



The New York Flute Club

NEWSLETTER

April 2008

2008 COMPETITION WINNERS

FIRST PRIZE



Ya-Hsin Hsiao

Ya-Hsin Hsiao earned a *Premier Prix* (2000) and a *Diplôme Supérieur* (2003) in flute performance from the Royal Conservatoire of Music at Brussels, where she studied with Jean-Michel Tanguy. She has won numerous competitions in Belgium, was a finalist in the 12th International Flute Competition at Timisoara, Romania (2007), and won Stony Brook University's concerto competition for the 2008-9 season. Ms. Hsiao is currently a doctoral student at

Stony Brook studying with Carol Wincenc.

SECOND PRIZE



Benjamin Smolen

Benjamin Smolen began his flute studies at the age of 10 with Jennifer Dior in Charlotte, North Carolina. He won first prize in the 2007 Haynes International Flute Competition and the 28th Annual James Pappoutsakis Memorial Flute Competition, and was featured on the National Public Radio show *From the Top* in 2001. Mr. Smolen graduated from the music and Slavic departments at Princeton University in 2007, and was coprincipal flutist in the

Princeton University Orchestra during his four undergraduate years. He studied flute with Jayn Rosenfeld and Michael Parloff while at Princeton, and is currently a student of Paula Robison at the New England Conservatory, where he is pursuing a master's degree in flute performance.

THIRD PRIZE



Seung Yeon Tae

A native of Korea, Seung Yeon Tae made her professional debut at the age of 13, performing with the Russian Philharmonic Orchestra in Russia. While studying in Korea, she won national competitions sponsored by Ewha-Kyunghyang and Chosun-Ilbo. Since coming to the States in 2000, she earned her bachelor's degree from Mannes College of Music, studying with Keith Underwood, and was finalist in the 2003 Frank Bowen Competition. Ms. Tae is currently a master's degree candidate at the Manhattan School of Music, where she studies with Michael Parloff.

In Concert

2008 Competition Winners

Sunday, **April 27, 2008**, 5:30 pm
Yamaha Piano Salon, 689 Fifth Avenue
(entrance between Fifth and Madison on 54th Street)

Seung Yeon Tae, flute

Soyeon Kim, piano

Suite Charles Marie Widor
Op.34 (1844-1937)

Benjamin Smolen, flute

TBA, piano

Suite Paysanne Hongroise . . . Béla Bartók
arr. by Paul Arma (1881-1945)

Chanson d'amour Gabriel Fauré
trans. by Paula Robison (1845-1924)

Prelude in G Major . . . Sergei Rachmaninov
Op. 32, No. 5 (1873-1943)
trans. by Paula Robison

Ya-Hsin Angel Hsiao, flute

Colette Valentine, piano

Fantasia Philippe Gaubert
(1879-1941)

Sonata Appassionata . . . Sigfrid Karg-Elert
Op. 140 (1877-1933)

Romance Camille Saint-Saëns
Op. 37 (1835-1921)

Sonata in D Major Sergei Prokofiev
Op. 94 (1891-1953)

Invierno Porteno Astor Piazzolla
(1921-1992)

Program subject to change

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Do the Hustle

by David Wechsler



Those of us living in New York City who have opted for the life of a freelance musician have had an interesting time of it in the last 20 years or so. We have seen our employment go from a lucrative living to a shrinking amount of work that makes it more difficult to survive strictly as a player. Many have to supplement their incomes with other things. Teaching is always a part of the equation, and, if we are lucky, flexible, and versatile, other areas of employment can be music related. By doing so we keep a foot in the area of work we love, and still feel like we are musicians.

What many fail to realize is that we were blessed with an unprecedented amount of growth in the music business from the 1930s to 1980s. With the invention of the phonograph, radio, motion pictures with sound, and television, musical employment dramatically increased. Radio stations had staff orchestras. All the big movie studios had orchestras to play music on films. When television came in, it followed the radio model with orchestras and bands. In the 1960s, more money became available to make many orchestras full time jobs with benefits. Jazz, that truly American hybrid of African rhythm and European harmony, became the core of America's popular music. There was such a variety of music in New York City that a Broadway show was considered a less desirable form of musical employment, and jobs with the Metropolitan Opera and NY Philharmonic were seen as downward career moves because they didn't pay as much as recording and freelance work. My, what a difference a few decades can make! You can read about all this in various books and articles, but that is not the point of this column.

This column is about the here and now. The hustle. How does one survive, and more to the point, how do you live reasonably happily in an environment of shrinking opportunities to do what you are trained for, or have dreamt of? It is complicated, but there are ways. First, realize that you are a prisoner of the time in which you live. Never think that things would be different or better in a different era. They would be if you were rich. It's good to live in any era if you are rich. For musicians, it has never been easy unless you were a dilettante. Study any great composer's life and see how much other music-related work they did to make ends meet. Some years were good, some not so good. They taught. They wrote some bad music, just to sell it quickly. They all performed, as well as composed, unless, like Beethoven, something curtailed their career as a player. Many great composers had completely different vocations than that of professional musician. They all had real lives and real problems. In all eras, some were wildly more successful than others. But they all hustled. It is part of the nature of this field.

In our present era, amidst the decline from a golden one, I believe it is still better than the old days. We have better medicine and better public sanitation. We don't work seven days a week, 14 hours a day (although sometimes it feels like it). We live in a time of relative political stability. Travel takes a fraction of the time it once did. And we have computers—arguably the greatest tool for human advancement and dissemination of information since Gutenberg's printing press. The computer, while being a reason for declining employment in some areas of music, has been a great tool in others. I hate the thought of a computer replacing live musicians. It sounds bad and costs jobs. But for music preparation, arranging, composition, and recording? To create a niche for yourself in the marketplace? It is a miracle. Every type of administrative work that used to take days and weeks can now be done in hours. These are all things to factor in when you think of our most precious commodity of all: time. And when we do the hustle, the ability to multitask is our second-most precious commodity. And sometimes the hustle can be good. It keeps you on your toes, and keeps the blood flowing to your brain.

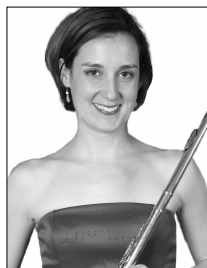


Van McCoy, "The Hustle" (c. 1975)

Member Profile

Elizabeth Holmgren

NYFC member since September 2006



Employment: Marketing and development associate for the Orpheus Chamber Orchestra.

A recent recital/performance: Nothing notable since her 2006 graduate recital; for now her “flute time” is used more for staying in shape while she develops new skills in arts management.

Career highlight(s): Her Penn State undergraduate honors recital, where she performed flute pieces written by student composers. Beth says, “The recital was the culmination of a lengthy process working with the composers on their pieces, and a few of those pieces have since won composition awards.”

Current flute: A silver Lopatin round-hole flute (No. 29, discovered at the 2007 NFA convention in Albuquerque), used with a Lopatin headjoint with a platinum riser (No. 134), and a Hammig piccolo that “is a joy to play.” She says, “The Lopatin has quite a different feel than my previous instrument. There’s something about it that really works well for me at this point in my playing.”

Influential flute teachers: Eleanor Duncan Armstrong (as a Penn State undergraduate) and Wendy Herbener Mehne (as an Ithaca College master’s student).

High school: Portage Area High School in Portage, PA.

Degrees: BM in flute performance (Penn State University, 2004); MM in flute performance (Ithaca College, 2006).

Most notable and/or personally satisfying accomplishment(s): Winning a national scholarship to spend a semester in Dublin (2003) while an undergraduate; as a master’s student, putting together a lecture-recital on Czech flute sonatas that included the Martinu, Feld, and Schulhoff, and performing a graduate recital that included one of her favorite pieces written for flute, George Crumb’s *Vox Balaenae*.

Favorite practice routines: In Beth’s words: “I try to incorporate Taffanel and Gaubert [T&G] into my daily practice routine in interesting ways—isolating small sections of whatever pieces I’m currently working on and using sections of T&G to improve on those. I used to think of T&G as a chore, but my perspective on that is changing considerably. Overtone exercises always help my tonal focus, and long tones help ME to focus at the start of a practice session. Wendy Mehne has a great ‘undertone’ exercise for practicing softly in the high register. Right now, I’m also working on a lot of etudes to help with my concentration and technique. I don’t have as much time to practice as I did when I was in school, so all of these things help me to get the most out of my practice sessions.”

Other interests: Reading, writing (the occasional NYFC interview, for example!), attending musicals and operas, traveling, and spending time with her family (saxophonist husband Erik and their Jack Russell terrier). As a fairly recent arrival to NYC, Beth enjoys the excitement of exploring something new in the city on a regular basis.

Advice for NYFC members: There’s a place for everyone in the music world who wants to be involved. In your search to find your niche in this exciting and sometimes overwhelming city, remember that the members of the New York flute community can be very supportive and helpful.

FLUTE HAPPENINGS

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.

APRIL '08

APR
13

Sunday 3:00 pm

The Legacy Duo with **MARGARET SWINCHOSKI**, flute, and Emily Mitchell, harp, will perform “The Art of the Dance,” a program of dance music from around the world including works by Piazzolla, Fauré, Shankar, Albeniz, and Ravel.

• Live @ the Arts Exchange, 31 Mamaroneck Avenue, White Plains, NY. • Admission: \$15 general, \$10 students/seniors. • Box Office, call 914-428-4220 x223; info, visit www.westarts.com.

APR
15

Tuesday 8:00 pm

LAUREN ZAVLUNOV, flute, and Barbara Lee, piano, will perform works by Clarke, Muczynski, and others.

• Saint Peter’s Church, 619 Lexington Avenue (at 54th Street), NYC. • Admission: \$10 suggested donation. • Info, visit <http://laurenzavlunov.googlepages.com>.

APR
17

Thursday 1:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, and the Benvenuto/Russo Duo will perform electronic improvisations and works by Satie, Benevento, Russo, Coleman, Coltrane, and Wechsler.

• Center for the Performing at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info, call 718-859-8649 or visit www.omniensemble.org.

APR
18

Friday 8:00 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute; same program and info as April 17.

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors.

APR
23

Wednesday 7:00 to 9:00 pm

“A Walk in the Woods,” the last of four 2007-2008 Diller-Quaile Paula Robison masterclasses. Repertoire: Saint-Saëns, *Volière*; Olivier Messiaen, *Le Merle Noir*; Eugène Bozza, *Image*; Arthur Honegger, *Danse de la Chèvre*.

• Diller-Quaile School of Music, 24 East 95th Street, NYC. • Info, call 212-369-1484 x26, email ejanzen@diller-quaile.org, or visit www.diller-quaile.org.

APR
24

Thursday 7:00 to 9:00 pm

“Performance Anxiety from Inside Out,” a workshop for flutists and other musicians with **HELEN SPIELMAN**.

• 92nd Street Y, Lexington Avenue at 92nd St, NYC. • Admission \$35; tickets, visit www.92y.org. • Info, email hbs@email.unc.edu.

FLUTE HAPPENINGS

APRIL '08

APR
27

Sunday 3:00 pm

"An April Fool's Concert," with **MARGARET SWINCHOSKI**, flute, in music for assorted instruments (including glass armonica and theremin) and voice by Rossini (with the flutist singing in the "Cat" duet), Beethoven, Gershwin, and Vanhal.

• Bronxville Women's Club, 135 Midland Avenue, Bronxville, NY. • Info, call 914-337-3252 or email info@bronxvillemomensclub.org.

MAY '08

MAY
3

Saturday 7:30 pm

Eight Strings and a Whistle, with **SUZANNE GILCHREST**, flute, Ina Litera, viola, and Matthew Goeke, cello, will present a program of 20th- and 21st-century works.

• Peter Norton Symphony Space, Leonard Nimoy Thalia, 2537 Broadway (at 95th Street), NYC. • Admission: \$25 for adults, \$20 for Symphony Space members, and \$15 for students/seniors. • Info, visit www.symphonyspace.org.

MAY
4

Sunday 5:30 pm

JONATHAN BRAHMS and Norman Dee, flutes, and Dianne Frazier, piano, will perform works by Mozart, Schumann, Doppler, Ravel, Ben-Haim, and Casella.

• Yamaha Piano Salon, 689 Fifth Avenue (entrance on East 54th Street), NYC. • Admission is free.

MAY
12

Monday 7:00 pm

SHARON LEVIN will conduct the Stamford Young Artists Philharmonic Flute Choirs.

• Ferguson Library, 1 Public Library Plaza, Stamford, CT. • Admission is free; post-concert reception. • Info, call 203-557-3973 or email slflute@gmail.com.

MAY
14

Wednesday 8:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, and guest artist Claude Frank, piano, will perform Barber's *Summer Music*, Op. 31, Mozart's Piano Quintet in Eb Major, K. 452, Schiffrin's *La Nouvelle Orléans*, and the Brahms Piano Quartet in G Minor (arranged by S. Baron).

• Weill Recital Hall, 154 West 57th Street, NYC. • Admission: \$30 general, \$25 students/seniors.

CLASSIFIED

Acclaimed PERFORMANCE ANXIETY COACH Helen Spielman, MA, is available in NYC for private sessions April 25–26. Enhance confidence, joy, and freedom on stage.

Info, www.unc.edu/~hbs; to schedule, hbs@email.unc.edu or 919-929-4520.

"I enjoy a level of performance satisfaction I never knew possible."—*a grateful client.*

NEW YORK PHILHARMONIC FLUTISTS BACK FROM NORTH KOREA



Chris Lee

Lorin Maazel leads the New York Philharmonic in Dvorák's *Symphony No. 9, From the New World*, a work that received its world premiere by the Philharmonic on December 16, 1893.

On February 26, 2008, the New York Philharmonic gave the first-ever performance by an American orchestra in the Democratic People's Republic of Korea (DPRK). The concert, the centerpiece of a 48-hour visit that included masterclasses and a rehearsal open to music students, featured Dvorák's *New World Symphony*, Gershwin's *An American in Paris*, and the traditional Korean folksong *Arirang* as the last of three encores. According to the *New York Times*, the visiting contingent numbered some 400 people, including the musicians of the Philharmonic, the orchestra staff, television production crews, and about 80 journalists. A few days after their return, I found associate principal flutist **Sandra Church** and piccoloist **Mindy Kaufman** delighted to share some thoughts they came back with. Additional information about the trip (including audio and video) may be found on the New York Philharmonic's website (www.nyphilharmonic.org).—Ed.

SANDRA CHURCH

From the moment we landed at the Pyongyang airport, the fanfare made it clear that our tour was an historic event. We posed for photos as an orchestra in front of the South Korean airline, Asianna, which had generously provided

a 747 plane for our flight from Beijing (as well as one for our return flight back from Pyongyang to Seoul, South Korea). Then we posed for another group photo in front of the Pyongyang airport terminal, complete with the photo of the famous "Dear Leader," Kim Jung Il. It was a fairly long ride to our hotel, and while we watched the rural countryside going by, we saw many people bicycling and walking to their destinations. We were told later by our minders (interpreters) that these people were specifically told to be there on the streets so that we would have an impression of a bustling, busy, and populated Pyongyang. We also saw no older people, and later found out that people older than 55 are not allowed to live in Pyongyang. That ended the jokes about retiring there!

Once at the hotel, which was located on an island, we had approximately 40 minutes before reporting downstairs to attend a special entertainment event of traditional Korean dance and music. The performances were spellbinding displays of virtuosity and artistry. Afterwards, some of us went down to the orchestra pit to congratulate the musicians who had accompanied the performance. The musicians were surprised to see us and were very friendly. The orchestra itself, though miked, performed at a very high

professional level, equal to any in the world.

Following the concert, we were driven to another impressive building to partake in a formal 15-course meal. We were assigned tables, and at my table there was a star dancer, Ro Mi Song, who had performed the Fan Dance, and whose picture later appeared on the front page of the *New York Times*. With the help of our interpreter, we asked her and her teacher many questions about her life as an artist. She, too, performs four times a week, just like we do for the Philharmonic subscription series. I asked her for her autograph, and she responded with humility and a purity of heart throughout the dinner. There was much laughter, and after such a large dinner, I didn't feel the need to eat the next day. Our hosts were giving us the red carpet treatment—we were their special guests, and they treated us accordingly.

The next day was the momentous concert day, and we donned our concert black, so that the cameras could have a taping of that rehearsal. The audience was all students, also formally attired. The concert hall was excellent, but very cold backstage. However, there were waiters set up to serve us beverages, and especially popular was the ginseng tea.

Onstage, we were comfortable, and backstage we had friendly exchanges with the five North Korean musicians who originally were to play the famous *Airirang* folk tune with us. However, in the concert, they did not play with us. We did not know why.

Many of us had beautiful hotel suites with two bedrooms, two baths, a living room, and a large refrigerator. There were two televisions, and I have to admit to watching a North Korean soap opera, and a couple of Russian stations. The story lines were all love stories, something I could tell with no translation!

Finally, we were onstage for the concert. There was a strong feeling of respect from both the audience and the orchestra, back and forth. Playing our national anthem for them made me quite teary.

We were doing our best to communicate our desire for some way to reach out for peace. At the close of the concert, our efforts were rewarded by the ovation that wouldn't stop, even as the

musicians filed off the stage. The audience began waving at us, and we began waving back, and this went on for a long time. Maestro Maazel came back out on stage several times with Glenn Dicterow to acknowledge this emotional ovation. I know many people were moved to tears. That is a feeling I will always remember from this amazing concert. It was like the audience saved all their emotions until the very end. We all hope for better relations between our two countries, and I hope that someday a North Korean orchestra can come to perform in New York, to make the cultural exchange complete.

We left the DPRK with a strong feel-



Chris Lee

For the rehearsal, members of the DPRK's National Philharmonic joined Mr. Maazel and the Orchestra in the traditional Korean folk song, Arirang, a work popular throughout the peninsula.

ing of the strength of these people's talent and humanity.

MINDY KAUFMAN

When I was asked to give a masterclass, I wasn't sure what to expect. Would the students play Western music? Since they have no contact with the outside world, what would their concepts of sound be like?

The masterclass was in a small studio, presumably because it was (over)heated, as opposed to the rest of the school and the corridors, which were pretty cold. There were only five of us in the room—the student, the student's teacher, the accompanist, my translator, and myself. Much to my surprise, the first student played the Martinu Sonata. My translator was not a musician, so I had to use common words, not musical terms. He was actually my “minder,” the person who keeps tabs on you. The student was quite good. She played the first movement straight through, and I sug-

gested a few ritards that were not marked in the music. Her teacher told me through the translator that the student wanted to remain faithful to the score. I told him that is usually great, but, in this case, the music needs to breathe and be more free, and that sometimes I take liberties with the music that the composer doesn't notate. I'm not sure if they believed me, but the student did try to play more freely. I also talked some about breathing, basically, the same concepts that I tell any students that I teach in New York. The second student played the second movement of the Mozart Concerto in D major, and, again, I worked on being more free. And when I spoke about breathing, the teacher started showing the students how to breathe properly and repeating in Korean what I was trying to demonstrate, which was getting the tongue out of the way. This was obviously something he had spoken of with his students.

I realized that the students had a very good and caring teacher, and that many of the teachers had studied abroad and brought some European concepts of playing back home with them. But the students have limited access to CDs, and possibly music, and certainly to opportunities for hearing international performers. And their instruments could be better, too.

We also had a chance to hear some Korean flutists at the dress rehearsal, though they did not play at the concert. I believe their flutes were bamboo. Because the *Arirang* solo that I played [on piccolo] is usually played on a bamboo flute, I tried to have a concept of the Korean flute in my mind when I played, rather than a traditional sound. I also tried to think about the Korean landscape, and of the music we had heard the night before, so that I could play with the right kind of color.

Lastly, the experience of seeing the audience wave to us after *Arirang* was truly moving. I had tears in my eyes waving back, and felt truly connected to the people, even though we didn't speak in words. I think they felt the same way, and I think through the music, we were able to have a common bond. I continue to think often of the two days we spent there.

TEACHING HARMONIC AWARENESS WITHOUT A PIANO IN SIGHT

by Wendy Stern

This article was written in response to a question posed by NYFC member Barbara Highton Williams:

Given the fact that so many flute students seem unaware of what is going on harmonically in the music they play, I wonder what teachers can do just within the weekly lesson to better instill harmonic awareness. How much can be done without reference to the keyboard?

For the flute teacher, incorporating harmonic awareness into a lesson presents many challenges. Traditionally, music theory is taught with reference to the keyboard. Without this reference, we have to find different ways to integrate this knowledge. In his essay “To See and Not See,” Oliver Sacks¹ describes a situation where a blind man who can suddenly see still cannot really use his sight because his brain lacks the necessary references to decipher and process the information of seeing. Perhaps this is a drastic analogy, but many flutists are “blind” to the larger context of melodies, sound, and finger technique they may have practiced for years. Bart Feller, principal flutist of the New York City Opera, New Jersey Symphony, and Santa Fe Opera, says, “For me, if you don’t know what harmony or chord is beneath your flute part, you’re not prepared to make important decisions about how to play your part, especially regarding phrasing and color.”

TEACH RELATIONSHIPS OF PITCHES

WITHIN THE SCALE: Teaching harmonic awareness to students with no prior sense of reference requires many steps before advancing to harmonic analysis. It is necessary to create a reference between the names of the notes and their relationship to one another. Flutists can’t “see” the half step on the keyboard the way pianists do, or “feel” the interval in their fingers the way string players are taught. Unlike singers, who have to hear the melody in their mind before they can sing it, flutists are taught to use certain combinations of fingers to produce a certain pitch. Sometimes I draw a picture of the notes

of a keyboard to enable the student to “see” the relationship between the whole steps and half steps. Sometimes constructing major scales just by hearing the relationships of whole and half steps without having to name the notes helps to develop this sense of pitch relationship.

USE PEDAL TONES: Another issue with flutists is the difficulty in actually hearing the bass line. David Roitstein, pianist, composer, and director of the Jazz Department at CalArts, concurs, saying, I have noticed that most musicians can identify pitch information clearly and easily when they are listening to their own instrument—bass players recognize bass notes, flutists recognize top melody lines. However, when it comes to hearing a frequency range that they do not often spend time playing in, such as flutists hearing bass notes, it is more unfamiliar to them, and therefore seems more difficult.

Since the bass is most responsible for determining the harmonic context of music, it is essential to be able to hear the bass accurately. Any musician (even a flutist!) can do it with practice. It is a skill that can be developed, and it is the key to understanding harmony.

Using the flute as a pedal tone to accompany the students as they play their scales serves as a reference point for them to hear chords as well as intervals. This also works with their pieces; once they identify the key of the piece, they can play the melody as the teacher plays the tonic as a pedal tone. Doing this in reverse, with the student playing the long tone enables him or her to practice air control while hearing a (hopefully) good model of accurate intonation. Students can practice this at home with an electronic tuner sounding the drone.

TEACH INTERVALS: Music that we typically use to develop tone and technique is ideal for identifying the names of intervals. Moyses’s *De La Sonorité*, for example, helps develop the sound of

the intervals, from half-steps to an octave and beyond, in a very basic way; the next step (no pun intended) is to be able to name them. Taffanel and Gaubert’s *Daily Exercises* are another great source for both hearing and identifying scales and arpeggios. In my attempts to multitask, I mine harmonic references from materials that would be used anyway during the course of a regular lesson, looking for opportunities to identify intervals, scales, and arpeggios in the already-assigned music. As an example, a young student playing *Lightly Row* will be able to identify the “scale” at the end of the first phrase, and the “arpeggio” at the end of the second. However, additional materials can be useful—for example, the textbook and accompaniment CD, *Flute/Theory Workout*,² in which music theory fundamentals are introduced at the same time as flute technique.

USE HARMONICS: Using harmonics is a means of combining both tone production and ear training. Robert Dick, in his book *Tone Development Through Extended Techniques*,³ has very detailed harmonic exercises, which include singing and playing at the same time. With these exercises, the flutist not only learns about the harmonic series, by singing and playing, but can experience chords as well. Also, when singing in unison with the flute, the effect sounds something like an electric guitar, quite a new sensation for a flutist!

Another way to incorporate harmonic context into the lesson is with tuning and intonation based on harmonic relationships. The following duets, when played with good intonation, magically reveal a third melodic line: Trio for Two Flutes in *Kincaidiana*, by John Krell;⁴ *Rondeau Gracieusement* by Boismortier;⁵ and Trio by Mike Mower.⁶ All three pieces rely on “resultant tones,” sometimes called “difference tones.” This phenomenon is discussed in detail in articles by John Barcellona (“Woodwind Intonation”)⁷ and by Albert Tipton (“An Approach to ‘Just’ Intonation by Employment of Difference Tones”).⁸

CREATE DESIRE: Not only do we need a point of reference to learn about harmony, we also need a desire to learn it. For me, the “Aha” moment came at a lesson with Tom Nyfenger as he improvised an accompaniment to my Andersen etude. The suites for solo flute by J.S. Bach and C.P.E. Bach, the Telemann fantasias, and the Andersen etudes are wonderful vehicles to teach harmonic analysis. Using these pieces, the student can learn about dissonances and resolutions, passing tones, suspensions, chords, inversions, and cadences. Musical decisions about dynamics, phrasing, and contour all have their basis in the implied harmonic context. We can connect the artistic choices with the practical application. This is somewhat easier in the literature for solo flute because the score is complete—there is not a part of the score which is missing.

USE THE SCORE: It is the curse of the “one line instrument” that we are playing only part of the music, and seeing only the part we are playing. A simple solution is to learn the music with reference to the whole score. Create the habit of always having the piano part accessible and available as a reference, during both practice and lessons. Even before identifying specifics in the score, it is possible to see elements of pattern, contour, and contrast. Write into the flute part any rhythmic or melodic material that will help clarify the music, especially during rests in the flute part. These visual cues will help remind the flutist of what else is happening during their part and is a way of focusing and guiding one’s listening to the accompanying music. Our pencil markings can be clues to the music rather than mere corrections. Perhaps the most obvious way to instill awareness of the piano part is to listen to recordings with the piano score, not just following the flute line.

Even when there is no piano in the room, it is possible to hear the other parts in the score by singing, tapping out rhythms, or using the flute. Eleanor Lawrence was known to play the left hand of baroque keyboard sonatas on her flute as accompaniments with her students. A favorite activity of mine is to create a duet out of the right hand of the piano part. In the Bach sonatas, I play the treble part of the keyboard

music on my flute while the student plays the melody, and then we will switch. This works well for many pieces, including the beginning of the Dutilleux Sonatine and the second movement of the Poulenc Sonata. In Gluck’s *Minuet and Dance of the Blessed Spirits*, I actually teach the harmony part before I teach the flute melody; it allows the students to internalize the harmonic movement, which enables rhythmic understanding in addition to merely counting.

USE TECHNOLOGY: I don’t think there is any substitute for working with a pianist. Unfortunately, because of lack of time, money, or rehearsal space, proper rehearsal with the accompanist is often limited. Even though I am loath to mention it, there is a software program that digitally “realizes” the piano score and can play it back on a computer. Unlike “Music Minus One” there are ways to adjust the tempo, create a practice loop, add chord accompaniments to scales, and assess the “accuracy” of a performance. This potentially evil program⁹ is called SmartMusic, and I must confess that my students who use it are enjoying it very much. Used as a harmonized metronome, it is a helpful practice tool. However, while it can prepare one for the actual work with the pianist, it does nothing to capture the collaborative essence of music making. I learned about another computer program¹⁰ from Keith Underwood: “The Amazing Slow Downer,” which can adjust the speed of music without changing pitch; again, it is like a glorified harmonic metronome, but with the recorded sound of real musicians.

USE YOUR IMAGINATION: This is probably the most valuable resource among teachers. Several NYFC members have shared their original ideas with me. NYFC president David Wechsler applies his jazz background as he has students hear the chord progressions in Andersen etudes. Carolyn Steinberg has found that the Bach solo violin sonatas and partitas are great to play on flute while looking for chord progressions. Barbara Highton Williams has created an original narrative, anthropomorphizing tonal and harmonic relationships in a family dynamic. Theory, ear training, and instrumental technique do not need

to be separate events. In the absence of a piano, there are many other tools with which to instill varying degrees of harmonic awareness. Educating our flute students within a harmonic context is an exciting prospect because it connects “what we do” with “why we do it.” Our lessons are more than just naming chords and intervals, they are opportunities to apply harmonic understanding to melodic choices. Bruce Adolphe, composer and author of *What to Listen for in the World*,¹¹ says, “Understanding is often a matter of noticing and naming. Inspiration is often a matter of seeing without naming.” In our quest to instill harmonic awareness in our flute students, I guess we have to do it all. □

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Wendy Stern is a freelance flutist and teacher in the New York area. She earned a master’s degree from the Juilliard School, where she studied with Samuel Baron and Julius Baker, and has been a member of Flute Force since 1988.

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From the Editor

Greetings! Hope you all enjoyed last month's Flute Fair as much as I did. The Young Artist Competition winners you will hear on April 27th are YaHsin Angel Hsiao (1st place), Benjamin Smolen (2nd place), and Seung Yeon Tae (3rd place). Congratulations to all! Flute Fair photos and info about our Young Musicians Contest winners will be in our May issue.

Dave Wechsler's "From the President" this month deals with the trials and tribulations of being a freelance musician in this day and age. His take on things is that it is the best of times, and the worst of times, but whatever the time, it helps to be rich.

We have two feature articles this month. The first is a long-planned article by Wendy Stern on teaching harmonic awareness without a piano. The editor's advice: when reading the article, don't overlook the references—they are really interesting! The second is a very up-to-the-minute trip report (complete with photos) from two of the New York Philharmonic flutists, just back from their historic visit to North Korea (aka the Democratic People's Republic of Korea or DPRK). I didn't see the televised broadcast of their February 28th concert, but caught up with the radio broadcast (archived on the www.nyphil.org website) several days later. Definitely quite an experience, even second-hand!

Beth Holmgren, a marketing and development associate for the Orpheus Chamber Orchestra, is this month's member profile subject. Readers will probably remember her recent (January 2008) interview with Katherine Kemler, and I think we will be hearing more from her in our next issue...

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger (klsaenger@yahoo.com)