

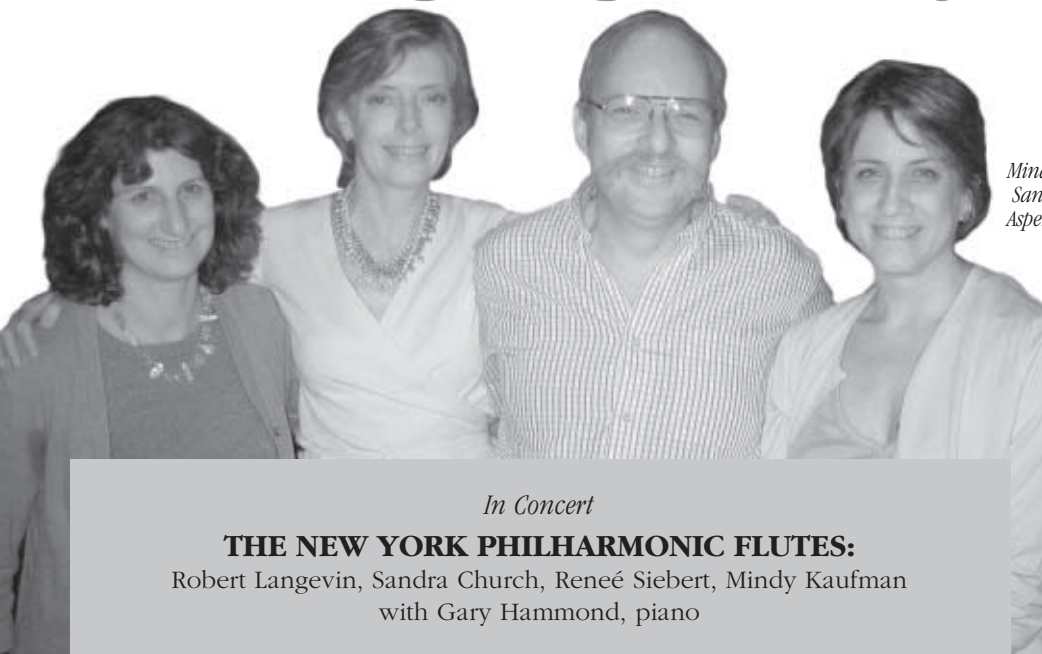


The New York Flute Club

NEWSLETTER

October 2003

A Conversation with the New York Philharmonic Flutists



Interview by Nadine Asin

Mindy Kaufman, Reneé Siebert, Robert Langevin, and Sandra Church in a July 2003 photo taken in Nadine Asin's Aspen home the night before their hike.

This interview began on July 21, 2003 in Aspen, Colorado. The New York Philharmonic was in residence in Vail, Colorado, for two weeks in July and during that time the four flutists of the orchestra visited my husband and me at our home in Aspen. The interview started in my home, was continued during a hike up a beautiful mountainside, and subsequently concluded by email and telephone.

NADINE ASIN: Describe your chair's role in the orchestra.

ROBERT LANGEVIN: The principal's role in an orchestra is multiple. First, there's the job of being an ensemble player, adjusting intonation, balance and style with the different "constituencies." Secondly, there's the role of being a soloist, bringing individuality and personality within parameters set

(Cont'd on page 5)

In Concert

THE NEW YORK PHILHARMONIC FLUTES:

Robert Langevin, Sandra Church, Reneé Siebert, Mindy Kaufman
with Gary Hammond, piano

Sunday, **October 19, 2003**, 5:30 pm
CAMI Hall, 165 West 57th Street

This concert is dedicated to the memory of
JULIUS BAKER,
former first flutist of the New York Philharmonic Orchestra

Program

- Quartet from *Tafelmusik* G.P. Telemann
Hungarian Pastoral Fantasy A.F. Doppler
Sandra Church
- Cantabile et Presto G. Enesco
Reneé Siebert
- The *Magic Flute* arranged for 2 flutes W.A. Mozart
Rondo Capriccioso for 4 flutes R.R. Bennett
Sonatine H. Dutilleux
Mindy Kaufman
- En bateau C. Debussy
Robert Langevin
- Arcadie for 4 flutes M. Berthomieu

Program subject to change.

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2003–2004

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The New York Flute Festival

by Jayn Rosenfeld



From the President

Dear Flutists:

Greetings to all at the beginning of another ambitious season. We hope you are as thrilled as the NYFC Board is to start off our 2003–04 season with not one, not two, not three, but four of the finest flutists in the city. The New York Philharmonic flute section will certainly fill our ears with some sophisticated flute playing, and we expect a large crowd at CAMI Hall on the 19th of October.

It has been a stimulating project to fashion a season, and we are experimenting with a new, somewhat grand title for it: The New York Flute Festival. We wanted to showcase a

wide range of styles and strengths, to appeal to our members and to the larger world of New York concert-goers. We hope this name will communicate that we expect our programs to have wide appeal, and to get noticed. Perhaps you can help us spread the word that our series is not only for tunnel-visioned addicts of our beloved instrument.

Certainly the rest of the season ranges far and wide, with an African flute and drum group: the Fula Flute Ensemble; a Baroque flute and harpsichord duo: flutist Christopher Krueger from Boston and Arthur Haas; a flutist, Arife Gulsen Tatu, from a distant land, Turkey, who will play western classics and music from her homeland; and a flutist-composer, Harvey Sollberger, from San Diego, California, who is rapidly approaching senior seer status, and whose 65th birthday we will celebrate along with his very welcome contributions to the 21st century flute repertoire.

So there it is, The New York Flute Festival. On top of that we have the March Flute Fair (whose theme will be “The Flute In Opera”), the popular and widely enjoyed Ensemble Program, and our recording projects and outreach programs. Another subject, not strictly an activity of the Club, but of general interest, which I hope to discuss over the next few months, is the question of Lessons for Adults, which is in my mind because of the lesson I had with Robert Langevin this past summer. Stay tuned. (Well, actually, I hope you’re always in tune!)

All the best, until October 19th. □



October 26, 2003 • Sunday, 3:00–5:00 pm
NYFC 2003 Annual Fall Flute Club Ensemble Gathering

The Greenwich House Music School
 46 Barrow Street (Christopher Street Station on the #1 train)

MEET OTHER FLUTISTS interested in forming ensembles to play together throughout the year (bring all flutes and music that you would like to play).

Please let Rochelle Itzen know by **October 20** if you are coming: Rochelle Itzen; 420 East 23rd Street, #10C; NY, NY 10010; 212-982-2703 (phone); 212-460-5823 (fax); itzenflute@aol.com.

October 31, 2003 • Dues Reminder

To be included in the 2003-2004 Membership Directory, dues must be paid by October 31 (Barrère’s birthday). Dues (regular \$50, student/senior \$35, contributing \$75) can be sent directly with identifying information (name, address, phone, email) to:

George Kimmel, Membership Secretary
 Park West Finance Station, Box 20613
 New York, NY 10025-1515
 george.kimmel@rcn.com, 212-217-6100

January 17, 2004 • Saturday, TBA
Masterclass with Arife Gulsen Tatu

March 14, 2004 • Sunday, All Day
FLUTE FAIR 2004: A Day at the Opera

Metropolitan Opera and New York City Opera flutists Bart Feller, Michael Parloff, Trudy Kane, Janet Arms and others, plus singers!

Member Profile

Laura Karel George

NYFC member
since c. 1973



Employment: Freelance performer and private studio teacher (25-40 students weekly); founding member and performer with the Enchantment Duo (flute & harp, since 1977), Kaiser Quintet (since 1979), and Encore Chamber Players (flute, violin & cello, since 1983).

A recent performance: A flute and piano recital in Port Charlotte, FL, on August 18, 2002 which included the world premiere of a 1947 sonata by her late father, Leon C. Karel, a composer and professor of composition and theory.

Career highlights: (i) First and only flutist ever to win the St. Louis Symphony's Young Artist Competition (1970). She performed the St. Louis premiere of Frank Martin's *Ballade* with the orchestra, Leonard Slatkin conducting. (ii) Her debut CD, *The Enchantment of Flute and Harp*, with harpist Beth Robinson, which includes her father's *Rondo Rhapsody* (1999). Much to her amazement, the initial release of 1,000 CDs sold out (reissues now available through Flute World).

Current flute: A 14k gold Haynes (A440), bought new in 1969 with a special order "Harold Bennett-style" gold headjoint (0.212" riser height). Her flute was admired by Julius Baker and Jean-Pierre Rampal for its rich warm tone and projection.

Influential teachers: Julius Baker (5 years and 2 masterclasses), Jean-Pierre Rampal (summer in Nice, France), Gerardo Levy, Gerald Carey, Jacob Berg, and Janet Scott. Not a flutist, but very helpful after a potentially disabling car accident: Caryl Johnson, her Juilliard-trained hand therapist.

High school: Kirksville High School in Kirksville, Missouri.

Degrees: B.A. in music (performance) [University of Missouri-St. Louis, 1969]; M.A. in music (performance) [Western Illinois University, 1970]; Certificat de Stage for Rampal masterclass [L'Université d'Été in Nice, France, 1975].

Most personally satisfying accomplishments: (i) Performing her father's compositions, including *Reminiscence Rag* (1979), written for her woodwind quintet to play on the street. Street playing led to a performance at Lincoln Center, recitals, an article in the *New York Post*, and a Japanese feature film about NY. (ii) Achieving her personal goal of making a living doing what she loves: performing and private teaching; in the process, demonstrating to herself (and her musician parents) that she had the perseverance and talent to continue the family musical tradition. Laura says, "When I came to NYC in 1972 to study privately with Julius Baker, I had no job and no apartment. Over the years I have found an astonishing circle of talented musician friends with whom I perform on a regular basis in recitals, operas, oratorios, and chamber orchestras."

Practice routines: Her one-hour maintenance routine includes *Moyse de la Sonorité*, Maquarre *Daily Exercises* (especially pp. 14-17 for embouchure flexibility), harmonics, double and triple tonguing from Trevor Wye's *Articulation*; then 1-3 hours of repertoire for upcoming performances. Practice is typically for 10-15 minute chunks separated by 10-15 seconds of tension-releasing stretches.

Interests/hobbies: Jazz (listening), spontaneous ornamentation in Baroque and "Empfindsamer Stil" (Quantz and C.P.E. Bach) music, historical murder mysteries, handwriting analysis, self-hypnosis.

Advice to NYFC members: Don't defer your dreams. Count your blessings every day. Picture yourself doing what you love and you will. □

FLUTE HAPPENINGS

OCTOBER '03

OCT 26 Sunday 3:00 pm
Connecticut College Woodwind Quintet with **PATRICIA HARPER**, flute, will present its fall concert, "South of the Border." The program will include works by D'Rivera, Villa-Lobos, and Piazzolla.

- Evans Hall, Connecticut College, New London, CT • Admission: \$10 general; \$5 students and seniors; CC students free with ID.
- Info, call 860-439-2720.

NOVEMBER '03

NOV 1 Saturday 8:00 pm
The OMNI ensemble with **DAVID WECHSLER**, flute, Sara Wollan, cello, and Jim Lahti, piano, will be performing George Crumb's *Vox Balenae* and trios of Haydn, Pierné, and Martinu.

- Brooklyn Conservatory of Music, 58 Seventh Ave. Brooklyn, NY • Admission: \$15; \$10 for students and seniors • Info, call 718-859-8649.

NOV 14 Friday 7:00 pm
Pianist Jeff Barnhart and flutist **ANNE BARNHART** will perform a program of American ragtime and stride piano music sprinkled with jazz standards. World premieres of two contemporary rags written for piano and flute by Hal Izbitz and Fred Hoepfner, plus compositions by Waller, Johnson, Joplin, Jelly Roll Morton and Gershwin.

- Faust Harrison Pianos, 205 West 58th Street, NYC
- Admission: \$10 donation (suggested), no reservations • Limited seating (40-45 max); doors open at 6:30 pm • Info, visit www.jeffbarnhart.com.

NOV 16 Sunday 4:00 pm
Encore Chamber Players with **LAURA GEORGE**, flute, Eleanor Schiller, violin, and Jacqueline Stern, cello, will perform a program of music by Haydn, Quantz, Bach, Danzi, and others.

- St. Cassian Roman Catholic Church, 187 Bellevue Avenue, Upper Montclair, NJ • Admission: free-will offering • Info, call 973-744-2850.

Free to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

Flute Happenings Deadlines		
Issue	Deadline	Mail date
November 2003	10/16/03	11/06/03
December 2003	11/13/03	12/04/03
January 2004	12/11/03	01/02/04
February 2004	01/22/04	02/12/04
March 2004	02/05/04	02/26/04
April 2004	03/11/04	04/01/04
May 2004	04/01/04	04/22/04



With the sad passing of Julius Baker in August, the flute world lost one of the 20th century's greatest players and proponents of the instrument. Along with Jean-Pierre Rampal, Julius Baker's outreach and playing touched and inspired flutists worldwide. His contribution cannot be overestimated.

I am sure there will be tributes to him, written, spoken, and performed, all during the upcoming season. At next year's NFA convention in Nashville, TN, there will be events focusing on Baker's varied and extensive career.

The flute section of the New York Philharmonic will be dedicating its New York Flute Club concert on October 19th to his memory.

My own personal thoughts and memories of Julius range from student to colleague over a 33-year period. But the time spent in the Philharmonic was truly the most memorable.

Julius Baker was principal flutist of the New York Philharmonic from 1965 to 1983. It was a privilege and an honor for me to join him as second flutist of that orchestra in 1974.

As his student, I heard him in Philharmonic concerts and would marvel at how his sound would add such rich warmth to the ensemble passages, whether he was playing with the strings or with other winds. His opening scale in the *Daphnis* solo, heard from the back of the hall, was startling for its sensuousness. It was almost otherworldly in its simple perfection, but the perfection did not make it mechanical. It was "something else," and I, along with many others, longed to know how he did it. Later, when I joined him in the orchestra, that sound was just as beautiful right next to me as it was in the last row of the hall. He used to talk about letting the flute sound float out to the room or having a spin on it. Physically he was totally relaxed and comfortable with the instrument. It sometimes seemed that it was not only the flute that was vibrating but his face and chest as well, almost as though it was all one instrument. As students we used to swear, even though it seemed a bit spooky, that after he would play our flutes

JULIUS BAKER

(1915–2003)

A Tribute by René Siebert

they would be enhanced with a more open and shimmering sound. Sitting next to him it seemed to me that he had found the perfect balance of body, air and instrument to allow for his extraordinarily vibrant sound. Added to that was the comfort and very economical use of his fingers that always seemed to glide over the keys, even in very awkward passages. His hands were never angular or tense. Again, it was this optimum balance of air and key coordination. He would also say, "Never force the sound."

Added to his immense flutistic ability was a wonderful sense of timing and musical context, especially in the works of Beethoven. He had the ability to place a single note or play an entire passage that was so well informed that it made you hear all of the other passages even more acutely and deeply. In other words, he would never "grandstand." His discipline and training deeply embraced the concept of playing each note with as much perfection as possible within the context and style of the piece (of which he knew all of the scores). Ego or personal aggrandizement did not enter the music. I think he trusted the music to speak for itself through the perfection of its execution.

He always came to rehearsals and concerts totally prepared and he expected the same from me. He made it a point to go over passages together before the rehearsal would begin, insisting that our note lengths be the same, our colors and vibratos be alike—always with the mantra to not force the tone or the music. He would be serious but relaxed and friendly during rehearsals. He loved to joke with his longtime friend Albert Goltzer from the oboe section. He would say to me, "You can't take things too seriously."

Having him as principal flute of the New York Philharmonic gave the orchestra a certain cachet. He

was the most sought-after orchestral flutist of his day. He had been principal flute in the Chicago Symphony with Fritz Reiner, and his stature as a soloist, recording artist, and longtime member of the highly esteemed Bach Aria

(Cont'd on page 6)

René Siebert collaborates with Julius Baker at the 1998 New York Flute Club Flute Fair.



PHOTO: MARC BROWN

(NYP FLUTISTS, cont'd from page 1)

by the conductor, and the composer, perhaps the greatest challenge of ensemble playing. Finally, and perhaps most importantly, the principal needs to be a leader, to set the tone in terms of style for the rest of the section and to promote good interaction between its various members. On the other hand, it's a two-way street because when a jury is auditioning players for an orchestral position, it will generally look for someone whose style matches not just the rest of the section but also the orchestra in full.

studied with the same teacher, Julius Baker. Baker's large, warm sound is something that I feel our section always strives to have.

MK: Although we each play differently and each of us has a unique sound, I think our sounds have similarities: very open, full, clean, big and uncovered. Could we fit into another orchestra? Of course we could. People can change in subtle ways. But I think our sound is very "New York" in that it is straightforward and honest. Above all, it fits the New York Philharmonic. If you ask me which came first: the concept of our

marvelous intonation and great sensitivity. I can't say enough good things.

RS: Robert is a lot of fun to have in the section. He is always lighthearted and full of good humor. His very natural phrasing is beautiful, lyrical and easy to play with. I'm very happy that we have him in our section.

NA: *What was the transition like for you, Robert?*

RL: Everybody was very welcoming and I felt very comfortable from the first minute I played in the orchestra. I think

“We talk things out if we need to, but for musical issues most of the discussion is done through the playing.”

SANDRA CHURCH: As the associate principal flutist I play first flute when the principal is not playing and in the section when there are four flutes. For example, I'll play third flute in a Mahler symphony, and the alto flute in repertoire like Stravinsky's *Rite of Spring* and Ravel's *Daphnis and Chloë*.

RENEÉ SIEBERT: The second flute chair is very similar to that of the second violinist of a string quartet. In most cases, I play a supporting role to the first flutist though there are times when we are equal. There are also times when I have solo lines. So mine is a chair with many hats and requires a lot of flexibility.

MINDY KAUFMAN: The piccolo, though a "solo" part, is more an embellishment in the orchestra. Often it is in unison with the first violins or it can be the top voice of a woodwind chord. There are small solos, but not usually anything long and extended like the English horn chair. So it is an ensemble role, but with a little zing. As with every chair in the orchestra, you need to know when to play out and when to back off.

NA: *How would you describe the style of flute playing in the Phil? Is there a sense of historical continuity?*

RS: Definitely, especially since two of us in the section (Sandi and myself)

sound, or the development of it to fit the orchestra, I couldn't tell you. I'm sure the hall has something to do with shaping our sound. Given that, I hope we make the move to Carnegie because I'd like to see what happens to our sound both individually and collectively.

NA: *Reneé, tell me about the differences in playing style between Julie, Jeannie [Baxtresser] and Robert.*

RS: Actually, I would prefer to describe their similarities, and I would include Sandi as well. There is a wonderful ease of playing and a lightness of touch. The flute seems to float in their hands and there is never pressure.

NA: *And how has it been for the section since Robert's arrival?*

SC: I am so happy he is here. It was a long, difficult and arduous search, but we definitely chose the right player. We are so delighted he accepted the position. We have settled in, and it has been a very natural transition.

MK: Robert has had a very positive effect on the section. Not only is he a wonderful musician, but he is very easy to work with on a personal level and he conveys a nice energy, always very respectful of us and asking for our input. It creates a good working atmosphere. As a player, he has

that playing in the orchestra as part of the audition is very important for several reasons. The audition itself, playing by yourself in front of the auditioning committee, is fine, but it only tells you so much about a player's abilities. Some people can do well by themselves, but the real test is to see how compatible you are with the other people in the section and in the orchestra as far as intonation, style, phrasing...

NA: *How do you settle the differences within the section?*

RL: We get along quite well and have a great mutual respect. We talk things out if we need to, but for musical issues most of the discussion is done through the playing. We really do like one another. We've even made it a tradition for the section to have a meal together when we are on tour.

NA: *What type of flute and/or piccolo do you play? Has your sense of what instrument to play in the orchestra changed over time/conductor/repertoire?*

RL: I play on a Brannen, an Altus and on a Powell silver flute (Cooper scale) with a gold Cooper headjoint. I change according to the repertoire. I must also say that I choose my instrument

(Cont'd on next page)

(BAKER, cont'd from page 4)

Group were all a testament to that. Every guest conductor who came to the podium made it clear that they knew who he was and they paid deference to him. It was an honor to have him in the orchestra.

His post-retirement legacy at the Philharmonic was established when his brilliant student Jeanne Baxtresser, already an established artist, came in to become the next principal flutist. Several years after that, another great student, Sandra Church, joined the orchestra as associate principal flutist. He had an extraordinarily long and active career as a teacher.

For fifty years he taught at the Juilliard School and held teaching positions at Curtis and other conservatories. Everywhere there are students of his as well as students of his students playing in orchestras, ensembles, and chamber music. This is a legacy of worldwide proportions.

Julius Baker's passing gives us the opportunity to acknowledge his enormous contributions and far-reaching influence. It is important that we do this to honor him and to remind ourselves and future generations that the high level of flute playing today is due, in large part, to him. We are all standing on his shoulders. □

(NYP FLUTISTS, cont'd from previous page)

depending on the orchestra and its hall. Some orchestras require playing with a bigger sound. The hall's acoustics play a role. We'll probably discover that when the Philharmonic moves to Carnegie, it will change its way of playing to a certain extent.

NA: How do you keep the "magic" in the day-in, day-out regimen of concerts?

RL: Keeping the "magic" is another great challenge. In many respects the Philharmonic is lucky because we get the cream of the conductors. Everyone knows that a great musician can inspire. That becomes particularly evident when playing the popular pieces that tend to be overplayed. The sign of a great conductor is one who comes in and helps you discover things you may never have noticed in the past.

RS: Some days you can be in the worst mood and not even want to go to work. But when the music starts it can really change you. I think as long as you stay open to letting the music move you, you will always be affected by it. That's the magic.

NA: How do you deal with stress?

RL: That's not too much of a problem as long as you are prepared. I also think that focusing on the music is the best way to forget about nerves.

RS: I also exercise as much as I can. I take Alexander lessons to remind me of how I am holding my body. Stress makes you physically tense which cause injuries. I also try to get massages whenever possible. I pamper myself.

NA: Let's change the focus a bit. Which conductor had the best understanding and/or concept of flute playing? Who had the worst?

RS: In my 30 years of playing, I don't feel that any conductor had a true understanding of flute playing. Then again, I don't think they had to. They come to an orchestra with a concept of how they want a piece to sound and they expect all the musicians, as artists, to be able to make that concept come alive.

MK: Bernstein had the best concept. I remember him telling a young conductor during *Leonore No. 3* not to kill the principal flutist in the opening. On the other hand, Masur could be less considerate. When we performed Prokofiev's *Romeo and Juliet*, for example, he had us hold the last note (both piccolo and strings) for nearly 30 seconds. People used to time it. He had a strong concept, which is noble, but he didn't know or care about your limitations. It was up to you to make it work even if it seemed impossible.

NA: Tell me about the difference between Masur and Maazel.

RL: That could take a whole book. I'll try to be brief. Every musician has his own ideas. Masur seems to be more at ease with Germanic classical and romantic repertoire. I think his great strength is the choral literature. Doing a Mendelssohn oratorio or the Brahms *German Requiem* with Masur is quite an experience! Bruckner symphonies are also very interesting. Maazel, although only a few years younger, seems to be a more "modern" conductor. His repertoire is vast and he seems at ease in just about any style. He is also probably the best accompanist with whom I have ever worked. His operatic experience is obvious. He can follow any soloist and gives them freedom. He also trusts his musicians implicitly: a rare gift. In conclusion I would say that both Masur and Maazel have brought great qualities to the orchestra and have contributed to its enrichment.

RS: I would say that Masur considers both the historical context of the music and its spirituality. It is important to him to get both these qualities across to the audience. Maazel is more willing to allow the orchestra a freer reign of self-expression. And, with his awesome technique, he is able to conduct the orchestra as if he were playing his own personal instrument. That can be quite thrilling.

NA: How would you describe the NY Phil's signature sound?

SC: It's better than ever with Maazel. It is full-bodied, courageous and even heroic. It's the orchestra of Mahler and Bernstein. It's a piece of rich chocolate cake!

NA: What is your practice regimen?

RL: My self-devised warm-up routine is based on studies by Marcel Moyse and Trevor Wye. It takes several days to get all the way through and includes practicing different scale patterns, articulations and long tones. I also practice overtones. Then I practice upcoming chamber music or recital program repertoire. When I have time, I try to learn pieces that students want to work on that I have not learned previously. I don't usually practice the orchestral repertoire because I have played it so often and I like to come to the stage and have the music feel fresh.

SC: I use warm-up exercises devised by Taffanel-Gaubert and have also adopted the overtone exercise that Robert uses.* I usually take Sundays off and take two weeks of vacation time. It's important for me to get away from the instrument for short times. It's rejuvenating and helps me get started on the coming season. We do have a large volume of repertoire to learn, and my practice sessions are oriented around preparing for the coming weeks. As associate principal, I'm more comfortable if I have the parts and recordings to the entire season's schedule. It's all in a big pile on top of my piano right now. Lately I've been studying the music of Robert Dick.

RS: I like that overtone exercise of Robert's too! I find that practice in the high register is helpful for the low register. I also play variations of scales and arpeggios every day and I do long tone exercises. I love practicing the flute and piano literature. When I was growing up I used to play that repertoire with my sister all the time and it gave both of us great pleasure. These days I have a wonderful pianist, Gary Hammond (who, by the way, will be playing with us on our concert at CAMD), with whom I enjoy working.

MK: When I began playing piccolo I found it extremely difficult to stay in shape on both instruments. In the past ten years I have come up with a routine that really works. On the flute I do Taffanel-Gaubert exercises, especially No. 4, tongued. When I'm out of shape the first thing to go is my articulation and the smoothness of intervals. Moyse's exercises are great for intervals. Sometimes I practice long tones with crescendos and diminuendos. And I do some of Robert's exercises as well. Then it's on to some music. On piccolo I do a short warm-up that I read about in an article by John Krell. It consists of a scale-like pattern in which I play forte in the low register and diminuendo to the high register, the opposite of what is easy to do on piccolo.

NA: How would you describe your style of teaching versus that of your teacher's? Has the method of teaching changed? How?

RL: Of course my teaching has been influenced by my teachers, but I know that my teaching is also influenced by my day-to-day playing experience and that I wouldn't be teaching the way I do if I were to stop playing. I also feel that teaching is a living thing that evolves over time and that any good teacher must constantly adjust to the fads of a period or to the desires of a particular conductor and transmit that knowledge to students.

SC: I was a student of Julius Baker's at Juilliard. It was a great loss to all of us when he passed away August 6th. Hearing him play in my lessons was so inspirational; that was his teaching style. I visited his studio many times over the years and watched his teaching continue to evolve.

RS: My style of teaching is more verbal than that of my own teachers'. When I studied with Julius Baker he taught more through playing and demonstrating than by talking. Methods of teaching today have become more open and informative. The field seems to be wide open at the moment, filled with many wonderful teachers.

MK: My teaching is definitely influenced by the way I was taught, particularly by my earliest teachers. My pre-college teacher, Margaret Jackson, was a great fan of Moyse, so she worked a lot on making intervals smooth, using delicate finger techniques and phrasing. I try to teach these same qualities to my students. I also learned a lot of discipline from her and try to pass that along to my students as well.

NA: How would you advise young players auditioning for jobs?

RL: Be the best player you can be and don't think about the audition process per se. Forget about playing "perfectly" in an audition. Instead, be a great musician. And don't forget: listen to lots of music!

RS: I would also emphasize the process of learning excerpts. Know the scores so you can put the flute parts in their proper context. And also practice the fundamentals of flute playing so those are never in doubt.

SC: The audition committee wants to hear something that's great, something distinctive. Play the excerpts just as you would play them on a recital. Someone once told me "keep your mind on a short leash." That is the type of focus and concentration needed for a successful audition. And, remember, the audition committee is on your side. □

Nadine Asin has performed regularly with the New York Philharmonic since 1999, and was a member of the Metropolitan Opera Orchestra from 1979 to 1999. She is on the faculty of the Aspen Music Festival and a founding member of the Aspen Ensemble.

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FOR SALE: HAYNES FLUTE #42409. Silver handmade French model with B foot and gizmo, C# trill, in-line G, excellent condition, available for a talented player to enjoy very much. Best offer. Linda Wetherill, 917-861-4528 or muzarte@msn.com.

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad should be submitted by hard copy or email. Name and phone number are required. Deadline is the same as for Flute Happenings submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.

*A Trevor Wye Practice Book for the Flute: Vol. 1, Tone: all of p. 6, played *ff* and *pp*.



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



October 19, 2003 Concert

Sunday 5:30 pm • CAMI Hall, 165 W. 57th (across from Carnegie Hall)

FLUTISTS OF THE PHILHARMONIC

The flutists of the New York Philharmonic—Robert Langevin, Sandra Church, Renéé Siebert, and Mindy Kaufman—perform a program dedicated to the memory of former principal flutist Julius Baker.

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October 19, 2003 • Sunday 5:30 pm
FLUTISTS OF THE PHILHARMONIC—
Robert Langevin, Sandra Church, Renéé Siebert,
Mindy Kaufman. In memory of Julius Baker.

November 23, 2003 • Sunday 5:30 pm
FULA FLUTE ENSEMBLE from West Africa

December 21, 2003 • Sunday 5:30 pm
CHRISTOPHER KRUEGER, Baroque Flute
Saint Peter's Church, 346 W. 20th @ 8th Ave.

January 18, 2004 • Sunday 5:30 pm
ARIFE GULSEN TATU, Turkish National Artist

February 29, 2004 • Sunday 5:30 pm
HARVEY SOLLBERGER 65TH BIRTHDAY CONCERT
with Harvey Sollberger and assisting artists

March 14, 2004 • Sunday, All Day
FLUTE FAIR 2004 — A DAY AT THE OPERA

April 18, 2004 • Sunday 5:30 pm
2004 NYFC COMPETITION WINNERS

May 9, 2004 • Sunday, TBA
2004 NYFC ANNUAL ENSEMBLE PROGRAM
Kaplan Space at Carnegie Hall

Concerts are at CAMI Hall, 165 West 57th Street (across from Carnegie Hall), unless otherwise noted. All programs are subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org or call (212) 799-0448.



From the Editor

Greetings! Hope you all had a good summer, and are ready for a new season of exciting NYFC concerts. I spent some rainy days this summer lining up interviewers for our guest artists, and I think we're pretty much set for the year. But if you have ideas for Member Perspectives questions, short fillers, or Member Profile subjects (yourself or someone else), please let me know.

October's NYFC concert will be presented by the flutists of the New York Philharmonic, and their interview with Nadine Asin is a delight. Chemistry matters, and I think we got it right. It was fascinating to learn

more about the section's inner workings, and I enjoyed hearing about Masur and Maazel from the perspective of the flutists who played for them.

It is with sadness that we note the passing of Julius Baker, who died August 6th at the age of 87. Former student and NY Philharmonic colleague Renéé Siebert tells us something about the magic of his flute playing in a tribute that begins on page four.

Laura George, coordinator of volunteers for last spring's flute fair, is this month's Member Profile subject. I was interested to learn about her father's compositions for flute, and to find out that she was new to the city when our paths first crossed in the early '70s (her flutist roommate and I were members of a quartet that frequently rehearsed at their West 101st Street apartment).

See you soon. □

Best regards,

Katherine Saenger (klsaenger@yahoo.com)