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The Flute Pedagogy and Educational Philosophy of Everett Timm.

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THE FLUTE PEDAGOGY AND EDUCATIONAL PHILOSOPHY
OF
EVERETT TIMM

A Monograph

Submitted to the Graduate Faculty of the
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

Judith Elaine Adams Hand
B.S.E. in Music, The University of Arkansas, 1977
M.M., Louisiana State University, 1979
May 1999
DEDICATION

Lovingly dedicated to my father, the late Bert Adams, and my grandfather, the late Austin Elliot Fitch. My father, a chemical engineer, was an insightful and compassionate corporate manager and a gifted writer. My grandfather, a Harvard graduate and Dean of Architecture at Washington University, was a gentle and intelligent man whose architectural designs still adorn the city of St. Louis. Both were admired and respected by their students and employees. As a university professor myself, I know I would have enjoyed exchanging stories of academia with them. They are the source of my scholarly tendencies, and it is an honor to be a part of their lineage. The memory of their dry wit and intellectual banter will forever enrich my life.
ACKNOWLEDGMENTS

I would like to extend my heartfelt gratitude to the many people whose love, support, and contributions have made the completion of this monograph possible:

To my dear husband, Steve, for his love and encouragement, his patience, and his surge of domesticity. His clever and bizarre sense of humor has kept me sane.

To my mother, Jean Adams, my sister, Martie Hardin, and my brother, Bill Adams, for their long-distance prayers, empathy, and affirmation. A special thanks to Martie for her thoughtfulness in arranging for me to have many hours of uninterrupted writing during a family visit. Words cannot express the love and appreciation I have for my mother, who taught me to love music and provided a rich musical environment in which I could thrive.

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To the many former students of Everett Timm who responded so quickly and thoroughly to the questionnaire: Sylvia Kendrick Boyd, Patricia Cavell Bulber, Carol-Lyn Smith Butcher, Deborah Cochran Pugh Coble, Zart Dombourian-Eby, Patsy Dodson Harvey, Betsy Braud Hodnett, Gayle Lind Koren, Constance Grambling Lane,
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and Fred Zeagler. Also to former students of Jeanne Timm who felt compelled to share
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To Earnest Harrison, Professor Emeritus, Louisiana State University, and Dinos
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To the alumni associations of Morningside College and Louisiana State University
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To George Burg, Archivist for the Sioux City Symphony, who did an amazing
“sleuth job” in order to answer my questions about Timm’s years in Sioux City.
Having recently created a database of symphony rosters and programs, he provided me
with personnel lists for all of the years Timm performed in the symphony, as well as
programs, newsletters, photographs, and names of Sioux City residents.

To the many other citizens of Sioux City, Iowa, who willingly answered questions
regarding Timm’s long-past work in that city: Grace Linden, Archivist for the Sioux
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Nancy Neumann, Director of Information Services for the Sioux City Library.

To Jan Timpano of the National Association of Schools of Music, for her tireless
efforts to sift through the files of the NASM in search of Timm’s publications during
his presidency of that organization.

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To Larry and Gary Timm, who searched their father's home library for programs, photographs, publications, letters and other evidence of Timm's work. They provided detailed family information and corroborative dates that were crucial to the accuracy of the monograph.

To the late Jeanne Timm, who shared so many stories and anecdotes, as well as wonderful meals and snacks during my visits to the Timm home. Sadly, Jeanne Timm passed away during the research for this paper. I am grateful to have had the chance to interview her and record the special relationship she had with Timm. I will remember her beautiful flute music, her laughter, her southern grace, and her quiet strength.

Most importantly, to Everett Timm, whose inspiration and influence provided the impetus for this project. Timm graciously welcomed me into his home many times, for long trips down memory lane that were at times both pleasant and emotional. I was greeted with his voice of genuine delight at each visit and for each phone call. I have a great deal of admiration for Timm. He is a mentor and a role model, both professionally and personally. I only hope I can achieve a fraction of his remarkable accomplishments in my lifetime. I feel certain that I can speak for most of his students in saying that his teaching has given us memories that will continue to inspire us and our students for years. In my experience no one has matched Timm's unique combination of artistry, ambition, wit, self-discipline, and common sense. It has been a pleasure and a privilege to record his contributions to the musical world.
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ABSTRACT

From 1933 until 1979 Everett Timm influenced generations of flutists through his work as woodwind professor at Morningside College in Sioux City, Iowa, and Louisiana State University in Baton Rouge, Louisiana. Later, as Dean of the LSU School of Music, Timm achieved national stature through his leadership in such organizations as the National Association of Schools of Music. Trained at Morningside, Juilliard and Eastman, Timm studied with three prominent flute teachers of his day: Arthur Lora, Georges Barrère, and Joseph Mariano. He performed in the Sioux City Symphony, the Monohan Post Band, the Orpheum Theater pit orchestra, the KSCJ radio orchestra, the Baton Rouge Symphony, and the New Orleans Symphony. Timm founded a faculty woodwind quintet at LSU in 1955 that is now permanently named the Timm Woodwind Quintet.

As an educator, Timm has had experience as a high school band director, a college band director, an orchestral conductor, and a studio teacher. He taught woodwinds, brass, strings, and courses in woodwind pedagogy, conducting, and orchestration. His book, The Woodwinds: Performance and Instructional Techniques, was first published in 1964. His twenty-four year tenure as Dean brought the LSU School of Music national prominence.

This monograph is a report of Timm's work as a flute teacher and administrator. It is designed as a resource for flutists, but will benefit all educators in music. Chapters on Timm's pedagogy cover embouchure, tone, tone colors, technique, articulation, vibrato, intonation, breathing, phrasing, artistry, and practicing. Two chapters deal
with Timm's approach to the psychology of teaching and administrating. Others cover biographical data, a study of his teachers, and a summary of his legacy.

Information was collected through interviews with Timm, questionnaires sent to former students, interviews with former colleagues, study of the histories of LSU and Morningside, and study of Timm's publications. Everett Timm is known for his superior musicianship, his effectiveness as an administrator, and his down-to-earth approach to teaching flute. This is the first written record of his work.
INTRODUCTION

The past twenty-five years have seen significant growth in research on the subject of flute pedagogy. This is due in part to the success of the National Flute Association (NFA), founded in 1972 by Mark Thomas. Through its annual convention and its official journal, The Flutist Quarterly, the NFA reaches thousands of flutists all over the world. Another periodical, Flute Talk, has also contributed to the circulation of ideas among flutists and flute teachers since its inception in 1981. In the past decade, improvements in communication technology have made it possible to study and discuss flute-related topics through online mail-lists, electronic mail, and the Internet. Current research is thriving in the presence of such rapid dissemination of knowledge.

While flute teachers already have a wealth of information from which to draw, the desire for additional knowledge continues. One of the most significant resources for flutists is a study of the work of master teachers. The art of teaching the flute requires one to analyze, diagnose, and prescribe solutions for the performance problems of a wide variety of students. Those solutions often reveal themselves in the words of another teacher. For this reason, studio teachers cherish their collections of recordings, masterclass tapes and notes, and published materials written by influential teachers and their students. Any resource that provides a glimpse into the secrets of a successful studio is a valued addition to a teacher’s library. One such studio is that of Everett Timm (see Fig. 1, page 9). Timm has influenced generations of flutists, yet there is no written record of his work.

Trained at Morningside College in Sioux City, Iowa, Juilliard, and the Eastman School of Music, Everett Timm taught flute and music classes for over forty-five years.
His first position was in the public schools of Westfield, Iowa, teaching general music one day a week from 1933-1939. From 1936-1942, Timm taught at Morningside College. In 1942 he joined the faculty of Louisiana State University (LSU) in Baton Rouge, Louisiana, where he remained until his retirement in 1979. In both colleges, Timm taught flute, clarinet, oboe, and saxophone, along with some brass and strings, classes in woodwind methods, and also conducted student ensembles. At LSU he also taught orchestration and conducting. He has had professional experience as a performer in several symphony orchestras, a military post band, a radio orchestra, and a theater orchestra. He has performed on all of the woodwinds, and also conducted professional ensembles.

Timm's teaching has had a lasting impact on flute pedagogy, beginning in the south, then spreading to other regions as his students became professionals. Former students have continued his legacy through orchestral and college positions such as Principal Flute in the Syracuse Symphony Orchestra, Co-Principal Flute in the Mexico City Philharmonic, Principal Piccolo in the Seattle Symphony Orchestra, Principal Flute in the Miami Symphony Orchestra, Professor of Flute at the University of South Carolina, and Dean Emeritus of the University of Northern Iowa. Other former Timm students are working as band directors, private teachers, and music teachers in private schools (see Appendix A). Their work has brought about second and third generations of students who are trained in the Timm style of flute-playing.

In 1955, Timm was appointed Director of the LSU School of Music, and was promoted to Dean in 1967. His achievements while at the helm of the LSU School of Music led to executive positions in nearly every organization of educators and
administrators in the United States at that time. Timm achieved national stature as a leader among music educators. His legacy as an educator can be seen in the influence of his administrative work at both the state and national levels, and in his impact on the LSU School of Music. Although Timm taught a variety of instruments and held numerous positions as an educator, the flute has always been the center of his life as a musician. This monograph focuses on his flute pedagogy and educational philosophy.

Because Timm’s career spanned the years 1933 to 1979, the researcher who wishes to study his work is faced with formidable challenges. There is no written record of Timm’s lessons, nor are there any recordings of his performances. During most of that time it was not yet the practice to record recitals and masterclasses. Students and colleagues who have heard Timm play are the only sources of information about his skill as a performer.

It is nearly impossible to obtain an accurate accounting of Timm’s former students, since both Morningside College and LSU have only incomplete records on those who graduated prior to 1950. I began the search for students by posting notices in The Flutist Quarterly and Flute Talk, as well as the Flutelist, an electronic mail-list. I also sent requests to the alumni associations of both colleges at which Timm taught. Timm himself provided a list of former students, including as much biographical information as he could recall. Newspaper articles and old concert programs in LSU’s Hill Memorial Library revealed the names of more LSU students. However, it is difficult to tell whether flute students after 1955 were in Timm’s studio, as he reduced his teaching load when he became the Director of the School of Music. Two additional students
were located through an Internet search. Former students who were contacted were asked to provide any additional names they could remember.

Questionnaires were sent to former students in order to gather firsthand information on the style and content of Timm's lessons (see Appendix B). Twenty-six questionnaires were sent, and eighteen were answered, either in writing or verbally. Appendix A contains a list of former Timm students, including brief biographical data on each, and indicating those who received a questionnaire and those who responded. While Timm taught many more than twenty-six students during his career, it is now difficult or impossible to locate or identify many of these. There are several reasons for this:

1. The Conservatory of Music at Morningside had an average enrollment of approximately 60 majors during Timm's work at that college. However, many of those students are now elderly or deceased.

2. At LSU, Timm took leaves of absence totaling six years due to his service in the military from 1943-1946, doctoral studies from 1946-1948, and research on flute headjoints in 1972.

3. Alumni records are not complete for many of Timm's teaching years. Also, many former students who are women are no longer living under their maiden names, making it difficult for alumni associations to locate them.

4. After 1955, Timm gradually reduced the size of his studio at LSU, eventually teaching only graduate flute students.

Some of the students have only partial recollection of their lessons with Timm. While some respondents provided elaborate detail about his teaching style, many were not able to pinpoint exactly what took place in the lessons. For some, the studies took

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1Patricia Cavell Bulber took part in a two-hour interview, following the questionnaire and adding her own details. Sylvia Kendrick Boyd, Betsy Braud Hodnett, and Patsy Dodson Harvey shared their experiences and memories of Timm in telephone interviews. Their interviews followed the format of the questionnaire in a somewhat more informal manner. Jeanne Timm provided questionnaire answers in a personal interview on January 17, 1996.
place too long ago, and few students kept written notes on their sessions with Timm. All who responded were, however, quick to state that he played a strong role in their musical training. Several made a point to add that his influence carried over into other areas of their lives and professions.

Interviews with Timm were helpful in establishing the details of his biography, and in clarifying his pedagogical principles. Biographical information provided by Timm was corroborated by using letters from archivists in Sioux City, programs from the Sioux City Symphony Orchestra, and newspaper articles from the Baton Rouge Morning Advocate and State Times. Much of his work as Dean of the LSU School of Music is documented in a 1983 dissertation by Brenda Gale Williams, entitled "A History of the LSU School of Music (1955-1979)." Letters were sent to twenty-two former colleagues, primarily from LSU. Five responded, either in writing, verbally, or both. Information from Timm's former LSU colleagues provided a sense of Timm's personality and professionalism as Dean of the LSU School of Music.

The most concrete evidence of Timm's flute pedagogy comes from his own writings, of which three are especially significant. His master's thesis of 1943 from the Eastman School of Music is entitled, "A Treatise on Flute Playing." The treatise is a course of flute study, including information on acoustics and the principles of instrument manufacturing. His doctoral dissertation from Eastman, "Training Requirements for Careers in Music," dates from 1948. It is a study of the knowledge,

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skills, and character traits required for success in musical careers available at that time. While the dissertation contains no separate chapter on flute, the chapters on performing and teaching reveal aspects of Timm's educational philosophy. In 1964, Timm's book, *The Woodwinds: Performance and Instructional Techniques*, was published by Allyn and Bacon. Designed as a guide for band directors and university teachers, the book has a separate chapter on each of the woodwinds, as well as guidelines relevant to all woodwinds, and tips on general musicianship.

Another way of learning about Timm's pedagogy is to study the work of those who influenced him. Timm studied with three of the leading flute teachers of his day—Arthur Lora, Joseph Mariano, and Georges Barrère. His teaching was also influenced by the writings of Carl Seashore and James Morgan Thurmond. Seashore's *The Psychology of Musical Talent* was required reading for a course Timm took at the Eastman School of Music while he was a master's student; Thurmond's master's thesis, "Note Grouping: A Means for Expression in Musical Execution," influenced Timm's approach to phrasing.

Timm's musical training began as a young child in a musical home. He received further training both through formal study and practical experience. The impact of his family, teachers, and performing experiences all played a role in shaping Timm's

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7James Morgan Thurmond, "Note Grouping: A Means for Expression in Musical Execution" (master's thesis, The Catholic University, 1952). The thesis was later published as the book *Note Grouping: A Method for Achieving Style in Musical Performance* (Detroit: Harlo Press, 1982). Further references in this monograph will be to the book, as it is available to the public, and the material is essentially the same as the thesis. Timm has read both publications.
abilities and beliefs as a musician and teacher. Those influences illuminate aspects of his trademark teaching style.

Input from former students and colleagues helps to illustrate Timm’s wit and insight as a professional and as an individual. His accomplishments as Dean of the LSU School of Music demonstrate his vision and his desire to make the school one of the best in the nation. His contribution to professional organizations is an indication of the active role he took in improving the quality of music education at all levels. Timm’s integrity and commitment to excellence have been present in every area of his career. Williams’s dissertation and other secondary sources show evidence of his tireless efforts on behalf of the LSU School of Music, quoting letters from Timm to the administration and minutes from faculty meetings. Unfortunately, most of the files of the LSU School of Music were discarded or destroyed some time after 1983.

The concept for this monograph was partially inspired by books that have been written on the contributions of other flute teachers whose influence was widespread. *The Gilbert Legacy*, by Angeleita Floyd, is on the life and pedagogy of British flutist, Geoffrey Gilbert. Gilbert was a student of Marcel Moyse at the Paris Conservatory. As a professional, he performed with the BBC Orchestra and the London Philharmonic. He spent his retirement years teaching in DeLand, Florida, attracting hordes of flutists to his annual flute classes. *Kincaidian*, by John Krell, is subtitled, “A Flute Player’s Notebook.” Kincaid was the flute teacher at the Curtis Institute, and principal flutist in the Philadelphia Orchestra from 1921-1960. He was a student of Georges Barrère, who was one of Timm’s teachers. *Kincaidian* is a collection of Krell’s notes from his

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years of lessons at Curtis with Kincaid. First published in 1973, it has become a standard resource for flutists.

To date, Timm’s teaching has been spread mainly through the work of his former students. He has left his mark on the musical world through his music, his students, his administrative work, and his family. Awards and honors that have been bestowed upon him by various musical organizations represent the respect he has earned in his profession. It is my hope that this record of the musical and educational contributions of Everett Timm will allow his work to continue to provide both guidance and inspiration to flutists and other music educators in the future.
CHAPTER ONE
TIMM’S TRAINING AND PROFESSIONAL EXPERIENCE

Everett Leroy Timm was born on January 8, 1914 in Highmore, South Dakota to Heinrich (Henry) Reimer Timm and Bertha Hoffman Timm. Henry Timm owned a hardware store in Highmore, but moved the family to Mapleton, Iowa in 1919 to become a farmer. He wanted his children to live on a farm so that they would learn to be self-sufficient, and to appreciate the rewards of hard work through the rigors of farm life. The move may have been beneficial for the children, but with the loss of electricity and modern plumbing, it created a hardship for Bertha Timm. Everett Timm, however, enjoyed the time spent on the farm in Mapleton with his older sister Gladys and younger brother Donald.

The family was a musical one. Henry was a violinist, Bertha and Gladys were pianists, and Donald was an oboist. Timm’s musical endeavors began in the fourth grade when his father bought him a wooden Meyer-system four-keyed piccolo (see Fig. 2, page 11) for Christmas. Henry Timm chose the piccolo over the flute because he thought it would be a better fit for a small boy. The piccolo was purchased from Montgomery Ward for “about four dollars and a half.” Timm was allowed to join the Mapleton High School Orchestra, playing the flute parts on his wooden piccolo. By the time he was in the sixth grade, Timm was playing a Meyer-system eight-keyed flute handed down from his grandfather. In May of 1926, at the age of 12, Timm traveled with the orchestra to Iowa City to compete in the Iowa State High School Music Festival. The Mapleton group won first place in Class C. The Flutist magazine

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10 Information in chapter one is drawn primarily from personal interviews with Everett Timm. A total of ten interviews took place between January 27, 1996 and October 18, 1998.

Fig. 2. Timm's Wooden Meyer-System Piccolo
featured an article on the event, written by Laura Potter, a flute major at the University of Iowa. The article made reference to Timm’s flute:

There were seventeen orchestras competing. Most of these had flute players. And they had good instruments. There was only one of the old Meyer system, and that boy is going to change soon.12

The change did indeed come very soon after the state contest. The eight-keyed flute was an imperfect instrument. It had limited projection and was difficult to play in tune. Timm’s flute playing was “forced to be sort of a confidential thing”13 since the flute could not achieve much volume. In the summer of 1926, his parents purchased a Conn Boehm-system flute with an ebonite headjoint from a lawyer named George Rice. The Conn flute allowed Timm to learn the Boehm fingering system while he was still young enough to adapt to it easily.

The family moved to Sioux City in 1927 and Timm attended East Junior High School. He played the Conn flute in the orchestra there for two years, but it was not long before he had developed beyond this flute’s capabilities as well. When Timm moved on to East High School, his parents bought him his first Haynes flute, and he began formal flute studies with George Carlson, a clarinetist in the Orpheum Theater pit orchestra in Sioux City. East High School had no band program when Timm arrived—only an orchestra. A band was started while Timm was a student there, however, so he played flute in the first band in East High School’s history.14

In 1931, Timm entered the Conservatory of Music at Morningside College in Sioux City as a flute major. Morningside was then, and is today, a private Methodist College.

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At the time there were about sixty music majors in the Conservatory. Timm's first teacher there was a bassoonist named Parkinson. Parkinson did not play flute, but he was the only woodwind faculty member at Morningside. Timm later wished he had studied with Fred Epstein, a flutist from the theater pit orchestras in Sioux City. Instead, he traveled forty miles to Vermillion, South Dakota for private lessons with a former pupil of Georges Barrère, Donald Lentz.

**SIOUX CITY**

Timm played principal flute in the symphony orchestra at Morningside, and also performed in the band. In addition, once a week he traveled to Westfield, Iowa to teach public school music and high school band. In 1936, following his graduation, he was hired to teach at Morningside. During his years in Sioux City he was also principal flutist in the Sioux City Symphony, the Monahan Post Band—the official American Legion Band of Sioux City—and the Orpheum Theater pit orchestra.

**Westfield and Morningside: 1933-1942**

While a student at Morningside, Timm was hired to teach music for Westfield Public Schools, a town about twenty miles north of Sioux City. He taught general music to elementary students, and directed the band in the upper grades. Timm continued the Westfield position after he joined the Morningside faculty in 1936. At Morningside, Timm directed the band and taught woodwinds, brass, and instrumental methods. The position was classified as full-time, but faculty members who performed in outside bands and orchestras could rearrange their teaching schedules to accommodate rehearsals and concerts. In Timm's regular schedule, private lessons and classes in instrumental methods took place in the mornings. Wednesdays were set
aside for the trips to Westfield. Saturdays consisted of eleven more lessons, followed by band rehearsals and performances at football games.

Timm remembers the extreme cold weather in Sioux City, which created hardships for the marching band during football season. In order to save the brass players’ lips, he was careful to limit the number of selections the band played in the stands prior to halftime. In one halftime performance, that tactic backfired on him. After the band set the opening position of their show, they played one note and all the valves froze. That was all they played that night.

Aside from the cold temperatures, there were other circumstances that sometimes hindered the band’s performance. At that time it was common practice for marching bands to perform halftime shows that were full of pageantry. Marching formations resembled familiar objects such as pinwheels or bicycles, with special effects like rotating wheels or flashing lights. For one performance, Timm had decided to have the band form a large “M” and then light fusees, red flares used to mark stalled trains, trucks, or problems in railroad tracks. The band did not light the fusees in practice because they were expensive and could only be lit once. Unfortunately, Timm was not aware that fusees emit a cloud of gas upon ignition. When the band lit the fusees, they gassed themselves. They were not only unable to play their instruments, but they also had to leave the field in order to recover from gas inhalation. Timm has said that after that experience he limited the use of props in his halftime shows.15

The Sioux City Symphony Orchestra: 1930-1942

Timm joined the Sioux City Symphony in 1930, at the age of sixteen. During his years as a college student, select members of the Morningside orchestra performed with the Sioux City Symphony Orchestra, and vice versa. As both groups grew, they separated and began their own concert schedules. Leo Kucinski, a violinist who had graduated from Juilliard, was the conductor of both orchestras. Kucinski began his term as conductor of the Sioux City Symphony Orchestra in 1923, and continued until his retirement in 1976. "His service of 53 years in Sioux City earned him the distinction of having the longest tenure of any conductor with an American orchestra." Kucinski was proud of the musicians in the Sioux City Symphony, and liked to feature them as soloists whenever possible. Timm performed as soloist in J.S. Bach’s *Suite No. 2 in B Minor* for flute and strings on the evening of February 6, 1939, in the Orpheum Theater. In a later concert, dated March 10, 1941, Timm performed Mozart’s *Concerto in C Major* for flute and harp. The harpist for the Mozart was internationally renowned harpist, Mildred Dilling, who was the coach for Harpo Marx. The program also included Ravel’s *Introduction and Allegro* for harp, flute, clarinet, and strings.

There were approximately five to six concerts in the symphony season. The pay scale in the late 1930s ranged from $2.50 per service for section players, up to $15 per

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17George Burg, Archivist, Sioux City Symphony Orchestra, letter to author (e-mail), 18 September 1998, referring to the symphony program of February 6, 1939.
18Grace E. Linden, Archival Records Clerk, Sioux City Public Museum, letter to author, 25 September 1998, referring to a program dated March 10, 1941 from the Sioux City Civic Concert Course.
19George Burg, Archivist, Sioux City Symphony Orchestra, letter to author (e-mail), 22 September 1998, referring to the symphony program.
service for the concertmaster. Each concert required three rehearsals, and some
members drove seventy miles each way for each of the four services. Over several
years' time, all of the Timm siblings performed with the Sioux City Symphony. Gladys
played violin for the 1929-1930 season, and Donald was oboist from 1936 to 1940. In
addition to his role as principal flutist, Everett Timm was the Librarian of the symphony
from 1932 until 1935, and later became the Assistant Conductor. The Sioux City
Symphony was a community orchestra until 1946, when it achieved the status of a
professional symphony orchestra.

Monahan Post Band: 1930-1942

The Monahan Post Band was active as the official American Legion Band of Sioux
City. Timm was not a Legionnaire, but the bands were allowed to have up to
ten-percent of members who were not in the American Legion, so they invited him to
play. The band rehearsed on Monday nights, then performed three concerts a week.
Two were held on week nights in regional areas, and one took place in Sioux City on
Sundays. The Monohan Post Band "was instrumental in lobbying for the construction
of the Grandview Music Pavilion," an outdoor bandshell "built in 1934-35 through
New Deal programs." In the summers the band played three concerts a week in the
bandshell (later named the Leo Kucinski Bandshell), for crowds of about 4000.
Musicians were paid $4 per concert. Leo Kucinski was the conductor and Timm

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21George Burg, Archivist, Sioux City Symphony Orchestra, original database of Sioux City Symphony
22Entr'acte (Summer 1998): 2.
23Timothy Orwig, Morningside College: A Centennial History (Sioux City: Morningside College
played all of the woodwinds. He also served as Assistant Conductor of the band after he graduated from Morningside.

The American Legion sponsored competitions between post bands that attended their annual conventions. The Monahan Post Band was an award-winning band for many years. In the late 1920s, they won five national championships, and in September of 1927 the band won the international championship held in Paris, France. Timm participated in the 1940 competition in Boston. The Sioux City band represented Iowa, but not all of the players could attend. They picked up additional musicians from professional symphonies to fill the vacancies. There were horn players from the Cleveland Symphony, and the entire trumpet section was from the Chicago Symphony. The experience of performing with some of the greatest professionals in the musical world was exhilarating for Timm. The trip was a momentous occasion for the Sioux City band. The city honored them by providing them with new uniforms and their own train car with the band’s name on the side of it for the trip. In 1948 the Monahan Post Band was combined with a local community band to form the Sioux City Municipal Band, which is still in existence.

The Orpheum Theater Pit Orchestra: 1931-1935

Built in the early 1920s, the Orpheum Theater was designed for vaudeville acts, USO shows, and performances of singers, actors, or other groups who came through Sioux City on tour. Although it was small, with a seating capacity of approximately

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26 Linden, telephone conversation with author, 19 September 1998.
2400,\textsuperscript{27} the theater was a state-of-the-art facility for its time. The pit was relatively large in relation to the size of the theater, and larger than most orchestra pits of the era. The Orpheum was equipped with a screen for moving pictures, so it was not abandoned when silent films and "the new talkies"\textsuperscript{28} began to replace vaudeville in the 1920s. The Orpheum Theater remained a popular stop for traveling shows and musicians, even after the rise of sound pictures and Technicolor.

Timm succeeded his teacher, George Carlson, as the woodwind player at the Orpheum in 1931. He played flute, clarinet, saxophone, and sometimes oboe. It was not full-time work, as it had been in Carlson’s time, but it was guaranteed continued employment. Pit orchestra musicians were regulars, hired under a musicians’ union contract. The Social Security system had just been implemented when Timm joined the Orpheum pit orchestra. He was required to obtain a Social Security number in order to accept the job. The salary was $55 a week, which was excellent pay for the 1930s. When a show or artist was in town, there were rehearsals two mornings a week and three shows a week. One was a matinee on Saturday or Sunday. Musicians were paid standby time if they were not needed in some shows. This kept the regulars from leaving town to take other work, so the theater would always have an orchestra when one was needed.

A typical pit orchestra of the time consisted of one or two violins, optional brass and woodwinds, piano, and a drummer for trick sound effects. The conductor usually owned a library of theater scores, and was responsible for choosing the music.

Vaudeville acts frequently included dance routines (particularly tap dance), which

\textsuperscript{27}Burg, letter to author, 18 September 1998.
required a "full" orchestra, so Timm was hired on a fairly regular basis. Large quantities of music were covered in a night, with fast-paced shows. Musicians had to be quick to turn pages in order to be ready for the next number, and they had to be excellent sightreaders. They knew that once the show began it would be a non-stop performance, so they tried to "get one really good breath" before it started.

One of Timm's most memorable musical experiences in the Orpheum Theater was when Lily Pons, the famous coloratura soprano, came to Sioux City on tour. Pons presented a recital at the Orpheum on November 17, 1939. She needed a flutist for obligatos on some of the solos, so Leo Kucinski recommended Timm. Timm was thrilled to have been chosen to play for her performance. He was paid twenty-five dollars to perform Bishop's "The Pretty Mockingbird" and Dell'Acqua's "The Villanelle." Pons was always considerate of Timm during their rehearsals together, and she was complimentary of his musical abilities. Timm recalled that she was always saying she had "flegum" (phlegm). At the performance the crowd was polite in its applause when Pons entered the stage. However, when the time came for Timm to join her for the selections that used flute, the crowd really roared. They were excited to see their "home town boy make good." Pons smiled at Timm on stage and said, "You have friends."

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31Edwin Davis, Program Director of the Metropolitan Musical Bureau of the Columbia Broadcasting System, letter to Everett Timm, 8 November 1939.
The Orpheum Theater was closed some time in the early 1990s. As of this writing, it is owned by the Sioux City Symphony Orchestra, and there are plans to renovate it at a cost of approximately $11,000,000.34

**Advanced Studies: 1933-1936**

Summer study formed an important addition to Timm's flute training. He spent three summers in private study with French flutist, Georges Barrère. Barrère came to the United States in 1905 when the conductor of the New York Symphony, Walter Damrosch, hired him as principal flute. Timm's first two years of summer study with Barrère were in 1933 and 1934 at the Chautauqua Institution, a summer music institute on Lake Chautauqua in upstate New York. By the time Timm studied with him at Chautauqua, Barrère had established himself as a performer and teacher of great renown in the United States.

Timm spent the summer of 1935 at the Juilliard School of Music studying with flutist Arthur Lora. Lora was a Barrère pupil who was then serving on the Juilliard faculty as the second flute teacher. Timm enjoyed the artistic environment at Juilliard. However, at that time Juilliard offered no degrees—only Performance Certificates. Timm could see the importance of acquiring advanced degrees in the academic world, so he did not continue studies at Juilliard.

Following his graduation from Morningside College in May of 1936, Timm spent a third summer studying with Barrère. This time he was in Woodstock, New York, where Barrère and his wife had built a beautiful log home. The area on Woodstock Road was a gathering place for writers and artists, originated by writer Harvey White.

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White called his artist colony “The Maverick.” The colony included a concert hall where Barrère performed flute recitals.

In the fall of 1936, Timm began a year of study at the Eastman School of Music in Rochester, New York. There he studied with Joseph Mariano, pursuing a Master of Music degree with a major in flute performance. Timm was the principal flute in the Eastman Orchestra, and served as the Eastman reporter for *Woodwind Magazine*. He returned to Morningside in 1937 and continued his master’s studies during the summers, completing the degree in 1943.

**KSCJ Radio Orchestra: 1939-1942**

From 1939-1942, Timm performed in and conducted the Sioux Citians—the resident orchestra for KSCJ Radio in Sioux City. There were only eight musicians in the orchestra, but all were accomplished professionals. As founder and director, Timm determined the personnel. The original members were as follows:

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Everett Timm</td>
<td>Founder, Director, Flute</td>
</tr>
<tr>
<td>Douglas Reed</td>
<td>Violin</td>
</tr>
<tr>
<td>James Vandersall</td>
<td>Violin</td>
</tr>
<tr>
<td>Gordon Kinney</td>
<td>Cello</td>
</tr>
<tr>
<td>Robert Lowry</td>
<td>Clarinet and saxophone</td>
</tr>
<tr>
<td>Robert Brooks</td>
<td>Trombone and String Bass</td>
</tr>
<tr>
<td>“Gus” Hahn</td>
<td>Trumpet</td>
</tr>
<tr>
<td>Pierce Wall</td>
<td>Piano</td>
</tr>
</tbody>
</table>

Robert Lowry, Robert Brooks and “Gus” Hahn were among Timm’s students at Morningside. The other members of the group were professional musicians. Brooks

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and his future wife, Louretta King, attended LSU in 1949 for a Master’s degree in Music Education.37

The Sioux Citians performed live broadcasts every evening at 7:30 PM, for a salary of $17.50 per week. After the thirty-minute show, the group planned the next night’s performance. Around 10:00 PM they would take a short break, then rehearse until midnight. This nightly regimen was a severe workout, but extremely good training. Everything was live, so "you couldn't suck it back into the horn."38 In Timm’s opinion, live radio performances are the best way to sharpen one’s musical skills. The musicians must be well-rehearsed, alert, and prepared for the unexpected. As with all live broadcasts, anything can happen, and the audience hears it all. In the four years that Timm was the conductor of the orchestra, the Sioux Citians presented a total of 802 broadcasts.

Sometimes the radio broadcast included a vocal trio called “The Rhythmets.”39 Vocalists were Jeanne Anderson (who later became Jeanne Timm), Alice Scott, and Merrie June Heitland.40 The Sioux Citians also did some recording sessions at the radio station. Timm used the recordings as a means of evaluating the group’s work.

The radio orchestra was caught in the middle of a royalty war during the time that Timm was conducting. His entire music library was under copyright with the American Society of Composers, Authors, and Publishers (ASCAP). That meant that every program had to be cleared prior to air time, and radio stations paid ASCAP royalties.

37Louretta King Brooks, former bassist in the Sioux City Symphony, telephone conversation with author, 2 November 1998.
Since ASCAP was the only source of music for the stations, the organization had a monopoly. Tight restrictions and high royalties created a tremendous hardship for large broadcast orchestras like the NBC orchestra. As a solution, the orchestras, each with its own arranger, formed a separate music organization, Broadcast Music Incorporated (BMI). After BMI was formed, no orchestra was given clearance to play ASCAP music, so the Sioux Citians were suddenly not allowed to play a note of the music in Timm’s library. Fortunately, BMI sent free music to all the broadcast orchestras, so Timm could continue the radio shows and begin to build a new library.\(^{41}\)

The Sioux Citians were well known in Sioux City and in surrounding areas. They were often hired for performances outside the radio station. When Katherine Hepburn came through Sioux City on tour with ”The Philadelphia Story,” Timm’s radio orchestra was hired to accompany the show. That experience is one in which Timm takes great pride.

Marriage

In August of 1940, Everett Timm married Marguerite Jeanne Anderson of Sioux City. Anderson attended the same high school as Timm, four years after Timm had graduated.\(^{42}\) They met when she was enrolled in one of his instrumental classes at Morningside. She had originally planned to study journalism, but changed her major when Timm recruited her for the band.\(^{43}\) Timm tells of his efforts to recruit her with a touch of humor:

> When we started her on flute we threw her in the deep water because I needed a better flute player than I had in the band, and Jeanne seemed

to have the talent... She had bought an old Peddler flute. If you’ve ever played a Peddler flute, why then you would not want to play flute."

Anderson changed her major to flute before the end of her first semester of study at Morningside. She was forced to learn very quickly in those circumstances, as she performed in all of the school musical groups, and played second flute with Timm in the Sioux City Symphony from 1937 until 1942. Timm eventually convinced her to buy a Haynes flute. Anderson also sang with “The Rhythms” at KSCJ from 1939 to 1942. She graduated from Morningside with a degree in flute performance in May of 1940.

BATON ROUGE

Louisiana State University: 1942-1979

In the fall of 1942, Timm joined the faculty of Louisiana State University in Baton Rouge. School of Music Director Willem Van der Wohl hired him as “Assistant Professor of Woodwind Instruments and Instrumental Ensembles.” When Timm arrived, student enrollment was down as a result of the military draft, and he found that he would be teaching woodwinds, brass, string bass and harp. After the grueling schedule he had maintained in Sioux City, Timm felt like he was on vacation at LSU. He was happy to be there, and enjoyed the high standards in music and academics.

When he moved to Baton Rouge, Timm had completed all but the exam and thesis for his master’s degree from Eastman. In the spring of 1943, he passed those requirements with a thesis entitled, “A Treatise on Flute Playing.” His older son, Gary

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Everett, was also born in 1943. In the summer of that same year, Timm was drafted into the military, forcing him to take a leave of absence from LSU. He served in the 455th ASF Air Corps Band in Galveston, Texas, performing in hospitals, USO shows, and public concerts. Timm continued as Bandleader of the service band after the war was over. The band was then stationed in Longview, Texas at Harmon General Hospital. Small groups of musicians went from ward to ward, performing for servicemen who were in the hospital. The band was eventually transferred to Borden General Hospital in Chickasha, Oklahoma. Borden was a treatment center for servicemen who had suffered partial hearing loss during the war. The band also performed radio broadcasts for the army.

At the time of Timm's induction, the procedures for military orders allowed one to be released from military duties if he was needed in a civilian job. The process required a written request from the employer to the commanding officer, explaining the need for the soldier to return to work. Dr. Barrett Stout was the Director of the School of Music when Timm was drafted. After the war was over, the release policy remained in effect since Timm had retained his military status. During that time Louis Hasselman, conductor of the LSU orchestra, took a leave of absence due to illness. In December of 1945 Stout sent a letter to LSU President William B. Hatcher, informing him that he was going to petition to have Timm return to teaching:

Due to the uncertainty of Mr. Hasselman's return to his duties at the University, I find that we are in urgent need of the services of our Mr. Everett Timm, who is on Military Leave and directing the 455th A.S.F. Band at Borden General Hospital, Chickasha, Oklahoma. After talking with Dean Frey about the situation and also after writing to Sgt. Timm and finding that he would be glad to return to his duties here, I am following Mr. Timm's suggestion and making an effort to get him discharged before the beginning of the second semester so
that he can take over conducting of the orchestra and the orchestral preparation for the opera production.\textsuperscript{47}

As a result of Stout's petition, Timm returned to LSU in the spring of 1946.\textsuperscript{48} In the fall of 1946 he was granted a two-year leave of absence from LSU to pursue a doctoral degree at Eastman. Joseph Mariano was still teaching flute there, and Howard Hanson was the Director of the Eastman School of Music at the time. The Timm family went together to Rochester, and Jeanne Timm was able to study with Mariano as well. Timm completed the Ph.D. in August of 1948 with his dissertation, "Training Requirements for Careers in Music."

Upon his return to LSU in 1948, Timm took over the leadership of the 48-member LSU Symphony Orchestra. Referring to an orchestra concert that was presented to a full house on January 18, 1949, Director Stout praised Timm's work with the group:

Many people who heard this excellent program lamented the fact that hundreds more could not attend because LSU has no adequate auditorium. Greatly increased interest in the study of string instruments indicates that the LSU Symphony Orchestra is definitely launched upon a period of great activity in which it will contribute significantly to the cultural life of the campus and the state.\textsuperscript{49}

Stout was making this reference in the following fall semester, at a meeting of the LSU alumni prior to Homecoming. He was promoting the work of Timm and the orchestra, while making a plea for financial support for improvements in concert facilities.

The next day the Baton Rouge \textit{Morning Advocate} also reported a favorable impression of Timm's work:

\textsuperscript{47}Roberts, "History of the LSU School of Music 1915-1955," 154, quoting a letter from Barrett Stout to LSU President William B. Hatcher, dated December 7, 1945.
\textsuperscript{49}Roberts, "History of the LSU School of Music," 167, quoting a memorandum for news release by Stout, and dated November 4, 1948. According to Roberts, the memorandum had a typographical error in the date, and should have been dated November 4, 1949.
Fig. 3. Everett L. Timm, 1948

Photograph provided by George Burg, Archivist for the Sioux City Symphony Orchestra.

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As for the new conductor, Timm belied his seemingly extreme youth with podium conduct becoming a veteran conductor of symphony orchestras. 51

Director of the School of Music: 1955

The Timms' second son, Laurance Milo (Larry), was born in 1949. Timm was promoted to the rank of Associate Professor in 1951, and named Director of the School of Music in 1955, succeeding Dr. Barrett Stout. Dean of the university, Dr. Charles E. Smith, referred to Timm as "an ideal combination of musician, teacher, and administrator." 52 Soon afterward, Timm stopped conducting the LSU orchestra, but continued to teach classes in orchestration, conducting, and woodwind pedagogy, along with private lessons. As the School of Music grew, more faculty positions were needed to cover the work Timm had done as the woodwind professor. He wrote repeated requests to the LSU chancellors and vice-chancellors over the years, stressing the importance of hiring specialists in every area in order to offer the students the best possible training. The first person to join the faculty after Timm became Director was John Patterson, who was hired to teach saxophone and double reeds. Later he also taught some of the flute students when Timm reduced his teaching load. Patterson came to LSU from a position as bassoonist with the San Antonio Symphony. Paul Dirksmeyer had been hired prior to 1955 to teach clarinet, and in 1966 Earnest Harrison became the oboe professor. Jeanne Timm was hired in 1968 as an adjunct to teach undergraduate flute and flute classes for non-majors. After that, Timm taught only graduate flute students.

Timm also created a faculty woodwind quintet in 1955. The quintet performed regularly at the School of Music, particularly on programs of LSU’s annual Contemporary Music Festivals. They were also invited to perform at many statewide and regional music conferences. Original members of the quintet were: Everett Timm, flute, Louis Berdon, oboe, Paul Dirksmeyer, clarinet, John Patterson, bassoon, and Ralph Pottle, horn. The quintet continued to perform until Timm could no longer maintain the schedule due to his responsibilities as Director. It was discontinued in 1962, and revived again in 1966 with Jeanne Timm as flutist.

Additional Professional Accomplishments


“I had made quite a study of all the other instruments—all the other woodwinds—because I had taught them. And what I hadn’t had to teach, I wanted to make darn sure that I knew what I was doing.”54 Members of the LSU woodwind faculty posed for the demonstration pictures that were included, and LSU adopted it as a woodwind pedagogy text for over twenty years. A second edition was published in 1971, in which Timm added more music for class performance, updated demonstration photos by LSU woodwind faculty members, and a short section on the use of electronic devices to amplify or alter the tone of woodwind instruments.

The Armstrong Company hired Timm as a clinician in the 1960s, and he traveled around the country performing, presenting clinics, and promoting Armstrong flutes.

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53“Music Director at LSU Authors New Book,” Baton Rouge *State Times*, 3 July 1964, 3-A.
He did one of the first flute workshops ever presented in the state of Texas. Timm believes that he was hired by Armstrong as a result of a recommendation from Emerson DeFord, the chief flute maker at Armstrong, who was Timm’s friend. When his commitments at LSU made it impossible to continue the traveling, Timm recommended Frederick Wilkins for the job. Wilkins was principal flutist with the NBC Firestone Orchestra at the time.

Throughout his career, Timm was active in professional organizations. He served as an officer or committee chair in nearly every organization of which he was a member (see Appendix C). Beginning in 1950, and continuing through his retirement years in the 1980s, Timm made a significant contribution to music education through his work in professional groups. He was Secretary of the National Music Educators Association from 1950-1953. From 1951-1953, he served as Secretary/Treasurer for the Louisiana Music Educators Association. In 1953, Timm began a two-year term as an editorial associate for the *Journal of Research in Music Education*. He was a member of the editorial committee of that same publication from 1955 until 1960. From 1955-1958 Timm was Chairman of the Southern Division of the National Association of College Wind and Percussion Instructors (NACWPI). From 1956 to 1960 he served as Chairman of the College Music Division of the Music Teachers National Association. He was Chairman of the Graduate Commission for the National Association of Schools of Music (NASM) from 1964-1969. Beginning in 1965, he was President of the Southern Division of the Music Educators National Conference, and was elected first vice-president of the Southern Division at the end of his presidency in 1968.
Morningside College presented Timm with an honorary doctorate in 1967, recognizing his contributions to music education both at Morningside and on the national level. Also in 1967, Timm was promoted from Director to Dean of the LSU School of Music. In 1969, he was elected Treasurer of NASM, then became vice-president in 1971. When the president of NASM passed away in 1972, Timm completed the remaining two years of the president’s term. Timm was subsequently reelected in 1974, thus serving an unprecedented two consecutive terms as president of NASM. In 1977, NASM presented Timm with an award for outstanding service.

An Active Retirement

Everett Timm retired from LSU in the fall of 1979, after 37 years, and was subsequently named Dean Emeritus of the School of Music. During his retirement he continued to be involved in musical events at LSU and in the Baton Rouge community. He served on the Board of Directors for the Baton Rouge Symphony, judged audition tapes for competitions sponsored by the National Flute Association, and presented lectures at flute festivals in Louisiana and Texas. He stayed connected with academic and administrative circles at LSU, making himself available as a consultant, and serving on the committee to select Boyd Professors until the 1990s. (The title of Boyd Professor at LSU is reserved for the most distinguished faculty, and includes a significant increase in salary.) Timm also continued to teach private lessons in his home, with a studio of high school students, postgraduate students, and adult amateurs. He had planned to do a third edition of his book, *The Woodwinds: Performance and Instructional Techniques*, as requested by the publishers. Timm had begun work on the new edition, but before he could finish it, the publishers decided to take the book
out of print. He saw no reason to continue the revision for a publisher who would request a new edition and then take the book out of print.

The Timm household laughed at the term “retirement” where Timm was concerned. He seemed to be unable to slow down, taking nearly every engagement or project that arose. Beginning in 1985, he spent three years as a registered lobbyist for the American Association of Retired Persons. As such, it was his job to attend all state legislature meetings in an attempt to protect the interests of retired people in the state of Louisiana. Timm found the political maneuvering of the legislature to be frustrating. “I didn’t like it very much, but I learned a lot.”

He was working to establish senior representation on the boards of directors for nursing homes and hospitals, as well as voicing other needs and interests of retired persons. “I can’t print some of the things I learned down there . . . When I worked to get representation on the Funeral Director’s Commission, I told them we were the best source of business for those fellows.” His arguments must have been effective; in 1986 he was made Chairman of the AARP State Legislative Committee.

The Louisiana Music Educators Association inducted Timm into their Hall of Fame in 1987. The LMEA Hall of Fame is reserved for music educators who have made significant contributions to the quality and future of music education in Louisiana. Timm was presented with a plaque and attended a banquet honoring all of the inductees at the annual LMEA conference in Baton Rouge, Louisiana.

Everett Timm suffered a debilitating stroke in the summer of 1990. He had a total recovery of his facial muscles and the control of his right side, but he remains paralyzed.

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in his left arm and leg. In September of 1997, Timm suffered another terrible loss with the death of his beloved wife, Jeanne. At the time of this writing, although he is confined to a wheel chair most of the time, Timm reveals his unfailingly positive attitude when he talks of the time when he will be able to walk again without the aid of a walker. In spite of the pain he has experienced, Timm has always been able to joke about life’s difficulties. In the first of many interviews, I asked him about his medical treatment and physical therapy following the stroke. His answer was, “I get my treatments at Lady of the Lake. I own it now, you know. I just let them keep it over there because I don’t have room for it here.”57 That is vintage Timm.

CHAPTER TWO
INFLUENCES THAT SHAPED TIMM AS A PERFORMER AND TEACHER

STUDENT YEARS

Early Training

As we have seen, Everett Timm’s first musical influences came from his own family, as there was always live music in the Timm home. According to Timm’s brother, Donald, the family had a regular “orchestra” at home in Sioux City, made up of the Timm family members and several musical friends. During Timm’s first years of school, his father gave him informal lessons in the fundamentals of music. Henry Timm never performed as a professional violinist, but he was an accomplished amateur musician who “played for his own amazement.” Timm’s sessions with his father laid a foundation from which he could continue to build musical skills. His older sister, Gladys, was a concert pianist who was on the piano faculty at Morningside College. She accompanied Timm’s solos for contests and performances throughout his school years. Timm was weak in rhythm, and he credits his sister with helping him develop an understanding of rhythmic patterns.

In 1928, while in high school, Timm began his first formal flute lessons. The teacher was George Carlson, a pit clarinetist in the Orpheum Theater Orchestra. Carlson gave lessons at a music school in downtown Sioux City. As a clarinetist, he could not offer Timm specialized training in flute, but he could coach him on musicianship and stylistic concepts. Sessions often lasted two or three hours. In the beginning, Carlson heard flute studies Timm had selected. Timm was highly motivated

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to be prepared for each lesson since he was paying the cost himself. Eventually he took an interest in learning to play the clarinet, as well. Then Carlson added sessions on instrument repair. Under Carlson’s influence, Timm developed a desire to know more about the entire woodwind family, and about the way instruments work. Timm’s initial experience with formal lessons also laid the foundation for a work ethic that would become a trademark.

Morningside College

As a flute major at Morningside College, Timm was not greatly influenced by his applied teacher, Parkinson, who was a bassoonist. Outside of his college classes, Timm began lessons with Donald Lentz, a band director in Vermilion, South Dakota, who performed with the Sioux City Symphony for several seasons. Timm played principal flute in the symphony and Lentz played second, since Timm could attend all of the rehearsals and Lentz could not always get to Sioux City. For two years, Timm traveled to Vermilion for weekly lessons, until Lentz took a new band-directing position in Lincoln, Nebraska.

The lessons with Lentz did not follow a particular program of study, and Timm was expected to choose his own literature and exercises. Each week Lentz heard whatever Timm had selected to prepare, and gave him suggestions for performance. Lentz was a theorist, and he was thorough in analyzing the music from a theoretical standpoint. His analytical approach gave Timm a concept of how to break down music, not only for a better understanding of its musical content, but also for solving performance problems. Since Timm was never given specific assignments, he wonders now, in looking back, if he might have been missing key elements of flute performance in those early years of
training with Lentz. Lentz had a “billy-goat” vibrato and a breathy tone, which Timm deliberately did not emulate. However, Lentz was “basically a good musician,”60 and he had good technical facility. Timm learned a lot about harmony, and the weekly lessons provided good training in the self-discipline of practice. Those sessions marked the beginning of a lifetime of study in which Timm learned to think for himself.

The most significant musical influence on Timm in the Morningside years was the violinist and conductor, Leo Kucinski. Kucinski, a Juilliard graduate, was the conductor of the Morningside Orchestra, the Sioux City Symphony, and the Monahan Post Band. As a student, Timm was principal flutist in the Morningside Orchestra and the Sioux City Symphony. He was required to meet with Kucinski on a regular basis, for the purpose of playing his orchestral music individually. Kucinski was a taskmaster, whom Timm describes as a “severe disciplinarian.”61 There was a lot of pressure to be well-prepared for the sessions. Timm was still having rhythmic problems, and Kucinski helped him understand the concept of arriving at the downbeat on time. He worked with Timm on the pulse and its relationship to the rhythm. Timm had a tendency to be careless with his tempo, so Kucinski trained him to feel the underlying pulse and to keep his rhythmic “appointments”62 with the downbeat. Kucinski demonstrated on the violin in order to communicate the musical ideas. Timm described Kucinski’s high expectations to the author:

You didn’t make any mistakes with him . . . you’d catch hell, and if he had a better player he’d put that one in, that’s for sure. He was good for me...[but] he never took me off anything because he didn’t have any flute players to spare. [If a player had a problem he would]

Timm describes Kucinski as a conductor who was always down to business and wanted everything to be right. He was not temperamental or rude, but he was capable of exerting pressure on anyone who came to rehearsal unprepared. Kucinski took time to help the players who were having trouble, though, and if it could not be solved in rehearsal time, the musician would be asked to have one of those “personal interviews” to get help privately.

Ann Landers and her identical twin sister, Abigail van Buren, now nationally acclaimed columnists, were string players in the Morningside Orchestra with Timm. In the orchestra, they both played violin or viola, depending on what was needed, and they took private violin lessons from Kucinski. According to Timm, they were gifted musicians. As twins, they enjoyed playing occasional tricks on Kucinski. If only one of them had prepared her lesson music, she would go in and play for him, then go out and come back in, playing it again. He never knew it wasn’t the other girl. According to Abigail van Buren, they “got a kick out of that incident,” which fit their nickname, “little firecrackers.”64 She wrote about the Morningside Orchestra in one of her columns, thanking Kucinski for the good job that he did. Timm has great respect for Leo Kucinski, and lists him as one of the strongest influences in his musical background.

64Abigail van Buren, syndicated columnist, letter to author, 14 August 1998.
PROFESSIONAL GROWTH

As an upper-level college student and developing professional, Timm sought out some of the most eminent flutists of his day for further study. One of his first choices was William Kincaid, who was principal flutist in the Philadelphia Orchestra and served on the faculty at the Curtis Institute. Timm approached Kincaid after hearing him perform live in Sioux City. Kincaid said he would take him as a student, but the lessons would have to be in summers at his home in Gray, Maine, and Timm would be responsible for his own living expenses. Timm could not afford the cost of lodging for that length of time, so he was not able to study with Kincaid.

Georges Barrère

The name Georges Barrère was familiar to flutists in the 1930s. Timm was a student at Morningside when he first heard him play at a recital Barrère presented in Sioux City. This concert was one of many in which Barrère performed while on tour with his Little Symphony, a chamber orchestra that he had organized. One of the selections on the program was the “Menuet and Dance of the Blessed Spirits” by Gluck, featuring Barrère on solo flute. Timm thought it was the most beautiful thing he had ever heard. In an interview on October 25, 1997, he talked about the concert that led to his decision to study with Barrère:

I’d played a long time before I heard Barrère play, and I’d heard other good flute players . . . who would come through with some of the great opera singers, and they were none of them a Barrère. When I heard Barrère I never realized the flute could sound like that. It was the sound and the vibrato. The sound just poured out.”

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Georges Barrère came to the United States in 1905, at the invitation of Walter Damrosch, conductor of the New York Symphony. At the age of 29, he became principal flutist of the New York Symphony and began a prestigious career that lasted almost forty years. Trained in the Paris Conservatory tradition as a student of Paul Taffanel, Barrère brought a new style of performance and pedagogy to America. His arrival in New York marked the end of several eras in the flute world. Until that time, American flutists had followed the German style of flute playing, led by Carl Wehner, who had been a pupil of Theobald Boehm. In the German tradition, flutes were made of wood, and had plateau (closed-hole) keys. The concept of sound was dark and round. At that time the leading flute manufacturer, the William S. Haynes Company, was making only wooden flutes. Barrère played a silver flute, with French (open-hole) keys. His sound was described as singing and shimmering, with a wide variety of timbral colors. Flutists in the Boston Symphony, led by Georges Laurent, had played French silver flutes since 1887, but their impact was only in the Boston area. The combination of Barrère's superior artistry and his endearing French charm and wit created an aura that had great appeal to audiences across the country. In just a few years' time, Wehner's students had flocked to Barrère, and Barrère replaced him as the première flutist in the United States.

Flutists owe Barrère a debt of gratitude for the changes he inspired. By 1917, the Haynes Company made silver flutes exclusively, and later experimented with gold and platinum at Barrère's request. His solo career contributed to the rise in popularity of

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Nancy Toff, "Conquering the New World: A Profile of Georges Barrère," *Flute Talk*, 14 (March
the flute as a solo instrument, and he commissioned many new flute works. Barrère’s platinum flute was the inspiration for Edgard Varèse’s *Density 21.5*. He founded the New York Flute Club in 1920, the oldest flute club in the United States, and the meetings became a forum for flute concerts and the promotion of the flute. Barrère also promoted wind chamber music through his organization of numerous chamber ensembles with flute. He transformed flute pedagogy in the United States by bringing his Paris Conservatory training to his students at the Institute of Musical Art (later The Juilliard School), and his private students at the Chautauqua Institution.

The Chautauqua Institution is a summer music school located on Lake Chautauqua in upstate New York. The New York Symphony was the resident orchestra there from 1920 until 1928, and Barrère began teaching there in 1921. In 1928, Albert Stoessel, a conductor from Juilliard, created the Chautauqua Symphony with some of the musicians who had been displaced when the New York Symphony and the New York Philharmonic were combined. Barrère had been offered a co-principal position in the New York Philharmonic, but he declined. As principal flutist in the Chautauqua Symphony, he was frequently the featured soloist, and served as conductor when Stoessel was on leave.

Timm attended the Chautauqua summer session twice—in the summers of 1933 and 1934. Residents were housed in rickety cottages. According to Timm, anyone walking

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on the second floor would cause the cottage to sway. Practice rooms were in an old schoolhouse across the highway. Space was at a premium, so students sometimes resorted to practicing in the bathrooms. In spite of the sparse accommodations, the location and surroundings were scenic and inspiring. There were opportunities to study other artistic disciplines, too. Timm described Chautauqua as “a very cultured place and] quite an environment of scholarly people.” Most of the students were from Juilliard. Timm met Frederick Wilkins and Francis Blaisdell at Chautauqua. Wilkins played second flute to Barrère, and took the principal position when Barrère was conducting. He later succeeded Barrère at Chautauqua and at Juilliard. Blaisdell was one of the first women to study with Barrère. She went on to become the first woman flutist to appear as soloist with a major symphony orchestra, and the first woman to join the wind section of the New York Philharmonic.

The lessons at Barrère’s summer home in Woodstock took place in the summer of 1936. Timm rented two rooms in a cottage that belonged to Pierre Henrotte, concertmaster of the Metropolitan Opera Orchestra. That summer Timm built an intimate student-teacher relationship with Barrère, because he was Barrère’s only pupil, and he was living next door to the Barrère home. He took two or three lessons a week in a little studio that Barrère had built behind his house. Next to the studio was an outhouse with a sign over the door that said, “Chateau de Barrère.”

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73 Program of the National Flute Association’s Twenty-second Annual Convention, 18-21 August 1994, 93. Blaisdell first soloed with the New York Philharmonic in 1936. Because she was a woman, she was refused a chance to audition for the second flute opening in the Philharmonic that same year. She did not join the New York Philharmonic as a regular member until 1966.
Early morning lessons were so casual that sometimes Barrère taught in his pajamas, and "the wax on his [handlebar] mustache" was still awry. The woodsy atmosphere and sense of isolation were conducive to intensive study and practice. Timm often stayed up late at night practicing in the Henrotte cottage. One late session was still going at 2:00 in the morning, when Timm heard a knock at his door. It was the state police telling him they had received complaints about the noise. The sound apparently echoed through the woods. The only people who were there that summer were Henrotte and Barrère, so Timm always wondered if one of them had made the call. No one mentioned it the next day, however, so Timm never told either of them that the police had come to the door.

As a teacher, Barrère was thorough with Timm. He was always kind, but he wanted his students to be completely prepared for lessons. Timm had a great desire to play well for him, and worked hard to meet the requirements for each session. When I asked him what would have happened if he had arrived at a lesson unprepared, he said, "I don't know. I didn't care to find out." Timm did recall one instance in which Barrère was walking around in the studio listening to him play. Timm had left the first finger of his left hand down on middle D, and Barrère whirled around and corrected him. At that time Timm was impressed that Barrère could hear an incorrect fingering without looking at the student's hands. Now, after so many years of teaching flute, Timm finds it easy to recognize a fingering or pitch by its timbre.

Unlike Lentz and Carlson, Barrère gave Timm assignments for each lesson. He took his teaching duties seriously and was careful to set goals that were within a

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student’s reach, while still presenting a challenge. Barrère and Timm covered etudes in every lesson: Andersen, Jean-Jean, Berbiguier, Altès, and exercises written by Barrère. In 1935, Barrère’s own exercises were published in a collection called *The Flutist’s Formulae.* Timm never studied from the published book with Barrère, but he worked from it on his own in later years, and used it in his teaching. Solo literature included the *morceaux de concours* (contest pieces) of the Paris Conservatory, Bach sonatas, Mozart concertos, works of the German romanticists such as Reinecke, Schubert, and Schumann, and the Griffes *Poem* for flute and orchestra. Barrère’s piano reduction of this work is a standard in the flute repertoire today. The only literature Barrère refused to teach was what he called “the fireworks genre.” He was referring to flashy, technical works that were popular in the late nineteenth century when the mechanism of the flute had reached a new height through the fingering system invented by Theobald Boehm.

Timm described Barrère as a natural on the flute—to such an extent that he was not always able to diagnose his students’ problems. Barrère’s method of communicating with his students was by demonstration. Some students were frustrated by this approach, but his example was so inspiring that the learning occurred just the same. Barrère did let his students know when he was displeased, but not always with words. Sometimes it was apparent in his “beady eyes,” as one former student described them. Barrère was known for his beautiful tone and his mastery of colors. He did not teach

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78 Toff, “Georges Barrère, Monarch of the Flute,” 56.
79 Toff, “Georges Barrère, Monarch of the Flute,” 56.
80 Nancy Toff, telephone interview by author, 17 May 1998.
vibrato because he considered it to be “a natural byproduct of expression.” Barrère wrote an article for the Musical Quarterly entitled “Expression Unconfined,” in which he criticized the belief that vibrato and expression are equivalent. The tone of the article is somewhat sarcastic, claiming that there is rampant abuse of vibrato in all musicians:

> Once I literally scared an audience by asserting that vibrato was produced by taking a pure tone and moving it above and below correct pitch at a certain rate of speed, thus indulging in playing more or less out of tune! ... Since it is true that vibrato is the result of a mixing of different pitches, any slight exaggeration of it becomes dangerous and nefarious. Good taste must prevail. ... The most perfect vibrato I have ever heard was produced by two excellent clarinetists who were absolutely sure that they were in tune with each other while playing the concluding measures of the first movement of Tchaikovsky’s Fifth Symphony. ... The audiences, which delight in these insidious tricks of tone that go straight to the nerves instead of to the heart, are supposed to know all about perfect expression. ... Let us open our minds, as well as our ears and eyes, to this abuse, which lets a recognized means of true expression degenerate into a faked form of the cheapest caliber.

Students who used too much vibrato were challenged to play expressively without vibrato. Barrère also insisted that one tune with a straight tone, comparing the process to that of a piano tuner, who tunes without vibrato. He believed that the development of a “pure sustained note ... is one’s first duty ... when playing any instrument requiring breath control.” In spite of his comments in the Quarterly article, Barrère did play with vibrato. His vibrato is a calm undulation of the sound, however, and in my opinion it is exceptionally well-blended into the melodic line. The only references

81 Toff, “Georges Barrère, Monarch of the Flute,” 56.
83 Barrère, “Expression Unconfined,” 197.
84 Selected performances by Barrère may now be heard through recordings that were restored in 1997 by Susan Milan, British soloist and Professor of Flute at the Royal College of Music. The double compact disc set, called The Susan Milan Collection, was released by Master Classics, Weybridge, Surrey, UK.

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he made to vibrato in lessons were in terms of singing, and of playing the flute with a singing sound. Solfège was also stressed in Timm’s lessons, through singing and in sightreading, using fixed “do.” Timm was always amused by the way Barrère’s mustache blew out when he sang in the lessons.

Barrère was a mentor to Timm, and the relationship was one in which Timm still takes pride. During a visit to the New York City office of the William S. Haynes company, he was shown a telegram they had received from Barrère. It was in reference to the platinum flute Haynes had made for Barrère in 1935; in the telegram, Barrère said the flute was a masterpiece. The Haynes Company was proud of its famous customer. Barrère later told Timm that the platinum flute was too heavy for performing, and that he sometimes switched to his silver flute without anyone ever knowing.\textsuperscript{85}

In 1941 Timm was trying out a gold Haynes, and he asked Barrère’s advice on whether to purchase it. Barrère had suffered a stroke in August of that year. Although his writing ability had been diminished by the stroke, he wrote Timm back in a letter dated November 29, 1941:

\begin{quote}
In matter of flutes I am always very reluctant to give advice without seeing the instrument, which will be useless now because I cannot play yet. If the instrument seem so good to you buy it. You will have the be[n]efit of an old gold flute rather than a gold with silver keys. . . . As platinum with silve[r] keys I quite against it. I dont [sic] believe in two metals. And platinum is not any better than silver. This is confidential, of course.\textsuperscript{85}
\end{quote}

\textsuperscript{85}Timm, interview, 27 January 1996.
Arthur Lora

Arthur Lora was a student at Juilliard from 1919 to 1924. He became Barrère’s assistant in 1925, teaching at Juilliard in the summers when Barrère was at Chautauqua. During his Juilliard years he performed as principal flutist with the City Symphony of New York and the State Symphony of New York. In 1928, Lora toured with soprano Frieda Hempel, and also became principal flutist of the NBC staff orchestra. He was principal flutist with the Metropolitan Opera from 1937 until 1944, and was “known for his ability to transpose the Lucia Mad Scene and other arias at sight when a diva demanded it.” He was Barrère’s successor at Juilliard in 1944 and principal flutist with the NBC Symphony from 1947 to 1952 under Arturo Toscanini. From 1955 to 1957 Lora performed several concert tours of the Far East.

Flutists recognize Lora as the performer of the 1949 world premiere of Eldin Burton’s *Sonatina* for flute and piano. Throughout his career, Arthur Lora maintained a private flute studio. He continued to teach lessons in his New York apartment after his retirement from Juilliard in the 1970s.

Timm studied with Arthur Lora at Juilliard in the summer of 1935. He chose Juilliard because of his admiration for Leo Kucinski, who was a Juilliard graduate. Timm describes Lora as a “good routineman.” “Routining” is a term used by musicians of Timm’s era to describe consistency and dependability. Timm commented on the term in his 1948 dissertation from the Eastman School of Music:

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88 Toff, “A Tribute to Arthur Lora.”
It is quite common for young musicians to have excellent technical command of their instruments and to be capable of playing solos in a finished manner. But when these same persons are placed into the orchestra, they have difficulty fitting into the ensemble because they miss entrances, are inaccurate in the subdivision of the beat, play out of tune, and disregard the niceties of proper balance and tonal blending... routining is acquired only through ensemble experience.91

Lora had Timm study etudes from the works of Andersen, solos from the French conservatory, as well as those by Bach and Mozart, contemporary works of the day such as Prokofiev’s flute sonata, and orchestral excerpts. Timm was expected to work on scales and additional etudes on his own, but they were not always covered in the lessons. Timm felt that Lora was always in the shadow of Barrère during the years that Lora served as the second teacher at Juilliard, and that he finally came into his own later as principal flutist of the NBC Symphony.

Joseph Mariano

Joseph Mariano was a Pittsburgh native who studied with William Kincaid and Marcel Tabuteau at the Curtis Institute, from which he graduated in 1935. That same year, Howard Hanson, director of the Eastman School of Music, invited him to audition for the flute position that was open at Eastman. Mariano won the job at age twenty-four, and continued to teach there until his retirement in 1974.

The role of the flute professor at Eastman included performing as principal flutist in the Rochester Philharmonic. The Philharmonic served as the festival orchestra for the annual American Music Festival, which Howard Hanson had created in 1931. Mariano performed several world premieres at the Festival, including Kennan’s Night Soliloquy in 1938. He is featured in many recordings as soloist with the Rochester Philharmonic

and the Eastman Orchestra, performing the flute works of such American composers as Charles Griffes, Kent Kennan, Howard Hanson, and Samuel Barber. The first two flute positions of the Philharmonic were permanent ones, so Mariano’s students had the opportunity to perform as third flute on a part-time basis. The chance to rehearse and perform with Mariano offered a distinct learning experience. Although Timm never took part in the Rochester Philharmonic, he did play second flute with Mariano in the Rochester Opera Company and the Verdi Opera Company in Rochester, as well as performing in occasional freelance jobs in which Mariano needed a second flutist.

Joseph Mariano is remembered for an enormous sound that could project through the entire Rochester Philharmonic; for his dignity, professionalism, and “sterling character;” for his musicianship and his ability to play with expressive imagination; for his sense of humor; and for his way of approaching students as individuals, guiding them to think for themselves. Mariano’s peers were also impressed by his musicianship. He was invited to perform with more prestigious orchestras of the time—NBC, Chicago, and Philadelphia—but he declined. His Eastman colleagues admired him for his tone, his wide palette of colors, his effortless technique, and his relaxed demeanor. Morris Secon, then principal horn, said that Mariano’s low register sounded “like a trumpet!” Robert Sprenkle, principal oboist at the time, said that “Mariano communicated directly through his flute playing.” Sprenkle said he felt as though he “could play inside of” Mariano’s sound.

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Although Mariano's assignments were sometimes highly structured, he also encouraged his advanced students to bring their own music, and to make their own musical discoveries. He played a lot in lessons—especially duets—and some students did not realize they were learning from the duets until they were much older. If necessary, he demonstrated the sound and the musical ideas he was looking for, but he rarely put them into words. Mariano stressed musicianship over flashy technique. He instructed students to play "between the notes" in an effort to make students more aware of the musical line and to play from the heart. As Bonita Boyd, his successor at Eastman, said: "He taught, without verbalizing it, that great things happen musically when you take chances, use your sound, and let the music speak for itself in beauty and simplicity of line."95

Timm's first studies with Mariano took place in the fall of 1936—just one year after Mariano joined the Eastman faculty. Timm went there to pursue the master's degree, and returned in 1946 for a doctorate. His memories of the two periods of time have run together over the years, so it is not clear to Timm whether there was a change in Mariano's teaching style between 1936 and 1946. Some of Mariano's former students feel that there was a change in his teaching methods about halfway through his career. However, authors of articles on his work have stated that in gathering input from former students of all ages, it became apparent that his approach was customized for each student.

As a graduate student, Timm's relationship with Mariano was more like that of a colleague rather than of student to teacher. They played a lot of duets, particularly

95Buyse, "Joseph Mariano," 11.
those by Kuhlau. Timm was in awe of Mariano’s full tone and rich variety of colors, and tried to imitate them. Unlike Mariano’s younger students, Timm had no specific assignments. Lessons consisted of numerous duets and whatever etudes or literature he prepared on his own, drawn from the resources in the Eastman music library.

Mariano expected Timm to bring prepared solos to the lessons, and began most sessions with, “Well, what did you bring me today?” He made few comments, but Timm learned a lot from hearing him play. In performing second flute to Mariano in the Rochester Opera Company, Timm sharpened his listening skills, both in terms of intonation and in his ability to match playing styles. Timm also credits Mariano for improving his skills in sightreading and transposition:

He didn’t assign anything to me, but he would haul out all the Kuhlau duets and we’d transpose them. . . . He’d decide we should play this one in such and such a key, and he’d been practicing them, but I had to sightread. He had a gorgeous tone—nice sound. He was a Kincaid pupil. Kincaid, of course, was pretty thorough and tough. Mariano just sort of let it drift—let the spirit lead.97

Timm was the Eastman reporter for *Woodwind Magazine* during his doctoral studies, and he wrote an article on Mariano in the spring of 1948, called “Brief of an Artist.” The article opens with a reference to Mariano’s “sensitive and artistic use of a great variety of flute timbre.”98 Timm interviewed Mariano, asking his opinions regarding tone and technique, closing the article with biographical information. Timm listed Mariano’s teachers as Victor Saudek, Georges Barrère, and William Kincaid. However, according to former Mariano pupil Leone Buyse, who is currently Flute Professor at the Shepherd School of Music at Rice University in Houston, Texas,

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Mariano was not able to study with Barrère. He had won a scholarship to go to New York for lessons with Barrère, but he was only sixteen at the time, and his mother wanted him to finish high school.99

In Timm’s article, Mariano emphasized the importance of finding the right embouchure focus for each note—not by chance, but by careful listening and experimenting. He also stressed the use of different tone colors, choosing the appropriate sound to fit the musical context. Mariano pointed out that technique and tone do not develop simultaneously:

It is interesting to observe that while it takes years for students to develop technically, they can often produce excellent tones in a short time. If students could keep pace technically with their tonal development, they would be years ahead. Technical development comes more slowly and only with practice and experience . . . A good technique lies in basic fundamentals. . . . Since music is written so that it moves either scalewise or it skips . . . if a person is fluent in all scales (major, minors, whole tones, modes, and exotic scales) and all intervals and chords, he has experienced all the progressions of finger combinations . . . The longer you play, the more you are aware of the presence of these fundamentals and realize their validity.100

Jeanne Timm also studied with Joseph Mariano at the time that her husband was pursuing the doctorate at Eastman. In an interview with the author, the Timms recalled their studies with Mariano fondly:

Jeanne Timm:
You’d prepare something and he’d say, “Well, I know you can play that, Jeanne, why don’t you—let’s go play duets.”
Everett Timm:
That’s how he kept in shape, because, you see, he had the Rochester Philharmonic to play with. So we were his practice time . . . . Joe was a prince of a guy.101

100Timm, “Brief of an Artist.”
Both Timms were proud to perform together in a tribute to Mariano during the 1987 convention of the National Flute Association in St. Louis, Missouri. The tribute was a formal evening concert consisting of solos, duets, and other chamber works performed by former Mariano students. In the program notes for the concert, Leone Buyse summarized the goals of the tribute:

The eclectic nature of this evening’s concert is meant to salute Joseph Mariano in several ways. First, and most obvious, is our emphasis on ensembles... The enthusiasm Mariano fostered for this refreshing repertoire has remained with us through our professional careers. Second, Mariano championed contemporary American music... and for decades participated in Howard Hanson’s annual Festival of American Music, sometimes premiering works that later became staples in our repertoire. Third,... Mariano always believed strongly in encouraging his students’ individual playing characteristics. We never sounded alike then, and we don’t now. But he also taught us the importance of being able to blend with another sound or to find a color which complements that sound. In essence, his example as an artist and teacher taught us the importance of mutual respect, a lesson that benefits us all tonight.102

The Timms performed on the final two selections on the concert, which were for massed flute choir: Otto Luening’s Sonority Canon for Flutes, and Mosaics (for a Very-Large Array of Flutists!) by John Heiss. There were sixty-five flutists performing, and Timm was pleased to be standing next to Walfrid Kujala, an Eastman colleague who is now piccoloist with the Chicago Symphony Orchestra and flute professor at Northwestern University in Evanston, Illinois.

FURTHER STUDY AND RESEARCH

As a musician and teacher, Timm also found inspiration in the works of authors Carl Seashore and James Morgan Thurmond. During his studies at Eastman, Timm took a course in the psychology of music. It was taught by William Larson, who had been a

student of Seashore’s at the University of Iowa. The required text for the course was Seashore’s *The Psychology of Musical Talent*.

James Morgan Thurmond was a student of Kincaid and Tabuteau at the Curtis Institute. Thurmond’s book, *Note Grouping*, was not published until 1982, but Timm had read the same material in Thurmond’s 1952 master’s thesis from Catholic University. The thesis was called, *Note Grouping: A Means for Expression in Musical Execution*. These two works opened Timm’s mind to new ways of approaching performing and teaching.

Carl Emil Seashore

Carl Seashore is known to musicians for his pioneering work in the testing and measurement of musical talent. He was a psychology professor on the faculty of the University of Iowa for nearly thirty years, and later became Dean of the Graduate School. He began studies on music and psychology around 1914, and his book, *The Psychology of Musical Talent*, was published in 1919.

In his research, Seashore was attempting to make a distinction between musical ability that was the result of training, and that which was natural or inborn. He claimed to have devised a method of measuring and quantifying musical talent through scientific testing in which multiple factors could be isolated and controlled. This testing would then lead to a type of sorting in which those who had innate talent would be encouraged to pursue musical studies and those who did not would be encouraged to enjoy music only as an avocation.
Seashore proposed that talent in music was not a singular component, but rather a collective term referring to "a hierarchy of talents," combining the elements of musical sound and the skills necessary for comprehension and appreciation of those sounds. He lists three elements of sound: 1) pitch 2) time and 3) intensity, and four capacities for its appreciation and expression: 1) sensory (ability to hear) 2) motor (ability to express music) 3) associational (ability to understand) and 4) affective (ability to feel and express feeling in music). The combination of the elements of sound and the human capacities for its appreciation result in the primary traits of musical talent.

By the time Seashore published his book, he had combined the elements of sound with the capacities for the perception of music, resulting in six elements of musical talent that could be measured. They are: 1) the sense of pitch 2) the sense of intensity 3) the sense of time 4) the sense of rhythm 5) the sense of consonance, and 6) tonal memory. Measurements were done through a combination of aural and motor tests. The aural portion was recorded on phonograph records, and made available for purchase, along with instructions for administering and interpreting the tests. The motor tests were more time-consuming, required special apparatus designed by Seashore, and could only be performed on one individual at a time.

Seashore emphasized that the tests measure musical aptitude and not musical accomplishment. They offer a representation of a person's inherent tools for acquiring musical talent.

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musical skill, but the work of developing that skill would still lie with the individual. Since the tests could be given to people of all ages, Seashore recommended their use as evaluators of musical potential for elementary school children, both for the purpose of assisting teachers in the search for talent, and as a vehicle for increasing a student’s awareness of particular innate talents. Armed with the knowledge of which students have musical potential, teachers would recognize their responsibility to assist those students in developing their skills. In Seashore’s opinion, the tests also offered an opportunity for increasing community interest in music, as well as leading those talented individuals to choose music as a career.

When the phonograph records for the tests first became available, Seashore began to look for a public school system through which he could test his measurements. Beginning in 1922, under the direction of George Eastman, the Eastman School of Music participated in a pilot program which served both as a method of validating the tests and as a method of screening potential music students. The tests continued into the tenure of Dr. Howard Hanson as Director of the School of Music.

Students entering Eastman were required to take the Seashore test. They also took a short intelligence test and provided a case history of their musical background. In the first year of the tests, students were rated according to their likelihood of successful graduation: “discouraged; doubtful; possible; probable; and safe.”¹⁰⁶ Neither students nor faculty were informed as to the rankings. At the end of the first year of testing, percentages of graduates in each category were recorded in an effort to test the reliability of the evaluating tool in predicting academic success in music. Of those who

would have been discouraged, seventeen percent graduated; of the doubtful, twenty-three percent; of the possible, thirty-three percent; of the probable, forty-two percent; and of the safe, sixty percent.\textsuperscript{107} As a result of these findings, the Eastman School began to add this test to the audition process in determining acceptance of prospective students, along with a faculty rating on a variety of other factors that might predict success in the field of music. The combination of the two evaluation tools resulted in the following points by which students were rated:

1. MUSICAL TALENT; Inborn capacity for musical achievement independent of training.
2. MUSIC FEELING; Artistic temperament, creative imagination, initiative in interpretation.
3. TECHNIQUE; Mechanical ability in performance.
4. RHYTHMIC ACTION; Ability for rhythmic expression in playing or singing.
5. QUALITY OF TONE in playing or singing.
6. INTELLIGENCE.
7. APPLICATION; Effort, faithfulness in practice, sustained interest and attention.
8. ACHIEVEMENT; Progress in technique and musical expression.
9. HEALTH.\textsuperscript{108}

Students who did not score above a certain minimum were not admitted to the school.

Rationale for this criterion was provided in an article by Hazel M. Stanton, Ph.D., a psychologist who was appointed to oversee the testing:

Those whose talent does not warrant the expenditure of money and time for private music lessons are advised accordingly. If they were admitted to the school, they would not stay long enough to benefit themselves or anyone else. We are being most fair to close the road of private lessons to those who thought they would start but had little or no desire to go very far. These people are not very happy on this road even though they venture part of the way . . . .

\textsuperscript{107}Seashore, "The Eastman Experiment," 25.
Continuity of worthwhile student personnel is the life of the school. The coming and going of poor talent, if allowed to increase in numbers, would be the death of the school.\footnote{Stanton, "Report on the Use of Seashore Tests at Eastman School of Music," 24.}

Seashore was a regular contributor to the *Music Educator's Journal* from 1936 to 1943, writing monthly articles summarizing topics from the book. His findings stimulated debate among musicians and psychologists concerning the psychological and physiological limits of musical talent. The Seashore tests were subsequently adopted in elementary school music programs all over the country for the purpose of evaluating the musical aptitude of prospective students, a procedure which continued into the 1950s.

Timm was required to take the Seashore/Eastman tests when he applied for graduate school at Eastman in 1936. In Timm's experience, Seashore's was the first book on musical talent that tied in physics and the brain. Timm refers to it as "science applied to the mind where music is concerned."\footnote{Timm, interview, 17 February 1996.} The book opened his eyes and ears to an understanding of why people have trouble with pitch or rhythm, and the fact that there are physiological limits to one's capacity for learning pitch and rhythm. Timm says that in music, the most important organ is the ear. Musicians must be able to hear pitch and time differences, both in creating music and in receiving it. In reading the book, Timm learned that there are differences in how people hear and what they hear, based on physiological factors. He says that is why two music critics of equal ability sitting in two places in a hall will hear music two different ways—both as a result of...
acoustical factors and as a result of the physiological makeup of their hearing mechanism.\textsuperscript{111}

Another element, rhythm, is physical as well as aural. According to Timm, the physical aspects of rhythm involve the ability to achieve equal spacing of the beat, the ability to divide the beat into various equal parts of time, and the ability to maintain the time-ordered behavior required to perform rhythm. With certain students, he realized that there was a limit to what they could accomplish—sometimes determined by physiological factors. "If they can't measure the distance in time, rhythm is awfully difficult for them."\textsuperscript{112}

Timm was already aware of the emotional and psychological connections to the performance of music, especially in terms of expressiveness and aesthetics. The Seashore book added another dimension to his knowledge of the factors involved in achieving comprehension and skill in music. This awareness of each individual's physiological capabilities gave Timm an insight that enhanced his teaching. Once he recognized differences in how people learn and how they respond to criticism, Timm developed an ability to "read" his students' musical and emotional temperament. As a result, he was able to tailor his teaching approach for each student.

James Morgan Thurmond

Music educators have developed numerous exercises for teaching the technical elements of music—correct notes, rhythms, fingerings, key signatures, scales, and overall facility. One of the most important aspects of performance is also often the most elusive—that of expression and musical style. Conventional wisdom said that

\textsuperscript{111}Timm, interview, 17 February 1996.
\textsuperscript{112}Timm, interview, 17 February 1996.
expressiveness was innate and could not be taught. Carl Seashore opened Timm's mind to the possibility of helping student achieve an aesthetic performance through a better understanding of how they learn and respond to instruction. Through James Morgan Thurmond’s *Note Grouping*, Timm became aware of a specific methodology for teaching expressiveness and stylistic performance.

Thurmond’s ideas on attaining an expressive performance are based on the grouping of notes in shaping phrases. He claims that the key to eliciting an emotional response from the audience is in a performance that communicates movement. Thurmond went into great detail in the use of the *arsis-thesis* concept of shaping a musical phrase. Greatly simplified, his theory states that “the arsis or weak note (upbeat) of the motive or measure . . . is more expressive musically than the thesis (downbeat), and that by stressing the arsis ever so slightly, the performance of music can be made more satisfying and musical.”

Throughout the book, Thurmond provides musical examples to illustrate and support his theory. He stresses the importance of letting go of the tendency to determine the placement of musical stress by the placement of the barline. The barline is a mathematical measurement, so emphasizing notes based on their metric position will result in a performance that is mechanical and “stiff.” According to Thurmond, methods of printing music are contrary to the sense of motion one wants to achieve musically. Printed groupings—beaming and barline placement—are determined by metric position rather than by the musical role played by the notes. He concedes that this is necessary for instant recognition and performance of rhythmic patterns, but he

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114Thurmond, *Note Grouping*, 40.
challenges the reader to go beyond the visual positions and group notes according to the desired musical result.

The arsis is frequently a note (or notes) that is not a part of the harmony of the thesis, increasing the sense of motion in the phrase due to the alternation of dissonance and consonance, or tension and release. Even in the case of music that begins on the downbeat, Thurmond recommends the application of an imaginary upbeat before the first note, similar to the lifting of the foot before one takes the first step. In some cases, the entire first measure of a work may be considered to be arsis, increasing the sense of motion to the second measure. Tempo also determines the value of the rhythmic motive that may serve as an arsis. In slower tempos it may be a single sixteenth note, whereas in a fast tempo in compound time, the arsis may be a dotted half note.

Timm refers to the Thurmond book as a “Bible on phrasing.” He was inspired by the methodical approach to a musical issue that had been difficult to teach to those students who did not already grasp it. With the guidelines in Thurmond’s book, Timm went on to make a connection to language as well, creating imagery to make the phrasing even more natural. For example, the phrasing of three eighth notes leading to a quarter note across the barline might have words applied such as “We go to here.” This verbal connection gives the student a familiar reference for understanding the concept of giving the upbeat notes (the eighths) more energy to create motion in the phrasing. Timm’s application of Thurmond’s theory has been most evident in his teaching of the Bach flute sonatas. The phrasing of Bach is almost never aligned with

115 Thurmond, Note Grouping, 44.
barlines and downbeats, and some students had trouble performing the sonatas stylistically and artistically. Timm has used the approaches in *Note Grouping* to help them grasp the concept of leading forward into a downbeat, and to help in recognizing the overlapping nature of Bach’s phrasing. Thurmond’s approach also applies to the articulation patterns commonly found in Mozart’s flute works: alternating pairs of slurred and tongued notes. Inexperienced flutists have a tendency to rush the first note of the slurred pair. Timm says that by stretching and vibrating that first note slightly, the flutist will achieve a performance that is both rhythmically accurate and musically appropriate.

With the passage of time, Timm has forgotten many of the specifics regarding exactly what he learned from each of his teachers, but he can remember general influences in how they affected him as a musician. For this reason, it has been necessary to study the work of his teachers through other sources in an effort to deduce their influences on Timm. During this study, several principles have surfaced that reveal long-term influences on Timm’s teaching. For example, Timm was fond of saying that music consists of either steps or skips, and if it is a skip, it follows a pattern such as an arpeggio or a scale in broken thirds. Mariano stated the same approach to technique when Timm interviewed him for *Woodwind Magazine*. Mariano also believed that there is a specific embouchure focus for each note on the flute. Timm’s teaching paralleled this, and he expected students to explore to find the spot for the best focus. In shaping a phrase, Timm has emphasized following the line and playing “between the notes,” just as Mariano did. James Morgan Thurmond’s influence is also evident in Timm’s approach to phrasing. The section on phrasing in chapter four of
this monograph contains examples of exercises Timm has used, following Thurmond’s guidelines for leading across four-note groupings.

The influence of both Barrère and Mariano is evident in Timm’s concept of tone, in his emphasis on musicianship, and in his choice of material for study. Timm’s approach to tone colors is grounded in his exposure to Barrère’s and Mariano’s styles of playing. The études of Andersen, Jean-Jean, and Berbiguier, the Bach sonatas, solos of the Paris Conservatory, and contemporary works by Kennan, Hanson, Griffes and Prokofiev were all studied by Timm, then passed on to his students. Timm also stresses musicianship over all other elements of performance, just as Barrère and Mariano did.

The next two chapters will explore Timm’s pedagogy in detail. While many flutists of his era chose to pursue a mentor relationship with one master teacher, Timm sought out instruction from a variety of musicians. He had learned at a young age that good musicianship can be taught through any medium. One of his most influential teachers was Leo Kucinski, who was not a flutist. From Donald Lentz, Timm learned how to analyze music for a better understanding of its construction. He gained a solid technique and acquired discipline in his studies with Carlson and Lora. Timm’s early teachers prepared him for his work with Barrère and Mariano, from whom he learned the finer points of tone colors, phrasing, and artistry. Timm did not study with a professional flutist until he was himself a professional. His teaching style has been developed over time, through his formal studies and his own self-discovery, and as a result of extensive on-the-job training.
CHAPTER THREE
TIMM’S FLUTE PEDAGOGY

While Timm’s teachers influenced him as a musician, he does not feel that his pedagogy is based solely on the work he did with them. His musical experiences played as strong a role in his development as did his formal study. As a student at Morningside, Timm enrolled in electives that would give him a well-rounded musical education. Although he was an instrumental performance major, he also took courses in music education, vocal methods, and string pedagogy. As a young professional, he worked next to seasoned performers and teachers, acquiring skills through astute observation. Timm was quick to take advantage of any opportunity for growth. He saw no reason to refuse a position just because he had not been formally trained for it. In his view, a job offer is more than a chance for employment or income; it is also a chance to gain valuable (and marketable) training. As a result, Timm juggled several jobs at once for most of his life, and had a myriad of professional experiences. His last few years in Sioux City were among the most demanding times of his career:

I was so busy the doctor told me I’d be dead in three years if I didn’t slow down. The only beautiful thing was that I was my own boss, and it was a laboratory. I learned more than I could ever learn in organized class work.  

Timm’s flute teachers offered little in terms of prescriptive assignments and evaluations of his work. In most cases he was expected to determine his own course of study. Much of what he learned came through the inspiration and good example of his teachers, rather than through specific instruction. If Timm had been the type of student who needed more detailed guidance, it is possible that he would not have achieved the

level of performance and teaching that he did. He reflected on this topic in an interview on February 17, 1996:

In a sense, I was lucky that I was sort of self-taught because it made me be more curious. So whenever I'd hear someone performing . . . I'd analyze what they were doing . . . If a guy has a teacher who tells him everything . . . he doesn't do as much thinking. So I was very fortunate there to keep curious about the outside world.\textsuperscript{118}

In addition to developing the ability to diagnose his own musical needs, Timm acquired the discipline to be thoroughly prepared for lessons and performances. It is not clear whether it was his teachers who had high expectations of him, or whether it was Timm who had high expectations of himself. Either way, he took his practice very seriously, and made every effort to play without mistakes in his lessons. He set the same standards for his own students.

**EMBOUCHURE AND TONE**

Timm's concept of flute sound came from his training in the French conservatory tradition taught to him by Barrère and Lora. The Paris Conservatory approach to flute teaching is characterized by an emphasis on developing a singing, brilliant tone, achieving a variety of timbral colors, and imitating the singing voice. The "French School," as it is called by flutists, stresses a tonal quality that capitalizes on the acoustical capabilities of the silver flute. Annual examination pieces follow a prescribed formula for testing a student's ability to complete the study. These *morceaux de concours*, or contest pieces, consist of a slow opening section in which the flutist is expected to show command of tonal colors and expression, followed by a fast section, requiring technical facility and rapid articulation. The concept of phrasing in the French

\textsuperscript{118}Timm, interview, 17 February 1996.

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School is also derived from singing. Solfège study is an integral part of the training. Marcel Moyse, one of the most influential teachers of the Conservatory, used recordings of opera to expose his students to the tonal and artistic qualities of the singing voice.

According to Timm, Barrère taught most of the flute players in the major symphonies in the United States during his time. Roger Mather supports that statement in his article on Georges Laurent, who was the principal flutist in the Boston Symphony at the time. Laurent and his Boston Symphony colleagues were the only flutists playing silver flutes besides Barrère. Mather credits Barrère and Laurent for the French influence in the style of flute-playing in the United States today, saying, “most of the flutists holding major positions in this country either studied with Barrère or Laurent or are musically descended from them.”

By the time I studied with Timm, he was no longer performing, but others have remarked that his tone was impressive. Thomas Thompson, who studied saxophone with Timm as a high school student in the mid-1930s, commented on one of Timm’s performances at the Orpheum:

When I was playing oboe with the Sioux City Symphony, I recall an occasion when a singer of some repute came to sing with the orchestra. Everett was chosen to provide a flute accompaniment for some standard example of that genre; I no longer recall the title. But what I do recall is the marvelous silvery tone of his flute as it seemed to fill the old Orpheum Theater in Sioux City.

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120 Thomas Thompson, Dean Emeritus, University of Northern Iowa, letter and completed questionnaire to author, 3 March 1997.
Thompson does not remember who the singer was, but it is possible that he is referring to Timm’s performance with Lily Pons.

Timm’s niece, Catherine Uhl Tessier, studied with him in summers as a young child, then again as a graduate student at LSU in the 1960s. Catherine is the daughter of Gladys Timm Uhl, Timm’s late sister. She also found Timm’s tone remarkable:

Everett had the most pure tone of any flutist that I have heard, bar none. It was so much better than that of the popular flutists of these past years. He never seemed to acknowledge that. I guess he thought that that is simply the way the flute should be played.121

Over the years, flute teachers have grappled with descriptions of the muscular sensations that form the flute embouchure. There are many acceptable explanations of the embouchure, and many acceptable ways to produce a beautiful tone on the flute. Frederick Wilkins described the embouchure as a “sardonic smile or grimace,”122 and Kincaid said it was like trying to smile and whistle at the same time.123 Timm believes in a relaxed, fleshy embouchure, with a downward turn in the corners of the mouth, “as if one were about to cry.”124 The relaxed embouchure is another feature of the French style of flute-playing. In his master’s thesis, “A Treatise on Flute Playing,” Timm refers to the smiling embouchure as “an older way of teaching.”125 Photos of flute methods and articles published by teachers of the 1930s and early 1940s do show an embouchure with a slight upward turn at the corners of the mouth. Timm says a smiling embouchure keeps the lower lip drawn taut, restricting the movement needed

121Catherine Uhl Tessier, Director, Jevin Property Management, Inc., Pomona, California, letter and completed questionnaire to author, 23 May 1998.
123Kincaidiana, 5.
for registral and timbral changes. His “down at the corners”\textsuperscript{126} method offers the flutist more flexibility. In order to have enough lip to achieve this fleshiness, the flute must be set low on the chin so that the lower lip partially covers the hole. Timm also rejects descriptions that liken the flute embouchure to whistling or blowing on a bottle. His favorite analogy is that of cooling a spoonful of soup.

Although Timm prefers a relaxed embouchure, he does not believe in trying to change a student’s embouchure simply for the sake of fitting the student into a mold. Differences in the formation of the mouth, teeth, and lips result in different embouchures, unique to each student. Timm might ask a student to experiment with a more fleshy lower lip or a downward turn of the corners, but if the new approach was not improving the sound, and the student could achieve a sufficient variety of tone colors with the existing embouchure, he would work with that. Deborah Cochran Pugh Coble, principal flutist of the Syracuse Symphony Orchestra, expressed gratitude for Timm’s willingness to accept her embouchure:

I was very pleased to be assigned to Dr. Timm at the start of my freshman year. He didn’t teach very many students so I felt very honored. At my first lesson he suggested I change my embouchure from the “smile” type to the turned down corners type, but I couldn’t seem to adjust so he allowed me to play my way. He liked my sound anyway, [and] felt that “if it ain’t broke, don’t fix it!” I’ve always appreciated [the] fact that he didn’t force me to change.\textsuperscript{127}

Like Mariano, Timm believes that each note has a specific focus which determines its maximum resonance. He calls it the center, or “hot spot”\textsuperscript{128} for the note, which can

\textsuperscript{126}Timm, “Treatise,” 32.
\textsuperscript{127}Deborah Cochran Pugh Coble, Principal Flute, Syracuse Symphony Orchestra, letter and completed questionnaire to author, 9 September 1996.
\textsuperscript{128}Patricia Cavell Bulber, Principal Flute, Lake Charles Symphony Orchestra, interview by author, 1 November 1997.
best be found through personal experimentation. Students may alter the size and shape of the aperture, the angle of the air stream, the air speed, or the position of the flute as a part of their experimentation. The search for a centered sound is a process similar to that of finding the best reception for a radio station. Timm says it is necessary to “tune in” each note. It is also important that the student have a good aural concept of a beautiful sound on the flute. With this aural concept in place prior to playing, a student will find the centered tone more quickly.

Another analogy Timm has used is that of a target, with the center of the tone being the bull’s eye. According to Patricia Bulber, principal flutist in the Lake Charles Symphony Orchestra, Timm illustrated the concept for her by drawing a circle with a small dot in the center. The center is the tone we strive for, while the peripheral is the area of marginal error from which we work.130

Much of the work in focusing the tone is done by manipulating the angle of the air or the shape of the aperture in the lips. The jaw must be flexible in moving at angles of up and forward or down and back, in order to aim the air stream. Timm compares the aperture to the position created when gripping a straw, “directing the air in a tiny stream toward the equivalent of a small pencil mark in the middle of the far side of the embouchure hole.”131 Higher notes require a smaller aperture with the air aimed upward by moving the lower jaw up and out; lower notes require an angle that is aimed down into the embouchure hole, achieved by drawing the jaw back and down. The lower lip can assist in raising the air stream by fleshing forward, while the upper lip can

130 Bulber, interview, 1 November 1997.
131 Constance Grambling Lane, Professor of Flute, University of South Carolina, letter and completed questionnaire to author, 16 May 1996.

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direct the air downward by drawing over the upper teeth. Timm refers to drawing the lips tighter to make a smaller aperture for a more concentrated air stream in the high register.132 His use of the word "tighter" refers to a compression of the center of the lip orifice, rather than to the act of stretching the lips from the corners, which would interfere with the fleshiness of the embouchure. In a broad sense, the registers may be connected with vowel sounds: "o" for the lowest notes, moving up the scale through "ah," then "oo," then "ee" for the highest notes. The vowels have as much to do with the positioning of the tongue as they do with the lip formation.

Timm believes tone study may be done in any musical context. He has had students work from Seventeen Daily Exercises by Taffanel and Gaubert, or from De la Sonorité and Tone Development Through Interpretation, both by Marcel Moyse. According to Patricia Bulber, Timm also asked students to play slowly up and down scale patterns, identifying which notes were centered and which were not.133 Any portion of a solo work may also be extracted for use as a tone study.

Since flutists must be able to shape the embouchure to control timbral colors and registral changes, Timm has created exercises for improving flexibility. These include lip slurs through the overtone series from low C, C#, D, D#, and E, as well as simple tunes and bugle calls based on those overtones. He also likes the following exercise, designed to help the flutist center the middle register: The student plays middle A, then maintains that pitch as a harmonic while fingering middle D. The exercise continues up through high G#, as in figure 4 below:

133Bulber, interview, 17 November 1997.
Fig. 4. Exercise on Harmonics for the Middle Register

In his book *The Woodwinds: Performance and Instructional Techniques*, Timm lists seven common causes of a poor tone:

1. *Choked or very small tone*. The flute is turned inward too far [or] breath support may be lacking.
2. *Open and fuzzy tone*. The flute is turned outward too far.
3. *Fuzzy or breathy tone*. The angle of the breath stream is not “on center.”
   Try shifting the flute to the left or right, turning it in and out, and raising and lowering the end of the flute; also try it higher and lower on the lower lip. Try a larger and smaller orifice. Somewhere among these changes will be found the correction, unless the use of the breath or the flute itself is poor.
4. *Tone is loud and rough*. It is being blown too hard or forced; it probably is sharp, too, especially in the high register and throat tones.
5. *Tone seems out of control*. This is due to forcing if it is loud, or to lack of breath support if it is soft and the second octave drops to the first. The player’s embouchure may be too large, or his lips may not be changing focus to “center” each tone.
6. *The notes begin with “chew” or “hoo.”* Tongue tip is not being used.
7. *Some notes don’t respond well or at all*. The instrument needs padding or adjustment, or the instrument is poorly designed.

Since the performance of quality literature is the ultimate goal, Timm sees the lessons as merely checkpoints for tonal development. The student must do the work, using critical listening and self-evaluation. Timm says that many young flutists are so enamored by flashy technique that they neglect the development of the tone. The result is a performance that may be impressive technically, but is lacking in artistry. Timm has no tolerance for the favoring of technique over tonal beauty and expressiveness.

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Throughout his teaching career, he has stressed the importance of using tone colors and artistic expression to elicit an emotional response from listeners.

**TONE COLORS**

Once the tone is consistently clear and controlled in all registers, the flutist must begin to develop an array of tonal colors. Timm compares tone colors to the tones of voice used in speaking:

Musicality is kind of like speaking a language. When you speak with a [certain] tone of voice, somebody [might say], “I didn’t like the tone of his voice on that.” And that’s where you express a certain emotional outlet—in the sound. And if you can get the emotion in the sound, then you’re beginning to communicate emotionally with people.  

Timbral color is the result of differences in the overtone mix. Timm’s description begins with the two basic ends of the spectrum: a brilliant sound, rich with overtones, or a hollow, dark sound, which has fewer overtones. The timbre may be altered through changes in speed, shape, and angle of the air stream, resulting in sounds that suit the desired mood or musical effect. The more complex overtone mixture requires a flatter, “slit-like” aperture. The air should move fast, and be aimed down into the flute, producing more upper partials for what Timm calls an “edgy” tone. The hollow color is produced by lifting the middle of the upper lip to aim the air up, creating a larger, rounded aperture, and by relaxing the air speed. This results in fewer overtones and a more “pure” fundamental tone. As in basic register control, vowel positions serve as tools for forming the proper aperture for each color: “aw” or “oh” for the edgy tone, and “ooh” or “ah” for the pure tone. These color changes are more

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audible in the low register, as “the complete overtone series is available above each note.”

Timm demonstrates the role of the upper lip in shaping the aperture to refine the focus or alter the tone color. Placing a finger under his lower lip, allowing the lip to flesh out over the finger, he alternately lowers and raises the upper lip. He calls it “imitating a bunny rabbit,” comparing the movement to that of a rabbit’s twitching nose. Timm summarizes the work of the embouchure by saying that the lower lip takes care of the angle of the air, while the upper lip controls the shape of the aperture.

In Timm’s opinion, tone color plays an important role in communicating emotion as a performer—as important as inflections and nuance in speech. He says dynamic markings often indicate shades of expression rather than volume. Flutists should develop a “palette” of tone colors by exploring subtle changes in the embouchure.

Personal exploration is required, just as it is in general tone study. Once a variety of timbral colors is in place, the flutist must determine which color is appropriate for the music. Timm compares artistic decisions regarding tone color to those of an artist who makes color and shading choices when painting a picture. Constance Lane described the sensations she experienced while developing tone colors under Timm’s tutelage:

He often demanded that I try to push my lower jaw into a much more forward position, directing the air upward and producing a very “hollow or open” tone color. While it frightened me to death to do it (… “I’ve lost the center to my sound!”), I had to admit that on hearing a tape of my performance that it was an enchanting effect. This first step has formed the basis of the experimentation I tried in later years and use today in my teaching.\footnote{Timm, “Treatise,” 92.} \footnote{Lane, questionnaire, 16 May 1996.}
The styles of different composers are also a factor in determining choice of color. For example, Timm feels that the pure tone fits "the works of Haydn, Mozart, classic Beethoven, and modern French," while the "complex and harder type of tone fits some Bach, Handel, romantic period composers, and modern Russian, German, and American." This classification is greatly simplified, however, and Timm is quick to point out that a variety of colors will occur within one work. He recommends that students listen to good singers and violinists for a concept of how tonal colors and vibrato speeds may be woven into the musical picture effectively. The character of the music is always the final word.

Timm says that, while one should strive for a homogenous scale in all registers, it is also useful to exploit the characteristic timbre of each note. Sometimes "the change in timbre is what you need to be expressive." He has also said that, in looking back, he realizes his more advanced students might have benefited from more emphasis on timbral recognition. With time, they would have developed the ability to make discriminations based on timbre:

I didn't stress it as much as I should have—as much as I would now—because students sometimes don't have enough background to recognize it. But I think after you've played a for such a long time ... you begin to recognize notes ... by timbre rather than by pitch.

Contrary to his own comments, Timm is still recognized as a teacher who did indeed stress the importance of developing a "wide palette of tone colors"—a phrase he

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140 Timm, "Treatise," 92. Timm's use of the term "modern" refers to composers of the early twentieth century. Those composers are no longer considered as modern as they were in 1943, but the choice of colors for those eras is still applicable.


uses in reference to Mariano’s sound. Once his students had found a centered tone, Timm guided them in varying that tone for maximum musical effect. Many former students credit Timm for their ability to shape and color the tone. His approach has also influenced the way they teach timbral colors to their own students, and the emphasis they place on the use of colors in artistic expression.

TECHNIQUE

In Timm’s opinion, proper technique begins with proper position of the flute. The way the instrument is balanced will affect the freedom of movement in the fingers. The flute should be held at a slightly downward angle, with the weight supported by the large knuckle at the base of the left index finger and by the right thumb. Balancing, both vertically and horizontally, comes from the chin and sometimes the right hand little finger, when the finger is down. Care must be taken to maintain the position of the right thumb, which can easily slide out of alignment and cause tension in the fingers. If the thumb is too far to the left on the body of the flute, the right hand little finger will carry too much weight and become locked. When the thumb is too far to the right, the little finger is “bound down” and becomes hard to lift. If the proper balance is achieved, the flutist will not feel a need to grip the flute tightly, leaving the fingers free to move without affecting the stability of the flute.

Since flutes are fairly uniform in size and flutists’ hands are not, some variances in methods of holding the instrument are to be expected. There are some general guidelines, however, which Timm offers to all flutists who wish to achieve a fluid technique:

1. Keep all fingers curved and relaxed, whether up or down.
2. Take care to balance the flute and not to grip it with the fingers.
3. Do not raise fingers too high above the keys. Rather, “hover close . . . and fall in a precise action like light, accurate little hammers.”
4. The movement of a key should be generated from the fingers rather than the hands, and should pivot from the large knuckle of the fingers. The only exception is the first finger of the left hand, which hinges at the second knuckle. Finger action must be gentle, and not slap the keys.
5. The right hand thumb should be placed under the first finger, or under the D-natural trill key.
6. The fingers should work in the centers of the keys with no overlap, using the fingerprint portion of the finger.
7. In the case of the right hand little finger, the amount of curve will vary according to the length of the fingers and the note being played. On the D-sharp key, the finger will have the most curve. As it reaches for the C-sharp key there will be less curve, and the finger will be almost straight when placed on the low C roller key. Care must still be taken to keep the finger relaxed.
8. Fingernails must be kept at a reasonable length, especially in the right hand little finger. “Long claws” indicate a “conflict between vanity and musical performance.”

With these tips, nearly all flutists will find some success in facility and ease of motion. Those with very long fingers or with significant double joints will need to take care to maintain a curve in the fingers at all times. In Timm’s opinion, people with double joints that tend to lock when down, or who have very short fingers, may never achieve great technical facility on the flute.

Timm pointed out other factors that can interfere with smooth technique, of which many flutists are not aware. For example, some fingers are naturally stronger than others, and flutists must make an effort to exercise the weaker fingers in order to compensate for this. The thumb and first two fingers of each hand are stronger because we use them more often. For this reason, they are more easily controlled than the other fingers. Like pianists, flutists must devise exercises to bring about a more equal

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dexterity in all fingers. Another factor affecting technique is related to the nature of the flute mechanism. As Timm explains in his woodwind book, “When a finger or a key closes a hole, the pitch change is not complete until the hole is completely closed. However, when a hole is opened the pitch change takes place at the beginning of the finger movement.”\textsuperscript{147} The precision of timing fingering changes becomes even more important in a cross fingering. Cross fingerings are changes that require both the opening and closing of keys. The same timing applies to the D# and G# keys, since those two keys open when they are pressed. The closed D# and G# keys work in opposition with the open keys, so parallel finger actions will still result in a cross fingering. Timm says that some keys have more resistance to motion than others, due to the amount of tension on the springs that operate the keys. A flutist who is aware of these differences in tension will be better prepared to achieve equal motion in the keys by making small adjustments in pressure from the fingers.

Still another helpful tip is Timm’s description of the tendency of each finger. He says that some fingers are “pull” fingers while others are “push” fingers. In other words, a finger that is more comfortable when down will require an effort to lift it, making it a “pull” finger. The opposite is true for fingers that relax in a position that is above the keys. This is especially helpful to know during trills, where a finger must repeatedly push and pull. If the flutist knows the tendency of the finger, the effort can be placed upon the portion of the trill that is the opposite of that tendency. The same logic applies to excessive gripping when the fingers are down. “If you squeeze fingers down [tightly] then you can’t unsqueeze”\textsuperscript{148} when it is time to lift the finger.


Timm lists three causes and effects of poor finger coordination:

1. **Fast intervals.** Some notes are reached before they are supposed to be, thus distorting the rhythmic relationships of the notes. This is one of the greatest flaws in technique.
2. **Delayed attacks.** Tones do not speak because all the fingers have not arrived to form the notes in time. This can cause slow intervals.
3. **Extra notes.** These are notes or “plip-plops” which are unintentionally fingered between the notes desired because of poor coordination. The poor coordination usually is a result of poor timing.\(^{149}\)

In Timm's studio, students who had poor technique were encouraged to experiment with the angle of the wrists and elbows, especially during trills. This enables one to find the most relaxed position or to release tension during the repetitive motion. He also recommended a shift in the angle as a procedure for unlocking fatigued joints and fingers during long technical passages or after long periods of playing. In addition to fatigue, lack of concentration can be a detriment to clean technique. Timm refers to the process of “hitting a stride,”\(^{150}\) both mentally and physically. This is a timing factor, involving control over technique regardless of nerves or adrenaline. When a player is in a “stride,” one fingering serves as a stimulus for the next. Increased adrenaline in performance may cause the player to rush a passage. If the performer has sufficient discipline and concentration to hold back, the music will stay under control, and the stride is maintained.

Another factor that affects timing is fear. If the music has been sufficiently prepared, fear can be greatly reduced. In performance, the player must stay focused on the music and not the fear, taking care to play every note and to communicate the


expression. All of the elements of control are improved through careful drill and thorough preparation.

Timm expected his students to be proficient in all scales and arpeggios. As a result of his studies with Mariano, Timm sees music as consisting of either steps or skips. The flutist who learns all the patterns of steps and skips will have a complete vocabulary of intervals. Patterns include scales of all modes, arpeggios, and scales in thirds, fourths, and other intervals. Proficiency in the patterns should be achieved through a combination of isolated exercises, such as those in Taffanel and Gaubert’s *Seventeen Daily Exercises* or Barrère’s *The Flutist’s Formulae*, and a steady “diet” of technical etudes.

The same proficiency applies to the rhythmic vocabulary, built primarily through the study of etudes that make rhythmic demands on the performer. Timm stressed “keeping rhythmic appointments with the downbeat,”¹¹⁵¹ just as he learned from Leo Kucinski. He was a stickler for rhythmic accuracy, probably because he struggled with it in his own studies. Timm feels that some teachers do a poor job of illustrating the concept of time in rhythm. Although it is a common practice to define a rhythmic value in terms of its number of beats, Timm says such an explanation is inadequate. The more important question is, “When do you start the note and when do you finish the note?”¹¹⁵² The steady pulse is the measuring tool for determining the length of a note. Without a sense of pulse, one cannot discern how long a “beat” will be. Timm has devised a concise explanation of the time element in rhythm. He illustrates it by saying,

"The beat initiates the count and the count is the duration of the beat." What he means is that the beat is the steady pulse which "kicks off" each count, and the count is the span of time between those pulses. Some students tend to clip time from long notes, either because they do not have a good sense of pulse, or because they are careless in determining when the note ends. For example, in playing a half note, it is not enough to know that it gets two beats. The student must know that a half note beginning on beat one must be released on beat three in order to have two full beats of sound. In Timm's opinion, the phrase, "hold a note for two beats" is vague, and does not adequately describe the length of the note. He compares it to "looking down a ruler to see how long [it] is." Without a unit of measurement, it is impossible to measure the ruler. A good teacher first explains the unit of measurement. On a ruler, the unit is the inch; in music, the unit is the beat.

Once a student develops a sense of pulse and an understanding of the beat as a unit of measurement, the next step is the subdivision of the beat. One must have a good inner pulse in order to properly divide the beat into multiples. Timm says a rhythmic vocabulary should be acquired in the same way one acquires a reading vocabulary. Begin with small "words"—divisions of two, three, and four—and gradually increase in size and difficulty. The student's perception of the subdivision must be instantaneous, and the student must be ready to shift from one grouping to another as the music requires. Timm says sightreading is an excellent way to refine one's skills in subdivision of the beat, since in sightreading one must read ahead in order to be prepared for each new subdivision.

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153 Bulber, interview, 1 November 1997.
A good rhythmic vocabulary may be used as a tool for solving technical problems. If the flutist has fast intervals, uneven passages, or difficult sections of the music, the passages may be practiced with varied rhythms. A new rhythmic grouping often frees the fingers from tension, helps “unlearn” sloppy passages, and allows the hands to experience the technical patterns in a different arrangement. Timm has used this approach as a quick solution for a student whose technique is not improving with repetitions. Dale Ludwig, Arts Coordinator for the Baton Rouge Center for the Visual and Performing Arts, remembers examples of rhythmic distortions suggested by Timm, which she used in her own practice:

![Fig. 5. Examples of Timm's Rhythmic Distortions for Improving Technique](image)

Etudes formed a large portion of the technical work in lessons with Timm. He recognizes two purposes in studying etudes: 1) to build facility in a technical, rhythmic, and harmonic vocabulary, and 2) to prepare for technical or musical elements that appear in the literature. Timm’s favorite etudes are those of Andersen, Jean-Jean, Karg-Elert, and Andraud’s *The Modern Flutist*. He believes those exercises help the student develop endurance and a good technical language. He has also used the etudes of Berbiguier, Kohler, and Gariboldi, along with Andersen’s *Eighteen Studies*.

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155 Dale Ludwig, Faculty, Baton Rouge Center for the Visual and Performing Arts, letter and completed questionnaire to author, 18 May 1998. The fourth pattern is her explanation of the rhythmic pattern that results when one places a fermata over the first eighth note of the original group, as notated in the brackets.

156 Andersen’s opus 30, *Twenty-four Etudes* opus 15, *Twenty-four Studies* opus 33, Jean-Jean’s *Twenty-four Modern Etudes*, and Karg-Elert’s *Thirty Caprices*.


158 Berbiguier’s *Eighteen Exercises*, Kohler’s *Romantic Etudes*, and Gariboldi’s *Thirty-two Instructive Studies*. 

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opus 41, primarily for entering freshmen or high school students. Although Timm assigned weekly etudes for building technique, he did not simply “turn and go to the next page unless it [was] fruitful or productive.” He feels it is important to know the purpose of the etude. A student who can make that determination independently will do a better job of goal-setting and self-evaluation during individual practice.

Timm has customized etudes by suggesting several ways to practice them. I was assigned etude number fourteen in Andersen’s 24 Instructive Studies, opus 30, which contains an interval pattern of alternating low and high notes, with a descending melodic line in the lower notes. Timm outlined three different ways to practice the etude: “1) With a full and brilliant driven sound; 2) Big lower notes and softer, but live upper sounds; and 3) As written.” The second version was especially helpful in making the etude sound melodious. Timm has always insisted that any work—scales, etudes, sightreading—be approached and performed musically. Constance Lane recalled his emphasis on musicianship during her technical studies. “He always stressed the expressive side of any etude that I worked on, while encouraging me to ‘maintain’ my technical abilities with challenging studies.”

Most students were assigned an etude a week. Many remember Timm’s insistence on a non-stop performance in the lesson. He wanted continuity, and reminded students as they played, to “stay in business.” Timm was also trying to train students to read music in larger sections. He says the habit of stopping is a mistake in itself, even though there are physiological reasons for it. The brain works in

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159 Bulber, interview, 1 November 1997.
161 Lane, questionnaire, 16 May 1996.
waves, and concentration periodically lags—usually in small amounts, but sometimes in larger amounts. Music requires immediate and constant concentration. When we hesitate or stop, we are subconsciously trying to “buy time” to read the music or work out the notes. It reveals a lack of sufficient repetitions for setting in the muscle memory that takes over when the brain hits a low point in the wave. Timm says the effort to push on can actually prevent errors, due to the heightened concentration it requires.

Sometimes students stop even when they have not made a mistake. Timm likes to say that they must have been “looking back to see if what they played was correct.” He sees this habit as a needless interruption in the flow of the music. “Notes once played cannot be drawn back into the flute, therefore the act [of stopping after a mistake] is useless.” Not only does the hesitation break the motion of the music, but it also announces to the audience that all is not well with the performance. Timm has indicated that continuity was stressed in his studies with Barrère and Mariano, and it was certainly stressed in his own teaching.

One approach that Timm used to raise the level of technical proficiency of his students was to have them play a tough passage five to ten times in a row without mistakes. He also insisted that students go very slowly the first time through any piece of music, pointing out the significance of the muscle memory that is established in the first reading. Since one goal is to acquire skill sufficient for a “sure fire” performance, Timm expected his students to play without error. Deborah Coble recalls

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165 Thompson, questionnaire, 3 March 1997.
an experience in which he impressed upon her the importance of being technically
secure all the way to the end of the work:

On the Andersen opus 15, which may have been freshman year (after the
Berbiguier), I remember he would insist that I play note perfect all the way
through and if I missed a note on the last line, he’d tell me to go back to the
beginning! He wasn’t at all mean about it, he just made the point that being
able to play that consistently and accurately was an important goal.¹⁶⁶

Timm’s own technical command of the flute was well known in his performing days.

Richard Norem was Professor of French Horn at LSU and hornist with the Timm
Quintet from 1957 until his retirement in 1995. He commented on Timm’s “amazing
technique” in a telephone interview.¹⁶⁷ Zart Dombourian-Eby was impressed by
Timm’s ability to stay in shape during his years as Dean:

He never demonstrated in my lessons much, but when he did, I was always
amazed he was in such good shape without playing much. I will always
remember one lesson when he picked up my flute, and “popped out” a fast
3-octave D major arpeggio. High D was a total struggle for me, and he did it
so easily!¹⁶⁸

Technical mastery is a matter of drill and discipline applied with careful accuracy.

For Timm, technique is only a means to an end. It is a tool, used to provide access to
the musical language. If sharpened regularly, that tool will give students the freedom
to work toward musical endeavors on a higher level.

ARTICULATION

Timm advocates building a vocabulary of articulation styles just as he encourages
the development of a technical and rhythmic vocabulary. For the basic attack he
recommends three possible positions of the tongue: 1) on the gums behind the upper

¹⁶⁶Coble, questionnaire, 9 September 1996.
¹⁶⁷Richard Norem, Professor Emeritus, LSU, telephone interview with author, 3 July 1997.
¹⁶⁸Zart Dombourian-Eby, Principal Piccolo Seattle Symphony Orchestra, letter and completed
questionnaire to author, 1 July 1996.
front teeth; 2) between the lips; and 3) higher in the roof of the mouth. The first position is the one most commonly used in the United States, as it is most like speech in pronouncing a “T.” The second articulation is “good for starting a large tone in the low register.” The third position serves as a hard attack for creating a more powerful impact. In addition to the simple “T” syllable, one should learn various types of double and triple tonguing, as well as special effects such as flutter tonguing and the use of other consonants. For example, a soft attack can be achieved with the consonant “p” or the syllable “loo.”

Timm stresses the necessity of maintaining constant breath pressure behind the tongue in order to give the tone proper support. The tongue acts as a valve, releasing air that is continually ready behind it. The tongue itself does not produce tone. It is important to keep the tongue relaxed and strive for a minimum of movement. “The most agile part of the tongue is the tip, and this is the part most used in tonguing. . . . If the entire tongue moves back and forth, the opening in the throat is reduced and the tongue’s agility is hampered.” Sylvia Kendrick Boyd, principal flutist in the Topeka Symphony, says Timm compared a crisp articulation to the sound of a machine gun.

Since the tongue is a muscle, it can be exercised and developed to a certain extent. Timm recommends training students to observe articulation early in their study, building the habit of careful adherence to the music. He suggests teaching all types of articulations by starting slowly, working at first with just one note in order to isolate

the skill. As more notes are added, the student must listen carefully to ensure good
timing between tongue and fingers. Careful attention reduces the chance of tongue and
fingers getting “out of phase” during fast articulated passages. As Timm says, “Timing
is the secret of both coordination and speed.”\textsuperscript{174}

Timm offers a chart of articulation patterns which a student may use in building a
vocabulary of different styles. A portion of his chart is provided in figure 6 (see page
86), omitting the well-known standard single tongue, the slur, and the tie. With the
exception of the syllables for dotted rhythms, all consonants and vowels are spoken as
in American English. Timm’s use of the syllable “tut” for staccato may be
controversial, since many flute teachers are careful to teach students \textit{not} to use a “t” on
the end of a note. Timm explains the choice of syllable by stating that the “tut” is
reserved only for those very fast passages in which the release of one note would also
serve as the start of another. In isolated staccato notes or slower tempos, he desires an
open release—“ta.” Also, in articulations seven and eight on the chart, there is a
difference in the style even though the syllables are the same. Number eight differs
from number seven in that the sound is more sustained between the notes.

Articulation provides clarity in music just as it does in speech. Timm has advised
students to develop a repertoire of consonants for coloring the attack to fit the music.
The most common consonant, of course, is “t.” For a softer attack, a “d” may be used,
and the softest consonant is “l.” In extremely soft or gentle attacks, it is possible to
begin without the tongue, using a “poo” or “hoo.” For double tonguing, syllables
might be “ta-ka-ta-ka” or “da-ga-da-ga.” In the high register, where the vowel sound

\textsuperscript{174}Timm, \textit{The Woodwinds}, 11.
<table>
<thead>
<tr>
<th>Notation</th>
<th>Type</th>
<th>Syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Soft</td>
<td>May be a “doo,” a “loo,” or “hoo,” depending upon sound desired.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Slur with</td>
<td>Tongue lightly on the second A in order to repeat it: “toooo-doooo.”</td>
</tr>
<tr>
<td></td>
<td>repeated note</td>
<td></td>
</tr>
<tr>
<td>6a.</td>
<td>Staccato</td>
<td>Pronounce a short “tut” or a short “to” for each note depending on the shortness and speed desired. If “tut” is used, the final “t” of one note is the first “t” of the next. “Tut” is for sec or dry staccato. Some staccato should have more ring, like a pizzicato with vibrato on violin. To do this on a wind instrument, a diaphragm push is coupled with the tonguing and “ta” not “tut” is used.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The above sometimes is miswritten, as shown below.</td>
<td></td>
</tr>
<tr>
<td>b.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>In playing stringed instruments, No. 6b would be played staccato in one bow. This idea sometimes is carried over erroneously to wind instrument parts. The style of the music will determine whether it should be played staccato (as 6a) or portato (as 7).</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Portato</td>
<td>A very light (half tonguing) “droo” or “loo” on each note. There is more of a lightening between notes than an actual cessation of each tone.</td>
</tr>
<tr>
<td>8.</td>
<td>Tenuto legato</td>
<td>Done as in No. 7 above, except each note is caressed slightly (“droo” or “loo”).</td>
</tr>
<tr>
<td>9.</td>
<td>Agogic accents or tenuto marks</td>
<td>Tongue with regular “too” but hold each note full value.</td>
</tr>
<tr>
<td>10.</td>
<td>Accents</td>
<td>A very sudden attack, usually a marked “too” on each note with considerable breath support behind it.</td>
</tr>
</tbody>
</table>

Fig. 6. Timm's Chart of Articulations

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will be closer to “ee,” the flutist might use “di-ki-di-ki.” In triple tonguing, syllable choices are “ta-ka-ta,” “da-ga-da,” “ta-ta-ka,” or “ta-ka-ta-ka-ka.” The choice of syllable is determined by the ability of the student and by the character of the music. One pattern that Timm introduced to many of his students is that used for dotted rhythmic patterns—“ta-te-re-te-re.” The “r” in the syllables is rolled as in Italian “r”s. Timm has used the etudes in Kincaid’s *The Advanced Flutist* to guide his students in developing multiple tonguing.

Timm is meticulous about clean attacks and releases. He has insisted that students set the embouchure, prepare the breath, then release the valve (tongue) to start the tone. Releases are also approached according to the character of the music. Long tapers and gentle releases could be achieved through work in Moyse’s *De la Sonorité,* working to pull the release out to what Timm called a “needle point.” He likewise had students practice the soft attack using exercises from Moyse’s *De la Sonorité,* with all of the variations (see Fig. 7, page 88). Constance Lane recalled Timm’s insistence on clarity and consistency in all articulations:

> If I had a dime for every initial attack that he had me do again to make clearer, I would be a wealthy woman. He wanted to hear no extraneous noise of the tongue, and frequently admonished me to use as little of the tongue as possible. He also was the first to introduce me to the concept of the “ta-ta-ra-ta-ra-rá” single tongue for fast dotted-note patterns.

Timm made one other comparison between articulation and speech, which has helped some students understand the importance of the position of the tongue. The “consonants articulate (stop and start tone) while the vowels sustain the body of the sound.”

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178 Lane, questionnaire, 16 May 1996. When Lane writes “ta” she means the sound Timm writes as “te.”
In other words, once the tongue has completed the articulation, it must drop down to allow free air flow for the sustained sound. Just as singers work for good diction to communicate text clearly, so must flutists achieve clarity in articulation for the communication of musical inflections.

VIBRATO

Timm recognizes three kinds of vibrato: "pitch, timbre (tone quality) and intensity (loudness)." In a developed vibrato, all three types will occur, as the timbre and intensity vibratos are a byproduct of the pitch vibrato. The pulsations should be regular enough to be pleasing to the ear, but not so marked that they interfere with the music.

Flutists disagree as to whether vibrato originates in the abdomen or the throat. Those who advocate an abdominal, or diaphragmatic, vibrato contend that the throat vibrato is too rapid and tense. Those who claim to work vibrato from the throat are convinced that a diaphragmatic vibrato will sound too labored and the undulations will...

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be too wide. Timm's position is that the developed vibrato is a combination of both, as in singing. "As vibrato is refined, it may seem difficult to determine whether the variance in breath pressure is activated initially by the diaphragm or by the constrictor muscles in the throat. Actually, they respond together as a unit." \(^{181}\)

As the air speed increases and decreases in the pulsations, the throat will naturally expand and contract. This sets up a "sympathetic response in the entire breathing mechanism."\(^{182}\) During the vibrato action itself, a hand placed on the abdomen will feel little or no movement, but there will be motion on the sides of the throat at the base of the tongue. The resonance in the chest also contributes to the vibrations of the air column. Timm's position is that neither the diaphragmatic nor the throat vibrato is desirable as the exclusive source of the pulsations. He agrees that a diaphragmatic vibrato is labored and inexpressive, and that the throat vibrato runs the danger of stopping the tone in between pulses, resulting in what he calls "a billy-goat vibrato."\(^{183}\)

Many of Timm's teachers believed that vibrato was the natural result of a good tone and good support, and therefore made no attempt to teach it. Timm has said that many artists today still hold that belief, fearing that overanalyzing the mechanics of vibrato will destroy its natural effect. He has found, however, that for those who have never used vibrato, or for those who cannot yet control the air column, the skill must be taught. "In teaching we must begin at the beginning—we must understand everything. Final mastery frees us from continual awareness and permits a control ready to respond

to our imagination." Timm refers to vibrato as the "human element" in the coloring of the tone.

In Timm’s opinion, the choice of when to teach vibrato is not related to a student’s age or years of study, but is determined by certain prerequisites that must be in place:

A student is ready to try vibrato as soon as he can control his breath properly and has developed a dependable embouchure and a good basic sound. Some students can do this in a year or less, others may take three years. A student must be able to play in tune and with a pleasing tone before he works on vibrato. Beginning vibrato too early will obscure pitch and tone. Waiting too long may produce a performer who is indifferent to his sound and expression or who may be prejudiced against the use of vibrato.

In the learning stages, a flutist will go through both diaphragmatic and throat vibrato, blending the two as the skill increases. Abdominal support plays a role in controlling the pulses, too, particularly in maintaining a singing quality during a diminuendo. Timm acknowledges that there are several methods of teaching vibrato.

Below is the approach he prefers:

1. Without using the flute, cough very lightly using the syllable “koo.”
   At this stage, the air column is completely stopped between coughs because of the exaggerated motion of the diaphragm and of the muscles of the throat of the constrictor pharyngis medius group. [These are the muscles we use for laughing, coughing, or saying words that begin with “h,” such as “hello.” They are not the muscles used for sounds in which the epiglottis is closed, such as “I” or “ah.”]

2. Next, still without the flute, connect the coughs without the “K.”
   Thus “oo-oo-oo-oo.” Do not let the loud part come as suddenly as when coughing. Keep it smooth and even.

3. Now, using the instrument, try it on the C# in the staff. This note is flexible and the pitch bends easily. Be sure the abdominal muscles are supporting the diaphragm and the “oo-oo-oo’s” are smooth and even.

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As soon as the basic vibrations have been experienced, the flutist must practice to make the vibrato a natural component of the music. Timm suggests building speed in the pulsations with a metronome set at 60 beats per minute. Start with one pulse per beat, then increase to two, three, four, five, and six, maintaining control of steadiness and width before moving to the next speed. More than eight pulsations per beat will sound unnatural and nervous. Once the speeds are under control, begin to vibrate a moving line. Start with a slow chromatic scale, descending and ascending from the original C#. Take care to keep the pulsations even throughout the movement of the scale, striving for one vibrato for the entire line. The amount of resistance from the flute will vary among registers and fingerings. The flutist must work to match the vibrato throughout all registers, much in the same way one works for a homogeneous tone. When this blended vibrato is achieved, apply it to a simple melody.

Once vibrato is learned, it becomes a tool for expression. Timm lists the following uses for vibrato:

1. To give life, warmth, and beauty to a tone. It also adds intensity and emotional content to a tone.
2. To add variety in color or to contrast a straight tone from one with vibrato.
3. To draw attention to certain notes. A faster [vibrato] or a vibrato sting will add life to an accented note.
4. Vibrato helps a melody to stand out in singing beauty.
5. Altering the speed of vibrato on a long tone can add interest and expressiveness and give the sensation of motion (i.e., the music is going somewhere).
6. It can mask poor intonation.\footnote{Everett and Jeanne Timm, "Flute Vibrato."}

Timm has instructed his students to vary the speed and amplitude of the vibrato in order to suit the musical setting. He has a simple exercise for controlling the pulsations. Begin with a whole note on a flexible pitch, such as C#2. First, play it with...
no vibrato. Then add pulses based on the rhythmic subdivisions of the whole note: 1) two half notes, 2) four quarter notes, 3) eight eighth notes, etc. By measuring the vibrato so evenly, the student will acquire control. Then the various speeds may be applied in one musical setting, making vibrato choices in the same way that tone color choices are made. "Within the literature, [the fast speeds] could be used to make a note sing." In determining the appropriate speed of the pulsations, Timm’s general guideline is to use a slow, slightly wider vibrato for calm, slow passages, and a rapid, shimmering vibrato for intense sections. He summarizes it by saying, "Slow vibrato is languid and pastoral, fast vibrato is brilliant." Within that framework, various effects can be created, and the vibrato can be varied to match changes in intensity.

Timm has also encouraged his students to develop the ability to control the air speed when using a straight tone. As soon as vibrato is learned, students tend to use it indiscriminately. He says that it is just one of the tools of expression, and should not be a permanent fixture on the tone. "The vibrato is just a little bit of polish." Timm lists several occasions when it is best not to use any vibrato:

1. Don’t vibrato when tuning—you are trying to eliminate beats, not create them.
2. In fast passages, do not vibrato—the notes produced when the breath is not steady will be uneven in audibility and in relative intonation.
3. Sometimes when playing in unison or in chords with clarinets and sometimes with all winds.
4. To express a dull or dead tone or passage.

The fourth example above—that of expressing a dull or dead tone—refers to passages in which the vibrato actually interferes with the musical effect. For example,

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189 Betsy Braud Hodnett, Jazz nurse, Baton Rouge, telephone interview by author, 17 August 1998.
192 Everett and Jeanne Timm, "Flute Vibrato."
Kent Kennan's *Night Soliloquy* opens with a slow line that casts a mood of mystery. A straight tone enhances the haunting effect and leaves the flutist more room to grow in intensity and drama as the work builds.

Sometimes it is necessary to “undo” a vibrato that has been learned incorrectly before a desirable vibrato can be taught. Timm has faced this challenge often, with students who have come to him with a tight throat and a “billy-goat” vibrato. Others have arrived with an exaggerated diaphragm vibrato that was unmusical. In both cases, the student must first eliminate all pulses and play with a straight tone. This is a difficult step for some, having acquired the habit of using such a prominent vibrato. Once the straight tone is free of bumps and surges, and is stable in pitch and quality, Timm takes the student through the steps of learning vibrato as if for the first time. Eventually, the student recognizes the difference, and the correct vibrato becomes the new habit.

Another common problem among flutists is a vibrato that starts anew with each note. This results in a phrase that sounds like a string of individual notes, but never moves forward as a line. Timm stresses the importance of weaving the vibrato into the line so that it enhances the music without intruding on the phrasing. He says that “vibrato sets up a rhythm of its own, [and] to break that rhythm spoils the legato sequence.”†⁹³ As long as that rhythm is carried through in the sound, the legato is not disturbed. Since changes in register, timbre, and volume require changes in embouchure and air pressure, it is “quite a feat”†⁹⁴ to keep the vibrato under control.

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†⁹³Everett and Jeanne Timm, “Flute Vibrato.”
In order to help students find a good legato, Timm has had them play pairs of notes, slurred, until they could change the fingers without altering the vibrato. If that did not achieve satisfactory results, Timm would take the flute and work the fingers, while the student did the blowing (on the same instrument). This allowed the student to experience the sensation of playing one long note, while Timm’s fingers produced multiple notes. The result was an example of the desired sound: a seamless line. I had this problem as a first-year graduate student. When Timm held his half of the flute and worked the fingers, it transformed my concept of a truly smooth line. This approach has been applied in my performing and teaching ever since that experience.

Many of Timm’s former students have expressed gratitude for his influence on their ability to use and vary the vibrato. Constance Lane credits Timm with helping her understand how to match the vibrato speed to the character of the music, as well as how to “keep the sound alive with vibrato until it was time to release the note.” Zart Dombourian-Eby states that Timm taught her an awareness of “different kinds of vibrato for different effects,” as well as making her think of “exactly where” she wanted to use vibrato. This emphasis on making vibrato decisions, rather than just pasting it onto the tone, is one aspect of Timm’s teaching that sets him apart from many others. Most of his students arrived with the ability to use vibrato, but few had considered ways in which it could be varied to fit the musical context until they were under his tutelage. Timm’s emphasis on the intelligent use of vibrato reinforces a statement he made at the end of the chapter on vibrato in his “Treatise”: “I believe that a pleasant

\[195\] Lane, questionnaire, 16 May 1996.
\[196\] Dombourian-Eby, questionnaire, 1 July 1996.
vibrato, used in good taste, is the greatest secret underlying a good tone and artistic expression.\textsuperscript{197}

\textsuperscript{197}Timm, "Treatise," 90.
CHAPTER FOUR
TIMM’S PEDAGOGY OF GENERAL MUSICIANSHIP

Chapter three covered areas of Timm’s pedagogy relevant to flutists. In this chapter, further study of Timm’s flute pedagogy offers performance tips that apply not just to flutists, but to performing musicians in general.

INTONATION

Timm was extremely particular about intonation. In his experience he has found that performances are “marred more often by faulty intonation than by any other technical flaw.”\(^\text{198}\) In lessons, Timm was fond of saying, “An out-of-tune note is a wrong note.” He is a strong supporter of formalized ear training. Timm says it is unfortunate that the term “sightsinging,” as it is used in theory classes, leads some students to believe that the emphasis is on the quality of the singing voice, rather than on the accuracy of the pitch and rhythm. He feels that the students’ reluctance to sing in class stems from a fear of their own voices.\(^\text{199}\) Solfège training is fundamental to musicianship, and singing is the best way to train the ear. Timm says theory teachers sometimes treat ear training and sightsinging as an isolated experience, and neglect to apply it to other musical training. He suggests that theory teachers and studio teachers work together for a better synthesis of ear training and performance. “If you can ring the kids’ bells they’re going to practice. But until you can bring the two together, the student has to get pretty old before he sees that it means something.”\(^\text{200}\)

Timm feels that ear training should begin as early as possible, as we learn proper intonation and interval recognition in the same way that we learn our language. Aural

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Images are imprinted in the brain just as language and speech inflections develop—as a result of what we hear as children. “We get our conception of the scale from our first musical experiences.” Differences in background will lead to discrepancies in the perception of pitch among musicians. The same aural imprinting occurs through exposure to the instruments we play as young musicians. For this reason, Timm also stresses the purchase of quality instruments and well-tuned pianos for the beginner. Instrumentalists who are not taught to train the ear through singing and solfège will accept the intonation of the instrument they are playing. If the instrument is well-made, the intonation they hear will be more true than that of a lesser-quality instrument.

Once the aural “language” has been set, it is much more difficult to correct faulty perceptions of pitch. Teachers have a responsibility to point out intonation discrepancies from the very beginning of instruction. “If you don’t call them on it, someone else will. And every day that goes by, their ear is getting more comfortable with it.” Through his own background in solfège, and in his lessons with Barrère, Timm developed an ability to hear pitches before they were played. He calls it the ability to “premeditate a pitch.” He expected the same aural acuity from his own students.

Another factor in the development of good intonation is the player’s physiological ability to hear discrepancies in pitch. Through his study of the findings of Carl Seashore, Timm became aware that some students would be unable to perceive intonation errors after they had reached certain levels of training. He took those

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students as far as he could, but in some cases he felt compelled to advise them against pursuing a performance career. In other cases, he recognized that while the student might be strong in enough areas to make a career of music, advancement may be difficult due to the fierce competition from peers who did not have such limitations. In his treatise, Timm summarizes the components of those physiological differences:

Individuals vary considerably in their abilities to hear pitch differences. Some can hear pitch discrepancies to 1/4 vibration a second, while others can hear them to only 50 vibrations. Thus, what sounds in tune to one person, will be definitely out of tune to another who hears more accurately. . . . When a person has learned to listen attentively enough to pitch to have reached his physiological limit of discrimination, his power of hearing pitch differences can not be improved. If this physiological limit is not fine enough, he had better not be a public performer.\footnote{Timm, "Treatise," 63-4.}

Timm had learned how to recognize such limitations in students, but he was never quick to dismiss a student who struggled with intonation. It is sometimes hard to distinguish between a student of limited ability and one who is simply not paying attention to the intonation. Timm stressed the importance of making it a habit to listen carefully:

I have observed that many times an individual is endowed with a fine physiological limit of pitch discrimination, but through inattention he does not use it. . . . Since the playing of an instrument is mechanical and not a natural function of the body, poor intonation is often a result of physical laziness, . . . as well as inattention. Therefore, a musician must be reminded constantly to listen to his playing in order that he be disciplined well enough to reach his physiological limits in both hearing and motor response.\footnote{Timm, "Treatise," 64-65.}

Aural training is built through two types of listening: harmonic listening and melodic listening. In listening harmonically, there will either be two or more different pitches sounding, or two or more different musicians playing the same pitch. Unisons

\footnotetext[204]{Timm, "Treatise," 63-4.}
\footnotetext[205]{Timm, "Treatise," 64-65.}
and perfect intervals are used to begin the ear training, matching those intervals with the piano. In tuning unisons, we strive to eliminate beats between the notes. When two different pitches are sounding, the goal is to eliminate beats between the upper note and the overtones of the lower note. In melodic listening, the player must be able to hear the intervals of a single line. This skill can be developed in ear training classes, and is crucial to effective performance. It is possible to play out of tune with oneself, and the ability to sing along in the mind’s ear will enable the musician to perform with more accurate intonation. Timm says that when we sightread, we should be able to hear the intervals in our head and, in essence, sing along with ourselves as we read.

In any musical setting that involves more than one player, harmonic and melodic listening must occur simultaneously. It is Timm’s opinion that in an ensemble setting, each individual should tune separately. This prevents the group from settling into a “mean tone” while tuning, losing the original pitch. Individual tuning is not a practical approach for large ensembles, due to time constraints. It is beneficial, however, for chamber groups and smaller ensembles to tune individually. Through his work with the Sioux Citiants, Timm experienced the improvement in intonation that occurs when a group has played together for a long time. Through daily rehearsals and broadcasts, the musicians in his radio orchestra developed a sense for each other’s tuning, resulting in what Timm calls “nearly one conception” of pitch. The use of substitutes and the introduction of new members had a detrimental effect on the tuning, no matter how good the new musicians were. The same is true for university performance groups and professional symphony orchestras. Any time there is a

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personnel change, particularly in a principal wind position, the tuning changes, and the musicians must work together long enough to renew the pitch center. This situation arises at least every four years in an undergraduate university group, and sometimes even more frequently. The combination of student musicians (who are still developing their musical ears) and ever-changing personnel creates a real challenge in tuning school ensembles.

Another skill required of ensemble musicians is an awareness of which pitch to match. Timm says that players should tune to those who are in unison with them first, and when that is not possible, listen to the overtones of the pitches below. Those who play the lowest part must listen to the fundamentals of the upper voices. The greatest responsibility in setting the pitch center of an ensemble lies with the lowest voices. They must set a stable fundamental so that the voices above them may match their overtones. Having conducted university performing ensembles, Timm understands how important it is for the conductor to stress good intonation from the beginning. Students need time to practice listening and to build intonation as a habit. Once the training is in place, preliminary tuning does not take as long. Also, the pitch center of the ensemble holds through the rehearsal or performance, since the students have learned how to listen and adjust while they play.

Through his study of the physics of music and the acoustical properties of the flute, Timm has learned that the quality of the instrument will greatly influence intonation. The pitch to which the instrument is tuned in manufacturing, the position and size of the tone holes, the height of the keys, and the cut of the head joint all play a role in the intonation characteristics of the flute. Due to compromises in tone hole position in the
Boehm system flute (placed to accommodate the fingers), some notes must be “favored,” or adjusted with the embouchure, in order to play them in tune. Timm has helped students find and understand the pitch idiosyncrasies of their own flutes. One exercise consists of a chromatic scale, played with a tuner, in which the student marks the notes that are out of tune with arrows up or down. Once the player knows which way notes must be adjusted, it is then necessary to retrain the ear with the more accurate intonation. Students are expected to know their own instrument well enough to adjust the pitch instinctively in whatever direction is required.

After the flute is tuned to its general pitch center by adjusting the headjoint, the player must continue to fine-tune the intervals through careful listening. According to Timm, instant small adjustments of pitch can be done with the embouchure, the breath, the use of alternate fingerings, or the use of vibrato. Most fine-tuning is done with the embouchure, by moving the lower jaw out to lift the pitch, or by dropping the jaw to lower the pitch. In his treatise, Timm refers to “lip favoring,” instructing the reader to compress the lips to raise the pitch, or to turn the flute out or lift the head to raise the pitch and vice versa to lower the pitch. Timm’s reference to turning the flute in or out to tune appears to be contradictory to his teaching, since he instructed students to adjust the pitch through the embouchure, altering the angle of the air. In his book on woodwind instructional techniques, Timm clarifies his statement:

Blowing more into the “bottom” of the hole by dropping the lower jaw and lowering the head will lower the pitch, while raising the head and sticking out the lower jaw to blow more across the hole will raise it. Adjustments may also be accomplished by rolling the flute inward to lower a pitch and outward to raise it. However, rolling the flute disturbs
the balance of the instrument in the hands and should be reserved for extreme cases where tilting the head is not sufficient. 208

In the case of young players, intonation problems are more often caused by lack of strength in the breathing mechanism than by an inability to hear the pitch. Timm emphasizes the role of good support in controlling pitch, especially during tapers and releases. In tapering a note, or in shaping two repeated notes by slightly tapering the first one, the flutist must reduce the size of the aperture, lift the angle of the air, and regulate the air speed. Since the flute tends to go flat on soft passages, intonation may be controlled by maintaining even breath pressure, or in extreme cases, by increasing the breath pressure. The opposite embouchure adjustments are necessary for playing loudly. The pitch danger in loud passages is a tendency to go sharp, so the flutist should drop the jaw and aim the air down into the flute.

Alternate fingerings may also be used as tools for adjusting pitch. In the case of open-hole flutes, a flat note may be raised by uncovering a portion of an open-hole key. Sharpness of pitch can be corrected by adding fingers, or by adding only the ring of a key, leaving the hole open. Timm's treatise lists some alternate fingerings which improve intonation, aid in the response of a note, or change the timbre. For example, for C# 2 he gives three fingerings: 1) the regular fingering—the right hand fourth finger on the D-sharp key; 2) a fingering of T123/123C#; and 3) a fingering of 2/123D#. 209 The second fingering is a harmonic of the low C#, and has a darker timbre than the open fingering. The third is an alternate fingering, designed to lower the pitch of the C#, which is very sharp on most flutes. The third fingering is one with which I was not

familiar until I studied with Timm. Most flutists know that adding the right hand 123
to the open fingering will lower the pitch slightly. The addition of left hand 2 brings the
pitch down significantly, and makes the C#2 much more stable for forte passages.

Timm’s reference to the vibrato as a tuning tool is sometimes considered
controversial, as most pedagogues claim that a wide vibrato interferes with intonation.
Timm’s position allows the performer to recognize that, as a fluctuation in pitch and
intensity, vibrato may play a small role in “smooth[ing] out faulty intonation.”210 He is
not advocating a wide vibrato as an excuse for neglecting proper tuning; he simply
recognizes the fact that the listener will perceive an average of the pitches in the
vibrato. “The ear will try to take that which is the best. But I think the best idea is to
figure the center of the tone, from which [the vibrato] goes above and below, [and that]
should be where the pitch center is telegraphed to the audience.”211

Timm says intonation must always be addressed, no matter what the situation or the
level of the student may be. Even in dress rehearsals he stopped students and
demanded that they correct any intonation problems he heard in their own musical line
or in matching the piano. Patricia Bulber witnessed his demands when she
accompanied his students:

He had that sensitiveness about the intonation so much that, though he were
working for continuity, he would stop a student . . . and say, “Here it is. You
don’t hear it?” So if there was something that I would have to say aggravated
him it would be poor intonation. It was very difficult for him to tolerate how
anybody could play out of tune.212

212Bulber, interview, 1 November 1997.
The following statement from his woodwind pedagogy book summarizes Timm’s firm position on the player’s responsibility regarding intonation:

In a sense, playing in tune is a result of an attitude: “The only way to play in tune is to listen and to adjust to the other fellow.” When an ensemble is out of tune it may be because the players are not listening, or because each player is too self-satisfied to change because he blames his colleagues. One out-of-tune performer will confuse the intonation of an entire ensemble. Although conductors and teachers must call attention to faulty intonation and insist on its correction, the only person who can correct it is the person playing the instrument. If he himself can not hear the discrepancy, or if he refuses to favor because he thinks the fault always lies with the other players, not only is his value to the ensemble negligible, but he is a serious liability.  

Timm emphasizes two aspects of the tuning responsibilities of the player: 1) hearing pitch accurately and 2) willingness to make adjustments toward other musicians. He says there is no room for egos where tuning is concerned, and when two players are out of tune, both are wrong. In spite of his intolerance for intonation errors, Timm can also be facetious about the challenge of tuning. He has two favorite phrases, offering lighthearted suggestions to the student: 1) “When in doubt, vibrato like mad!” and 2) “If you can’t convince them, confuse them!”

BREATHING

Timm calls the breath “fuel for the tone.” As such, it is the source of control over tone quality, intonation, phrasing, expression, volume, attacks, and releases. For this reason, Timm believes it is the “most important physical feature [necessary for] playing the flute artistically.”

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The process of breathing for flute playing is not so different from that which we do every day. Timm refers to actions which are necessary for control, however, that do depart from the natural breathing process: “1) inhalation is more rapid than normal; [and] 2) exhalation is slower and is metered out under more pressure.” In his treatise Timm provides a detailed explanation of the breathing mechanism and how it works. There are three regions of the lungs and breathing muscles of which it is helpful to be aware during inhalation: clavicular, costal, and abdominal. The clavicular is the upper chest area around the collar bone. Beginners who try to take a big breath may do too much in this area, lifting the shoulders and causing tension in the throat. The clavicular area is of the least benefit in inhalation, and the last to expand in a full breath. The costal region is the middle of the lungs, behind the ribs. This area plays more of a role in daily breathing, and will expand markedly during inhalation for wind playing. The abdominal region is controlled by the diaphragm—an involuntary muscle between the lungs and the abdominal cavity. The diaphragm works in the manner of a bellows, expanding downward during inhalation and contracting upward during exhalation. The abdominal region is where proper breathing begins.

In his treatise, Timm explains that the lungs consist of tiny air sacs which inflate or deflate according to the air pressure inside or outside the lungs. Upon inhalation, the diaphragm moves downward, enlarging the chest cavity and creating outside pressure which forces air into the sacs, thus expanding the lungs. During exhalation the diaphragm releases the expansion and there is inside pressure, forcing the lungs to expel air. This natural process of responding to alternating forces of air pressure is utilized to

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a much greater degree for wind playing. A knowledge of how the breathing mechanism works will help the flutist avoid the temptation to force the breathing process, creating tension in the chest and throat. Forced inhalation is recognizable by raised shoulders and an abdomen that is being drawn inward. The breath will also be noisy. Under such conditions the abdomen fills the chest cavity and the raised shoulders close off the throat. Both are detrimental to good breathing. This constriction results when the clavicular region of the breathing is filled first, usually a result of one who is thinking too much about how to breathe.

Timm has used illustrations from daily life to help students learn to breathe naturally when playing the flute. Patricia Bulber remembers the "puppy dog" in which he asked her to bend over and pant like a dog, then stand and do the same thing. He was trying to help her feel where the breath was originating. Other comparisons to familiar sensations were those of coughing, laughing, or whistling loudly, all of which allow the flutist to feel the abdominal muscles at work.

Timm describes three steps in the breathing process: 1) inhalation, 2) suspension, and 3) exhalation under pressure. This is a departure from the position of some teachers, who contend that flute breathing is a constant alternation between inhalation and exhalation, just as it is in daily breathing. Timm defends his position by stating that the second step is where control begins. In normal breathing the exhalation is not under pressure, and need not be regulated. In playing a wind instrument, however, the breath must be released over time, to be "spun out in a fine stream or driven with great

219 Bulber, interview, 1 November 1997.
Whether one is playing loudly or softly, the muscles control the release of the air. Timm says the suspension step is essential for acquiring control over the exhalation.

Inhalation must be done in a relaxed manner so that all fuel cavities may be filled, but it must also be done quickly. Timm compares it to "catching our breath [as if] in surprise." The body expands from all sides, inflating first from the abdominal region, then up through the clavicular region. In order for the inhalation to be as noiseless as possible, the mouth should be open, the tongue down, and the throat relaxed.

Expansion may be felt at three places in the body: 1) on the abdomen at the waist, 2) on the sides at the waist, and 3) in the upper chest. According to Timm, the expansion in the abdomen will be greater for males, while that on the sides will be greater for females. Flutists may test their own breathing by placing a thumb at the low back and wrapping the fingers of the same hand around the ribs in the front, feeling for expansion in both places during a breath.

The second stage, suspension, is the act of holding the breath to gain control prior to exhalation. This step lasts only a split second, allowing the flutist to "grip" with the muscles around the lungs, in a sense, preparing for the controlled exhalation. If this step is omitted, the exhalation could be too powerful, using up air quickly and causing the pitch of the notes after the breath to be sharp. Such rapid exhalation soon leads to the opposite problem with intonation, as the pitch will subsequently go flat when the air

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supply is reduced. Dynamics are difficult to control under these conditions as well, since the air speed is unchecked, rather than being regulated by the abdominal muscles.

As the portion of the breathing that produces tone, exhalation presents the greatest challenge to the flutist. Unlike other wind instruments, the flute offers no resistance during exhalation. For this reason, it is easy for an inexperienced flutist to expel all of the air supply in a short amount of time. Beginners often do this, and dizziness results from the surplus of oxygen in the brain due to repeated inhalation. Timm advises the flutist to create resistance in two places—the aperture and the abdominal muscles. If the aperture is too large, air will be wasted and the tone will become fuzzy or breathy. This “spread” tone, which is not well focused on the opposite wall of the embouchure hole, uses up large amounts of fuel without producing much sound. As a correction, the flutist must reduce the size of the aperture from all sides, in the manner of a drawstring. The muscles of the embouchure then “grab” the air jet, shaping it for a clear tone, and gaining better mileage from the air supply. A well-focused air stream also gives the air more velocity, allowing it to hold its shape as it crosses to the opposite wall.

Abdominal support is a huge issue for the flutist. Timm compares the feeling to that of a “sustained gentle grunt,” or to the firmness required “to protect [the abdomen] against a blow.” It is important to make a distinction between firmness and tension. The abdomen is firm, but not drawn in tight, and the throat must stay relaxed and open to allow a free flow of air. Timm suggests two methods to help the student experience the sensation of support and proper air flow: 1) blow a stream of cold air on the back

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224 Timm “Treatise,” 84.
of the hand in "a fine ribbon of air," and 2) imagine blowing on a candle enough to bend the flame but not extinguish it. Proper support allows the flutist to use a fast air stream for tone quality, while reserving air in order to make the supply last. Timm’s example also illustrates the role of air speed in stabilizing intonation and tone quality. An air column that is too slow will create a tone that is flat and lacking in the upper partials that are necessary for a rich sound. Air that is too fast will result in a sharp pitch and a breathy tone, since the angle of the air is too high on the opposite wall. Good posture is also essential to good expansion and support. If the rib cage is lifted from the abdomen, resonance and intonation are improved, and the breath supply will increase.

A flutist’s capacity for air varies with age, the size of the chest cavity, and physical health. There is a certain amount of residual air in the lung sacs which is never emptied during normal breathing, but may need to be dipped into when playing a wind instrument. The air used when breathing in and out naturally is called the “tidal air,” and air added to a normal inhalation is called “complemental air.” According to Timm, tidal air for daily breathing is about 30 cubic inches. This increases to 100 cubic inches during a full breath. Residual air may amount to an additional 100 cubic inches. In general, “men can exhale a total of 150 to 290 cubic inches, while women exhale only 119 to 238 cubic inches.”

In addition to gaining control over the breathing mechanism itself, the flutist faces the problem of determining when to breathe. The music dictates breathing whenever

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possible, but when this exceeds the physical capabilities of the performer, it is necessary
to find additional breaths. Timm advises students to choose the breath which appears
to be "the least of the evils," following the guidelines below:

1. After long notes even though they are under a slur.
2. Just after the first note after the bar line, so that the first beat is not delayed.
3. Between the notes in a large interval.
4. Between detached notes (even if for a very short breath).
5. When a passage carries a slur which is too long try breathing several
different places and select the one which seems to permit the most
meaningful grouping of notes. (Consider harmonic relationship and the
feeling of progression of melodic line.)

If time must be stolen for the breath, it is best if taken from the note before, rather
than the note after the breath. At the same time, one must avoid clipping the note
before the breath by playing it too short, or releasing it abruptly. Flutists should mark
the breathing, especially when the proper location for the breath is not musically
obvious. Leaving it to chance could result in unmusical breathing, or in a breath that is
acceptable musically, but sounds as though the flutist is desperate for air. The
breathing should be camouflaged so that it does not interfere with the flow of the
music. Timm compares breathing choices for wind players to bowing decisions
required of string players. He also makes a connection to the role of the breath in
enhancing the musical message, as when singers take multiple breaths to depict
urgency, even when there is no physical need for air. Deborah Coble feels that Timm
did a lot for her in terms of using the breath as an expressive tool:

He helped me a lot by showing me possibilities for breathing spots which would
enhance the arch of a phrase. He didn’t just demand that I do it the same way

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all the time—except for obvious phrases, of course—but he showed me
different ideas and helped me develop my own ideas so I could be a more
knowledgeable and self-sufficient player.231

Another factor in breathing relates to the physiological and psychological response
to a rapidly diminishing air supply. As one uses up air, a certain amount of fatigue sets
in and must be overcome with perseverance at the end of the supply. Timm explains
what happens when one plays under these conditions:

It takes will power to continue to exert ourselves when lack of oxygen
causes fatigue. This fatigue reduces alertness, which accounts for mistakes
made near the end of taxing passages. There sometimes is a mild feeling
of panic similar to the one we experience when someone holds us under
water and our oxygen supply is exhausted. This mild panic will cause
inexperienced players to breathe when it is comfortable rather than when
they should.232

Breathing is also affected when a performer faces passages that are technically
demanding, or when one is experiencing performance nerves. Under such
circumstances, it is common for a player to neglect proper breathing. The shortage of
air will affect the tonal response, the intonation, and the flow of the music. When a
wind player has to breathe in the middle of such a passage, and “break his stride” as
Timm calls it, the added breath “can interrupt the rhythmic flow required in finger
coordination and cause clumsy playing.”233 A shortage of breath in such a passage can
actually make the music seem more difficult, since the brain is negatively affected by
the low supply of oxygen.

Similarly, there are physiological conditions that affect breathing when a player is
nervous. More oxygen is consumed, so breath is short, hands may sweat, the mouth

231 Coble, questionnaire, 9 September 1996.
may dry out, knees or hands may shake, or there may be an excess of saliva. If the
performer is aware of how his or her body reacts to nervousness, it is possible to
prepare mentally for such conditions. Otherwise, the unexpected physiological
condition compounds the nerves, stealing more breath. This awareness of the body's
response to anxiety helps one prepare to breathe properly under such conditions. The
same awareness also reinforces the importance of planning the breathing, and of having
a contingency plan for taking extra breaths during the performance if necessary.

Timm offers the following recommendations for maintaining a smooth musical line
when breathing:

1. Do not produce a rough phrase ending because you have some breath left
   and spend it all on the last note or because you roughly reverse the
direction of your breathing mechanism.
2. Do not re-enter loudly and obviously refreshed after breathing.
3. Do not waste breath on the first few notes after breathing, no matter
   how full you feel.
4. Do not waste breath by fumbling because fingerings are a problem.
5. Know the response of your instrument so that you can calculate the
   correct pressure for each note, thus balancing the volume and timbre
   of adjacent notes no matter how poorly they may be matched by the
   natural scale of the instrument.
6. Be sure tones are fed enough fuel (breath). Young players do not
   realize the amount of exertion required to support a good tone.
   Let the air move through the instrument.  

Timm refers to deep abdominal breathing, and has tried to help his students
experience the sensation of proper support. He has said that one of the most frequent
problems his students encountered in breathing was a tendency to be lazy:

Some of them just . . . breathe like you breathe when you’re living—not playing
an instrument. But you’ve got to have the diaphragm control of the breath, and
not begin to be panicky if you can’t get new breath right when you feel like you
ought to. . . . They just want to exhale into a tone . . . instead of having the

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abdominal support of the muscles . . . . If they're going to have any tightness it should be down here—after they get the wind in. It takes someone with great strength . . . . You're really an athlete when you play a good wind instrument and play it well. 235

Timm spent a considerable amount of lesson time helping his students develop good breathing. In his opinion, the breath is closely related to tone quality, intonation and phrasing due to the impact it has on the control of the air column. A flutist who is limited in breath control will be limited in the above areas as well, resulting in an ineffective performance.

PHRASING AND ARTISTRY

Timm's teaching placed primary importance on artistic performance. He challenged his students to approach all of their work musically—tone studies, scale work, technical etudes, and solo literature. He says it is not enough to play the right notes; the music must have meaning. Even in technical studies, phrasing is still the predominant concern. Students were cautioned against favoring speed over tone, intonation, and musicianship.

Influenced by James Thurmond's Note Grouping, Timm taught his students to carry the phrase over the barline. For example, in Exercise Number Four of Taffanel and Gaubert's Seventeen Daily Exercises, the breath should occur after the first note of a group of eighth notes rather than at the break in the beams. The remaining three eighth notes should be played as pick-up notes that lead to the next group. Timm used arrows over the music to illustrate his point (see Fig. 8, page 114). He also sometimes altered the rhythm to emphasize the role of the leading notes and the arrival notes. Betsy

Hodnett, jazz flutist and nurse, recalled Timm’s instructions for achieving motion in the phrasing:

He says, “Music is movement through time.” It should be fluid, like you are following the current of a river, and you have your landings along the way. He said, “You should know where you’re going.”

![Fig. 8. Timm’s Phrasing for Taffanel and Gaubert’s Seventeen Daily Exercises, No. 4](image)

This approach of leading across barlines to create movement is especially applicable to the Bach flute sonatas. Timm says that young students are taught to be mathematical in their early training in order to develop an ability to divide the beat. As they mature, they must break away from this mechanical regularity, and learn to let the music determine where the phrasing occurs. He feels that the Bach sonatas are ideally suited to the achievement of this musical goal. The sonatas are masterpieces in themselves, and since the phrasing is not obvious, the student must study them in depth before intelligent phrasing decisions can be made. Other Baroque works, such as the sonatas of Blavet, Handel, and Telemann, are also useful in this regard. Timm’s students were expected to study the score, become familiar with the harmonic language, learn to recognize cadences, and be prepared to try more than one interpretation. He has also used Telemann’s Twelve Fantasies for solo flute as examples of advanced phrasing. Since there is no keyboard accompaniment, the flutist

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206 Hodnett, interview, 17 August 1998.
must communicate both melody and harmony through a single line of music. Timm has helped students learn to use phrasing and a “voicing” of the notes to bring out the counterpoint in the Fantasies.

Timm likes to use imagery to illustrate musical concepts. He has borrowed phrases of text to help a student understand a particular inflection in the music, and he has demonstrated musical emotions by yelling, whispering, or acting out the mood he wants. He used descriptive words to describe the tone color that he wanted: “rich, dark, woody, or light, airy.” Timm is uninhibited, and humor has played a large role in his efforts to reach students artistically. In lessons, he frequently had a life experience or a joke to share to help the student understand a concept. Fred Zeagler tells of Timm’s illustrations in his lessons:

His descriptions of how to phrase were classic . . . 1) Marching around [the] room peg-legged to demonstrate an emphasis on [the] first beat of [the] measure; 2) Describing lack of emotion as making love by reading a textbook, which he then proceeded to pretend to read.

Margaret Voelkel, flute instructor at Tulane University in New Orleans, heard similarly unique illustrations in her lessons. “[He said to] ‘round’ phrases, don’t chop off the ends. When I did, he said it was as startling as if a cat that was going to sleep [while] being petted [had] all of a sudden had its tail stepped on.”

Timm challenged his students to express their own opinions about phrasing. Rather than dictating to them exactly where to breathe and how to shape a phrase, he expected students to bring ideas to their lessons. If there was any doubt about the phrasing, he

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\[237\] Margaret Morgan Voelkel, Adjunct Flute Teacher, Tulane University and Newcomb College, New Orleans, Louisiana, letter and completed questionnaire to author, 17 November 1998.
\[238\] Fred Zeagler, Owner of Zeagler Music Store, Baton Rouge, letter and completed questionnaire to author, 29 May 1996.
\[239\] Voelkel, questionnaire, 17 November 1998.
would ask them to play it both ways, and together Timm and the student would choose the most suitable interpretation. Patricia Bulber is grateful for Timm’s guidance in learning to develop musical ideas of her own:

[Timm] led me to a stronger realization of the necessity of communicating with music. He would ask me, “What do you want to say here? What is this piece about?” . . . He worked from the Gestalt before you ever heard the word Gestalt. . . . I remember him saying one time in a lesson, “The notes and the rhythms [are] important and they should be accurate, but you can’t make them an end in themselves.” . . . I’ve never forgotten that.²⁴⁰

Bulber later became the staff accompanist at LSU. She had the opportunity to work with Timm while he was coaching other flutists, and she witnessed his approach in a variety of situations. She has said that she learned as much about musicianship in those sessions as she did in her own lessons.

He was very emphatic [to students] when I was accompanying . . . that they should know the total piece. They should know what the accompaniment is, whether it be on piano, or orchestral, or whatever. He would . . . tell them, “You need to go check the score out, and you need to go listen to it with the score . . . You’ve got to have the whole.”²⁴¹

Timm often made references to other musicians, using analogies to demonstrate phrasing or other artistic elements. He feels that we can learn a lot from excellent string players and singers. Although string players must pace the use of the bow, they are not required to find ways to accommodate their breath capacity within the music. Timm has imitated a violinist’s vibrato with his left hand in an effort to help students understand vibrato and intensity—particularly in the way string players start the vibrato before they start the note. Singers work with text, so they become masters at inflection and nuance through their work with vowel sounds, tongue placement, and

²⁴⁰Bulber, interview, 1 November 1997.
²⁴¹Bulber, interview, 1 November 1997.
facial expressions, all of which contribute to the communication of the music. Timm recognizes facial expressions as playing a role in flute playing as well. He has asked students to lift their eyebrows in order to open up the tone or lift the pitch. Every possible movement is explored for its potential for nuance in the sound. “Sing the line” was another favorite statement of Timm’s, possibly the result of his work with Barrère, who often said to his students, “Don’t play like that—sing! Can’t you sing?”

Assigned listening outside of the lesson time exposed students to the performance styles of other musicians, both flutists and non-flutists. Timm kept himself informed about the recording collection in the LSU library, and he could name flutists, singers, and violinists to whom the students should listen for examples of good musicianship. Constance Lane shared a humorous situation in which she was attempting to meet this requirement:

He actually assigned me violinists, cellists, and pianists to listen to on recording as examples of vibrato, phrasing, and expression. (He once told me to go to the library and listen to recordings of violinist Zino Francescatti. He referred to him only by last name—Francescatti, thinking that I knew who this artist was. With my little provincial undergraduate frame of knowledge, I went to the library and could not find a single recording by—Francis Scotty. A few days later, totally by chance, I ran across a recording by Zino Francescatti in a record store and all kinds of lights came on. Was I embarrassed!)

Timm has found that many students neglect the first and last notes of a phrase, particularly before a breath or a rest. This is especially true in the case of the first notes of a performance. He suggests that the flutist imagine that the opening is actually the beginning of the second page of the music; then it is just a matter of going on with the performance. This seemed to help relieve anxiety about those first notes, allowing the

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242Blaisdell, “In Appreciation of Georges Barrère,” 44.
243Lane, questionnaire, 16 May 1996.
flutist to “start warmed up.” In the case of final notes of a phrase or notes before a breath, students often clipped those notes short or played them with a dead tone.

Timm stressed careful adherence to the full rhythmic value, and insisted that the note be refined in sound. He has corrected such errors by asking students to “love the note” more, or to “turn the end of that line.”

For Timm, phrasing is all about shaping a line. He has made a connection between a rising or falling line and the instinctive dynamics that an artistic performer uses. As the pitch of the melody rises, there should be a natural crescendo, and as the pitch falls, the reverse is true. Students were expected to use the same rise-and-fall shaping when playing the scale exercises in Taffanel and Gaubert’s Seventeen Daily Exercises. Timm has challenged his students’ imaginations by asking them to “play the line, peak, then invent the line.” He suggests altering the shape from the obvious to the unexpected, just for the sake of experimentation. In coaching a student on a phrase that is reaching an obvious peak, he might suggest that the student linger just before the top, or add a luftpause to create an atmosphere of expectation: “Everybody knows it’s coming. Tease them a little bit.” As an exercise to develop this sense of peak in a phrase, Timm has had students practice their scales by going two notes above the tonic, allowing the upper notes to serve as a musical “turnaround.” The three notes at the turnaround are the shaping notes, to be played with a slight ritard, and lots of

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244 Bulber, interview, 1 November 1997.
245 Lane, questionnaire, 16 May 1996.
246 Bulber, interview, 1 November 1997.
247 Bulber, interview, 1 November 1997.
expression. Betsy Hodnett recalled a clinic that Timm presented at the Louisiana Flute Festival in New Orleans, in which he discussed his expressive scale approach:

He did a clinic on scale phrasing, showing that in a group of four sixteenths or eighths, the last three belong to the next downbeat. He used words—“Now we go to here and now to here and now to here,” and so on. At the top, he would slow down—“AND NOW WE’RE here and now to here,” and on [down] to the bottom [of the scale]. On the top three notes, you would stretch and work on your sound . . . or your vibrato . . . . I had so many sounds, that he used that exercise to help me [achieve a] blend and ‘get over the top’ [without distorting the tone].

Seamlessness in the line is also important to Timm. Bumps or breaks in the sound, or clumsiness and sloppiness in the technique interfere with the beauty of the phrase.

Breath support is crucial for a seamless line; surges in the air stream are to be avoided.

Downbeat notes should not be emphasized unless it is musically appropriate to do so.

Fingerings must be gentle and silent, so as not to interfere with the shape of the phrase.

The challenge to the performer is to determine the character of the music, and then get that across to the audience.

Timm has made references to familiar experiences, such as speech, emotions, and visual images, in order to teach abstract and often complex musical ideas. He has found it a challenge to reach students who do not have a natural sense of artistic style:

It’s a sensitivity that has to be developed in them . . . . People have certain sensitivities—some of them to sound and some of them to different things. But you get so that the whole texture of the sound [is] part of the expression and part of the end result . . . . I think to build [those] concepts in your students is very important. And some people don’t even catch on to what you’re trying to do sometimes . . . . And yet in their everyday life, if somebody pinched them they would yell, “Ouch!” and that would be an expression that they would understand.

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249 Hodnett, telephone interview, 17 August 1998.
According to those who have heard him perform, Timm was a very expressive player. He has taught his students to look beyond the printed notes and draw out the music in every piece. His imaginative, uninhibited sense of humor has given students memorable visual and aural images through which they may develop ideas of their own. Many former students feel that Timm's greatest influence has been in the areas of phrasing and artistic performance. Constance Lane summarizes that influence:

I really had never thought much about line, direction, emphasis, important notes, musical effects, etc., until I came under his influence... I never felt that anyone ever taught me more about phrasing than he did... He gave me insights into the phrase, musical line and direction, and expression that I had not previously considered.\textsuperscript{251}

AURAL ILLUSIONS

In his treatise, Timm includes a discussion of musical tools which he calls "aural illusions."\textsuperscript{252} He says that flutists must find ways to create the illusion of volume since the instrument itself is not capable of matching the actual volume of brass or some other instruments. In solo, chamber, or ensemble settings, there are several means of creating "aural illusions" that will draw a listener's attention: 1) accents, 2) intensity, 3) contrasts, and 4) timing.

In this context, the word "accent" does not apply only to a strong attack. It is a reference to playing a note in a way that makes it stand apart from the others. In addition to the standard breath accent and a marked articulation, Timm lists six other means for making a note more prominent:

1) Tenuto accent. [Hold] the note... longer than its true mathematical value. This is practical where the pulse of the music flows quite freely.

2) Staccato accent... setting the note apart... by playing it staccato. Like

\textsuperscript{251}Lane, questionnaire, 16 May 1996.
\textsuperscript{252}Timm, "Treatise," 110.
the tenuto, it is most practical when the pulse of the music is quite flowing. As a direct opposite to the tenuto, it produces a choppy effect with a slight “kick.”

3) Pause before the note is attacked. This sets the note off from the preceding music and the blank space just preceding the accented note accomplishes the contrast. . . . It is most practical before a cadence, or any other place in which the progression is very obvious and an interruption might gain marked attention.

4) Vibrato. The use of more or faster vibrato on one note will make that note stand out in brilliance.

5) Timbre. Attention can be drawn to a note by using a brighter tone color on that note. On the flute this can be done by making the tone richer in overtones by using a narrower and more oblong orifice. . . .

6) Intonation. This is a favorite trick of string players and singers applied to the flute. It is done by attacking the note a little flat and sliding into the proper pitch when the note is approached from below. If the approach is from above, the note would be attacked sharp, then settled upon the proper pitch. It resembles the portamento used by singers and violinists.²²³

Aside from bringing out single notes, aural illusions may also be created in larger portions of the music, through the use of intensity and contrast. Flutists must develop skill at increasing intensity by changing the timbre, as explained in number five above. If the flutist wants to project a solo in an orchestral setting, or change the character of sound in a solo work, a change in intensity is the solution. On a solo or melody passage, the flutist should be ready to increase the intensity by drawing the upper lip down to flatten the aperture. This produces more upper partials, giving the tone the “edgy” quality referred to in chapter three in the section on tone colors. The more intense sound will penetrate and carry better than a blended or mellow tone. Timm makes a distinction between intensity and volume by saying that volume is controlled through air velocity, and intensity is controlled through changes in the aperture, combined with air velocity. He advises the student to explore intensity as an alternative to volume: “The relationship[s] between physical energy and loudness are not in direct

proportion . . . A tone produced with twice the energy is not twice as loud." Also, it
is possible to play a soft note that is intense, helping the sound project. In an orchestral
solo, a dynamic marking of piano must be played with enough intensity to carry
through the orchestra. This dynamic is known as an "orchestral piano." Timm has
pointed out the importance of playing dynamics within the context of the musical
setting. Intensity is one of the most useful tools in making a soft dynamic effective.

Any portion of music—a single note or an entire section—can be brought out
through the use of contrasts. This includes both volume and timbral contrasts.
According to Timm, the ear is capable of adjusting itself to almost any volume in
music, given enough time. The philosophy behind his suggestion of working for more
contrast lies in the knowledge that once the listener has become comfortable with the
existing volume, any change—loud or soft—will be more noticeable. Therefore, while
musicians should develop a wide range of dynamic contrasts, they should also caution
themselves against using that entire range with each inflection in the music. It is the
element of surprise that makes a sudden contrast most effective. For the same reason,
musicians must take care to maintain enough contrast and not always play at the same
dynamic level. The underuse or overuse of contrast is the musical equivalent of
overacting or underacting. Timm feels that, either way, the audience will eventually
become so accustomed to the volume that subtleties will not be noticed.

Another form of "aural illusion" may be achieved through alterations in timing.
Young students spend years learning to keep a steady pulse and to subdivide that pulse
into equal parts. As their musicianship matures, they are faced with the artistic decision

of determining when to step outside the boundaries of the written rhythms. “Artistic performance depends greatly upon a subtle and clever deviation from the pure mathematical note value.”^256 Notes may be altered for interpretive reasons, or for the purpose of assisting the ear in hearing them equally. For example, very low notes on the flute are naturally softer, and are sometimes lost to the listener’s ear even though the flutist can hear them perfectly. Those notes must be slightly stretched so as to project a balanced musical line and rhythm to the listener. The same concept applies in very fast technical passages, where the listener may not be able to register the sound before the flutist goes on to the next notes. The performer must be aware of the harmonic and melodic structure of the work, and then communicate that to the listeners by lingering on structurally significant notes.

PRACTICING

One of the discoveries Timm made as a teacher was that his students needed guidance in how to practice. He has found that even the most gifted student will not achieve excellence without the ability to practice intelligently. Timm recognizes flute playing as a “muscular skill, which when highly . . . developed . . . becomes a fine art.”^257 He says that musicians learn in two ways: 1) visually, or playing by note, and 2) aurally, or playing by ear. Timm offers an interesting look at the experiences of a beginner during flute playing and music reading:

We will imagine that he sees a staff, treble clef sign, and the half-note A, before him. . . . The lips are adjusted, the tongue is placed, the fingers all set, and the air is then turned on. As the tongue releases the air stream, the ear listens to check the result and the foot may begin to pat the beats to measure off a half note. All this takes time. Is it any wonder that beginners will sometimes lose

the place on the page when playing music as simple as consecutive whole notes? Through consistent use, ... the act becomes an automatic habit, done entirely without conscious thinking. Through disuse, ... the skill declines. That is why musicians must continually practice.²⁵⁸

Timm’s awareness of the coordination and concentration required in playing a musical instrument has given him insight into solving his students’ problems. He places emphasis on practicing carefully in the first reading, as this is the first impression for the fingers and ears. Timm outlines the laws of learning in his treatise:

a. Repetition. An act often repeated becomes a habit.
b. Recency. Acts recently completed remain fresh in the mind.
c. Intensity. The more vivid the experience, the longer it remains.
d. Association. An act associated with something familiar can be more easily repeated or brought to mind.
e. First impression. A first impression lasts longer.²⁵⁹

As a muscular skill, practice should be done daily, and with definite goals. Timm says difficult music must be approached slowly, but sightreading should be done at tempo. One should read a new work carefully enough to apply all dynamics and elements of expression in the learning stages, rather than “as so much seasoning sprinkled in later.”²⁶⁰ Timm compares music-reading to language-reading. Young readers recognize letters first, then syllables, then words, phrases, and finally sentences. Similarly, musicians first see notes, then beat groupings, then scales, arpeggios, or other familiar patterns, and finally musical phrases.²⁶¹ As musicians learn to recognize larger groupings, the memory of how those groupings sound becomes an established part of the musical vocabulary.

Patricia Bulber credits Timm with her productive approach to practicing, both for herself and for her students:

I did get [help] from Timm [in finding] good ways to practice. [Goal-]accomplishing ways to practice. Not just repetition for repetition’s sake... And I’ve tried to express that to [my] students.\textsuperscript{262}

Former student Margaret Voelkel offers three tips for productive practice, as outlined by Timm:

1. Practice technical difficulties with dotted rhythms.
2. Isolate trouble spots and practice them first—then add notes before and after.
3. Listen to what is coming out of the flute!\textsuperscript{263}

The amount of time spent practicing is not as important as the method of practice.

Timm has tried to impress upon his student the importance of having clear goals for the practice session:

In order to accomplish the most in the shortest time, it is necessary that the performer know for what he is striving as he practices each piece or study. It is the duty of the teacher to go over each new assignment with a student and to make sure that the student is familiar with the objectives toward which he is working. This is as important as hearing him recite his prepared lesson.\textsuperscript{264}

It is likely that Timm took such care to make clear assignments for his students because of the vagueness of his own teachers’ instructions. He created a lesson card for his LSU students, in order to make sure they knew what was expected in each lesson. There were three sections: “Comments on recitation” (his feedback from the day’s lesson), “Points to stress during next preparation,” and “Assignment.”\textsuperscript{265} Timm used the cards during his first years at LSU. They were particularly useful in helping

\textsuperscript{262}Bulber, interview, 1 November 1997.
\textsuperscript{263}Voelkel, letter and completed questionnaire, 17 November 1998.
\textsuperscript{265}Timm, “Treatise,” 98.
him sort out the assignments of the students when he was teaching so many different
instruments. As his studio work began to center on teaching flute exclusively, he
discontinued the use of the cards and wrote his assignments on the students' music. I
treasure my copies of music in which Timm has written assignments and suggestions.
His markings serve as an added resource, and a continuous influence on my work as a
university flute teacher.
CHAPTER FIVE
TIMM’S TEACHING STYLE AND EDUCATIONAL PHILOSOPHY

There was much more to Timm’s pedagogy than the elements of performance covered in weekly lessons. His jovial style of teaching and his straightforward honesty about the music profession were traits that made him appealing to students. With his insatiable curiosity, Timm acquired knowledge and experience in almost every aspect of the musical world. His philosophical beliefs have evolved as a result of either direct experience or diligent research.

The title of Timm’s 1948 doctoral dissertation at Eastman is “Training Requirements for Careers in Music.” He chose this topic because he wanted to learn exactly what skills, background, education, and personal characteristics were necessary for success in all types of musical careers. Although he did not become Director of the LSU School of Music until 1955, Timm was looking ahead to the possibility of advancement, and he wanted to know what type of training a university would need to offer its students. He sent questionnaires to well known music professionals, booking agencies, concert artist bureaus, opera companies, publishers, and local offices of the American Federation of Musicians. He also traveled to New York City to interview managers, musicians, and conductors, asking about their training in music theory and their educational background. Timm was attempting to discover what they thought were the most important traits and skills of successful people in their field. One personal trait stood out in the answers Timm received. Conductors of the well-known dance bands, such as the Tommy Dorsey Band, emphasized professionalism over musical skill. They had no room for great musicians who arrived late, did not show up,
or displayed any other form of unprofessional behavior. Timm has learned that professionalism is a primary requisite for success in all walks of life, and he has tried to instill that in his students. According to Margaret Voelkel, Timm has said, "You can learn from everyone; from some what to do, from others what not to do." Although the nomenclature and nature of some of the work has changed, the professional skills and personal characteristics described in Timm's dissertation are still among the requisites for success in musical careers today. In that respect, much of his 1948 research is timeless and could continue to serve as a model for anyone interested in pursuing a career in music.

TEACHING FUTURE PERFORMERS

Positive, Encouraging Demeanor

Timm believes in teaching by inspiration rather than by intimidation. As a studio teacher, he made demands on his students, but at the same time he was patient and kind. Timm's demeanor in lessons was positive, offering guidance and encouragement as he pushed students to reach their potential. It was clear that he had high standards, but he did not believe in making a student feel afraid in a lesson:

If you feel intimidated or fearful in a lesson, the hands won't even go down on the instrument. You can't sing with a lump in your throat.\(^{\text{267}}\)

His exposure to the findings of Carl Seashore has given Timm insights into the emotional side of the student. He is aware of the close connection between the psyche and the expression of oneself through music. He knows the value of encouragement, and the extra effort students will make if they have hope for their own success:

\(^{\text{266}}\)Voelkel, questionnaire, 17 November 1998.
I think all of us got into music because somebody told us we sounded good and we believed them. . . A little success goes a long way.268

Timm’s particular style of finding a play on words or a joke to illustrate a point has contributed to the pleasant atmosphere of his lessons. Comments from Patricia Bulber, Constance Lane, Thomas Thompson, Fred Zeagler, Deborah Coble, Catherine Tessier, and Dale Ludwig are remarkably similar in their references to Timm’s positive attitude:

I positively cannot say I ever left a lesson with him deflated. . . I could go into a lesson perhaps tired, perhaps depressed about something or worried . . . and I would come out of there buoyant . . . He would make the corrections in such a way that you left there thinking, “Well, this was my idea.” or “I like that.” . . . He was good at removing what had to be removed without demoralizing. He was such a disciplinarian in such a positive sort of way.269

He was uniformly optimistic and upbeat in lessons. Even when he was displeased with something you had done, he could castigate you in the most gentle and polite way. He loved to tell stories about his past experiences and always had a good (usually corny!) joke. He could be persistent in trying to get you to do something he had suggested, but again always in a very mannerly way.270

Everett was approachable and friendly, but it was evident he cared deeply about quality and working to achieve it.271

He always said, “That’s great! Now let’s try doing it this way!” Which always made it better. In two years I only remember one time he said, “Not good.”272

He was always very cheerful and encouraging. He was an “up-beat” kind of person. He emphasized the positive.273

I never recall him getting angry with anyone for not practicing. He was just so nice and understanding about it that one felt terribly guilty when one did not practice enough . . . he was incredibly courteous, supportive, and encouraging.

269Bulber, interview, 1 November 1997.
270Lane, questionnaire, 16 May 1996.
271Thompson, questionnaire, 3 March 1997.
272Zeagler, questionnaire, 29 May 1996.
273Coble, questionnaire, 9 September 1996.
He had a consistent sense of humor and enjoyed telling old jokes (the jokes weren’t outrageous—just corny).  

[He was] very cordial—always professional—encouraging, [with] very high standards.

Timm was in touch with the pressures of college life, and tried to be sensitive to his students’ emotional and financial stresses. The LSU School of Music had a large enough library that he could assign literature and listening from those resources so that the students did not always have to purchase their own. Constance Lane remembers Timm’s use of the LSU music library in an effort to help her understand Baroque ornamentation:

He was both helpful and understanding during times when I came in with some very trashy-sounding Baroque ornamentation. . . . At one point or another in my study, he assigned portions of all of the materials available in the LSU library at that time dealing with Baroque ornamentation. He would have me listen to flute recordings for specific reasons. (How does this person use vibrato; what quality of sound does this person have; where does this person breathe; etc.)

Gayle Lind Koren, piccoloist with the Baton Rouge Symphony Orchestra since 1976, shared a similar experience:

I was . . . encouraged to cover a lot of repertoire . . . . I went through the entire LSU School of Music library of solo works for flute . . . . Dr. Timm expected his students to use references to study styles of ornamentation [which were] available in [the] LSU School of Music library.

Continuous Professional Growth as a Teacher

Timm took it upon himself to learn about the acoustical properties of the instruments he was teaching. Aside from his own desire to know how instruments

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274 Tessier, questionnaire, 23 May 1998.
275 Ludwig, questionnaire, 18 May 1998.
276 Lane, questionnaire, 16 May 1996.
worked, he felt a responsibility to learn how aspects of manufacturing affect the sound and pitch. His knowledge in this area enabled him to teach the students about their own instruments, and to give them good advice about purchasing new ones. Timm took a leave of absence from LSU in 1972 in order to do research on flute embouchure plates and headjoints. He visited the New York City office of the William S. Haynes factory, and the Dayton C. Miller flute collection at the Library of Congress in Washington, D.C. Dayton C. Miller was a physicist and amateur flutist who collected an enormous number and variety of flutes and flute-related materials. He translated and edited Theobald Boehm’s book *The Flute and Flute-Playing*, and he served as an acoustical consultant to the Haynes company. In Timm’s opinion, “Barrère and Dayton C. Miller had the most influence on the Haynes flute.”

At both the Haynes Company and the Library of Congress, Timm was granted unlimited access to all of the instruments and information. He tried hundreds of headjoints and flutes—historical and modern—and studied the metals and materials, the size and placement of the tone holes, the undercutting on the headjoint, and other specifications. He then took note of how each set of measurements affected timbre and pitch. With the results of his study, Timm could better understand the difficulties some of his students faced as performers. For example, a thin-walled flute offers greater flexibility in tone colors, but has limited resistance and tends to go sharp in forte passages. A heavy-walled flute projects easily, but is not as flexible, thus limiting

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The same applies to the size of the embouchure hole. A small embouchure hole will not produce a big sound; a larger hole is difficult to control.

Timm made suggestions to students about how they might improve the sound of their instrument, explaining why they could or could not produce certain sounds. According to Patricia Bulber, he had worked out ways to improve the intonation of clarinets and saxophones by applying fingernail polish to the insides of some of the tone holes, and reaming out others to increase their size or change the angle of the cut. In the case of flutes, he studied the effects of wall thickness, bore size, different metals and woods, and riser height on the tone. He was adept at making minor adjustments that would maximize the capabilities of the instrument, such as moving the cork in the headjoint in order to achieve more resonance.

Timm did further study in the physics of music in preparation for his book, The Woodwinds: Performance and Instructional Techniques. In addition to the performance guidelines, the book includes information on the acoustical properties of woodwind instruments, proper maintenance, manufacturing materials, bore dimensions, reedmaking, headjoints and mouthpieces, and tone hole placement. The fingering charts in the book go above the standard range of all of the instruments, and were recognized at the time as “the most comprehensive fingering charts for the woodwinds ever presented in one volume.” For example, the flute chart goes from low B to fourth-register F#. Each chart also offers alternate fingerings for intonation control, timbral effects, soft dynamics, trills, and awkward intervals. Most of the upper notes

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281 Bulber, interview, 1 November 1997.
282 “Music Director at LSU Authors New Book,” Baton Rouge State Times, 3 July 1964, 3-A.
have at least five or six fingering options. There are sixteen different flute fingerings for high B-flat (see Fig. 9 below). While most authors provide a separate chart for alternate fingerings, Timm included them in his standard chart. The most widely used fingerings are listed first, followed by alternate fingerings with specifications for their use. Timm gives a separate chart for special trill fingerings, even providing instructions for holding keys closed with the right knee during awkward trills involving low C, C#, D, and D#.

Fig. 9. Timm's Fingerings for High B-flat

Timm advocated the use of alternate fingerings for achieving better intonation, a fluid technique, or special effects. He says there should be a "pitch treatise" on fingerings, categorizing the timbral and technical possibilities of various fingering combinations for each instrument. He is familiar with James Pellerite's guide to flute

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284 Bulber, interview, 1 November 1997.
fingerings, but he feels that the same type of information should be provided for all instruments.

In 1965, Warren DeFren, woodwind professor at Kent State University, reviewed Timm's book for the winter issue of the *NACWPI Bulletin*. Although DeFren expressed a desire for more demonstration photos of Jeanne Timm playing the flute in all registers, he devoted most of the article to praise for Timm's thoroughness:

> A book such as this is a welcome addition to the growing library of books that can not only be used by the private teacher, but one that can also be used in college instrumental classes. . . . One of several highlights of this book will be found in chapter seventeen, "Reedmaking." It is a very well written chapter and covers just about every detail for making both W cut oboe reeds, and the German style bassoon reed. . . . The chapter with fingering charts for each of the woodwind instruments is by far the best and most inclusive I have seen in any one book. . . . it should be in the library of every serious woodwind player and teacher.287

Authors of other works on woodwind pedagogy have cited Timm's book. Richard K. Weerts, former Professor of Woodwinds at Northeast Missouri State Teachers College, quoted Timm in his books *Handbook for Woodwinds* (1966)288 and *How to Direct a Successful Woodwind Section* (1971).289 Weerts held national offices in NACWPI for over twenty years. Timm's bassoon fingerings are listed in John W. Reid's December 1981 article in *The Double Reed*,290 and Don Christlieb includes them in his "Pictorial Fingerings for Bassoon."291 Even though his book is currently out of

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print, Timm's pedagogy is still being cited. Select bassoon fingerings are listed on the Internet website of Terry B. Ewell, Associate Professor of Bassoon and Music Theory at West Virginia University. Ewell says Timm's book "contains extensive and unusual fingering combinations B-flat1-G#5, and trill fingerings from C2-D2 to E5-F5." The Jones Double Reed Company, located in Spokane, Washington, has a website citation of Timm's woodwind book, including it in a list of woodwind resources. Under the title of the book is a statement giving the reason for the citation: "Unfortunately, this fine book is out of print. The fingering charts are worth looking for a copy in used book stores. We have seen none better in that aspect."

Portions of Timm's book are quoted in a 1992 research paper by Robert Faub, former Associate Professor of Saxophone at the Crane School of Music at State University of New York at Potsdam. Entitled "Woodwind Pedagogy: A Comparative Analysis," Faub's paper has a chapter on five primary areas of woodwind pedagogy: embouchure, breath support, vibrato, tone quality, and articulation. Timm's book is a major source for Faub's research, with citations listed in nearly all of the five areas of study. Former LSU student Wanda Sue Swilley listed Timm in her dissertation on flute embouchure pedagogy, completed at the University of Iowa in 1978. The second

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The many admirers of Timm’s first edition of *The Woodwinds* will welcome the new, expanded second edition. . . . As a volume of information, the book is indispensable to the college teacher and the teacher-training student. . . . Although this reviewer has not used this second edition, based upon the merits of the first edition, the new volume has my unqualified endorsement.297

Timm also stayed abreast of manufacturing trends through attendance at annual conventions of the National Flute Association, by talking with manufacturers, and by taking advantage of trial periods offered by flute-makers. He did not endorse any particular flute because he knew that one flute would sound different for two flutists. Whenever he had flutes on consignment at LSU, all of the students were encouraged to try them. Even if one is not currently in the market for a flute, Timm sees the trial period as an opportunity for educating oneself on trends and differences among manufacturers.

Over time, the Timms purchased numerous flutes as their desires changed, and as changes in flute-making occurred. They owned Haynes flutes primarily, but they also bought a Miyazawa when that line was introduced, and Jeanne Timm bought a Muramatsu that became her favorite.

Timm remains interested in the manufacturing trends of piccolos as well. He owns a Haynes cylindrical bore C piccolo and a Haynes conical bore D-flat piccolo. He bought the C piccolo because he wanted something that behaved like a flute; the D-flat piccolo worked better for fingering *The Stars and Stripes Forever*. He jokes about the present surplus of flute and piccolo manufacturers and each of their claims to have a special

“angle” on the art of flute-making. Timm says all the engraving and other decorative features on flutes are just “a reason to charge more.” His opinion is probably a result of his acoustical knowledge. He feels that if a new design does not improve the way the flute plays, prospective buyers deserve to know that it is just for appearance. If they still want to pay the added cost, at least they will be making an informed decision.

“There are so many new flutes on the market now . . . . They try to tell you that it will go faster.” Timm has jokingly commented that none of his new flutes ever increased his speed as a player.

Repertoire Selected to Meet Student Needs and Interests

Literature requirements in Timm’s studio were tailored to each student’s course of study, and sometimes to the personality of the student. Timm believes that unless students are studying music they enjoy, they will not be devoted to practicing daily. While he required that each student learn certain standards of the flute repertoire, he was open to the suggestions and the desires of the student. He was particularly supportive if a student had discovered a work or had expressed an interest in a particular style without introduction from him. Constance Lane expressed gratitude that Timm was willing to work with her on contemporary flute techniques with which he was not yet familiar:

I had a keen interest in twentieth-century music bordering on the avant garde. While this was not an area of strength in his own repertoire, he dutifully gave me encouragement in programming some of these pieces, and even more importantly kept a wonderful sense of humor about his lack of experience with these styles.

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300 Lane, questionnaire, 16 May 1996.
Lane was encouraged to pursue her interests in new music further, through her 1979 doctoral monograph at LSU, entitled “A Comparison of Contemporary Components Used in Selected 20th Century Flute Etude Material.”

Thomas Thompson, who studied saxophone with Timm as a high school student, felt similar gratitude regarding Timm’s willingness to introduce him to jazz styles and improvisation, even though those were not among Timm’s strengths:

I recall that, on one occasion, Everett sat down at the piano and asked me to improvise—saying that he would follow whatever I did on the piano. Well, I recall trying—stumbling around with Everett manfully struggling to improvise an accompaniment. I think it only happened once, but it was important to me in that it validated the kind of improvisation that interested me (along with the legit side of saxophone) in the dance bands of the day.301

In Timm’s opinion, the standards of flute literature include all of the Bach sonatas; the Mozart concertos; solos of the French conservatory; Baroque works for the study of ornamentation, such as the sonatas of Blavet, Vivaldi, and Handel and Telemann, and twentieth-century works by composers such as Hindemith, Prokofiev, Hanson, Kennan, Ibert, and Nielsen. In choosing twentieth-century solos, Timm liked to assign pieces that would expand the student’s musical vocabulary. He preferred selections that included piano accompaniment, so the student could continue to improve intonation skills, and begin to develop an ear for harmony. Avant-garde literature is not a style he enjoys performing or hearing, but he was willing to coach it, as evidenced by Constance Lane’s remarks above. While he respects the compositional exploration of the style, Timm feels that some of the new music today does not sufficiently touch

301 Thompson, questionnaire, 3 March 1997.
the listener's emotions. He does recognize the benefit of the study of avant-garde
music, however, in that "it expands the flute's capabilities."\(^{302}\)

Clarinetists and saxophonists who studied with Timm were not exempted from the
study of quality works of earlier composers. Thomas Thompson says that Timm
suggested he transpose all of the Bach flute sonatas for E-flat alto saxophone—which
he did.\(^{303}\) During his playing days, Timm demonstrated the musical ideas on the flute.

In the same respect, a flute student who was interested in jazz might have been
assigned saxophone literature for learning that style. Betsy Hodnett wanted to be a
jazz flute student, so Timm had her work from a technique book by Joe Viola, who was a jazz
saxophone artist. Through the Viola book, she learned jazz scales and technical
patterns in all keys.\(^{304}\)

In lessons with Timm, orchestral excerpts were covered, but not greatly emphasized
unless the student expressed a desire to pursue that career. Those who did were
expected to prepare the excerpts thoroughly by studying the entire score, listening to
recordings, and preparing to perform with a variety of tempos. One chapter in Timm's
treatise is entitled, "Mis-uses in the Orchestra."\(^{305}\) He offers suggestions as to how
awkward or difficult passages could be assigned to another instrument for greater ease
of playing. One example is in Strauss's *Ein Heldenleben*. At rehearsal number 103,
the third flute has a tremolo from low E-flat to low C and C# alternatively. This is an
extremely impractical, if not impossible fingering. Timm suggests giving those

\(^{303}\) Thompson, questionnaire, 3 March 1997.
\(^{304}\) Hodnett, telephone interview, 17 August 1998.
\(^{305}\) Timm, "Treatise," 118.

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measures to the clarinet until the clarinet enters at 104. The tremolo continues after that, but the clarinet doubles it, so it is not as exposed as the first measures.

Timm certainly had firsthand experience in the orchestral world. He held the position of principal flute in the Sioux City Symphony for more than ten years, performed as principal and as soloist with the Eastman Orchestra, and performed with Mariano in the Rochester Opera Orchestra. He was principal flute in the Baton Rouge Symphony Orchestra for the 1948–49 season, and performed with the New Orleans Symphony on occasion from 1943–1951. The position with the New Orleans Symphony came about as a result of Timm’s willingness to make the most of every opportunity. Shortly after he moved to Baton Rouge, Timm attended a New Orleans Symphony concert at Baton Rouge High School. Willem van der Wohl, then Director of the School of Music, took Timm backstage at intermission to meet the conductor, Ollie Vendenstadt. When he introduced Timm as the new woodwind teacher who also played piccolo, Vendenstadt said, “Well, we’re playing Don Juan on the last half of the concert, and our piccolo player was drafted this week. Could you get your flute and piccolo and play it with us?” Timm had played first flute in all of his orchestral experiences, so he had never played the piccolo part, but he was willing. Vendenstadt said, “Now you know, this isn’t the Mozart Don Juan, it’s the Strauss,” pointing out that the Strauss was the more difficult of the two. So Timm went home during intermission, got his “tools,” and finished the concert. Vendenstadt wanted Timm to finish the season, but Timm could not do that and keep up his work at LSU, so Jeanne Timm finished in his place. She also took over for Timm as principal flute of the Baton

Rouge Symphony Orchestra in 1949—a position she held until her retirement in 1983.

Timm was offered many additional opportunities which he had to decline because of his commitments at LSU. In more than half of these cases, Jeanne Timm did the job instead. She commented on their professional partnership in an article in the Baton Rouge *Sunday Advocate*:

He was glad he was married to a flute player. . . . I never worried about who was playing what. Everett was my teacher, so I couldn't quibble. My only other teacher was Joseph Mariano at Eastman. I guess I'm a Timm product. 307

In a 1996 interview, Jeanne Timm commented again on the Timms' dual career and her efforts to relieve Timm of some of his performing commitments: "Seems as though I was always filling in for father." 308

**Acceptance of the Student: Teaching the Whole Person**

It is interesting to read the personal characteristics required of performing musicians in Timm's 1948 dissertation. The majority of the traits listed were contributed either by actively performing professionals, or by conductors and employers sharing traits they looked for in their employees. Those who are in the performing profession today are likely to recognize themselves in some of these attributes:

One of the most important if the individual is to improve, is that he be self-critical and have a strong self-discipline. He must also be able to take criticism from other persons. It is necessary for him to be cooperative if he is to contribute to the happiness of the group. He needs considerable self-control in order to combat stage fright. All performers must have sufficient ego to give themselves self-confidence in their playing authority. Patience is essential because many trying situations arise in this phase of the profession. Employers always consider dependability and personal integrity to be essential characteristics. Dance band leaders were unanimous in their feelings that good character is essential. Good health is very important. Since the musician is always appearing before the public, a good appearance is absolutely necessary.

This was mentioned as an important personal characteristic for performers by all conductors of dance bands from whom the author received questionnaires. Musical talent is absolutely essential. Intelligence is so important that many performing musicians have remarked that they feel there is a direct correlation between intelligence and success in music. All performing musicians must be diligent workers if they are to maintain a sufficient technical proficiency to remain in the profession. 309

Armed with this knowledge, Timm was direct in advising students who did not seem to have enough of the personal characteristics to make it in the performing arena. He offered the same training, the same high standards, and the same encouragement, but he was not reluctant to level with students if he felt they might be more successful in another area of the music profession, or in another profession entirely. Timm believes it is unfair to mislead students for four or more years if they do not have a chance for success. “You don’t slap a guy in the face when he’s going up to get his diploma.”310 Gayle Lind Koren, piccoloist with the Baton Rouge Symphony Orchestra, has seen him take that honest approach with students:

He cared about each individual and did not glorify or encourage a music career just to keep a student enrolled at LSU who did not have that potential. . . . He encouraged outside study and felt that it would be wise to eventually move on to other instruction [after LSU] if a performance career was a consideration. As he noted, there are great flute players coming out of everywhere, so the competition is tremendous in performance.311

Regardless of the student’s intended career, lessons with Timm went well beyond the skill of flute playing. He accepted students at whatever level he found them, and set about taking them as far as they could go. He was a master at assessing a flutist’s pedagogical needs, as well as responding to the student’s personality to see which teaching approach would be most effective. Recognizing the student as an individual,

Timm was able to adapt his approach and his psychology to each situation. He has
gauged his teaching by how much criticism each student can take, and how much praise
each one needs. Patricia Cavell Bulber recalled an example of his insight into the needs
of the student:

Marian [Ruethain-Hatton] and I . . . had lessons back to back . . . . I remember
distinctly Timm saying, "You know, if I want to achieve this goal, I have to ask
Marian to do it this way and ask you to do it the opposite way." It was such a
good pedagogical step for me to learn that. At the time I just stored it away . . .
Later in teaching, I realized that's so very true. You can't teach two students
the same way. Everybody's different . . . . Timm was sheer genius in that. He
could evaluate somebody—he could size somebody up so quickly and be so
accurate.\footnote{Bulber, interview, 1 November 1997.}

Bulber also experienced Timm's acceptance of the student in her own lessons. As a
student who had a throat vibrato, she had to go through a period of "unlearning" in
order to correct it. Timm had her use a straight tone for a time before learning the
correct vibrato. She remembers his patience with her efforts:

He told me (because I really hadn't had basically good training) . . . that he
knew why I did it. I was musical enough to feel that there should be something
there . . . embellishing that tone, and I didn't know what to do [so] that's what I
did. So he said it was very understandable, which was marvelous, because . . .
he was telling me . . . . "I'm accepting what you're doing, but let's look at it.
There's a better way to do something different." So I was never made to feel
like that [was] wrong . . . [or] bad . . . I was fully accepted.\footnote{Bulber, interview, 1 November 1997.}

Gayle Koren appreciated Timm's professionalism regarding Jeanne Timm's work in her
own flute studio at LSU. When Timm became Dean, he was careful to allow his wife
to teach in her own style, and did not offer suggestions to her or her students unless he
was asked.

One thing that I consider to be interesting with regard to Dr. Timm is that,
while I had been a student of Mrs. Timm's for 2 1/2 years prior to becoming his
student, he did not impose his own comments or opinions during her teaching time. Their teaching approaches remained quite separate and different, but both were effective. Mrs. Timm allowed you to develop skills as you became ready or mature enough in your playing; and Dr. Timm expected you to be ready to play the assignment correctly now, but he’d put up with it patiently if you needed more time.\textsuperscript{314}

For Timm, music must be a communication from the performer to the listener. He talks often of the importance of expressing some type of emotion where music is concerned, and he stressed that awareness in his teaching. The technical skills are necessary in order to have the tools for creating music, but if the expression of the music is lost, the technique is meaningless. “If you understand the science of the thing, then the aesthetics can grow out of that. But the person doing the performance has to put the aesthetics in before he can communicate it to the other person.”\textsuperscript{315}

Artistry is often sacrificed when a performer gets sidetracked by the physical effort required to perform music. If the fundamental skills are not in place, or if the musician is doing things in an unnatural way, the body becomes tense. Timm says that in their efforts to analyze problems, teachers sometimes offer advice that is actually detrimental to the student. If a teacher gives too much detailed description of what should take place, the student becomes preoccupied with following instructions, rather than making music. This is particularly true in reference to the tone, where relaxation is the key to maximizing body resonance. Timm says the relaxation of the throat will open the resonating space, enhancing the tone in a natural way. Any attempt at a careful analysis of the throat muscles will result in tension. “I think if you think in terms of the openness, it’s easier than [trying to say] put this muscle there and put that muscle

\textsuperscript{314}Koren, questionnaire, 29 July 1997.
\textsuperscript{315}Timm, interview, 17 February 1996.

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here.” He goes on to say that the payoff for practicing is that the individual components of flute-playing become so instinctive that they become one total concept for the player. “I think a lot of times people can be thinking of just the immediate thing that they’re doing and lose track of the total. Of course, the more technique you have, the more you just have the concept, and the total takes care of itself, because you’ve practiced those muscles so much.” In his teaching, Timm guided his students toward the development of an aural conception of their musical goals. If a student has a good “musical imagination,” the technical and physical skills will develop more naturally.

Timm is known as one who stressed the general concept of a desired effect over a detailed description of what was required. He sees the importance of self-discovery in the learning process, both for student and teacher. Those who have heard Timm play recall that his recitals were programmed with expressive music in which he could communicate emotion. He had impressive technique—rapid and clean—but the technique was so enmeshed into the musical message that people did not come away feeling that they had heard a technician. Patricia Bulber recalls the impression she had after hearing Timm in faculty recitals:

He was magnificent. [He had] such a homogenized line in all registers . . . [And] he had a lot of technique. But all of it was so in total with what he was trying to say with the music that you didn’t define it like that. It was just an uplifting of the piece.

Timm liked to perform his recitals from memory. He programmed repertoire standards like Bach or Mozart flute sonatas, a concerto, something from the romantic

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318 Bulber, interview, 1 November 1997.
period, and a modern work like Hanson’s *Serenade* or Hindemith’s flute sonata if he thought the audience would like it. He has advised his students to end recitals with something exciting “that won’t let them [audience] sit on their hands.”

He feels that in performing, the overall impression is more important than whether every note is played correctly. The music must be exciting and have meaning. The performer must decide what to say, and then say it. In an effort to get his students to be more daring with their music, he would say, “You have to become an ‘extrovert’ to play expressively.”

My recollection of Timm’s demeanor in lessons is one of endless energy and a passion for teaching. If I had a breakthrough on some musical concept, or overcame a personal “hurdle,” during a lesson, he was genuinely excited. In her work as Timm’s accompanist, Patricia Bulber recognized his ability to capitalize on each student’s individuality:

I sat in his studio for hours playing for his students. . . . There were differences [for each student]. He was able to just shift gears. Every student that walked in—it was like it was the first one of the morning for him. [He] never came in, “Oh, I’m so tired, I’ve had three of you already today.” . . . He was very excited to greet a student every time. And he worked with every student as if he were the genius of that day. He really . . . gave them his undivided attention. And [at the same time] he was teaching me at the keyboard.

Dale Ludwig felt the same sense of importance during her studies with Timm:

Dr. Timm was Dean of Music at LSU during the time I was his student. I found it remarkable, and find it even more so now—that despite the tremendous pressure of his administrative duties, he always seemed very interested, “in touch” with me and my progress in lessons.

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319Lane, questionnaire, 16 May 1996.
320Lane, questionnaire, 16 May 1996.
321Bulber, interview, 1 November 1997.
322Ludwig, questionnaire, 18 May 1998.
Timm has said that he loved teaching college students because they are in the prime of their lives, on the threshold of their careers. “They will never be healthier, handsomer, nor have more enthusiasm and faith in the future than at that time.”[^323] His enthusiasm was infectious, encouraging the student to try even harder. As a whole, those in his studio felt accepted at whatever level their ability was. There was no fostering of competition between students. Thomas Thompson offered a summary of Timm’s ability to accept and encourage a student:

Everett had a profound effect on me. I vividly remember the first time I encountered him. I had bought a Wurlitzer (used) saxophone for forty dollars (this was, of course, about 1937 or ’38). I could not get a sound out of that instrument during most of the first lesson. Everett was patient and understanding; finally, I was over the hump and managing to get the horn to emit a sound. I might have stopped then and there, given the short attention span of a fourteen year old. My high school music teacher had suggested that I go to the Morningside College Conservatory for lessons. Though Everett was a flutist and conductor at the time, he was, even then, eclectic in his musical interests. I felt no lack in him, even though his saxophone playing was rudimentary in retrospect. He did occasionally demonstrate on flute—which moved me to try to play saxophone with some of the same polish and refinement. I think that moved me to attempt to major in “legitimate” saxophone performance when I first went to the university. However, the attitudes then current made that impossible. My next teacher was Himie Voxman—on oboe. I was given to understand that saxophone was beyond the pale. Without going into detail, Voxman’s demeanor and methods made me appreciate Everett.[^324]

As a member of the faculty woodwind quintet, Timm had many real experiences through which to coach his students on chamber music performance. His work conducting the Morningside band and the LSU orchestra gave him insights into the demands of a large performing ensemble as well. Timm recognizes the benefits of working with other performers, and has encouraged his students to play in as many

[^324]: Thompson, questionnaire, 3 March 1997.
ensembles as possible. The precision and cooperation necessary in ensemble settings offer a great learning experience. "If you’re going to play with somebody else, the first law is the law of rhythm. And equally important is the law of pitch. And then articulation. And those things have to be impeccable. . . . They’re like the pillars of a bridge." He has offered some bits of advice to students on getting the most out of any ensemble experience:

- Always play with musicians better than you are.
- If you feel important to the band or orchestra you are playing in, . . . you are liable to enjoy it more.
- Playing with other musicians who are extremely outstanding is a satisfaction. . . . When you’ve got somebody that turns a beautiful phrase, that inspires you to turn the phrase beautifully. That’s what I call talent. When people are so equipped that there’s an emotionalism that can be shared with everybody . . . because it will inspire you to play better.

Timm’s high standards of musicianship and professionalism carried over into more than his influence as a teacher of performers. He has stressed the importance of integrity in all aspects of one’s character, and his students understood the significance of what he was teaching. Timm describes music as “a ruthless taskmaster.” He has helped his students understand the sacrifices they would have to make in order to be successful. He says music requires dedication and perseverance, sometimes to the point of suffering in order to master a section of music or to reach certain musical goals. The daily commitment of practicing leads to habits that carry over into other

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326 Dombourian-Eby, questionnaire, 1 July 1996.
aspects of life. Timm says the same kind of dedication is necessary in “just being a
human being.”

It’s a minimum professionalism that just must be. [No matter] what their job is, they can learn that strict discipline from music. You play it when it’s supposed to be played, and you cut it off when it’s supposed to be cut off, or else you didn’t do it right.

TEACHING FUTURE TEACHERS

Although Timm did not have degrees in music education, his teaching experience was probably more diverse than most certified music educators. His decision to take music education courses and other methods courses at Morningside was a smart one. Timm is grateful for the experience he acquired through the study, performance, and teaching of so many instruments. The extra training was particularly helpful in his work as a conductor. Having studied methods in both strings and wind instruments, he could diagnose his ensembles’ performance problems and offer the students some specialized guidance in solving them.

Emphasis on the “Music” in Music Education

Some university personnel hold the belief that music education students need not devote as much time to applied study as performance majors do, since they will not be performing professionally. Timm does not agree with that philosophy. He believes that a music educator must first be a good musician, both for the training and for the prestige one gains in the profession. That skill is acquired in the craftsmanship of performance.

[They must] perform well on one thing, because that’s where they set the standard—what they can do with one instrument. Then the transfer of

knowledge is quite good. . . . Unless the fellow who's conducting has experienced intonation problems that he had to correct [as a player] he can't do it [as a conductor].

Timm’s philosophy has led him to advise students to take advantage of extra learning opportunities that come along. This could include performing and teaching engagements, or extra coursework through the university. There are fewer of those training avenues after graduation, and the opportunities are usually more expensive outside a college curriculum. Timm was grateful for the training he had received as a student and young professional. Throughout his career, he found opportunities to put his diverse knowledge into practice. For this reason, he emphasized the importance of acquiring a broad experience in order to be a well-rounded musician and teacher. Timm says one must not dismiss any learning opportunity, since what we learn will be transferable to other musical and educational settings. He also stressed the necessity of learning from other musicians and professionals in other fields, and encouraged his students to continue with their own self-teaching after graduation. He knew that when the chance to apply the knowledge presented itself, the student would appreciate the learning more.

Former student Patsy Dodson Harvey took Timm’s advice to heart as she pursued her own career. Harvey moved to Baton Rouge as a ninth-grader, and began private flute study with Timm in 1954. Her comments parallel those who have expressed admiration for Timm’s encouragement:

He was very encouraging. He led you by positive influence and example, and didn’t put people down. I just treasured those times of getting to learn from him. There was no question in my mind as to where I should go to college. . . .

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Harvey's musical career took almost as many different turns as Timm's had. As the wife of an Air Force officer, she moved frequently, and was sometimes forced to take whatever teaching position was available, even if she did not feel completely qualified. In one such position she was to conduct and coach a junior high orchestra. She felt that her limited experience with string instruments was not sufficient for the work, so she practiced on a school violin in her apartment (with a towel wrapped around it to avoid disturbing the neighbors) in order to stay a few days ahead of her young students. She became an instrumental teacher for several schools through the years, teaching all grades of band and orchestra. At the same time, she performed as a freelance musician and orchestral flutist in many regional orchestras. Harvey recognizes Timm as a major influence on her teaching style. "His example is what shaped my approach to working with kids in instrumental music. He didn't sit you down and lecture to you. He lived it."334

In 1970, Harvey decided to pursue a career in medicine and entered medical school in Cleveland, Ohio. She found that much of what she learned from Timm could be applied in her new career. "Timm showed me that when you taught music you weren't just teaching notes and rhythm, you were teaching [students] to be better human beings. Maybe I could apply the same influence I had been using in teaching, [and] . . . use it in medicine."335

Timm has encouraged students to stay abreast of trends and new developments in their chosen specialties, through professional journals, newsletters, conventions, and existing library resources. He expresses frustration at students who do not take

334 Harvey, telephone interview, 29 November 1998.
335 Harvey, telephone interview, 29 November 1998.
advantage of the wealth of resources available today: "We have better books than we’ve ever had, and we have magazines. Students expect you to pour it into their heads instead of being curious about it."336

Bringing Out the Teacher in the Student

The years of teaching in such varied settings have given Timm the ability to recognize the traits of future teachers in his students. He can tell when someone has a gift for analyzing a situation or finding multiple solutions to a performance problem. He has often made comments that encourage a student to think like a teacher. For example, at the end of a lesson he sometimes asked students to report what they had learned. He wanted to allow students to try to solve their own performance problems before he began his diagnosis. Patricia Bulber had planned to be a concert artist, and it disturbed her when Timm made comments about her future as a teacher:

"He used to say, "You’ll make a marvelous teacher." And I’d just bristle when he’d say [that] because teaching was the last thing I wanted to do. The last thing."337

Timm must have known where her gifts were, however, because Bulber did become a teacher. Although she had to give up her dream of having a concert career when her mother became ill, she has cherished the rewards of thirty years of teaching. She feels that much of her teaching style is a direct result of her work with Timm.

In the case of graduate students and adult students, lessons with Timm sometimes took on the character of two colleagues working out musical problems together. He has acknowledged the fact that the teacher/student relationship offers a joint learning experience. Students who do not have as much natural talent as others may force the

337 Bulber, interview, 1 November 1997.
teacher to search for more creative solutions to their performance problems. "I've learned an awful lot from some of the dumbest people." Teachers who did not have to work through difficulties or overcome weaknesses as performers may not be able to relate to some of the problems their students face. It takes further study to help students solve a problem that the teacher never experienced. Timm struggled with rhythm, so he had a broad experience in ways to conquer that element. His tone and technique, however, were advanced at an early age, so he had to draw from other resources for methods of helping his students achieve proficiency in those two areas.

Those students who were pursuing public school teaching also had a valuable coach and mentor in Timm. He had taught in so many settings, that he not only had a grasp of the musical knowledge required, but he also knew what character traits would be desirable in a teacher. Personal characteristics which indicate a talent for teaching are found in his dissertation:

... sincerity and respect for people, sense of fairness, liking other people, being sympathetic, having self-control, and being consistent and logical. ... musical talent, a respect for music and a respect for other school subjects. He must be enthusiastic about music and about his pupils' progress. He must have patience, self-confidence, leadership, and be a promoter. He must set a good example, display originality and initiative, be a clear thinker, and act with decision. He must be cooperative and intelligent. He needs business ability, administrative ability, and organizing ability. He must be able to communicate his ideas to others. He should be in good health and have considerable physical stamina. He must be neat in appearance and have a pleasant speaking voice. He must be a hard worker, retain an inquiring attitude towards learning, be aware of changes, and always strive for improvement.

Timm's own experience in elementary, high school, and college band directing allowed him to prepare his students for the experiences that could not be found in the

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textbooks. For example, he says: 1) the school music teacher will benefit from cultivating a good relationship with the school custodians, 2) secondary school programs must usually raise funds independently of the budget allotment, and 3) special skills are required for dealing with band or orchestra parents. In his dissertation, Timm made a general reference to the stressful environment in which school music teachers work:

The nature of the work is a considerable mental and physical strain because the teacher must sustain long periods of mental concentration, and sometimes, he must be on his feet for most of the day. Many small incidents occur from time to time to cause him mental anguish.  

DEAN OF THE LSU SCHOOL OF MUSIC

Commitment to Growth

By the time Timm became Director of the School of Music, he had already made a name for himself as a performer and teacher. The LSU Faculty Woodwind Quintet, which he founded, was traveling and performing in music conferences all over the south. Timm had already been actively involved in numerous professional organizations. Prior to his appointment, he served on the Research Council of the Music Educators National Conference, he was the Southern District Chairman of the National Association of College Wind and Percussion Instructors (NACWPI), and he was on the editorial committee of the Journal of Research in Music Education. As Province Governor for Phi Mu Alpha Sinfonia music fraternity, Timm founded a new chapter at Loyola University in New Orleans. When he was a member of the Board of Directors for the Baton Rouge Symphony Orchestra, he at one time arranged for the local American Federation of Musicians to buy all the tickets to one of the concerts so

that the public could attend free of charge. He offered a special invitation to LSU students and faculty.\textsuperscript{341} Timm's skills as a flutist and conductor led to judging engagements in both solo and large ensemble competitions, and he was in demand as a clinician for regional band clinics and workshops for teachers.

Timm was still conducting the LSU orchestra and teaching courses in orchestration and conducting in 1955. He believed in exposing the students to new music, and the orchestra frequently performed world and US premieres on its programs. On April 20, 1955, the LSU Symphony Orchestra premiered a work by Finnish composer Einojuhani Rautavaara (b. 1928), who had won the Thor Johnson Award for composition.\textsuperscript{342} The concert was presented as a part of LSU's annual Festival of Contemporary Music. The program on May 6, 1955 included the world premiere of LSU faculty member Kenneth Klaus's \textit{Concerto Brevis for Percussion and Orchestra}, and Myrtis Fortenberry Riley's \textit{Music for Small Orchestra}. On the same program, the orchestra presented a United States premiere of \textit{Soliloquy for Cello} by English composer Edmund Rubbra (1901-1986).\textsuperscript{343}

During his tenure as Dean, Timm continued to foster interest in new music. In an interview for the Baton Rouge \textit{Morning Advocate}, Timm expressed his philosophy regarding his role as Dean of the School of Music. He stated a need for new courses that were relevant to the interests of society at the time, including courses in the analysis of contemporary music:

\begin{quote}
More attention needs to be devoted to developing a knowledge of contemporary music. Others, in addition to the composer should be
\end{quote}

\textsuperscript{341}\textit{Students Invited to Civic Concert,} \textit{The Daily Reveille}, 11 February 1955, 1.

\textsuperscript{342}\textit{Music Festival's Fifth Program Set Sunday at 4,} \textit{The Daily Reveille}, 20 April 1955, 1.

\textsuperscript{343}\textit{Symphony Will Play Faculty Compositions,} \textit{The Daily Reveille}, 6 May 1955, 1.
interested in what is new . . . . it is difficult in four years to get one to understand tradition plus the avant-garde. More contemporary theory is needed for the undergraduate. 344

Faculty Morale and Excellence a Priority

Timm worked to foster a relationship of mutual respect and professional courtesy among the faculty. In the same 1971 interview mentioned above, he was quoted as saying, “the happiness and stability of the staff is essential to the development and building of the department.” 345 Timm also expected the faculty to maintain high standards as teachers and performers. There was pressure to perform both on and off campus, and faculty members were instructed to keep in touch with national standards regarding their work and the work of their students. As a part of recruiting and professional growth, faculty were encouraged to perform and present lectures nationally and internationally. Timm worked hard to acquire university funding for faculty travel to conferences and workshops. “A professor tends to teach exactly as he was taught unless he is given the opportunity to travel and broaden his experiences.” 346 In 1956 Timm acquired a $500 increase in overall travel funds so that faculty members could attend professional meetings and hold office in their respective professional organizations. While that amount seems small in today’s terms, the allotment went from $800 in 1955 to $1300 in 1956—an increase of nearly sixty-three percent.

Timm recognized the exchange of commitment that must work between the faculty and the university. While he was making efforts to acquire raises, funding, and other

344 Lynda Boydstun, “Music School Programs, Techniques are Changing,” Baton Rouge Morning Advocate, 9 November 1971, 5-B.
345 Boydstun, “Music School Programs,” Morning Advocate, 5-B.
346 Boydstun, “Music School Programs,” Morning Advocate, 5-B.
benefits for the faculty, he was also urging them to honor their responsibilities to continued professional growth and recruiting. It was not enough to maintain the status quo. Timm expected everyone to work together for growth and progress in the School of Music. "Tradition is the big enemy of education. Changes are necessary all of the time."^347

Timm was direct with the faculty when he felt that people were not upholding the standards of the school. In a faculty meeting on October 30, 1967, he addressed the problem of diminishing enrollment in the School of Music at the time. He listed factors which he believed contributed to the decrease in enrollment, some of which pointed to complacency among the faculty:

a. Teacher salaries suffer by comparison with more lucrative means of livelihood.

b. Competition in state colleges.

c. Insufficient performance elsewhere by our faculty.

d. Not enough faculty recitals.

e. More contacts should be made directly with students.

f. Contacts with music teachers [outside the university] should be more numerous.348

Although Timm was committed to protecting the morale of his faculty, there were duties that he faced as Dean which were uncomfortable and sometimes difficult. He recognized the fact that not everyone was as determined as he was to create growth at LSU; some were comfortable with the status quo. Timm was acutely aware of the strengths and weakness of his faculty, both as individuals and as a whole. He has said that he disliked being in the position of having to confront a faculty member regarding lack of professionalism or substandard teaching, but he knew it was part of the job.

347Boydston, "Music School Programs," *Morning Advocate*, S-B.

348Williams, "History of the LSU School of Music," 71, quoting minutes of the School of Music faculty meeting, 30 October 1967.

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Timm was careful to treat his faculty with respect, even when he was forced to call them down for professional reasons. He had little patience, however, with teachers who showed no enthusiasm for teaching. The attitudes of such a teacher are frequently learned by the students, creating a negative environment. Timm explains the apathy of some faculty members by saying that they, "have never had goose pimples from a good performance." Diplomacy is a requirement of any leadership position. Timm’s courtesy and respect toward his faculty made him effective in resolving personal and professional conflicts. "There are a lot of professional jealousies among people who are doing their best in their field. And that’s not just in music . . . . that’s in every field where you have people who excel."

Offering Students the Best in Opportunities and Equipment

As Dean, Timm kept in touch with curricula and with changing trends in the requirements for music degrees. Records of faculty meetings, as quoted by Williams, show that he was constantly asking the faculty to be aware of the latest training requirements in their areas of specialty. Several times a year, he appointed committees to study changing trends and curriculum requirements in other universities, so that LSU would be on the cutting edge of learning opportunities for each area of study. He studied the work force to see what new degree programs were needed. It was not enough to train students to meet the degree requirements. It was important to him that the School of Music train students for jobs that would exist upon graduation. In addition, he believed strongly that anyone teaching a course should have had firsthand experience in what they are teaching:

So many times curricula are made up by people who are teaching at a college and they really don’t know what the guys who are out there getting their licks are doing. They didn’t get their hands dirty.\textsuperscript{351}

At the same time, Timm was repeatedly writing letters to the Chancellor and President of the university, stressing the need for more funds, better scholarships and assistantships, better equipment and better facilities. With enough perseverance, his requests were usually met, although rarely within the time frame that he outlined.

One of Timm’s priorities was for equipment to which the students must have access. He arranged for the purchase of as many top-line instruments as the budget would allow. Since many students could not afford to buy new instruments, he wanted them to have access to “examples of the best of the instruments made”\textsuperscript{352} through the university. “They should never be impaired by their instruments.”\textsuperscript{353} In this way the students could hear good tone quality and in-tune scales, and be familiar with the instruments they might be asked about as teachers.

Over a period of years, Timm bought Haynes flutes and piccolos, very fine Selmer and LeBlanc clarinets, and one of each of the string family, including low C extensions for the string basses. He purchased additional Steinway pianos (including a new concert grand), a Bösendorfer piano, a Wittmeyer harpsichord, a John Morey clavichord, and a two-manual pipe organ for the newly air-conditioned, soundproofed organ studio in the basement of the Music and Dramatic Arts Building. Having been the orchestra conductor, Timm knew that they also needed trumpets in C, D, and E-flat. He encouraged the acquisition of a set of historical wind and string instruments

\textsuperscript{351}Timm, interview, 27 January 1996.
\textsuperscript{352}Timm, interview, 9 July 1997.
\textsuperscript{353}Timm, interview, 9 July 1997.
and the creation of an early music ensemble for the purpose of performing "a rather wide variety of old music, thus making history alive." Timm later purchased a Moog analog synthesizer, a bass flute that had belonged to Clifton Williams, and an autographed Steinway that had been the property of the late Professor Emeritus Christian Jordan. Timm tried to get wooden piccolos from Haynes, but the Haynes company would not sell them. They were afraid that the students would take them on the marching field in extreme temperatures, allow them to crack, blame the Haynes company, and then claim that Haynes piccolos are no good. So Timm bought a set of silver Haynes piccolos. Music students at LSU are still using many of the instruments that Timm purchased during his tenure as Dean.

Seeking Out Artist Faculty and Community Relations

In hiring new faculty, Timm was aggressive and persistent in his pursuit of top artists with national reputations. The first person to be hired during his tenure was John Patterson, bassoonist with the San Antonio Symphony, and former faculty member at the University of Texas. Patterson taught double reeds, saxophone, and some undergraduate flute students, relieving Timm of much of his teaching load.

Timm requested an assistant in 1963, for the purpose of handling the volumes of administrative work that went with the position of Director. He felt a responsibility to be involved in planning, to hold leadership positions in professional organizations, to give presentations at conferences, to be in touch with the students, and to continue to

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354 Williams, "History of the LSU School of Music," 154, quoting Timm's letter to Grover E. Murray, Vice-President and Dean of Academic Affairs, 18 September 1964. The ensemble, called Collegium Musicum, was begun by Associate Professor Wallace McKenzie in 1972, and is still an actively performing ensemble.

355 Williams, "History of the LSU School of Music," 325.

perform and publish as an active musician. Paul Louis Abel, Associate Professor of Trumpet and Theory, became the first Assistant Dean in 1967. Richard Norem, Associate Professor of Horn, became the Assistant Dean in 1969, and retained the title until 1984.

Earnest Harrison, Professor Emeritus, remembers when he was hired to teach oboe at LSU:

When I was teaching at the Sewanee Summer Music Center in the summer of 1966, Everett called me to consider LSU as my teaching and playing career. He called me two times and talked at great length. It seems that he was at a party with Bernie Sliger, a Chancellor of LSU and a friend, and Dr. Timm told him of his needs and the lack of funds to get an oboe professor. Bernie assured Dr. Timm that he would provide the funds. . . . I was offered the position as an associate professor, and after one year, tenure if we both so chose. The next day . . . Bernie then realized what he had agreed to and had to come up with the funds. They later told me that it wasn’t easy to do, but Bernie did it. 357

Timm was pleased to get Harrison, who joined the faculty the next fall. Timm wanted to get a top oboe artist, and he knew that the LSU position offered more financial security than the principal oboe position Harrison then held with the National Symphony. At that time only four orchestras in the country—Boston, New York, Chicago, and Philadelphia—had retirement systems. Timm considered Harrison to be “a boon to musical sensitivity on the campus, because he phrases beautifully.” 358 He assured Harrison that the faculty woodwind quintet would constitute a major portion of his duties, and that there would be ample orchestral opportunities with the Baton Rouge Symphony. Harrison expressed gratitude to Timm for the working environment he created in the School of Music:

All the things that Dr. T promised he did keep, and proved to be a reliable Dean and friend not only to me but to the entire staff at [the] LSU School of Music. He was such a good person, friendly, fun, but he did expect the staff to do their jobs to the best of their ability. The humorous side of Dr. T is enjoyed by all of us in contact or working with him. You will recall that he has so many jokes... [that he has] a numbered system. Dr. T was an exceptionally fine flute player and teacher... The Quintet was I believe the 1st one to be an ensemble in a university in the USA, as string quartets had also become a part of [the] university music school earlier I think... The staff was always aware that he felt us to be a family working together.  

Dinos Constantinides, Boyd Professor of Music who still serves on the faculty of LSU, has said that when he was considering employment, LSU had two strengths over other schools: 1) the school had an established program of contemporary music, and 2) everyone seemed to have heard of Timm. Constantininides had introduced himself to Timm at a convention in Kansas City, and immediately felt comfortable in the presence of Timm's warmth as a person. That feeling was reaffirmed when Constantinides arrived in 1966 to begin the position of violinist and composer at LSU. In later years, when Timm was president of the National Association of Schools of Music, he took Constantinides to an NASM convention in order to promote LSU's annual Festival of Contemporary Music. Constantinides appreciated the fact that Timm treated him like a colleague at the convention. "He was promoting the program, but he was also promoting me."  

When Constantinides was offered the job, he had already decided to take a position at another school, but had not yet mailed the letter of acceptance. The day before he planned to mail it, Timm sent him a telegram with three lines offering him the job and

359 Harrison, letter to author, 28 April 1996.  
360 Dinos Constantinides, Boyd Professor of Music, LSU, interview by author, 21 June 1996, Baton Rouge.  
361 Constantinides, interview, 21 June 1996.
stating the salary, followed by the words, "Answer me." Constantinides accepted.

His admiration for Timm is apparent in his letter of May 22, 1996, in which he credits Timm for his own success:

Dr. Timm has been by far the best boss that I have ever had on both continents. As an administrator he had the ability to get out of you the best you could offer. He was a truly strong Dean but with a great deal of compassion. He never pushed me or ordered me, but I always felt I had to give my best to the school, my profession and myself. . . . Perhaps it is not an exaggeration to tell you that I consider my thirty years of service at LSU well done because of his encouragement, good sense and good actions. I never thought of leaving LSU because I was sure I could never find a better and greater Dean than Dr. Timm.  

Constantinides was touched by a gesture Timm made when Constantinides’ mother died. He had told Timm of beautiful lemon trees in Greece. When he returned from attending his mother’s funeral in Greece, Constantinides found a lemon tree in his yard. Timm had placed it there in his mother’s memory. In 1988, Constantinides composed a flute concerto dedicated to Timm entitled, *Homage: A Folk Concerto for Flute and Strings*. The work was premiered and recorded on compact disc by former Timm student Genie Epperson, who was then assistant manager of the Baton Rouge Symphony. Constantinides presented Timm with a plaque which is an engraving of the first page of the flute score. Epperson performed the work again at the 1989 convention of the National Flute Association in New Orleans, with musicians from LSU and the Baton Rouge Symphony. Constantinides said the tribute was in appreciation of Timm for “his contributions to music and the Baton Rouge community.” Constantinides was awarded the Boyd Professorship in 1986 and

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362 Constantinides, letter to author, 22 May 1996.
363 Constantinides, letter to author, 22 May 1996.
continues to be the only music professor to hold the title. The Boyd Professor is an award presented to those faculty members who have distinguished themselves nationally and internationally in their field. It is a permanent appointment, and carries with it a considerable raise in salary and prestige. According to Timm, the Boyd Professor is awarded only to those select few who meet the standards. Timm and his successor, Dan Sher, were both on the committee that selected Constantinides.

Jeanne Timm was hired in 1968 to be a part-time lecturer in flute. Timm's Assistant Dean, Richard Norem, who was also the Horn Professor, was the one who officially hired her, as Timm did not want to be accused of nepotism. She had been performing in the woodwind quintet since its revival in 1966, and was principal flute in the Baton Rouge Symphony. As a former student of Timm's, Jeanne Timm brought a consistency to the flute studio that would perpetuate the standards Timm had set. Since the increasing demands of the Deanship had forced Timm to stop performing altogether, Jeanne Timm served as "a much-admired, tangible, top-notch role model."\textsuperscript{365} She worked with graduate students in coaching and pedagogy classes, but Timm himself continued to serve as the studio teacher for graduates. He did not have a studio of his own, so he rotated the use of other faculty members' studios. Timm was frustrated that the space limitations in the School of Music were such that he could not have a teaching studio.

"Academic isolation"\textsuperscript{366} was a constant concern for Timm. He did not want the LSU School of Music to lose touch with the area schools and music organizations. He knew that many universities fell victim to the "ivory tower" mentality that created a negative

\textsuperscript{365}Lane, questionnaire, 16 May 1996.
\textsuperscript{366}Constantinides, interview, 21 June 1996.
image in the community. Musicians depend on audiences for their financial and artistic support. Timm had always wanted LSU to offer a course in public relations for music majors. He feels that a director of a school or professional ensemble must be prepared to educate the public, and to promote the arts at every opportunity. "Public relations is a very important aspect for a music teacher, or for anybody who wants to sell something to a community."\textsuperscript{367} In Timm's opinion, the elitist attitude that is perpetuated in some music organizations is detrimental to the survival of the arts. People will not provide support for something if they do not know anything about how it works or why it is important. Appreciation comes with understanding. "We have to reach them. If we don't, we don't have an audience."\textsuperscript{368}

Timm emphasized community involvement for all faculty, including himself. He served for many years on the Board of Directors of the Baton Rouge Symphony and the Louisiana Sinfonietta, a chamber orchestra created by Dinos Constantinides. He was also on the Board of Directors for the Baton Rouge Community Concert Association. Timm made sure that the university offered services that would be a form of community outreach. With the help of the faculty, he started a number of camps and workshops in the early 1960s, designed to serve area students and music educators:

1. Summer Vocal/Choral Clinic for High School Students.
2. Summer Band Camp for High School Students.
4. Sacred Workshop for Church Musicians and Ministers.
5. Extension classes in Music for Elementary Teachers held in Thibodeaux, [sic] Louisiana. . . \textsuperscript{369}

\textsuperscript{367}Timm, interview, 9 July 1997.
\textsuperscript{368}Timm, interview, 9 July 1997.
\textsuperscript{369}Williams, "History of the LSU School of Music," 14, quoting the School of Music Biennial Report for 1960-62, 4.
Timm was known among his faculty as one who was in touch with the stresses of university teaching. He wanted them to spend their time doing the things for which they were most qualified. Dinos Constantinides appreciated Timm's straightforwardness as Dean. He has expressed gratitude for Timm's fairness and genuine compassion for his faculty. Constantinides says Timm had a talent for being a leader who made it clear that he was in charge, while maintaining a sense of camaraderie with his colleagues.

"He is by nature a very warm person. His personality created a mood of attraction. . . . I always knew where I stood. There were no games, no secrets."

Constantinides also appreciated Timm's superior musicianship, as well as his ability to recognize good musical work in others. He feels that the atmosphere under Timm's leadership was one that encouraged professional growth. "Under Timm I could dedicate all my time to what I wanted to do—compose and perform . . . . [The faculty] got a green light on any endeavors. . . . If Timm had the money, he gave it. If not, he helped apply for grants."

Creating Additional Programs and Degrees

When Timm took over the Directorship of the LSU School of Music, the school was primarily band-oriented. Timm wanted all performance areas to be equally strong, so he took steps to develop more active string, orchestral, and opera programs. He also pushed the school to improve the area of research, with the intention of adding more graduate programs, the Ph.D. in music, and the first doctoral programs in performance and composition in the state of Louisiana. After much time and effort, the Doctor of Musical Arts in both performance and composition was approved in 1971.

At that time, there were only thirty-five other schools in the nation that offered the

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370 Constantinides, interview, 21 June 1996.
371 Constantinides, interview, 21 June 1996.
degree. Timm felt that LSU should be offering the degree as a parallel to the Ph.D.

“We have neglected this group too long. The Ph.D. in music stresses research, while the D.M.A. stresses performance and composition. Each complements the other, and we need both.”372 The D.M.A. took much longer to be approved, as Timm faced opposition from those who believed that performers were not scholarly enough to receive a doctorate.

Even among my friends we had enemies to the program. . . . They don’t have any idea of the scholarship that’s necessary to do a good performance or to teach music. . . . But we got it through.”373

Although he missed the close relationship he had with the students as a studio teacher, Timm enjoyed the position of Dean at LSU. He continued to teach graduate students, and courses in conducting and orchestration, as well as giving private lessons to flutists from all over the state. At first, Timm had trouble juggling all of his commitments to teaching and his administrative work. Wanda Sue Swilley, a graduate student in the early years of Timm’s tenure, remembers the routine she had when it was time for her flute lesson. On many occasions Timm ran late, due to some administrative meeting or other demands on his time. She recalled, “I remember I got used to going to the lessons and being prepared to just sit and wait.”374 She usually got a full lesson, but it was rarely within the scheduled times.

Timm soon relinquished the position of orchestra conductor, not only for the load reduction but also for the sake of professional ethics. He felt it would be a conflict of interest if he were both to conduct the orchestra and to determine who received

372 "LSU to Open New Doctoral Program," Baton Rouge Sunday Advocate, 18 April 1971, 15-A.
scholarship money to the university. He did not want anyone to have the impression that he was awarding scholarships in order to outfit his own ensemble. He believed that the power he would have as Dean might be misconstrued by others who would criticize him adversely.

Timm continued to perform with the Faculty Woodwind Quintet and in faculty recitals, but eventually the demands of his deanship made that difficult, too, and he had to give up performing. He was pleased to be in a position to make a real difference at LSU, however, and through his dissertation research and his own vast experience, he had many ideas of how to go about it. When he became president of the National Association of Schools of Music, the accrediting agency for college music departments, he saw the chance to learn the real nuts and bolts of what was required for a top-notch music school. Timm had done self-studies of the School of Music previously, without the benefit of an examiner from NASM. He saw the NASM as a vehicle for enforcing the standards that he had upheld at LSU, and for informing the administration about the contributions the School of Music would make to the university and to the community. He believes the NASM can be a friend to a music school in explaining how budgets, teacher loads, and credit hours must be determined differently for music than for other disciplines.

According to Richard Norem, Joseph Mariano said in 1957 that Timm was one of the finest students he had ever had. Norem had completed the master's degree at the Eastman School of Music in the spring of 1957, and was considering taking a faculty position at LSU. Mariano conveyed to Norem that he had recommended Timm for the

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375Richard Norem, Professor Emeritus, LSU, telephone interview by author, 3 July 1997.

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principal flute position in the Chicago Symphony Orchestra in 1948. During that time it was customary for established musicians who held symphony positions (or had professional connections with certain conductors) to make recommendations when positions became open. Robert Cole, former Assistant Principal Flutist with the Philadelphia Orchestra, calls it the “good old teacher-pupil network.”376 Cole’s teacher, William Kincaid, obtained his position as Principal Flutist with the Philadelphia Orchestra through a recommendation from his own teacher, Georges Barrère. “At that time, most conductors had the power to hire and fire at will.”377

Timm has said that after he completed his doctoral studies at Eastman, Mariano did tell him he could get him a position with the Chicago Symphony. There was a principal flute opening for the 1948-49 season, and Mariano was prepared to recommend Timm for the job. Although Timm considered pursuing the orchestral position, he declined. He enjoyed the university setting, and he could see that the opportunities as a full professor at LSU were more promising and more secure than those in the orchestral scene. Timm never regretted his decision. The beneficiaries of that decision have been Timm’s many students, the LSU School of Music, and numerous musical organizations throughout the United States.

In all of his work, Everett Timm made an effort to go beyond the minimum job description and make his role memorable. He had strong personal ambitions, but he was also driven by the ambitions he had for others. His goals for the LSU School of Music motivated him to work diligently toward their realization, even when university politics caused delays and disappointments. Both students and colleagues were encouraged to reach their own artistic potential. Timm saw ways to improve the procedures of professional organizations, and took leadership positions in them so that he could implement those improvements. His legacy is alive in the work of his former students, in the current state of the LSU School of Music, and in the organizations with which he was affiliated. His work speaks volumes about his vision, his determination, his creativity, and his own personal value system.

THE LEGACY OF TIMM’S STUDENTS

It is impossible to document the exact number of former Timm students who went on to influence further generations of musicians. However, based on the response from those who answered the questionnaire, it is evident that Timm’s pedagogy is being widely perpetuated. His students have impressive credentials of their own, and some have begun to build their own legacy of students in the profession. Graduates of the universities where Timm served are now actively teaching in their own universities, performing in major symphony orchestras, directing bands at the high school and college level, and teaching in private studios. Some have published their own music, and one became a university dean. There are many more who studied with Timm in
Sioux City and in Baton Rouge, of whom an account cannot be made, but who have undoubtedly also carried on his work.

Responses to the questionnaire give an indication of the impression Timm left on his students. Those who are now teaching have said that his influence shaped their pedagogy and their personal style of teaching. Patricia Bulber expressed the significance of Timm’s teaching in her work:

As a pedagogue, he was a musician’s pedagogue. Not flute lessons, but music lessons. If the flute is your medium, use that medium. . . . He is the finest pedagogue I’ve ever had. It’s not a stretch to say that.378

Timm’s diversity as a musician and his open-minded attitude created an environment where students felt free to experiment. Thomas Thompson appreciated Timm’s ability to capitalize on the goals that Thompson had as a young high school saxophonist. He recalls how grateful he was that Timm helped him develop his own interests, and credits Timm for the path his career took following his high school studies:

All in all, Everett Timm was a role model for me at that young age—an age when few others were available to support my peculiar musical interests. I wanted to play saxophone and I wanted to play both legitimate and jazz saxophone, plus I was interested in doubling on most of the other woodwinds. Everett was broad in his interests and his musical sympathies; I felt supported rather than judged or rejected. And that was very important at this crucial and volatile time of my life.379

Deborah Pugh Coble also feels that her career is the result of her work with Timm. While she was at LSU she performed in a woodwind quintet with Mark Ostoich and William Ludwig, both of whom went on to become members of the woodwind faculty at LSU. She feels very fortunate to have had that opportunity. Coble was second flutist in the Baton Rouge Symphony, and began taking orchestral auditions while still

378Bulber, interview, 1 November 1997.
379Thompson, questionnaire, 3 March 1997.
studying with Timm. Now principal flutist in the Syracuse Symphony, she is a frequent soloist with that orchestra, and also performs as a recitalist in the surrounding area.

Coble recognizes Timm's influence and her LSU experiences as the foundation which made her success in the orchestral field possible:

I wouldn’t be the player I am today without the four years I spent at LSU. . . . I’d certainly credit Dr. Timm and my playing opportunities at LSU with helping me to begin to take the steps I needed to reach my eventual goal of becoming an orchestral flutist. . . . My four years with Dr. Timm were immensely important to me as a flutist aspiring to get an orchestra job.380

Flutists of all ages and levels of training have been influenced by their studies with Timm. Carol-Lyn Smith Butcher was a piano education major at LSU, and studied with Timm as a beginner on flute. His patience and methodical instruction made such an impression on her that she switched her major to flute. She married and moved to Georgia, where she completed advanced degrees in flute performance at Georgia State University in the 1980s. “I fell in love with the instrument under his guidance. Slowly, over many years, I have followed the path he set me upon. . . . I love the flute and revel in playing and teaching.”381 Butcher taught flute at Emory University, then became a Visiting Lecturer at Agnes Scott College in Decatur, Georgia. She is currently performing freelance work in Atlanta, and performs as an extra with the Atlanta Symphony.

Carole Thibodeaux, a student from the 1950s, began her studies as a flute major and changed to piano while at LSU. She has lost touch with the flute through the years, but says she still remembers flute fingerings and has pleasant memories from her work at LSU:

380Coble, questionnaire, 9 September 1996.
381Butcher, questionnaire, 2 November 1996.
When I sing, as in church, I usually "do" flute fingerings while singing. I also remember that often the flute section in the band (under L. Bruce Jones) played solos (entire section standing in front of [the] stage). I guess as a section we must have been pretty good—another testament to Dr. Timm's teaching.\(^{382}\)

In some cases, flutists from Jeanne Timm's studio were influenced by Timm even though they did not study with him directly. Dona Gilliam, a 1977 graduate with a Bachelor of Music, was influenced by Timm through his Eastman publications and his leadership at LSU. "His pedagogy is embedded in my mind. I studied his [thesis and] dissertation from Eastman."\(^{383}\) Gilliam credits Timm with helping her land her first job as flute instructor at Shenandoah College and Conservatory in 1989. She was told that they hired her on the spot because of Timm's recommendation. Timm gave Gilliam feedback on her performances at LSU, and after she graduated, he graciously agreed to review her solo collections prior to their publication. She has said that LSU truly earned its nickname, "The Eastman of the South," and Timm was "on the cutting edge of his era" in regards to his knowledge of flute-making.\(^{384}\) Gilliam, in collaboration with Mizzy McCaskill, has written a method book for flutists, compiled two collections of sacred solos for flute and organ, and most recently, a collection of Christmas carols for flute and piano. In addition to continuing her publications, Gilliam is now an attorney specializing in copyrights and issues relating to the music publishing industry.

Shirley Mackie, a clarinetist and composer, received the Bachelor of Music from LSU in 1949, and the Master of Music in 1950, both in clarinet performance. In addition to her private studies with Timm, Mackie was principal clarinetist in the LSU

\(^{382}\)Carole Thibodeaux, Administrative Staff, San Francisco Girls' Chorus, letter and completed questionnaire to author, 17 November 1996.


\(^{384}\)Gilliam, telephone conversation with author, 9 November 1998.
Symphony Orchestra with Timm as the conductor, and also took his classes in orchestration and conducting. Following her work at LSU, Mackie went on to study composition with such prestigious teachers as Nadia Boulanger and Darius Milhaud, and clarinet with Reginald Kell and Marcel Jean. She credits Timm for providing her with a solid foundation which prepared her for the demands of a career as a performer, educator, and composer:

Since those many years have passed, and I went on to study under various universally known teachers, I can honestly say that even though his major instrument was the flute and mine was the clarinet, he was one of the best clarinet teachers I had, his forte being interpretation. What I gleaned from his orchestration and conducting classes enabled me to compete with the best—whether as a student or as a professional—in many parts of the world. 385

Some of the more memorable aspects of Timm’s teaching are related to his character rather than his pedagogy. Former students have commented on his jovial personality and his ability to inspire them to become the best at whatever they aspired to be. His courtesy and graciousness, his encouragement, and his sense of humor were combined with uncompromising standards of excellence. Thus he was one of the most demanding, and at the same time one of the most patient teachers many students have known. His teaching is remembered for its emphasis on helping students find their gifts and conquer their difficulties—an emphasis on developing the individual as well as the musician.

TIMM’S LEGACY AT LOUISIANA STATE UNIVERSITY

In twenty-four years of leading the LSU School of Music, Timm initiated changes that moved the school toward the development of an internationally competitive music

385Shirley Mackie, retired professional clarinetist and award-winning composer, letter to author (e-mail), 4 December 1998.
program. In her dissertation on the history of the LSU School of Music, Brenda Gale Williams focused her research on the years of Timm's tenure as Dean. She recognized the years from 1955 to 1979 as representing major progress in nearly every aspect of the school, including that of the physical structures. At a time when universities everywhere were experiencing growth, Timm took the LSU School of Music to a prominent position among its peers. In a 1962 article on American universities that had outstanding music programs, the International Musician listed the LSU School of Music as one of twenty schools that "clearly show the pattern of music teaching in this country and in Canada."386 The article contains a brief description of the programs at each school, all of which are noted for their artist-faculty, excellent performing groups, and the practical nature of their course work. Other schools listed include the Eastman School of Music, The Juilliard School, and the Curtis Institute of Music.

During Timm's Deanship, improvements and changes occurred regularly as a result of his persistence in keeping the School of Music moving forward and in keeping standards high. Significant growth was evident through added degree programs, new and innovative course work, an increase in specialists and artist faculty, additional community and state outreach programs, the development of a prestigious graduate program, and finally, the design of a new facility in which to house the School of Music.

Records of faculty meetings reveal Timm's attention to course work and degree plans and their relevance to the times. He was continually alert to the needs of the profession and the needs of the students, repeatedly asking faculty to "challenge the


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effectiveness of the present courses and curricula.\textsuperscript{387} It was important to him that the School of Music train students for jobs that would exist upon their graduation, and that the students would graduate with qualifications for those jobs. Under his leadership, two new Bachelor of Music degrees were added: a major in sacred music, and a degree with an orchestral instrumental major, using "related instruments of the same orchestral sections as minors."\textsuperscript{388} A Master of Music with an emphasis in music theory was introduced in 1966. The School of Music also acquired two doctoral programs under Timm's direction: the Doctor of Philosophy in Music, and the Doctor of Musical Arts. The Ph.D. was in place by 1967. The National Association of Schools of Music gave the D.M.A. tentative approval in 1969, and the LSU Board of Supervisors approved it in 1970. Course work began in 1971, making LSU the first school in Louisiana, and one of approximately thirty-five in the nation at the time, to offer the Doctor of Musical Arts degree.

Graduate programs at LSU grew in number and stature under Timm's leadership. In addition to the new master's and doctoral programs that he instigated, Timm pushed for increases in the number and size of graduate assistantships. In 1967 the awards were below those of other institutions, and Timm wrote several letters to the Chancellor requesting an increase in the amount. "We are not competitive and cannot attract good Ph.D. talent at these rates."\textsuperscript{389} Timm also worked to make sure the School of Music had adequate research opportunities for graduate students. In 1974 he appointed a committee of graduate students and charged them with drawing up a list

\textsuperscript{387}Williams, "History of the LSU School of Music," 63.
\textsuperscript{388}Williams, "History of the LSU School of Music," 10.
\textsuperscript{389}Williams, "History of the LSU School of Music," 234, quoting Timm's letter to Cecil G. Taylor, Chancellor, 7 December 1967.
of needs regarding curricular requirements, assistantships, and other concerns of graduate students. He coordinated their recommendations with those developed by the School of Music, in order to insure that LSU was offering competitive graduate opportunities.390

For over twenty years Timm fought for a new building for the School of Music. The enrollment in the school had outgrown the Music and Dramatic Arts Building soon after Timm took over the position of Director, and he wrote repeated requests to the various Chancellors over the years for additions and renovations. The first record of his requests is a letter to General Troy H. Middleton on November 11, 1961, stating “the time has come for us to formulate definite plans for an addition to this building.”391

Although he did get air-conditioning for the existing building—making LSU the first school in the nation to have air-conditioned studios and practice rooms—he was not able to see the realization of a new building during his term as Dean. With each passing school term, Timm’s letters to the administration grew more urgent, expressing the need for expansion. He was facing the necessity of reducing enrollment due to space limitations, which he thought would be a huge mistake. By 1972, his letter to Dr. Paul W. Murrill, University Provost and Vice Chancellor for Academic Affairs, sounded less like a request than a demand. He made a list of what he considered to be urgent needs of the School of Music:

1. We need 62 more practice rooms immediately.
2. We are short 21 studios; we are using practice rooms for studios.
3. We are out of storage space.
4. We have classes of 96 people in a room designed for 50.

390 Pat Jefferson, “Director, Students Discuss School of Music Specifics,” LSU Daily Reveille, 20 February 1974,
5. Our offices are so crowded that people cannot move about in them without getting in each other’s way.
6. We need one more practice organ replacement.
7. We need 4 string basses for bass classes the second semester.
8. We must continue to replace pianos.
9. We need new band uniforms.
10. We must replace some band instruments and add to the inventory.
11. Personnel; Our need for added faculty is acute.\textsuperscript{392}

Timm went on in his letter to reiterate the importance of receiving financial support from the University for added facilities. The School of Music had already expanded into other buildings for offices and classes, but it was not enough:

It is time to go beyond the examination of existing space on campus. I do not want to appear unappreciative of efforts so far. I would be neglecting my duty if I did not impress upon everyone concerned that we are in an emergency situation for which I cannot provide a solution without the financial aid of the University. Students are practicing in restrooms and theater dressing rooms at peak periods.\textsuperscript{393}

In the fall semester of 1974, the School of Music was ordered by the administration to reduce its enrollment due to shortage of space. Timm reported in a faculty meeting on the effects of the reduced enrollment. Benefits included reduced teacher loads, smaller theory classes, and more availability of practice rooms. But there were far more problems that the reduction in the number of music majors would not solve. The school needed storage space, increased library holdings, more offices, improved organ facilities, and rehearsal rooms. The most prominent need was for a recital hall separate from the theater that the School of Music then shared with the departments of Speech and Theater. In 1975, the School of Music was allowed to move into several rooms in the Infirmary for use as temporary offices for faculty and graduate students. Timm


\textsuperscript{393}Williams, “History of the LSU School of Music,” 365, quoting Timm’s same letter to Murrill.
reported to the Louisiana Coordinating Council for Higher Education in the fall of 1975, providing a list of existing facilities and enumerating the shortages. He described the crowded conditions in the School of Music office and the fact that he had no studio for his own lessons. He explained the problem with the use of rooms in the Infirmary, as no music was allowed to be played there. He pointed out that the School of Music turned away over 100 potential Louisiana freshmen per year because enrollment had to be restricted due to limitations of space. In a letter to LSU Chancellor Paul W. Murrill, Timm emphasized the low morale among faculty of the School of Music due to the crowded conditions. In Timm’s opinion, the situation was critical.

Timm was constantly finding that the School of Music’s needs were pushed aside for other buildings or facilities, but he persevered. He knew that many of the administrative decisions were based on political considerations rather than the actual needs of various departments. Timm did not like the politics of the university system, but he had long ago realized that he would not be able to meet any of his goals for the School of Music if he did not learn to work within that system. He continued to write regular requests to the administration, maintaining courtesy and respect while clearly expressing the urgent needs of the School of Music.

Although the groundbreaking for the new School of Music did not take place until after Timm’s retirement, he was thrilled to see his efforts come to fruition. The facility was not built exactly to the specifications Timm had designed. He had envisioned a recital hall complex which would house a recital hall/theater and organ recital hall, and a scenery shop. A percussion and orchestra building was to be built next to the existing

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band building, consisting of a percussion studio, practice rooms, orchestra conductor’s studio, and orchestral library. In addition, the rooms in the Music and Dramatic Arts Building that were being used by the Speech Department were to become music rooms. Not all of Timm’s specifications were met. The Speech Department still uses a downstairs wing of the Music and Dramatic Arts Building, and the organ recital hall was reduced to a long and narrow organ rehearsal room. Timm was particularly disappointed about the compromise in the organ room, but he was nevertheless proud to have been instrumental in developing the new buildings. It is unfortunate that he had retired by the time the work was done, and could not enjoy the fruits of his own labor.

TIMM’S LEGACY IN THE TIMM WOODWIND QUINTET

Founded in 1955, the LSU Faculty Woodwind Quintet did a considerable amount of touring, as Timm cultivated concert opportunities for the quintet. Some performances came about as a result of Timm’s positions of leadership in national music organizations. In 1957 the quintet performed at the annual convention of the Louisiana Music Teachers Association, and at the meeting of the Southern Division of the NACWPI in Miami, Florida. It was also featured in programs by the University Chamber Music Society of Little Rock, Arkansas, in the same year. The next year the quintet again performed in Little Rock, and presented concerts at the University of Alabama. In 1961 the ensemble performed on a program of the LSU Contemporary Music Festival, as well as numerous subsequent Festival programs. Around the same time the group became regular performers at the Regional Composers’ Forum at the University of Alabama, presenting newly-composed works for the forum attendees. In 1962, they performed at the Southern Division convention of the Music Teachers
National Association in New Orleans, and gave concerts at Baylor University and Henderson State College in Arkadelphia, Arkansas.

At the end of the 1962-63 school year, Timm was forced to stop performing with the quintet due to the demands of his position as Director. The group folded temporarily, and was reorganized in 1966, with Jeanne Timm as flutist. The LSU Faculty Woodwind Quintet became the Timm Woodwind Quintet in 1969, in honor of its founder. The ensemble was featured on the cover of the *NACWPI Bulletin* in the spring of 1969. They performed a recital at the MENC convention in Atlanta on March 8, 1972. Between 1974 and 1976 the Timm Quintet received several state arts grants for the purpose of touring and performing, including funding for a week-long residency at Henderson State University in Arkadelphia, Arkansas. The current Timm Quintet is continuing the legacy, representing LSU through concerts and tours.

**TIMM’S LEGACY IN PROFESSIONAL ORGANIZATIONS**

Everett Timm at one time or another held an office in nearly every professional organization of which he was a member. He believed that the only way to make improvements was to acquire an office and to work for changes that would keep the organization growing and help it to better serve its purpose. Timm held over forty-five offices in professional organizations at the local, state, and national level (see Appendix C). In some instances his membership was a part of his role as Dean. The National Association of Schools of Music, for example, is an organization of administrators of university music departments. The same holds true for the National Association of Music Executives in State Universities. Other organizations recruited Timm’s

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leadership. In 1953 he was appointed to the Editorial Committee of the *Journal of Research in Music Education* by the President of the Music Educators National Conference, Ralph E. Rush. Some offices were sought after by Timm in an effort to pursue opportunities to implement his ideas, as in the case of the NASM Presidency. Still other titles were the result of appointments by national organizations or by government agencies such as the United States Department of State. Timm was on the National Council for Teacher Accreditation from 1963-1964, and he served on the Academic Music Panel of the Bureau of Educational and Cultural Affairs of the Department of State from 1966-1967. In that capacity he was one of a group of advisors who “auditioned and selected collegiate musical groups which the State Department sent abroad to perform as a part of the United States cultural exchange program with foreign countries.”

Timm was a member of the State Department’s Academic Music Committee from 1972-1974, and headed the Cultural Affairs Committee for the State Department from 1975-1976. In Timm’s opinion, his most significant contributions to the field of music occurred in his years of service with the Music Educators National Conference and the National Association of Schools of Music.

As a music educator, Timm had been a member of the Music Educators National Conference (MENC) for most of his teaching career. He joined the MENC Research Council in 1955. In that role, in 1957 he collected information on all of the possible grants, fellowships, and financial awards one could receive in music at the time. The material was published by MENC as *Educational Grants and Awards in the Field of*

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396 Williams, “History of the LSU School of Music,” 164.
Music. The publication was a project of the MENC Research Council, headed by Timm, with editorial assistance from his former Eastman professor, William Larson, along with MENC President Ralph E. Rush of the University of Southern California, and William R. Sur of Michigan State University.

Timm became a member of the MENC National Committee on Accreditation in 1961. That same year he began a three-year term as Second Vice-President of the Southern Division. He was then President-Elect of the Southern Division in 1964, and took the office of President in 1965 for a two-year term. Timm presided over the Southern Division MENC Convention in Atlanta, Georgia, April 26-29, 1967. While President, he also became a member of the MENC Publications Planning Committee. In the summer of 1967, Timm took part in a symposium on “Music in American Society” at Tanglewood—an event that was sponsored by an MENC grant from the Ford Foundation. He was one of thirty music professionals in the nation who were selected to participate in the symposium. In 1969 the Louisiana Music Educators Association selected Timm to represent Louisiana in the MENC Goals and Objective Project—a national committee created for the purpose of studying “critical problems in many aspects of music education and to re-examine the role and responsibility of MENC regarding these problems.” The “GO” Project, as it was called, represented an effort by MENC to take an inventory of its effectiveness at the start of the 1970s. In 1969, as past president of the MENC Southern Division, Timm also served as First Vice-President of the Southern Division, and he remained in that office until 1972.

398Williams, “History of the LSU School of Music,” 165.
399Williams, “History of the LSU School of Music,” 171.
During his presidency, Timm had the opportunity to make changes in policies or procedures if he felt improvement was warranted. When he presided over the convention in Atlanta, he added dealer showcases to the convention schedule. Prior to Timm’s presidency, business dealers who attended the convention were restricted to the exhibit hall for contact with the music educators. Timm created a format whereby they could present a brief demonstration of their products, and have the opportunity to answer questions in a more intimate setting. The dealers were grateful because it allowed them more time to work with people who were truly interested in their products. The music educators enjoyed the more peaceful atmosphere for trying out instruments or other wares, and it allowed them to get more personal feedback from the exhibitors. Timm initiated the concept in 1967, and it is still a part of the MENC conventions today.

As Dean of the LSU School of Music, Timm was automatically a member of the National Association of Schools of Music (NASM). Directors, deans, and department heads serve as teams of examiners, following NASM standards in granting the accreditation of music departments of universities. Timm credits Howard Hanson for raising the standards of music schools across the country, as many of the NASM accreditation guidelines were established during Hanson’s presidency.

Timm became the Treasurer of NASM in 1956, and joined the Teacher Education Committee in 1957. He was appointed to the Graduate Commission in 1958—a position he held for thirteen years. Timm was an examiner in 1960, and continued to alternate that duty with other examining team members throughout his tenure as Dean. In 1963 he was appointed Chairman of visitation groups for NASM. He was elected
Chairman of the Graduate Commission in 1966 and remained in that office until he was elected Treasurer in 1969. The Graduate Commission was responsible for evaluating and approving graduate programs in schools that were members (or wanted to become members) of NASM.

Timm became Vice-President of NASM in 1972. During that term, NASM President, Carl M. Neumeyer, died. Timm served two years as acting President, and was subsequently elected to a full three-year term as President in 1973. As a result, Timm was President of NASM longer than anyone in the history of that organization.

He presided over NASM seminars held in Mexico City, Mexico in November of 1974, and then headed the convention of the NASM in San Diego, California exactly one year later.

Timm feels his most significant contribution to the NASM occurred when he was Chairman of the Graduate Commission. In the accreditation process, examining committees met in Washington for a week at a time—once in November and once in June—to discuss the schools that were candidates for accreditation. Prior to Timm's term, self-surveys from those schools were sent to the committee members' homes so that they could read them before they met. This meant that the NASM executive secretary had to copy and mail books and packets to all of the committee members. It was expensive and time-consuming. In addition, committee members were so busy with their own jobs that they frequently did not read the materials prior to arriving in Washington. Timm felt that this was not fair to the schools. He redesigned the process so that the committee members' expenses were paid in order to be able to arrive a few days early and spend the extra time reading the self-surveys. The new system was
more efficient, eliminating unnecessary work by the executive secretary, and allowing the committee to accomplish more in a few days than they had been able to do in a week under the previous system. The additional days together led to more fellowship as well, contributing to the camaraderie of the committee. That procedure is still in effect today.

Timm approached his NASM presidency with the same leadership qualities that he had been using in his work as Dean—fairness, high standards, common sense, and humor. He made an impression on those who met him in that capacity. One person who has expressed admiration for Timm's work as president of NASM is Dr. Ron Ross, current Dean of the LSU School of Music.\(^{400}\) Prior to coming to LSU, Ross worked with former Timm student, Thomas Thompson. Ross was Director of the School of Music at the University of Northern Iowa at the same time that Thompson was Dean of the College of Humanities and Fine Arts.

**TIMM’S FAMILY LEGACY**

With two professional flutists as parents, it was inevitable that the Timm children would pursue musical interests. The Timms created a home environment similar to the one Timm had been a part of as a child. Both children studied music at LSU. Larry, an oboist, graduated in music, completed a doctorate at Yale, and went on to become a professor at California State University at Fullerton. He is principal oboist with the Long Beach Symphony. His oboe playing can be heard on the soundtrack to several motion pictures, and he also performs as an extra with the Los Angeles Philharmonic. He has just completed a book on the history of film music.\(^{401}\) Larry was an astute

\(^{400}\)Ron Ross, Dean, LSU School of Music, telephone conversation with author, 11 November 1998.

audience member in his father’s performing days. When Larry was about six years old, Timm was playing with the Ice Capades in Baton Rouge. During one bit of slapstick a clown came out dressed as a sailor and pretended to slip and fall on the ice. On the way home from the performance, Larry said, “Dad, did you see that sailor fall down on the ice?” Timm answered, “Yes, I did.” Larry said, “Well how come you weren’t watching your music?” Larry’s daughter, Natalie, played flute for a number of years, using her grandfather’s flute. She is now involved in dance and the visual arts.

Timm’s older son, Gary, is a chemist with the Environmental Protection Agency in Washington, D.C. Any new product that is about to go on the market must be cleared through his office. He frequently travels to foreign countries to provide assistance and expertise as those countries work to solve their environmental problems. As an undergraduate, Gary attended LSU and played flute in the band, using one of his father’s instruments. He still performs with his church choir. Timm says, “He must be pretty good, because nobody takes the money out of the collection plates.”

Catherine Uhl Tessier, Timm’s niece, studied flute with him in the summers, and at LSU as a graduate student. She feels that Timm influenced her children through her own work with him, and through his interaction with them as a family member:

Our three children all took various music lessons. I passed my flute techniques on to my daughter. My one son played violin, the other played drums. All three had five to six years of piano. “Uncle Everett” influenced us all. I even encouraged his then young nephew (son of Everett’s brother) to pursue his interest in oboe. He went to LSU and studied under Everett as well. His general demeanor, pleasant manner, intelligence, musical skills, and work ethic were inspirational and influential to all who came in contact with him.
Timm's nephew is Joel Timm. Joel, like his father, Donald, is an oboist. He attended LSU and studied with both Timm and Earnest Harrison, receiving the Bachelor of Music in Oboe Performance. From LSU he went to Yale University, where he received the Master of Music. Joel performed with the New York Philharmonic for a time, and is now Professor of Oboe at the University of Southern California.

SUMMARY AND CONCLUSION

The administration of Louisiana State University recognized Everett Timm's retirement as the end of an era. The data in Williams's dissertation confirms the immeasurable impact Timm had on the School of Music:

In each period of time discussed . . . steps were taken by Dr. Timm and the School of Music to realize the goal of a quality school of music.405

The faculty and administration of the School of Music, under the guidance of Dr. Timm, took an infant school that had progressed to a certain point, . . . and developed a school of music which was highly-renowned throughout the nation.406

Even as he was nearing retirement, Timm was thinking of the future of the LSU School of Music. In one of his last faculty meetings, on May 2, 1979, he appointed a committee of faculty members to pursue development of a bachelor's degree in conducting and in arts management.407

Timm achieved national stature as a performer, teacher, scholar, and administrator. He has been honored by both universities in which he served as faculty. Morningside granted him an Honorary Doctorate, and LSU awarded him with the title of Dean.

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405 Williams, "History of the LSU School of Music," 455.
406 Williams, "History of the LSU School of Music," 2.
407 Williams, "History of the LSU School of Music," 355, quoting minutes of the faculty meeting.
Emeritus. The Timm Woodwind Quintet carries his name as a permanent title—a title that will live in the active performances of its members for many years. Timm has been named to the LMEA Hall of Fame and to numerous Who’s Who lists in education, music, and community and university leadership (see Appendix C). His students continue to live and teach by his example, perpetuating his passion for music and teaching. With his infectious good nature and his well-informed conversations, Timm is still an inspiration to all who come into contact with him.

In an interview with Brenda Williams on November 12, 1983, Timm expressed his heartfelt pleasure at having earned his living as a musician and teacher at the university level:

I know of no more rewarding career than that of working with people dedicated to making life better for the next generation. The students are in the prime of their lives, laying the foundation for their futures. It is an inspiration to help them. I am grateful for the privilege of spending so many years at LSU.408

When I began the work for this monograph, my initial plan was to model the format after Krell’s Kincaidiana and Floyd’s The Gilbert Legacy. Both books are the work of students who collected data on the pedagogy of their former teachers, and are excellent resources for flute teachers. However, as I moved further into the research it became clear that a report of Timm’s studio teaching would not sufficiently represent his contributions. His ability to make the most of every opportunity led him through a multitude of experiences, and resulted in some of his most significant work. A monograph on his flute pedagogy alone would not have included his work as an administrator or his leadership in national musical organizations. Add to that his wry sense of humor and his startling honesty, and it becomes apparent that his was a unique

408 Williams, “History of the LSU School of Music,” 425, quoting Timm.
and interesting career. The study of his personal and professional accomplishments has led me to an even greater appreciation of one man’s ability to live by a high standard of professional ethics, to be a leader, and to make a difference in his field of expertise. This is a man who filled every waking moment with productive work and creative thought. He showed boundless energy, enthusiasm, and wit in all of his roles. His insight and compassion enabled him to be a mentor to his students and colleagues. Timm’s passion for music, students, and academic life is still evident in his demeanor.

When asked in an interview how he found time to do all that he did, Timm answered, “Well, you just steal it.” The simplicity of that answer represents a personal philosophy by which Timm still lives. In his belief, one does not make excuses, but just does what must be done. It never occurred to him to believe that he could not accomplish all that he did, and he has encouraged his students to believe in themselves just as strongly. This monograph, as an account of Timm’s work and contributions to the field of music and to flute performance, is designed to provide a resource for flutists and teachers. Perhaps it will also contribute a measure of the recognition Timm deserves, while serving as another of his legacies.

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Zeagler, Fred, Owner of Zeagler Music Store, Baton Rouge. Letter and completed questionnaire to author, 29 May 1996.
APPENDIX A

PARTIAL LIST OF FORMER TIMM STUDENTS

Patti Adams

BM in Flute Performance, LSU, 1974
Third prize winner in the National Flute Association Young Artist
  Competition, 1976
Semifinalist in the Geneva Flute Competition, 1978
Semifinalist in the Naumburg Flute Competition, 1978
Co-Principal Flutist with the Mexico City Philharmonic, 1979-82
Currently Principal Piccoloist with the Louisiana Philharmonic and chairman of
  the orchestra’s marketing committee
Performs with the New Orleans Ballet and Opera Orchestras, and the Colorado
  Music Festival
Coordinator of chamber music and staff calligrapher for the Windsor Court
  Hotel in New Orleans, where she performs regularly
Adjunct Flute Instructor at Loyola University in New Orleans
Did not respond to questionnaire

Marlene Ballard

MM in flute performance, LSU, 1979
Unable to locate

Jane Bowman

Flute major, LSU, 1960s
According to article in the Baton Rouge Morning Advocate, joined Baton
  Rouge Civic Symphony in 1965
Unable to locate

Sylvia Kendrick Boyd

Student of Timm from 1956-1958, then of John Patterson
BM in Woodwinds, LSU, 1960
MM in Flute Performance, LSU, 1962
Postgraduate study with William Kincaid, summer after LSU
Fellowship to Tanglewood, 1963
Participated in the Vermont flute classes of Marcel Moyse, 1963
1962 - Faculty, Northeast Louisiana University, teaching double reeds and flute.
1963 - Faculty, Illinois Wesleyan University
  Principal Flute, Fort Wayne Philharmonic
Currently Principal Flute in Topeka Symphony (since 1968) and adjunct
  professor at Washburn University
Telephone interview
Robert Brooks
Morningside College Conservatory of Music, trombone student of Timm
Performed with the Sioux Citians
MM in Trombone Performance and MMEd, LSU, 1950s
Band Director, Central High School in Sioux City, twenty-three years
Deceased

David Brost
MM in flute, LSU, 1950s
Name provided by Sylvia Kendrick Boyd
Unable to locate

Patricia Bulber
BM in Flute, LSU, 1952
MM, Piano Pedagogy, LSU, 1953
Doctoral studies in piano performance at Florida State University with Von
Dohnanyi, 1958-59
Further doctoral studies at University of Colorado at Boulder with Guy
Duckworth, 1975-76
Following completion of master's, staff accompanist at LSU, 1953-54, then
Instructor of Piano Pedagogy and Flute, McNeese State University,
Lake Charles, LA, 1954
Further study with Timm, 1980-81
Currently Associate Professor of Piano Pedagogy at McNeese State University
and Principal Flutist, Lake Charles Symphony Orchestra
Personal interview

Carol-Lyn Smith Butcher
Private study with Timm while a piano education major at LSU, 1973-75
BM in Flute, Georgia State University, 1980
MM in Flute, Georgia State University, 1986.
Previously a Visiting Lecturer in flute at Emory University in Atlanta, Georgia,
(13 years) and a Visiting Lecturer in flute and chamber music at Agnes
Scott College in Decatur, Georgia (18 years).
Currently a freelance flutist and private teacher in Atlanta, flutist with the
Savoyard Musical Theater, and an extra with the Atlanta Symphony.
Returned completed questionnaire

Deborah Cochran Pugh Coble
BM in Flute, LSU, 1973
MM in Flute Performance at the University of Texas, 1974, then post-graduate
studies at Boston University with Doriot Anthony Dwyer
Second flute/assistant principal, Syracuse Symphony Orchestra, 1975-1994
Currently Principal Flute with the Syracuse Symphony Orchestra
Returned completed questionnaire and personal letter

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Susan Becnel Davis
BMEd, Flute, LSU, 1970s
Currently a band director and elementary music teacher in Maitland, Florida
Did not respond to questionnaire

Zart Dombourian-Eby
BA in Flute, LSU, 1975
MM in Flute Performance, LSU, 1977
DMA, Northwestern University, 1987
Second Flute and Piccolo, New Orleans Pops, 1973-1979
Principal Piccolo, Colorado Philharmonic, 1980
Principal Flute, Civic Orchestra of Chicago, 1978-1981
Extra and Piccolo, Chicago Symphony, 1980-1982
Founding editor of Flute Talk magazine, 1981
Currently, Principal Piccolo with the Seattle Symphony Orchestra, since 1982
Returned completed questionnaire and personal letter

Genie Epperson
Two years of study with Timm at LSU, then transferred to the New England Conservatory of Music, completing the BM in Flute, 1970s
Performed as piccoloist with the Baton Rouge Symphony, principal flutist with the Texas Chamber Orchestra, Houston Ballet Orchestra, and Houston Grand Opera Orchestra, and associate principal with the Houston Symphony Orchestra
Assistant manager of the Baton Rouge Symphony Orchestra, 1988-89
Performed with James Galway in Cimarosa’s Concerto for Two Flutes with the Texas Chamber Orchestra
Premiered Dinos Constantinides’s Homage: A Folk Concerto for Flute and Strings with the Baton Rouge Chamber Orchestra on December 4, 1988
Coordinator of the Northern Country Chamber Players in New Hampshire, 1994-1997
Currently Executive Director of the Baton Rouge Symphony Orchestra
Did not respond to questionnaire

David Etienne
Began the DMA at LSU in 1978, completing two years of study with Timm, then completing the degree in 1989, after which he returned to his position as Woodwind Professor at Henderson State University in Arkadelphia, Arkansas, where he is still on the faculty.
Did not respond to questionnaire
Lee Fortier
BMEd in trumpet, LSU, 1949
Name provided by Timm
Deceased

"Gus" Hahn
Morningside trumpet student, non-major
Performed with the Sioux Citians
Deceased

Judy Adams Hand
MM in Flute Performance, LSU, 1979
Post-graduate study with Timm, 1979-81
DMA, in Flute Performance, LSU, 1999
Principal Piccolo, Rapides Symphony Orchestra, 1984-1998
Principal Flute and soloist, Rapides Symphony Orchestra, since 1998
Principal Piccolo and soloist, Lake Charles Symphony Orchestra, since 1986
Performed in masterclasses with William Bennett, Geoffrey Gilbert, and Jean-Pierre Rampal
Selected to be a performer at the William Bennett International Flute Course, England, 1996
Visiting Lecturer in Flute, McNeese State University, 1985-96
Assistant Professor of Flute, McNeese State University, Lake Charles, Louisiana, since 1996
Will release a CD, Judy Hand Plays the Flute Music of Keith Gates in 1999

Heather Hannam
Flute major, LSU, 1950s
Name provided by Carole Thibodeaux
Unable to locate

Patsy Dodson Harvey
Student of Timm at LSU from 1957-59, then of John Patterson from 1959-60
Transferred to the University of Denver, where she completed the BMEd in 1961
MMEd, University of Southern California, 1970
Doctor of Medicine, Case Western Reserve University School of Medicine in Cleveland, Ohio, 1975
Doctor of Psychiatry, University of Texas Health Science Center at San Antonio, 1980
Taught elementary and secondary instrumental music in Carval, Colorado, 1961
Taught elementary and secondary instrumental music in Midway, Ohio, and performed in the Springfield (Ohio) Symphony Orchestra, 1962-64
Accepted by audition to study with Robert Cavally, 1962-64
Taught elementary and secondary band and orchestra in Los Nietos, California, 1964-67

Taught elementary and secondary band and orchestra in Manhattan Beach, as well as private flute students, 1967-70

Accepted to study with Roger Stevens, 1967-70

Performed in orchestras in the Los Angeles area: Downey Civic Symphony, Compton Symphony Orchestra, Beach Cities Symphony Orchestra, 1967-70

Performed in El Paso Pro Musica Chamber Orchestra, extra with San Antonio Symphony on tours to Mexico City, Mexico, 1974-90

Telephone interview

Marian Ruethain Hatton
BM in Flute, LSU, 1951
MM in Flute, LSU, 1952
Became Principal Flutist, Miami Symphony Orchestra.
Currently working with her husband in the medical profession in Pohokee, Florida.
Did not respond to questionnaire

Betsy Brand Hodnett
BM in Flute, LSU, 1979
Student of Jeanne Timm, then private study with Everett Timm
Following graduation from LSU, leader of the jazz band Takin’ Bets
Has appeared at the New Orleans Jazz Festival annually since 1977
Member of the New Orleans All-Star Women in Jazz since 1981
BS in Nursing, Nicholls State University, 1981, specializing in obstetrics
Currently performing as “OWO” Jazz Nurse in Baton Rouge, where she presents programs in schools for the Arts-In-Education series of the Louisiana Division of the Arts. Her concerts include performances by a jazz combo, jazz quartets, and a five-piece ensemble, presenting a fusion of jazz and nursing, as a form of music therapy. Her five-piece ensemble released a CD in 1998.

Telephone interview

Sandra Ballam Hoffman
Began studies at LSU with Timm, then moved to Canada
Name provided by Sylvia Kendrick Boyd
Unable to locate

Sally Hooper
MM in flute performance, LSU, 1980
Unable to locate
Gayle Lind Koren
MME in Flute, LSU, 1974
MM in Flute, LSU, 1975
Completed certification for teaching the visually impaired, and became the
music teacher for the Louisiana School for the Visually Impaired
Currently on the faculty of the Louisiana School for the Visually Impaired, and
Principal Piccoloist with the Baton Rouge Symphony Orchestra
Returned completed questionnaire

Constance Grambling Lane
MM in Flute, LSU, 1970
DMA in Flute, LSU, 1979
Summer study with Timm, 1965-68 and 1975-76
After completion of Master's at LSU, performed in the Blossom Festival
School of the Cleveland Orchestra with Maurice Sharp. She then
became flute teacher at the University of South Carolina, where she is
currently Professor of Flute.
Returned completed questionnaire

Robert Lowry
BMEd in Clarinet, Morningside College Conservatory of Music, 1942
Succeeded Timm as Director of Bands and Head of Instrumental Music at
Morningside, where he taught for thirteen years
Past President of the Iowa Bandmaster’s Association
Clinician and soloist for Conn Musical Instruments, 1950s
Clinician and soloist for LeBlanc Musical Instrument Company, 1960s
Co-editor, Clarinet Student (with Fred Weber), published by Belwin Mills, 1965
Co-editor, Tunes for Clarinet Technique (with Fred Weber) published by
Belwin Mills
Composer, “Farce and Fantasy” for flute and clarinet, published by Southern
Music Company
Became a recording artist for Golden Crest Records, Inc., and was featured on
two solo albums: Bob Lowry and His Clarinet, and Bob Lowry,
Clarinet
Currently retired and living in Sioux City, Iowa
Did not respond to questionnaire

Dale Ludwig
BM in Flute Performance, LSU, 1974
MM from Yale University, 1978.
Taught at the University of Missouri-Kansas City, the University of South
Florida, LSU, and was director of the Baton Rouge Music Academy.
Currently the Music Teacher and Arts Coordinator for the Baton Rouge Center for the Visual and Performing Arts, (since 1996) and private flute teacher in Baton Rouge
Returned completed questionnaire

Shirley Mackie
BM in Clarinet Performance, LSU, 1949
MM in Clarinet Performance, LSU, 1950
Staff member at LSU, 1951, while studying composition with Helen Gunderson
Studied composition with Darius Milhaud and clarinet with Reginald Kell, 1953
Faculty at a Texas college, 1954-57, teaching woodwinds and theory, and conducting the orchestra
Studied composition with Nadia Boulanger and clarinet with Marcel Jean, 1959 and 1968
Founder and conductor of the Chamber Orchestra of Waco
Principal Clarinetist, Waco Symphony Orchestra, 1962-1964
Instrumental music director, Waco schools, 1970s
Recipient of many commissions and awards, listed in many Who’s Whos, and authored numerous articles in professional journals, 1970s
Named a Texas Archival Composer, 1970s
Retired from teaching, 1978, and still serving on the Research Board of Advisors for the American Biographical Institute
Named International Woman of the Year, 1991
Commemorative Medal of Honor, American Biographical Institute, 1993
Listed in Most Admired Women of the Decade, 1994
Awarded LSU School of Music Alumni Award for Distinguished Contributions to music, 1995

Eileen Mahadey
Flute student, LSU, 1960s
Piccoloist, Baton Rouge Symphony
Name listed on an old concert program
Unable to locate

Estelle Murphy
Flute student, LSU, 1960s
Name listed on an old concert program
Unable to locate

Wanda Sue Swilley
MM in Flute Performance, LSU, 1963
DMA in Flute Performance, The University of Iowa, 1978
Currently Professor of Flute at Carson-Newman College, Jefferson City, TN
Did not respond to questionnaire

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Catherine Uhl Tessier
MA, LSU, 1964
Doctoral studies at Claremont Graduate School, after which she became a seventh-grade teacher
Currently Director, Javin Property Management, Inc. in Pomona, California
Returned completed questionnaire and personal letter

Jeanne Anderson Timm
BM in flute, Morningside College Conservatory of Music, 1940
Advanced studies with Joseph Mariano, 1946-48
Professor of Woodwinds, Morningside College Conservatory, 1943-46
Associate Professor of Flute and Chamber Music, LSU, 1968-86
Principal flutist, Sioux City Symphony Orchestra, 1943-46
Principal flutist, Baton Rouge Symphony Orchestra, 1949-1986
Personal interview

Carole Thibodeaux
BME in flute, LSU, 1959
BM in piano performance, LSU, 1960
MM in piano performance, LSU, 1962
Ph.D. in piano, University of Oklahoma, 1976
Piano faculty, Illinois Wesleyan University, 24 years
Currently on the Administrative Staff for the San Francisco Girls' Chorus
Returned completed questionnaire

Barbara Thiel
BM in flute, LSU, 1950s
Name provided by Sylvia Kendrick Boyd
Unable to locate

Thomas Thompson
Private saxophone study as a high school student in Sioux City, 1930s
After studies with Timm at Morningside College, attended the University of Iowa, completing the Ph.D. in 1952
Joined the faculty of the University of Northern Iowa in 1954, later becoming Dean of the College of Humanities and Fine Arts
Currently Dean Emeritus of the University of Northern Iowa
Returned completed questionnaire and personal letter

Robert Turnipseed
BMEd in Clarinet, LSU, 1950s
MM in Church Music, Columbia University
Last known to be Music Director at a Baptist Church in Corpus Christi, Texas
Name and information provided by Shirley Mackie
Unable to locate
Margaret Morgan Voelkel
BM in Flute, LSU, 1960
MM in Flute Performance, Eastman School of Music, 1961
After Eastman, taught woodwinds at Northeast Louisiana University in Monroe, Louisiana for one year
Performed with the Summer Pops of the New Orleans Symphony
Flutist with the New Orleans Opera for 14 years
Currently flutist for the Saenger Theater Pit Orchestra in New Orleans, Tulane Summer Lyric Pit Orchestra, The Audubon Players (woodwind quintet) and principal flutist in the Jefferson Performing Arts Orchestra, along with performing as an extra with the Louisiana Philharmonic Orchestra
Adjunct flute teacher at Newcomb College and Tulane University, as well as maintaining as private flute studio of twenty-five students
Returned completed questionnaire

Kate Waring
Undergraduate flute student, LSU, 1960s
Name listed in a newspaper announcement of a flute recital
Unable to locate

Harold Wright
Bassoon student, Morningside College
Bassoonist in the Sioux City Symphony
Name provided by Timm
Deceased

Patricia Wright
BM in Flute, LSU, 1950s
Name provided by Shirley Mackie
Unable to locate

Fred Zeagler
Private flute study with Timm in 1980-81
Currently, owner of Zeagler Music Store in Baton Rouge and Treasurer/Membership Chairman of the Louisiana Flute Society
Returned completed questionnaire
APPENDIX B

QUESTIONNAIRE
FORMER STUDENTS OF DR. EVERETT TIMM

NAME ____________________________________________ HOME PHONE_____________

ADDRESS ____________________________________________

CITY ___________________________ STATE ________ ZIP ________

CURRENT EMPLOYMENT ____________________________________ YEARS ________

WORK ADDRESS ___________________________ WORK PHONE ________________

CITY ___________________________ STATE ________ ZIP ________

PREVIOUS EMPLOYMENT ____________________________________YEARS ________

EDUCATION

<table>
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<tr>
<th>DEGREE</th>
<th>INSTITUTION</th>
<th>DATE COMPLETED</th>
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ADDITIONAL STUDIES IF APPLICABLE ____________________________

STUDIES WITH DR. TIMM

INSTITUTION OR CONTEXT OF FORMAL STUDY ____________________________

DEGREE PROGRAM IF ANY ____________________________ YEARS OF STUDY 19-________

POSITION HELD IMMEDIATELY FOLLOWING YEARS OF STUDY _______________
QUESTIONS

NOTE: If more space is needed for any questions, please feel free to use the back of the page or additional paper.

1. Please list any literature that you can remember studying with Dr. Timm, including chamber works and orchestral excerpts. Then write “S” for studied only, “P” for performed, and “M” for memorized.

<table>
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<tr>
<th>Composer</th>
<th>Composition</th>
<th>Opus S/P/M</th>
</tr>
</thead>
</table>

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2. Please list by composer any scales, etudes, tone studies, or other exercises you studied with Dr. Timm. If possible, include opus numbers.

3. Please give any details that you can remember regarding Dr. Timm’s work with you in the areas of:

A) Tone

B) Embouchure

C) Tone Colors

D) Vibrato

E) Intonation

F) Articulation
G) Technique

H) Breathing

I) Phrasing

J) Historical Styles

K) Practicing

L) Performing

4. How would you describe Timm’s teaching demeanor or personality in the lessons?

5. Were you assigned any outside research in the form of recommended reading or listening?
6. Did he make references to ways in which we can learn from other musicians?

7. Dr. Timm had a strong influence on my approach to phrasing, especially with Bach Sonatas. Was there a particular aspect of your playing that changed as a result of your work with Dr. Timm?

8. How has your study with Dr. Timm influenced you as a teacher? Did he play a role in shaping your educational philosophy?

9. Do you feel that your time of study with Dr. Timm prepared you for the music career that you chose?
10. Do you feel that your lessons with Dr. Timm influenced you in any way as a person?

Please use the rest of this page to provide any additional information regarding your studies with Dr. Everett Timm, his influence over you as a performer, as a teacher, or as a person, or any other memory you have of him in any capacity. Also, if you can provide the names and addresses of others who studied with Dr. Everett Timm, I would appreciate the information. Once again, thank you so much for providing this valuable information for my monograph research.
APPENDIX C

TIMM’S PROFESSIONAL MEMBERSHIPS, AWARDS, AND PUBLICATIONS

PROFESSIONAL MEMBERSHIPS

National

Journal of Research in Music Education

Editorial Associate 1953-55
Editorial Committee 1955-60

Music Educators National Conference (MENC)

Secretary 1950-53
Research Council 1955-56
National Committee on Accreditation 1961-62
Second Vice-President, Southern Division 1961-64
President-Elect of the Southern Division 1964-65
National Executive Board 1964-65
President of the Southern Division 1965-67
Publications Planning Committee 1966-67
First Vice-President of the Southern Division 1968-72
State Representative in the Goals and Objectives (GO) Project 1969-70
Member of the National Nominating Committee 1969-70

Music Teachers National Association (MTNA)

Chairman of the College Music Division 1956-60
President of the Southern Division 1960-62

National Association of College Wind and Percussion Instructors (NACWPI)

Chairman of the Southern Division 1955-58

National Association of Schools of Music (NASM)

Teacher Education Committee 1957-58
Graduate Commission 1958-69
Examiner 1960-61
Chairman of Visitation Groups 1963-64
Editor, The Graduate Bulletin 1965-66
Chairman of the Graduate Commission 1964-69
Treasurer and Accreditation Examiner 1969-70
Vice-President 1971-72
Acting President 1972-74
President 1974-77

National Association of Music Executives in State Universities 1960-61
Southern Association of Colleges and Schools (SACS) 1963-64
National Council for Accreditation of Teacher Education 1963-64
United States Department of State
Academic Music Panel of Bureau of Educational and Cultural Affairs 1966-77
Chairman, Academic Music and Cultural Affairs Committee 1975-76
Panelist and resource person for the Smokey Mountain Cultural Arts Development Association 1968-69
National Flute Association
Life Member 1979-
Judge, Young Artist Competition 1987

State
Phi Mu Alpha Sinfonia
Province Governor 1955-56
Louisiana College Conference
Chairman of Music and Art Section 1960-62
Louisiana Music Educators Association
Secretary/Treasurer 1951-53
Vice-President; Chairman of College Division 1961-62
Administrator of the Louisiana Council for Music and the Performing Arts Music Lending Project 1971-77
Louisiana Flute Society, Life Member 1985-
Louisiana Retired Teachers Association
Chairman of the Program Committee 1982-84
President of District IV 1986-88
State office of American Association of Retired Persons
Member of the State Legislative Committee 1985-88
Member of Task Force of the State Legislative Committee 1985-88
Chairman of the State Legislative Committee 1986-88

Local
Baton Rouge Civic Symphony Association
Board of Directors 1955-79
Secretary 1961-62
Baton Rouge Community Concert Series
Vice-President of Board of Directors 1955-84
Baton Rouge Area Retired Teachers Association
President 1982-83
LSU Retired Faculty and Staff Club
President 1985-87
LSU Centennial Committee 1969-70
LSU Committee to Name Outstanding Alumni
Chairman 1979-82
LSU Committee for the Selection of Boyd Professors 1979-90
AWARDS

National
Who’s Who in Music
Directory of American Scholars
Who’s Who in American Education
Who’s Who in the South and Southwest
Listed in Trustees, Presidents and Deans of American Colleges and Universities
Dictionary of International Biographies (14th edition)
Blue Book: Leaders of the English-Speaking World
Men of Achievement (6th edition)
Who’s Who in America
International Who’s Who in Community Service
Leaders in Education
Personalities of the South
Who’s Who in the World
Appeared as one of fifteen music educators in a symposium at
Tanglewood, MA, on “Music in American Society,”
sponsored by the Ford Foundation 1967
National Association of Schools of Music
Award for Outstanding Service 1977
Honorary Member 1979-

State and Local
Honorary Doctorate, Morningside College 1967
LSU Faculty Woodwind Quintet named the Timm Woodwind Quintet 1969
Dean Emeritus, LSU 1979
Louisiana Music Educators Association
Hall of Fame 1987

PUBLICATIONS

“Hints on Memorizing Music,” Iowa Bandmasters Journal, January 1942
“Intonation Facts,” Music Educators Journal, January 1943
“Brief of an Artist,” Woodwind Magazine, April 1948
“Obtaining Mature Sounds in Orchestras and Bands,” Louisiana Musician, October 1949
Review of Basic Orchestration Manual and Workbook, by Lyle Downey and Harold Johnson, Fall 1954
“A Directory of Educational Awards and Grants in Music,” published by MENC, 1957
Second edition, Allyn and Bacon, 1971
“Music in Higher Education in Louisiana,” Proceedings of the 45th Annual Meeting of
NASM, Los Angeles, 1969.
“Implications of Validation of Accrediting Standards,” Proceedings of 47th Annual
Meeting of NASM, Boston, 1971.
“Your National Association of Schools of Music,” The Triangle of Mu Phi Epsilon,
Winter 1983-84

PRESENTATIONS

“Problems and Techniques of the Piccolo,” paper presented at the Five-State Southern
Band Directors Conference hosted by LSU, March 1962.
“Practice Teaching in Music,” chair of panel discussion at the Louisiana Music
Educators Association convention in New Orleans, November 1962.
“Flute Methods,” two lecture-demonstrations presented at the national convention of
“Improvement of Teaching,” chair of panel discussion at 39th annual convention of
“Music and General Education,” paper presented at annual meeting of the Kentucky
Music Educators Association, January 1966.
“The National Association of Schools of Music,” paper presented at the annual meeting
“Flute Techniques or Controlling the Sounds From a Flute,” lecture presented at the
Louisiana Flute Festival, Baton Rouge, April 5, 1986.
APPENDIX D

LETTERS OF PERMISSION

DATE: December 1, 1988

TELEFAX A DESTINATION DE: NEW SHRUFFING
Madam Judy RAND

DE LA PART DE: M. Michel CRICHTON
from:

URGENCE:

MESSAGE:

Dear Madam,

We answer to your e-mail of November 26 concerning your doctoral monograph and
we authorize you to reproduce the medical examples following:

H. NOTRE: DE LA SOROITE (page 15)

TAPPAREL & GAUBERT: SEVENTEEN DAILY EXERCISES (page 10)

Please indicate the mention: "With the kind permission of Alphonse Leduc, Paris."

Moreover, we would appreciate if you could send us one complimentary proof copy
for our archives.

We thank you in advance and remain,
Sincerely yours.

Alphonse LEDUC & Cie

Michel CRICHTON

Si vous ne recevez pas toutes les pages, contactez-nous immédiatement.
If you do not receive all the pages, please contact us immediately.

ALPHONSE LEDUC - Editions Musicales 173, rue Seine-Paris 75007 / Fax: 01.42.96.62.83
12/16/98

Professor Judy Hand
McNeese State University
Department of Music
P. O. Box 92175
Lake Charles, La 70609

Dear Professor Hand:

I regret that our records on the following book are incomplete: *The Woodwinds: Performance and Instructional Techniques* by Everett L. Timm.

I understand that Allyn & Bacon sold some music books to W. C. Brown years ago, but I have checked with McGraw Hill who now owns W. C. Brown and they have no record of the book either.

I am sorry that I can’t be of help in your effort to find the copyright holder; it is possible that Allyn & Bacon still hold the rights, but with our records being incomplete, I can not claim that we do.

Good luck with your project.

Sincerely,

Bonnie J. Tower
Permissions Editor
Allyn & Bacon
VITA

Judy Adams Hand was born on September 16, 1955, in Little Rock, Arkansas. She was educated in Benton, Arkansas, and graduated from Benton High School in 1973. She completed her bachelor of science degree in Music Education from the University of Arkansas in 1977, graduating with high honors. She received a master of music degree in Flute Performance from Louisiana State University in 1979, and the degree of Doctor of Musical Arts from Louisiana State University in 1999.

Ms. Hand is Woodwind Area Chair at McNeese State University in Lake Charles, Louisiana, where she teaches flute, chamber music, ear training, and music education courses. She has also served as flute instructor on the faculty of Louisiana State University in Baton Rouge, Louisiana. She is piccoloist and soloist with the Lake Charles Symphony Orchestra, and principal flutist and soloist with the Rapides Symphony Orchestra. Additional performing experience includes the Baton Rouge Symphony, the Acadiana Symphony, and principal flute in the North Arkansas Symphony. She is on the Louisiana Artist Roster, and has been the recipient of numerous parish and state arts grants in Louisiana. Ms. Hand has been a performer at the William Bennett International Flute Course in England, and she has performed in masterclasses with William Bennett, Geoffrey Gilbert, and Jean-Pierre Rampal. A frequent clinician and adjudicator throughout the south, Judy Hand has published articles in *The Flutist Quarterly, The Louisiana Musician*, and the *MENC Journal*. She is a charter member and officer in the Louisiana Flute Society, and has performed at National Flute Association conventions in New Orleans, Kansas City, Orlando, and
Chicago. In the summer of 1999 she will release her compact disc, *Judy Hand Plays the Flute Music of Keith Gates*. 
DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate:    Judith Elaine Adams Hand

Major Field:  Music

Title of Dissertation:  The Flute Pedagogy and Educational Philosophy of Everett Timm

Approved:

Katherine Kemler
Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Willissee McIntosh
Joseph Kowal
Brian Foster
William Judy

Date of Examination:

12/11/98