is the right shade for her coloring.”¹⁷⁸

Critics were not the only people surprised by the addition of a woman to the orchestra’s roster—the Symphony itself was less than prepared in terms of its facilities. There were no dressing rooms for women backstage at Symphony Hall. The only other woman in the symphony, a harpist, offered to share her harp’s hard case as a place to change. Doriot declined and negotiated an alternative arrangement. The management assigned one of the extra soloist green rooms as her dressing room.¹⁷⁹ During a recent interview with flutist James Galway, Doriot notes that the interview is taking place in “her room,” which has since been converted back into a guest artist’s green room.

Doriot credits Munch with “exceptional courage” in hiring her and their working relationship was usually congenial. However, Doriot remembered that once during that week of rehearsals on the Bach Suite, he “went too far in his efforts to test me.” She remembered this situation:

We had a rehearsal, and I played the big solo part. Naturally I had worked very hard to prepare it well and Mr. Munch had said it was good. When I finished playing the next day in the dress rehearsal, Mr. Munch said, ‘Not good.’ Nothing else. Anyway I was just tongue tied. There was this moment of silence and then the Concertmaster tapped his stand with his bow and the other players stood up and cheered for me. I’ll never forget that. And Mr. Munch blushed and made his exit.¹⁸⁰

¹⁷⁷ Warren Story Smith, “Symphony Concert,” *Boston Morning Globe*, (18 October 1952), courtesy of Bridget Carr, Boston Symphony Archivist, xerox copy.

¹⁷⁸ Cyrus Durgin, “Woman Crashes Boston Symphony,” *Boston Sunday Globe*, (12 October 1952), 27.

¹⁷⁹ Barbara Jepson, “Looking Back, an Interview with Doriot Anthony Dwyer.” *Feminist Art Journal*, vol. 3, (Fall 1976): 22.

¹⁸⁰ Doriot Anthony Dwyer, interview by author, 31 December 2006, Brookline, MA.

Doriot speculated that Munch might have finally felt nervous about the pressure of hiring a second flutist for principal, or the first woman principal in a major symphony orchestra. He rarely tested her after that incident.

Doriot stayed in the Boston Symphony until 1990, despite her mother's encouragement to start a solo career. Her mother remarked, "How long are you going to stay in that orchestra? You're just a cog in the wheel!" Doriot could only respond with "Some wheel!"¹⁸¹ Doriot admired the musicianship of her principal woodwind colleagues, clarinetist Harold "Buddy" Wright, bassoonist Sherman Walt and oboist Ralph Gomberg, and felt complete in her orchestral environment. She stayed with the Boston Symphony for thirty-eight years, which included a teaching career in Boston and at the Boston Symphony's summer home, Tanglewood.

¹⁸¹ Toshiko Kohno, "A Portrait of Doriot Anthony Dwyer." *The Flutist Quarterly*, Spring 1990, 26.

Chapter Seven: Master Teacher

In addition to her acclaimed career as an orchestral flutist, Doriot is a devoted teacher. Little, however, has been written about her teaching style, which evolved particularly after her retirement from the Boston Symphony when she could focus more on teaching. This chapter covers her approach to tone production, breathing, support and phrasing. Several former students, some now orchestral performers or university professors, submitted responses to a survey describing their memories of the instruction they received. Some of their responses to the survey are included in this chapter. This chapter will also define some of the unique analogies that are integral to Doriot's teaching. These analogies include "the bounce" and "refresh and release," which feature heavily in her discussions about tone production, expression and inner phrasing.

Doriot first began teaching at Pomona College, in Claremont, California around 1946 while she was performing in the Los Angeles Philharmonic.¹⁸² She began teaching at New England Conservatory in 1953 with the other members of the Boston Symphony Woodwind Quintet and stayed until 1974.¹⁸³ Later she joined the faculties at Boston University (1973) and Boston Conservatory (1990) where she is still teaching.¹⁸⁴

When on tour with the Boston Symphony or the Boston Symphony Chamber Players, Doriot would often take the opportunity to give master classes or recitals in music centers abroad. Consequently, she has performed solos, chamber music, judged contests and taught master classes all over the United States, Europe (including Denmark and Holland, notably in

¹⁸² Doriot is not sure exactly when she began at Pomona College but feels it was probably 1946. Sandra Vasquez at the Human Resources Department at Pomona College informed the author over the phone that they no longer have records on file for that year and surrounding years.

¹⁸³ Dates confirmed via email by Maryalice Perrin-Mohr, Archivist/records manager, New England Conservatory.

¹⁸⁴ Dates confirmed via email by Janice Filippi, Administrative Assistant to the Director, School of Music, Boston University and Karl Paulnack, Director, Music Division, Boston Conservatory.

Amersterdam's Concertgebouw), Greece, Russia, Taiwan, China, South Korea and Haiti. Doriot has also coached the flute sections of the Asian Youth Orchestra (based in Hong Kong), Tanglewood Music Center Fellowship Orchestra and the Greater Boston Youth Symphony Orchestra (GBYSO) when they were preparing Ravel's *Daphnis and Chloe*. Doriot is particularly fond of teaching at the Flute Workshop at the Boston University Tanglewood Institute, which she has done since 1985. This seminar is an intense series of daily classes over two weeks for a group of eight to ten high school and college students selected by Doriot by taped audition.

Despite her prestigious teaching career, little of Doriot's teaching method has been put into writing. This could be due in part to the very individualized nature of her teaching approach, which has evolved throughout her career. Although her teaching style has become more systematic of late, it would still be very difficult to outline in a standard undergraduate college course syllabus. Doriot adjusts her method for each student, although the musical fundamentals are consistent. As she describes it, she works out ideas in the midst of teaching, much like she does while practicing. To *Flute Talk* magazine, Doriot explained why she enjoys teaching and her basic approach: "I like to have to put thoughts into words. Sometimes after I've explained something, I'm surprised at how it seems to work itself out in the talking."¹⁸⁵

For lesson materials, Doriot uses the scale and arpeggio patterns in Taffanel and Gaubert's *Daily Exercises Complete Method*. Etudes are chosen from the Taffanel and Gaubert *Method* as well as Joachim Andersen's op. 33 or op. 15. Among the solo repertoire frequently studied by Doriot's students are the sonatas by Walter Piston, Sergei Prokofiev and J.S. Bach, as well as Jacque Ibert's Concerto, Charles Griffes' *Poem*, and Henri Dutilleux's *Sonatine*. For chamber music, some of the favorites are Heitor Villa Lobos's *Jet Whistle*, Mozart's Flute

¹⁸⁵ Polly Kay Hansen, "Doriot Anthony Dwyer—A Woman of Many Firsts." *Flute Talk* (December 1983): 4.

Quartet in D major, and Beethoven's *Serenade* for Flute, Violin and Viola. The range of orchestral excerpts covered by her studio is considerable, but among the most common pieces are the audition standards, such as Beethoven's Overture to *Leonore* No. 3, Debussy's *Afternoon of a Faun*, Mendelssohn's "Scherzo" from *A Midsummer Night's Dream*, Ravel's *Daphnis and Chloe*, Brahms's Symphony No. 4, Dvorak's Symphony No. 8, Saint-Saens's "Voliere" from *Carnival of the Animals*, the Variations from Stravinsky's *Firebird*, as well as many of the tone poems of Richard Strauss.

While the materials studied in lessons with Doriot are typical, her methods are distinctive. Students never learn the notes and rhythms separated from expression: technique always serves musicality. To accommodate this very intense and highly detailed approach, Doriot encourages students to "map out" the music mentally, by listening to a recording or using their sight-reading skills, in order for them to play immediately with a "sense of contrast."¹⁸⁶ She wants them to see the textures, ranges, shifts in moods and tempos and to plan for them before the students begin to practice with the flute. In her words, "to play fast or slowly without a sense of contrast causes a great loss of expression. Artistry is dead. It is best to get the differences first before practicing to combine expression and 'get the notes' together."¹⁸⁷

Doriot is more interested in helping her students build techniques to improve tone production and clarity of expression than build speed in the fingers or articulation. The emphasis is on control. Most students are returned to "square one" at some point in their studies, where they relearn the mechanics of starting, sustaining and releasing a single pitch. The logic behind this focus on fundamentals is that speed will come later if tone is well supported and moving efficiently through the phrase. As Doriot explains, "the notes sound faster if they are

¹⁸⁶ Doriot Anthony Dwyer, comments at Boston University Tanglewood Institute, Flute Workshop, June 2007.

¹⁸⁷ Doriot Anthony Dwyer, written comments to author, June 2007.

controlled.”¹⁸⁸ The tongue and fingers should follow the tone, not lead it because the music “flows from your tone, not your fingers.”¹⁸⁹ For that reason, she does not recommend exercising the fingers without paying attention to sound and phrasing. Focusing on the fingers alone could lead to a disconnection between the fingers and tone, or a breakdown of expression. Every scale exercise, no matter how small, must involve a good sound. At her Tanglewood workshop in the summer of 2005, she reminded the students that: “a good scale is a challenge to play. You should treat a scale as one of our most sacred melodies a flute player can have.”¹⁹⁰

TONE

Tone with direction comes first in Doriot’s schema, with rhythm a very close second. Heather Kent, former faculty at Gordon College in Massachusetts and a graduate student of Doriot’s from Boston University, commented on the importance of tone in her lessons:

Mrs. Dwyer made a point of telling me on a number of occasions that it was important to get the resonance, connection and bounce in your tone prior to doing anything else that day. We would often spend an hour or more on one or two notes to get them perfect, with every part of the note having its color, direction, forward motion and with the feeling of anticipated connection. If you could achieve this on one or two notes, everything else would fall into place easily.¹⁹¹

A resonant sound requires that students keep their air volume in check. Students rarely hear Doriot ask them to play with “more air.” Usually Doriot asks students to use less air and keep the air moving. In her words this concept is “slower sound, rather than slower air.”¹⁹² Most flutists understand that “slow air” creates a weak, unsupported tone, but do not realize speeding up the air alone does not always create an ideal sound. Adding air speed without adjusting the embouchure down to catch more of the tone-hole can create a thin tone, the

¹⁸⁸ Doriot Anthony Dwyer, written comments to author, May 2007.

¹⁸⁹ Doriot Anthony Dwyer, Boston University Tanglewood Institute, Flute Workshop, June 20, 2005.

¹⁹⁰ Ibid.

¹⁹¹ Heather Kent, email to author, September 29, 2006.

¹⁹² Doriot Anthony Dwyer, written comments to author, May 2007.

opposite of a “slower” or fuller sound. Additionally, too much air in the sound could lead to excessive tension on the embouchure, distort the flow of sound and inhibit flexibility of motion. Too much air in the sound is what Doriot calls “dumping air,” which causes a “dumping quality at the end of phrases,”¹⁹³ or a dynamic accent. Doriot wants the air column to flow within the rhythmic beats for optimum flexibility, which she calls a connection of “thought, word and deed.”¹⁹⁴

Besides playing long-tones, Doriot builds tone practice time into her studies by breaking down any technical passage to its most skeletal form by removing ornaments, appoggiaturas and other non-chord tones. This reduction technique resembles Schenkerian musical theory analysis, but is not as systematic or strict. Playing only the skeletal notes of the phrase or piece “makes a map of the journey.”¹⁹⁵ Sometimes the skeleton is as simple as one long note, but even this long note must have direction. The skeletal form then allows the student to focus on producing a good, consistent sound, while keeping good phrase direction and gradually adding the other notes. Focusing on the skeletal form is an opportunity to practice movement of the tone and focus on the air connection with the pulse.

“THE BOUNCE”

At the heart of Doriot’s teaching method is the “bounce,” which is an important factor in breath control, as well as tone production and phrasing. The bounce is Doriot’s “systematic way to way of managing the air column.”¹⁹⁶ In itself, the bounce is a small, split-second release of the expansion in the torso, followed by an immediate re-expansion or a “down-up” motion. When effectively employed, the bounce enables flutists to use their good posture to maintain air

¹⁹³ Ibid.

¹⁹⁴ Doriot Anthony Dwyer, conversation with author by phone, September 9, 2007.

¹⁹⁵ Ibid.

¹⁹⁶ Doriot Anthony Dwyer, Boston University Tanglewood Institute, Flute Workshop, June 2007.

support, energy and movement in the sound. Former students who play professionally still strive to use this unique concept in their work. Toshiko Kohno, Principal Flute of the National Symphony, commented that in her studies with Doriot she “practiced long tones for hours every day, without vibrato” specifically to make sure that the sound was “moving” and “clean.”¹⁹⁷ When asked about the bounce, she noted she is “still trying to get it.”

Doriot has several analogies to describe the bounce and how it applies to breath support. Doriot maintains that inhaling, expanding the rib cage and maintaining a good posture during the expulsion of breath creates air support. However, good posture needs to be managed to avoid constant tension. Constant tension would not allow the tone to flow and would also exhaust the flutist. Using the bounce with good posture creates a “pick-up” in the flutist’s energy that can be used for continuity. Doriot relates this down-up motion of the bounce to walking. Just as the body must momentarily “fall” forward with one foot, rebalance and repeat the process in order to walk, the flutist must use the bounce to generate a pickup after a downbeat to keep the sound moving. Doriot also likens the bounce to a body ascending a staircase. While the lower body is stepping on the stairs, “pounding out the beats” of the music, the upper body is adjusting and straightening the back with each step, and effectively floating. Just as the upper-body ascending the stairs straightens without stiffening, the flutist needs to support the sound without rigidity. Doriot urges students to work to achieve this floating aspect in their phrasing through the bounce.

There are many opportunities to bounce within a phrase, such as after attacks, big downbeats, and especially on ties, dots and beats within a note of long duration. These

¹⁹⁷ Toshiko Kohno, letter to author, September 17, 2006.

opportunities give the player a “welcome opportunity to shape while moving this lovely sound.”¹⁹⁸

From her ballet lesson experiences, Doriot likes to relate the bounce to the ballet dancer “moving to different balances.”¹⁹⁹ She often mentions that as a child in her early ballet lessons, her teacher would instruct the class to hold out their skirts. At the time, Doriot thought this stance was purely to “look pretty.”²⁰⁰ Only later did she realize that the act of holding something in the air was “a discovery of balance and its blessings.”²⁰¹ In Doriot’s experience, the dancer’s feet represent the written music’s beats while her arms represent the bounce. Much as a dancer must refresh her balance with different postures, a flutist needs to refresh the sound and energy flow with the bounce.

In my own lessons, Doriot would describe the bounce as “carrying” the air within the body without creating tension or getting stiff. It was a revelation to me that “support,” which before had always been likened to a rigid abdominal “brick wall,” could be created and more easily managed by allowing for the split-second release of the expansion in the bounce. Employing the bounce in my performance enabled me to feel comfortable playing long, sustained pitches in orchestra without losing pitch or tone color.

BREATHING AND BREATH CONTROL

As a petite person, Doriot discovered through time that efficient use of air was for her the most effective means of producing a large sound. In the first month or two of studies with Doriot, students might be required not to play above a mezzo-piano. The reason for this downsizing of volume is to concentrate on developing an efficient core sound that is strong and

¹⁹⁸ Doriot Anthony Dywer, phone conversation with author, September 9, 2007.

¹⁹⁹ Doriot Anthony Dwyer, interview by author, 31 December 2006, Brookline, MA.

²⁰⁰ Ibid.

²⁰¹ Ibid.

supple. After students achieve this core sound, they discover a whole new range of volume and more energy in their playing. At the same time however, Doriot stresses it is important not to be “miserly” with the air.²⁰²

To manage moving sound effectively, the intake of breath must be prepared in advance, mentally and physically. Doriot recommends only taking in as much air as needed to play the phrase, rather than filling up completely with each breath. As she aptly describes, “The big mistake in wind playing is to try to take in as much air as possible, twice as fast as possible and to have it last twice as long.”²⁰³ To breathe effectively, part of the preparation goes back to good posture: lifting the upper body before the inhalation, so the breath does not have to do the lifting on its own. She also notes that it is important not to correct posture too suddenly, which can create pain or disrupt the airflow. Doriot insists her students never inhale or count a rest when entering on an upbeat, as in the beginning of Ibert’s Concerto. An abrupt “counting breath” is usually noisy, creates tension, does not adequately prepare the support system and leads to an early “breakdown” of tone and breath control. She also describes a counting breath as “leading with your wind,” when you should always “lead” with your tone. Instead of using your breath to count, you should rely instead on your pulse (internal rhythm) and “release, set and pick up.”²⁰⁴ In other words, you must prepare the breath before you begin your upbeat by having your body already refreshed, expanded and poised to breathe. Doriot tells her students to “feel the pulse as one breathes” and feel the upbeat preparation to your downbeat, “like a conductor’s upbeat.”²⁰⁵ The body cannot support the tone by air volume or embouchure alone, and the ribs should be expanded and released without tensing the shoulders.

²⁰² Doriot Anthony Dywer, phone conversation with author, September 9, 2007.

²⁰³ Ibid.

²⁰⁴ Doriot Anthony Dwyer, written comments to author, May 2007.

²⁰⁵ Doriot Anthony Dywer, Boston University Tanglewood Institute, Flute Workshop, June 2005.

Once the note begins, the flutist should release the air consistently while leaving the body expanded and use the bounce to stay energized. Good posture, with an aligned head, neck and back and loose knees, is also essential for a good sound and easier breathing. While playing, the bounce helps reactivate the support or expansion to keep up the energy and sense of direction. The held note should have a strong, solid core without being played too loudly or softly. To make sure the sound is truly centered and supported, Doriot asks the student to remove any vibrato, for the tone should sing without it. Vibrato is introduced later as an ornament supplemental to the phrasing and interpretation. Doriot will remind students to try not to critique themselves as they play, but to look forward to the resonance of the release in their sound.

PHRASING AND INNER PHRASING

Phrasing is partly defined in New Grove Dictionary as “the grouping of successive notes, particularly in melodies.”²⁰⁶ In a similar vein, Doriot discusses phrasing in terms of the “connection” of notes to others, of “putting together” what is important: a “well crafted phrase should express an idea or emotion and move the listener through the music.”²⁰⁷ As a result, some notes are more important than others. Doriot selects one or two notes in a phrase to be the goal notes and emphasizes the importance of not allowing other notes to detract from those goals with inadvertent increases in air or volume. To manage the air and energy to arrive at the goal notes effectively requires good inner phrasing. Phrasing, inner phrasing and diminuendo all closely tie in with Doriot’s concept of the bounce.

Inner phrasing refers to the hierarchy of downbeats and upbeats within a bar, or even a subdivided beat, and the energy generated between downbeats and upbeats. For instance, in a measure of common time, the first quarter note (beat one) is the strongest downbeat with beat

²⁰⁶ Geoffrey Chew, “Articulation and phrasing,” *New Grove Dictionary of Music and Musicians*, 2nd edition.

²⁰⁷ Doriot Anthony Dwyer, phone conversation with author, 29 September 2007.

three as the next strongest. The same hierarchy can pertain to a group of four sixteenth notes within a beat: the first sixteenth note is the strongest sixteenth and the third sixteenth is the next strongest. Of the corresponding weak beats, or “upbeats,” beat four is the strongest upbeat, with beat two being the weakest upbeat. Each of these beats has its own job: beat one must have a “bounce,” or an immediate direction or down-up feel, to generate the energy and tone to begin to carry the phrase; beat two carries the motion forward, very gently, not adding additional air but more like a diminuendo, to help prepare beat three; beat three is another opportunity to bounce, or refresh and release the air, regenerating the energy without accenting; beat four carries tremendous energy forward to the next big downbeat and bounce, starting the process anew. A common mistake in trying to play energetic downbeats is to separate the downbeat from the succeeding beats with an unintentional accent. Unintentional accents can rob the student of air and energy, but if a student keeps the connection between the notes alive with the bounce, the support renews itself.

To help manage the connection between the beats, Doriot sometimes recommends thinking “one, four, three, two” for beats one through four. This switching of the usual position of the hierarchical upbeats (“four” being the strongest upbeat in the place of the weakest upbeat) can help the student visualize the strength that the movement through a phrase requires without accenting downbeats.

However Doriot feels that playing in threes, as in three quarter notes to a bar or triplets, is “very difficult, often like visiting a foreign country.”²⁰⁸ She feels threes are difficult because our body is symmetrical and most of our body parts come in twos. Her trick for inner phrasing in a simple triple meter is to say “Great I am.” This sentence simulates good inner phrasing because one is not likely to want to disconnect “great” from “I am” because “I,” as Doriot explains, “is

²⁰⁸ Doriot Anthony Dwyer, Boston University Tanglewood Institute, Flute Workshop, June 2005.

always the ego.”²⁰⁹ This sentence also helps the second beat (“I”) to be supported because one will emphasize “I” as much as “great” in order to “enjoy seeing oneself connected with ‘great.’”²¹⁰

The diminuendo plays an important role in effective phrasing. Students often automatically crescendo or play louder in higher registers or release too much air as they tire and tighten the embouchure to compensate. Also, the bounce can generate a lot of energy that might become an uncontrolled crescendo if the student forgets to diminuendo immediately after a bounce (unless a crescendo is marked in the music, of course). These tendencies to get louder can disrupt the shape of the phrase. Consequently, Doriot reminds students of the importance of the diminuendo after the bounce, especially in the resolutions of appoggiaturas and on the ends of most phrases.

While it may take more effort to diminuendo because it takes strength and discipline, it will save air and generate energy that can be used more effectively later. According to Doriot, students need to remember to diminuendo after a bounce not to only keep the air in check but also to keep the tempo moving and the tone flexible and refreshed to make the length of the phrase. The key to playing a diminuendo is to raise the upper body to maintain support. Students must also remember not to slow down the tempo as they play a diminuendo or when playing softly. If anything, Doriot says, “go forward.”²¹¹

Inner phrasing is also applicable to the hierarchy of beats across bar lines. Moving the bar line can make it easier to conceptualize the direction of the phrase and where to apply stresses or diminuendos. Removing a bar line can relieve the tendency to over-emphasize downbeats. As shown in example 7.1, from Beethoven’s Third Symphony, third movement,

²⁰⁹ Ibid.

²¹⁰ Doriot Anthony Dwyer, phone conversation with author, 9 September 2007.

²¹¹ Doriot Anthony Dwyer, written comment to author, June 2007.

Doriot suggests that two bars of 3/4 time be grouped together to create a duple compound meter effect, rather than treat and accent each bar equally. Interestingly, she starts her grouping with the ‘C’ as a pickup to the middle of her new bar, rather than letting the first ‘F’ be the next new downbeat. Again, this kind of grouping allows the middle of the phrase to be refreshed with the same kind of attention that the beginning of any bar tends to get. These new bar lines help the students keep from accenting each original bar equally, give more direction to the second bar of ‘F’s’ and lead to the bar with the dotted half-note ‘C.’



Ex. 7.1 Beethoven, Symphony No. 3, Third Movement, mm. 31-48.²¹²

In example 7.2, Doriot treats the flute solo from the fourth movement of Beethoven’s Third Symphony in a similar fashion. In this excerpt, the redistribution of critical downbeats helps balance the registers. The highest pitches in the third register tend to be more accented than their second register counterparts. Grouping the bars of 2/4 into measures of 4/4, but not starting the groupings at rehearsal ‘B,’ averts placing even greater emphasis on pitches that tend to be louder by default (‘F#,’ ‘G’ and ‘A’) and support the second register pitches that are more difficult to play out. The grouping below also helps direct the phrase to peak at the sforzando ‘A,’ rather than over accenting the repeated ‘A’s’ in the bar before and strengthen the appoggiatura in the eighth bar of ‘B’ as the end of the phrase, which is repeated afterwards in variation.

²¹² Ludwig Van Beethoven, Symphony No.3, Flute I part (New York: G. Schirmer, 1944). This edition does not include all the staccatos found in the Dover/Eulenberg score (1979).

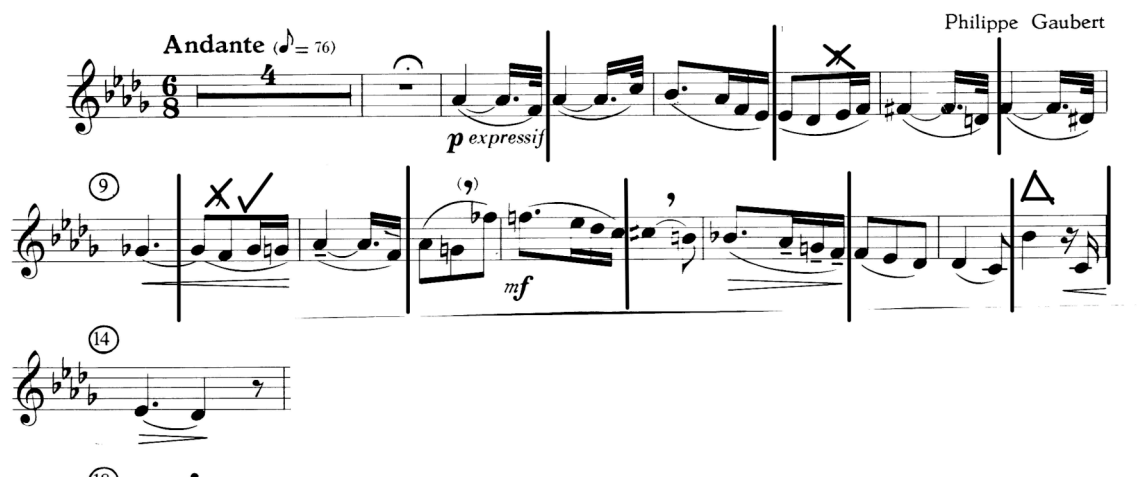


Ex. 7.2 Beethoven, Symphony No. 3, Fourth Movement, mm. 174-190.²¹³

Rebarring a phrase is another way that Doriot illustrates phrase direction. In the Philippe Gaubert's *Nocturne et Allegro Scherzando* for flute and piano, as shown in example 7.3, the *Nocturne* is in a 6/8 meter at an andante tempo. Doriot places bar lines in the middle of measures six through thirteen. These new bar lines place an emphasis on the fourth eighth note in the middle of the bar. The reason for this rebarring is to help keep the energy going through the middle of the bars and to discourage the tendency to overly accent the true downbeats at the beginning of the original bars. Measure thirteen would be treated as a 3/8 measure so that the large appoggiatura figure in measure fourteen would land on a downbeat. The “x’s” indicate where Doriot prefers students not breathe. She prefers students breathe after the ‘f’ in measure nine, because she regards it as the resolution of an appoggiatura.

As an example of melody versus accompaniment, Doriot uses Andersen Etude No. 3 from Opus 15, shown in the bottom line in example 7.4. The marked tempo for this etude (dotted quarter equals 69), makes it very difficult to play the triplet sixteenths without obscuring the melody. Following Doriot’s approach, the first task would be to separate the melody from all the other notes.

²¹³ Ibid., Fourth Movement. Note: the flute part indicates that the excerpts begins at m. 176 by virtue of the of the “182” on the second line, but the 1976 Dover/Eulenberg indicate these measures are 174- 190.



Ex 7.3 Gaubert, *Nocturne et Allegro Scherzando*, mm 6-14.²¹⁴

Allegro con brio M.M. ♩ = 69

p con garbo

mf *cresc.*

Ex. 7.4 Andersen Etude No. 3, op. 15, mm. 1-9.²¹⁵

The melody becomes the skeleton and the other notes become accompaniment. Seeing the melody by itself can be a revelation, because it suddenly makes the etude seem very simple. To play the melody with good inner phrasing and direction is the next challenge. All the pickups

²¹⁴ Philippe Gaubert, *Nocturne et Allegro Scherzando*, Flute Part, (New York: G. Schirmer, 1967) 30.

²¹⁵ Joachim Andersen, 24 Etudes, op. 15 (New York: G. Schirmer, 1970), 18.

and long notes must have the proper direction and there are many appoggiaturas, which require diminuendos. Once the melody flows adequately, the focus can shift to the accompaniment, practicing it alone without the melody notes. Again, the problem of three arises and each group of triplets must connect to the others, even while leaving out the melody notes. After practicing this way, one should put the two parts together. Although the etude must be played very slowly at first, practicing it in this way makes it very musical and expressive. Speed will come with time and practice. If one had been told simply to practice the etude slower, one might have missed the melody, the appoggiaturas in the melody, the connection of the inner beats at the sixteenth triplet level and at the melody's level in quarter and eighth notes. Ultimately, it is the connection between the notes with the tone and with the downbeats and upbeats that enables one to play that etude convincingly at tempo. Doriot stresses that the tempo marked for the etude is not as important as being able to play it musically and bringing out the melody over the accompaniment.

This approach to phrasing, using the hierarchy of beats in combination with the bounce and diminuendo, was very effective in helping me to develop a smoother technique in fast passages. Simply practicing slower did not seem to prevent me from rushing technical passages, perhaps because I did not know what to listen for or feel while I practiced slowly. I would then become bored and frustrated with my lack of technical proficiency. With Doriot's method, I learned to use the inner beats as pick-ups to downbeats, to use the bounce to refresh my support and keep the sound moving. It was a lot to think about at a slow tempo, but the purpose was always to sound musical, even with a long chain of sixteenth notes. Suddenly, it was rewarding to practice slowly because I felt expressive and was able to keep my sound floating. My tone

grew, my sense of rhythm improved dramatically and my technique did not break down as soon as speed was applied.

EXERCISES

Another intriguing aspect of Doriot's teaching style is her ability to transform any passage into an exercise to guide the student's development and mastery of difficult patterns. She notes that practicing is the "art of simplifying so you can get at what is hard."²¹⁶ At her summer Tanglewood seminar, Doriot spent many sessions on "Voliere," from Saint-Saëns's *Carnival of the Animals*. As always, the first task is to get the tone moving. This requires grouping the rapid sixty-fourth notes into single pitches. The result is a dotted eighth plus sixteenth rhythm outlining the pitches of the first few bars, as shown in example 7.5. This rhythm simplifies the written out trill, creates a dot on which the student can bounce to generate motion in the sound and keeps a sixteenth to reattack which also helps to lead the phrasing to the next beat.

These dotted eighths should be treated like long tones, and the student must be aware of all the opportunities to bounce and diminuendo. The student should also be very careful not to separate the sixteenth from the dotted eighth, since both are part of the same flow of the phrase. This exercise also takes away the initial panic of seeing so many fast notes, which often incite flutists to tongue or finger too quickly for their tones to follow. Doriot even recommends not using the trill key fingerings for the alternating notes until the very last step when the flutist is ready to play at tempo.

²¹⁶ Doriot Anthony Dwyer, Boston University Tanglewood Institute, Flute Workshop, June 2005.



Ex. 7.5 Saint-Saëns, *Carnival of the Animals*, 10. “Voliere,” mm. 3-4.²¹⁷

Once the student is able to play the outline of the first phrase with this rhythm, then he/she can start thinking about the quick, alternating pitches. Doriot recommends beginning with double tonguing syllables (‘ta-ka’ or ‘du-ga’) but begin with middle register ‘D’ and ‘E,’ then work up the outline next with the ‘G/A’ dyad, to end with the first ‘D/E’ group (i.e., play the first bar in reverse). The object of this exercise is not to aim for speed, but work to keep the flow from the previous long tone exercise. The tongue should do very little. Doriot warns that “a lot of people put their passion in their tongues” instead of their tones.²¹⁸ As part of the inner phrasing, Doriot notes that the ‘ka’ syllable (or ‘ga’) should be “less perfect” or weaker than the ‘ta’ syllable, since it is subordinate. It also means that the high ‘E’s in the beginning should not pop out louder than the ‘D’s, since it is the subordinate pitch. To practice this, Doriot has her students practice a series of sixteenth note ‘E’s with the syllable ‘ka,’ making sure they keep the phrasing. All the while, the student should be making sure he/she does not crescendo inadvertently, since that can make the tone stiff and inflexible. In fact, if the air is “blasted” or is played too loudly, the tone becomes slower. Once the alternating pitches are worked out, then the student can begin including the turns at the end of the phrases into the exercise.

²¹⁷ Camille Saint-Saëns, *Carnival of the Animals*, “Voliere,” (Bryn Mawr: Presser, 1995) Copyright Permission pending.

²¹⁸ Doriot Anthony Dwyer, Boston University Tanglewood Institute, Flute Workshop, June 2005.

INFLUENCES

Doriot's teaching style is a blend of her own experiences and original ideas with concepts she learned from her own teachers. While it is impossible to pinpoint the exact sources of anyone's pedagogical style, it is interesting to speculate about the lineage of Doriot's teaching concepts.

From her mother, Edith Anthony, Doriot heard an ideal tone to emulate, one that was pure, strong and natural. Mrs. Anthony encouraged her daughter to listen and to explore music, as well as to develop an independent mind. Because Mrs. Anthony played intuitively, she could not easily explain much of her fluid technique and exquisite tone to Doriot, and this was often a source of frustration to Doriot as a student. Perhaps as a result of this experience, Doriot works very hard to explain everything in many different ways and is willing to spend hours on the smallest details. Former student Heather Kent fondly remembers the dedication Doriot showed in her lessons. She remembers lessons would go for "forty minutes to two and a half hours or would even take place via a phone call, with my placing the receiver on the kitchen table and playing one or two notes, usually followed by several minutes of comments."²¹⁹ Toshiko Kohno, principal flute of the National Symphony, remembers Doriot's patience:

Any piece of music I studied with her she taught me in great detail. She would spend hours on the opening phrase of the slow movement of the Mozart D major concerto, for example—what she had to say was inexhaustible. And she had endless patience explaining how to do it. The interpretation was always very well thought-out—everything was for a reason.²²⁰

Doriot also encourages her students to do a lot of listening and to attend as many live performances as possible. Listening was a major component of Doriot's education, even when she would have preferred to have been playing.

²¹⁹ Heather Kent, email to author, September 29, 2006.

²²⁰ Toshiko Kohno, letter to author, September 17, 2006.

Doriot's other teachers shared a common teacher in Georges Barrère, the renowned French flutist and teacher at Juilliard who represented a direct connection to the Paris Conservatory and the French school of flute style. Kincaid studied with Barrère for an extensive period of time at New York's Institute for Musical Art. Ernest Liegl had at least a few lessons with Barrère during a summer in the Catskills. Mariano also studied with Kincaid. Through her teachers from Mariano onward, Doriot has a strong connection to the French school of flute playing through Barrère and his students.

From Ernest Liegl, the principal flutist of the Chicago Symphony, Doriot learned the importance of being able to control her tone in all dynamics, especially in pianissimo. He instilled in her the importance that piano means soft but not "stationary" so the tone would stay alive.²²¹ Many of her lessons with him were spent on mastering just one note. He also introduced Doriot to the Andersen etudes. She remembers in particular that he could cover several important concepts in great depth within an hour and in that hour "time seemed to stand still."²²²

The music world is a small one and Doriot's former teachers had all heard each other on radio broadcasts. For instance, Ernest Liegl of the Chicago Symphony had mentioned that the Kincaid tone was his "favorite flute sound" and that Kincaid was a marvelous chamber player.²²³ Barrère had mentioned in a lesson to Liegl that another one of his students, William Kincaid (later Principal Flute of the Philadelphia Orchestra) would talk "incessantly" about a "clear tone, free of breathiness." Doriot remembered how she loved Kincaid's sound and could always hear

²²¹ Doriot Anthony Dwyer, written comments to author, May 2007.

²²² Ibid.

²²³ Johnson and Kujala, *Flute Talk* "Reminiscing with Ernest Liegl" p. 32

the “bounce” in his sound. She also felt that his “Polanaise” in the Bach B minor Suite was “particularly interesting,” one of Doriot’s high compliments.²²⁴

Doriot especially values her lessons with Henri de Busscher, former Principal Oboe of the Los Angeles Philharmonic. De Busscher was also an accomplished tenor and coached many singers who would return to him for lessons throughout their careers. Doriot recalled that he had tremendous energy and never played for Doriot in his lessons—he always sang. His oboe sound was not particularly pretty, as Doriot recalled, as it tended to be thin but his phrasing was “unparalleled,” which is why she chose to study with him.

When asked about her studies with Mariano at Eastman, Doriot explains that Mariano taught from the music in her lessons and it is impossible to remember any particular catch phrases or tendencies. His largest impression on her was his enormous tone. However, Judy Hand mentions in her dissertation on Everett Timm, another Mariano student, that Mariano would instruct his students to play “between the notes” and “stressed musicianship over flashy technique.”²²⁵ Doriot’s teaching style is similar in this respect.

STUDENT ACCOMPLISHMENTS

Several of Doriot’s former students have achieved orchestral careers themselves, including Geralyn Coticone, former Solo Piccolo with the Boston Symphony; Marianne Gedigian, former Guest Principal Flutist of the Boston Symphony and Principal Flutist of the Boston Pops; Harvey E. Boatwright, formerly of Dallas Symphony; Joanne Meyer White, Second Flute, Virginia Symphony; Toshiko Kohno, Principal Flute, National Symphony, Deborah Coble, Principal Flute, Syracuse Symphony, the late Elinor Preble, former Principal Flute Boston Ballet. Mary Jo White is currently Assistant Professor of Flute at University of

²²⁴ Doriot Anthony Dwyer, interview with the author, 6 January 2005, Brookline, MA.

²²⁵ Judith Hand, “The Flute Pedagogy and Educational Philosophy of Everett Timm” (D.M.A. diss, Louisiana State University, 1999), 49.

North Carolina-Wilmington and Marianne Gedigian is Associate Professor of Flute of University of Texas-Austin.

Chapter Eight: Conclusion

In addition to being the first woman to become principal player of one of the top orchestras in the United States, Doriot is remarkable for her perseverance, creativity and courage. Time after time, when opportunities were slim, Doriot created her own path and focused on her ambition to become a principal flutist.

Doriot's determination emerged early in life. She had to overcome her mother's initial skepticism of her native talent until a professional musician recognized her potential. As a young student she unflinchingly trekked the considerable distance to her teacher Ernest Liegl's house and back. She demonstrated creativity as well as persistence in her efforts to get orchestral experience by volunteering in an orchestra in Oklahoma and in anticipating which pieces might appear in her audition with Fritz Reiner. It took a lot of courage for Doriot to audition for a big-name conductor like Fritz Reiner at age eighteen²²⁶ and later to leave the relatively safe position of second flute in the National Symphony to go live alone and freelance in New York City.

Doriot's disciplined listening played a large role in her preparation for her career. Hands-on orchestral experience was often difficult to come by so Doriot listened and absorbed musical ideas and styles from hearing radio broadcasts, live rehearsals, concerts and even her mother's playing.

Maybe it was the influence of her mother's independent spirit and her professional Chautauqua circuit experience, but Doriot seemed to know at a very young age what she could accomplish. At twelve, Doriot once declared to her friends that when she grew up that she would be principal flute of an orchestra—an all *male* orchestra!²²⁷ Even as a youngster, she felt

²²⁶ As mentioned in chapter three, Doriot thinks she may have been sixteen at the time.

²²⁷ Doriot Anthony Dwyer, interview by author, 6 January 2005, Brookline, MA.

that all-women's orchestras had the taint of a "consolation prize" or second-rate quality, and if she did not want to settle for a second flute position, she certainly would not settle for an all-women's orchestra in those days.

Ironically, while her appointment to the Boston Symphony is a hallmark achievement for many women orchestral musicians, Doriot is not so interested in the feminist implication of her appointment. She is aware that it was an important milestone, but she feels that it was an even greater achievement to leap to a principal position from the second flutist's chair. She explained her lack of astonishment in her becoming the first female principal player (other than harp) in a major American symphony to a Boston *Globe* newspaper writer in 1952 by stating, "Gradually, during my life, I've got used to the idea that I'm a woman."²²⁸

²²⁸ Cyrus Durgin, "Woman Crashes Boston Symphony," *Boston Sunday Globe*, (12 October 1952), 1.

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Appendix: Letters of Permission

Informed Consent Statement

Title of Study: First Flute: The Pioneering Career of Doriot Anthony Dwyer

Dear Mrs. Dwyer,

You are invited to participate in a research study. The purpose of this study is to explore your early career and flute pedagogy.

INFORMATION

You are asked to take part in an interview describing your early music studies and experiences and leading up to your Principal Flute career with the Boston Symphony.

With your consent, the information gathered from the interview will be used in the body of a document on the research topic. If necessary, the interview will be cited as a source of information. The interview will not be used for any additional purposes without your additional permission.

RISKS

There are no anticipated risks to you in approving or completing the interview.

BENEFITS

Your responses in the interview will help clarify and record for posterity your early career and teaching method. The document will add to the body of knowledge concerning the development of flute technique.

CONFIDENTIALITY

Since information gathered from the interview will be cited and attributed to you in the body of the document, your approval of the survey removes any confidentiality. All data cited, including quotations, will have identifiers attached and can therefore be traced back to you. All interview tapes will be kept until completion of the document, whereupon they will be returned to you, per your request.

Subject's initials: DA D

Page 1 of 2

CONTACT

CONTACT

If you have any questions at any time concerning the survey or procedures you may contact the principal investigator, Kristen Kean, at 212 Primrose Circle, Richmond, KY 40475, by phone at 859-625-8332 (cell), 859-622-1340 (office) or by email at kristenkean@yahoo.com

PARTICIPATION

Your participation in this survey is voluntary; you may refuse to participate without penalty. If you decide to participate, you may withdraw from the survey at any time without loss of benefits to which you are otherwise entitled. If you withdraw from the survey before research is completed your survey will be returned to you or destroyed.

CONSENT

If you agree to the survey, please read and sign the consent statement below. Please retain one of copy of both pages of this letter for your records and return the other copy to the researcher, Kristen Kean. Please be sure to initial page one where indicated.

The study has been discussed with me and all my questions have been answered. I may direct additional questions regarding study specifics to the investigator. If I have questions about subjects' rights or other concerns, I can contact Robert C. Mathews, Chairman, LSU Institutional Review Board, 225-578-8692. I agree to participate in the study described above and acknowledge the researcher's obligation to provide me with a copy of this consent form if signed by me.

Subjects' signature Donna Anthony Duke Date Sept 29 '07

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Robert C. Mathews, Chair



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Vita

Kristen Elizabeth Kean received her Bachelor of Music degree from Boston University, her Master's of Music degree from Southeastern Louisiana University and is currently finishing her Doctor of Musical Arts degree from Louisiana State University in Baton Rouge. She has performed in the sections of the Boston Philharmonic, Louisiana Philharmonic, Baton Rouge and Acadiana Symphonies and served as principal flutist in the Orquesta Sinfonica de Monterrey in Neuvo Leon, Mexico. Since the fall of 2003 she has been principal flutist with the Owensboro Symphony. Ms. Kean frequently gives solo and chamber recitals and was an invited performer at the 2005 National Flute Convention. She also serves on the board of the Flute Society of Kentucky. Ms. Kean has served on the faculties of L'Universidad Autonoma de Nuevo Leon and Southeastern Louisiana University. She currently teaches flute and music theory at Eastern Kentucky University.