



The New York Flute Club

NEWSLETTER

February 2013

In Concert

Jasmine Choi, flute

Mariko Furukawa, piano

Sunday, **February 10, 2013**, 5:30 pm

*Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue
(entrance on East 25th Street between Lexington and Third Avenues)*

Afternoon of a Faun (for flute and piano)	Claude Debussy (1862–1918)
Sonata in E Major Op. 15 (US premiere)	Richard Rössler (1880–1962)
Garak	Isang Yun (1917–1995)
Zoom Tube for flute solo	Ian Clarke (b. 1977)
Four Souvenirs	Paul Schoenfield (b. 1947)

Jasmine Choi's appearance is made possible in part by Straubinger Flutes, Inc. and Ruth Baker.

Program subject to change

What's in My Tone?

4:00 pm - Lobby: Pre-concert fun with a spectrum analyzer

What's in My Tone?

by Katherine Saenger

Last year's Flute Fair exhibits included a Science Table at which visitors were invited to use real-time spectral analysis to compare the sounds of singing wineglasses, beer bottles, Christmas ornaments, and various flutes. Aided by myself and my two helpers for the day, physicist Ed Wolf and doctoral flute education student Carol Hobauser (whose thesis work actually mentions spectral analysis as a teaching tool—see p. 5), the adventurous and curious of all ages took a direct look at the harmonic content of their own flute tones and those of some preselected pros. This February, the NYFC's Education and Outreach Committee is hosting a similar demo (but in the quieter environment of the Engleman Hall lobby) prior to Jasmine Choi's concert.

This short article is intended to let you know something about what to expect, and to give you some time to think up your own crazy ideas for experiments to try, perhaps jumping off from some of the crazy ideas we have already. I'll begin with a few facts

(Cont'd on page 4)

Jasmine Choi: New Vienna Symphony Orchestra Flutist

Soo-Kyung Park's interview with Jasmine Choi appeared in the November 2012 issue of the *New York Flute Club Newsletter* and is posted on the Club's website (www.nyfluteclub.org). Entitled "Jasmine Choi: New Vienna Symphony Orchestra Flutist," it touches on Jasmine's childhood in Korea, her move to the US at age 16 to continue her studies, first at Curtis and later at Juilliard, and her career since then. Highlights (for the editor) were Jasmine's Julius Baker stories and her anecdotes about how memorizing your music can save the day.



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Silver Lining

by Wendy Stern



From the
President

It was Monday, October 29, 2012, and the dire predictions of Hurricane Sandy were realized; at the peak of the superstorm and its immediate aftermath, over eight million people were without power and more than a half million homes and businesses were either damaged or destroyed in the New York/New Jersey area. Subway service was suspended and gas was being rationed. Damage to the city was estimated in the billions, but no dollar amount could begin to express the value of the rare books, religious artifacts, and artwork that were irreparably damaged or lost in the wake of the storm. Broadway theaters were dark, schools were closed, and the New York Flute Club, like many other musical organizations and venues, was forced to cancel its monthly concert.

Nancy Toff, NYFC archivist, looking through the printed material of the NYFC, commented, “As far as I know, we’ve never had a complete cancellation. In recent history we’ve had three artist cancellations—Tom Nyfenger, when he was ill (November 1989, Bonnie Boyd stepped in); Jim Walker, who got stuck in the Minneapolis airport in the fog (November 2001, Jill Allen stepped in to do a jazz program on about four hours’ notice); and Bonnie Boyd, who had to cancel because she broke her hip (November 2008, we swapped in Valerie Coleman and the Imani Winds at the last minute and Bonnie came the next year instead).”

Jasmine Choi, who was scheduled to perform on November 4, was in the Seoul International Airport on the night of the hurricane. I was so happy to hear from her, because my biggest worry was that she would be unreachable in a plane diverted to an unknown landing site far from NYC. Luckily, the flight was cancelled, but the first possible plane she could take was scheduled for three days later. By the time she was scheduled to depart, Baruch College was still closed, all Internet and phone lines were down, and I was not able to get in touch with any of the staff of the recital hall. NYC still did not have the subways running, and gas lines were hours long (if, in fact, the gas station had any, which was rare). Had I been the mayor of New York, perhaps I would have let her come (though, in the end, Mayor Bloomberg DID cancel the NY Marathon), but concern for her safety was ultimately the deciding factor in my decision to cancel the concert.

On a personal note, the challenges of Hurricane Sandy brought out the best in so many. My neighbors in Palisades (13 miles north of the George Washington Bridge) banded together to remove the five huge trees that were blocking my road and shared their food (and wine) and hot showers with those of us who didn’t have a generator. (It was nearly a month before full power was restored to my area.) I must confess, I did not last—after only two days I moved to my daughter’s apartment in NYC. However, Nancy’s mom gamely weathered the lack of phone, heat, or electricity in her Westchester home for nearly a week before Nancy could convince her to stay in NYC.

Happily for the New York Flute Club, Jasmine Choi was able to reschedule her concert to February 10 (Flute Force, originally scheduled for February, will perform at a future date). In her interview from the November Newsletter, which can be found online (www.nyfluteclub.org), you will be reminded of the charm, passion, and dedication that have fueled her successful career. I would also like to add that through our many email conversations and scheduling scenarios, I was privy to the depth of Ms. Choi’s truly generous spirit—definitely, a silver lining...and an even further enticement to attend her concert.

Katherine Hoover: 75th Birthday Tributes

Composer and flutist Katherine Hoover celebrated her 75th birthday this past December. The NYFC will be celebrating this milestone with a tribute concert at the 2013 New York Flute Fair and a spring Newsletter issue that will include an interview by Zara Lawler and short tributes from Katherine’s friends and admirers. Submissions (subject to editing for style and length) should include a description of how you first met and your most memorable interaction, and are due to the editor (klsaenger@yahoo.com) by March 1, 2013.



Member Profile

Cathryn
Magno

NYFC member
since 1997



Employment: Professor of educational leadership and policy at Southern Connecticut State University; adjunct associate professor of international education at New York University; consultant for USAID, UNICEF, World Bank, and other international organizations.

A recent recital/performance: Appearing as one of the 100 migrating flutes in Salvatore Sciarrino's *Il Cerchio Tagliato Dei Suoni*, staged by Zara Lawler at the Guggenheim Museum in November 2012 ("a unique event, and a wonderful experience!").

Career highlight(s): As an academic and activist: her research and teaching on gender equity and refugee education (in venues including Bosnia, Latvia, Mongolia, and Switzerland, as well as the US) and two books: *New Pythian Voices: Women Building Political Capital in NGOs in the Middle East* (2002) and *Comparative Perspectives on International School Leadership* (2012). As a flutist: being a member of the Intercontinental Flute Quartet (1997-2004), a group whose repertoire included original arrangements and classic quartet pieces, and whose members, all avid travelers, met through the NYFC.

Current flute: A silver Miyazawa (the same flute and headjoint she's had for 25 years, as she likes how its natural brightness complements her more mellow approach to producing sound).

Influential flute teachers: In high school: Barbara Craig, who had the ninth-grade Cathryn doing 200 sit-ups per day, imparting a view of music both holistic and physical; and Peter Boonshaft (then conductor of the Connecticut Valley Youth Wind Ensemble and now a professor at Hofstra University), who made her realize that "If you can't sing it, you can't play it!" As an adult: off-and-on lessons with Jayn Rosenfeld, whose analogies and "easy intensity" leave her both encouraged and motivated.

High school: Bloomfield High School in Bloomfield, CT.

Degrees: BA in international relations (Tufts University, 1990), MEd in

international education policy (Harvard University, 1996), and PhD in comparative and international education (Columbia University, 2000).

Most notable and/or personally satisfying accomplishment(s): As a teacher: witnessing students' "Aha!" moments—especially those when they shift from understanding human rights intellectually to actually taking action toward social justice. As a flutist: being able to play chamber music with family and friends, especially with her pianist mom. Cathryn says, "It is not always perfect, but it is fun!"

Favorite practice routines: A warm-up: either a few scales, followed by some time on high and low register long tones, or some favorite Bach or Telemann, focusing on breathing. Then she moves on to whatever piece she is learning ("preferably something that really challenges me") along with run-throughs of favorite classics such as Debussy's *Syrinx* or Mozart's D major concerto. Because her travel schedule often causes her to miss several days of practice in a row, her practice sessions tend to go on for a few hours at a time when she does get a chance to practice.

Other interests: Physical activities—dance, yoga, pilates, hiking, and running; learning languages, and *more* travel. Though work take her to places such as Azerbaijan and Pakistan, she also likes to travel for pleasure (spending many a summer in Europe checking out various music festivals—any recommendations, let her know).

Advice for NYFC members: Try not to be intimidated by the notes—enjoy the process and the gift.

SAVE THE DATE

Flute Fair 2013: Natural Expression

Sunday, March 17 - All Day
Guest Artist: Lorna McGhee, principal
flute of the Pittsburgh Symphony
The Lighthouse, 111 East 59th Street, NYC

Come for a day of flute-filled events, including a special 75th birthday celebration for composer-flutist Katherine Hoover, recitals, masterclasses, workshops, exhibits, an ensemble reading session, student ensembles concert, and the annual NYFC competition.

Visit the flute fair page at www.nyfluteclub.org for more info.

FLUTE HAPPENINGS

FEBRUARY '13

Feb
2 Saturday 6:30 - 9:30 pm

Jasmine Choi will present a flute masterclass while she is in town for her February NYFC recital.

- The Chapel, Riverside Church, 490 Riverside Drive (between 120th and 122nd Streets), NYC.
- Admission: \$115 performer, \$35 auditor.
- Info and application forms, email skpmanagement@gmail.com.

Feb
5 Tuesday 5:00 - 8:00 pm

Second **Jasmine Choi** masterclass.
• 227 Van Orden Avenue Leonia, NJ 07605. • Admission: \$115 performer, \$35 auditor. • Info and application forms, email skpmanagement@gmail.com.

Feb
9 Saturday 2:00 - 5:00 pm

"From Breath to Tone to Phrasing in Classical and Contemporary Repertoire," a workshop-style flute masterclass with **ROBERT DICK**. Everyone participates, so bring instruments and a lyric statement from the piece of your choice. Agenda: techniques for efficient, silent breathing; throat tuning (to banish "bad days" forever); and putting it all together in phrasing.
• Studios 353, 353 West 48th Street, NYC. • Admission: \$35. • Info, email maryann.tu@gmail.com or visit www.masterclassesNYC.com.

MARCH '13

Mar
3 Sunday 3:00 pm

The Rosewood Chamber Ensemble with **BARBARA HOPKINS**, historical flutes, presenting "A Baroque Sundays at Three" concert entitled "The Musical World of John Quincy Adams." Music by European and American composers, reflecting Adams' life as a diplomat, congressman, US president, and flutist.

- Staller Center for the Arts Recital Hall, Stony Brook University. • Admission is free. • Info, visit www.BarbaraHopkins.com/Rosewood.htm.

MEMBER ANNOUNCEMENTS

Greenwich House Flute Workshop, with **JAYN ROSENFELD**, director, to meet Wednesday evenings 7:30 to 9:00 pm. Dates February 6, 20; March 6, 13; April 10, 24; and May 8, 15. Registration: 212-242-4770; info 212-633-6260.

Flute Fair Deadlines

Young Musicians Contest • Feb 1
Flute Club Competition • Feb 15
Flute Fair Masterclass • Feb 20
Student Ensembles • Feb 25

What's in My Tone? (Cont'd from page 1)

about sound waves and musical acoustics, and then list the experiments we've devised for your education and amusement (two of which are illustrated in the figures using data with me as the flutist). Additional information can be found at the end. We look forward to seeing you (and your flutes)!

BACKGROUND

What is sound?

- Sound is a vibration (a periodic back-and-forth motion or disturbance) that propagates through a medium (gas, liquid, solid) as a wave.
- Properties of sound waves:*
 - Frequency (number of vibrations per second, Hertz or Hz) is denoted *f*. High-pitched sounds have higher frequency than low-pitched sounds. Octaves differ in frequency by a factor of two.
 - Wavelength (crest-to-crest distance between adjacent wave cycles), denoted *L*. The longest wavelength an instrument can produce is proportional to the instrument's length.
 - Speed (how fast the vibrations travel from one point in the medium to another), denoted *S*.
 - Amplitude (the range of the vibration's back-and-forth motion). Louder sounds have higher amplitude than softer sounds.

Useful facts about sound speed:

- Important relationship: Speed = Wavelength x Frequency ($S = L \times f$).
- Sound speed is 340 m/sec (1 mile in 5 seconds, 1100 feet/sec) in dry air at room temperature.
- Sound speed changes with temperature (slower for colder; that's why cold flutes play flat) and the medium that the sound is traveling in (*S* is faster in helium than in air, slower in gases than in solids).

Useful information for flutists:

- The lowest frequency note you can produce with a flute tube of a given length (with no overblowing) is known as the fundamental. Multiples of the fundamental frequency are called harmonics.
- For flutes, the wavelength of the fundamental is about twice the flute's length (i.e., flute length is half a wavelength). Example: Low C (C4 or middle C) has a frequency *f* of 262 Hz. Since $S = 1100$ ft/sec and $S = L \times f$, wavelength *L* should be 4.3 ft, about twice the flute's length of ~2 ft.
- The quality or timbre of a sound depends on the relative intensities of its partials (i.e., its single-frequency component tones, usually integral

FIGURE 1: A spectrogram of the octaves (A) and scales (B) produced by playing the music manuscript at the top of the figure. The vertical scale on the left of the spectrogram is frequency, the horizontal scale at the bottom of the spectrogram is time, and the plotted patches indicate sound intensity (darker is stronger) at the corresponding frequency. The sidebar at the right shows intensity vs. frequency at the time position of the cursor (vertical arrow). The frequency scale can be linear or log; with a log scale (used here), every octave interval has the same vertical spacing. Can you see the vibrato on the long notes? and (extra credit!) figure out how fast it is?

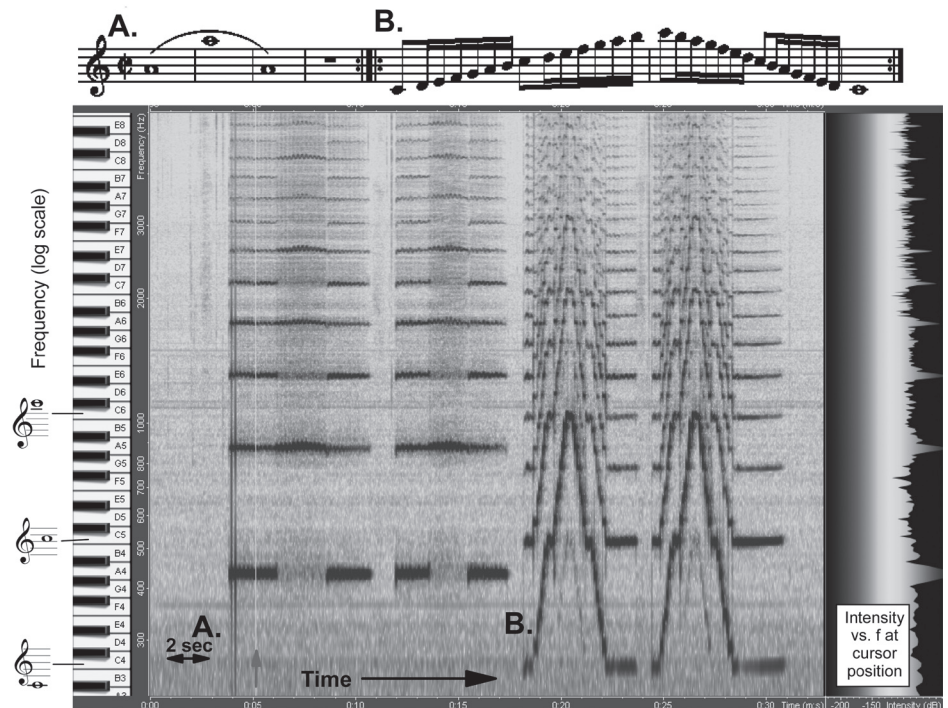
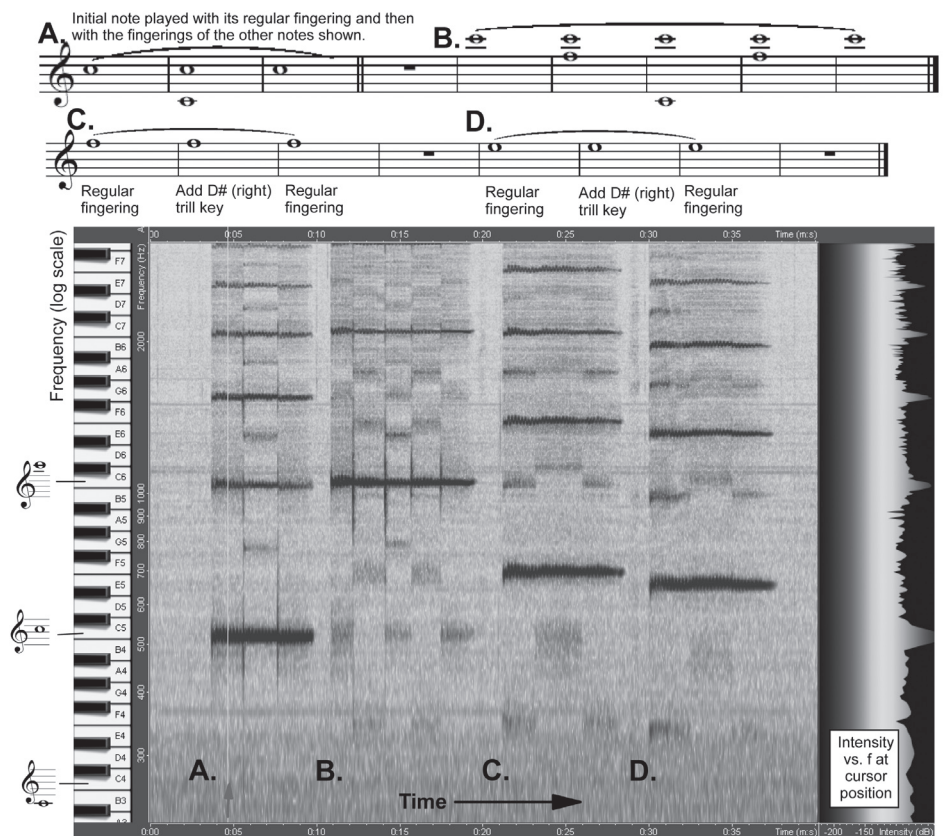


FIGURE 2: A spectrogram of the four notes in the music manuscript played with the indicated fingerings. Different fingerings for a given note produce different tone qualities, as evidenced by differences in the frequency positions of the partials.



multiples of the fundamental). Spectrum analysis allows you to see how the harmonic content of a sound varies in real time.

Things to Do with Spectral Analysis:

- Get oriented (FIG. 1). Test your understanding by playing some octaves (f and $2f$), scales, and trills. Challenge question: How can two flute players make a spectrum analyzer write the letter A? What about the letter E?
- Confirm that the overblown harmonics of your flute's low C (C_4) agree with the expected $2x$, $3x$ multiples of the fundamental frequency f ($=262$ Hz).
- Can you see your vibrato? Is there a pitch variation?
- Systematically vary your tone color and see how these differences are reflected in the spectrograms. Of special interest for tone color: edgy vs. sweet with no change in fingering; "pure" tones with regular fingerings vs. multiphonics with alternate fingerings (FIG. 2).
- Compare spectrograms of regular flutes to PVC flutes, wineglasses, and beer bottles. How do your sound samples compare with those recorded by professional flutists?
- Are difference tones real? Find a colleague and play some notes from the John Krell "Trio for Two Flutes" and see if the difference tones are picked up by the spectrum analyzer.
- Play a note with/without "throat tuning." Does the spectrum analyzer show a difference?

For more information:

- Terrific free software (if you want to try spectrum analysis at home): Audacity (for waveforms and non-real-time spectrum analysis), from www.audacity.com; Sonic Visualiser (www.sonicvisualiser.org); and Overtone Analyzer from www.sygyt.com (free for a 10-second spectrum analysis version, \$100 for the no-time-limit spectrum analysis version used here and at the Flute Fair).
- My favorite website for musical acoustics: <http://www.phys.unsw.edu.au/jw/basics.html>.
- An excellent resource for alternate fingerings and multiphonics: Robert Dick's *The Other Flute*.

Katherine Saenger has a Ph.D. in chemical physics from Harvard University (1981) and is editor of the NYFC Newsletter.

Internal aspects of flute technique: a mixed method investigation of teaching strategies and their effectiveness

by Carol Hobauser

This article summarizes the findings of my thesis on flute teaching strategies, accepted by Teachers College, Columbia University, in December 2012 in partial fulfillment of the requirements for a doctor of education degree in college teaching of music. My dissertation focused on strategies used to teach aspects of flute technique that are internal, including vibrato, tonguing, and overall mouth and tongue shape. Breathing was not included because the literature showed that teachers used the external movements associated with breathing as a basis for instruction. I wanted to find out how flutists perceived strategies that addressed parts of playing that had no visual cues.

My findings were based on a survey that was described in the April 2011 NYFC Newsletter and responded to by 160 past and present flute performance majors, all of whom were at least 18 years old. I sought high-level players who had probably experienced several teaching strategies. Surprisingly, over 90% of the respondents were flute professionals. I had expected the majority to be students because I thought students had more time to take surveys!

Flutists rated the frequency of their exposure to teaching strategies and then rated how they perceived the effectiveness of the strategies. The results reflect the opinions of professionals more than students and so future study directed towards students would also be useful. Useful information about newer and emerging strategies was also gained through participants' answers to open-ended questions. These newer strategies, which had not been found in traditional sources, were investigated in the second part of the study.

After a literature review, I grouped traditional strategies into categories reflecting the kind of model the strategies provided. These were visual models (anatomical and evocative), verbal descriptive models (of physiology and imagery-based), and teacher modeling. I had also engaged in a terminology trial with about 20 students and professionals in the New York area before formulating the wording of the survey. Alternative terminology was used in detailed questions later in the survey to ensure that the intended meaning was understood. The most notable finding from the survey was that flutists reported the top four strategies they had experienced as being the same as the top four strategies they found to be the most useful. The order changed slightly

when more detailed and scaled questions were used later in the survey; however the order did not change significantly. Most surprising was that teacher modeling with student imitation was rated the highest strategy, despite the internal nature of the techniques being discussed. The other highest rated strategies were vocal/speech techniques, verbal descriptions of internal physiology and imagery/creative visualization. The preference understandably changed order slightly when participants answered questions about tonguing, vibrato, or tone (e.g., speech syllables rated higher for tonguing). Overall, the use of pictures of anatomy, evocative drawings, devices for practicing or "other" strategies were rated lowest.

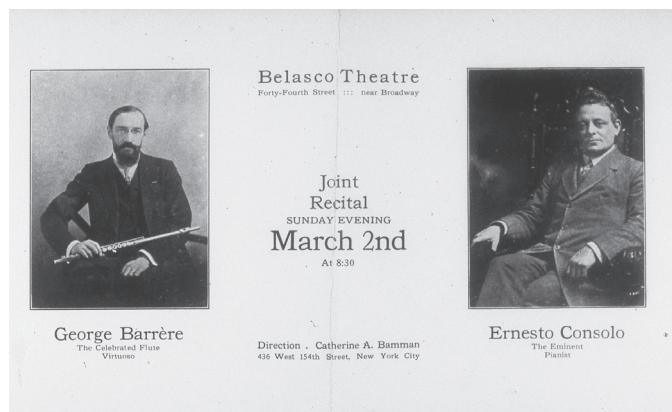
Participants nominated newer strategies that were not in the survey for further investigation. These were believed by their users to be effective in teaching internal aspects of flute technique and were investigated using interviews and observations. Although a minority of survey respondents had rated devices or "other" strategy as very effective (18-19%), the study was structured to investigate newer strategies that had not been found in the literature. The newer strategies were being used by highly qualified flutists, which justified investigating these newer methods. The strategies investigated were the Pneumo Pro device invented by Kathy Blocki, the breath builder machine, buzzing the lips, finger breaths, the breathing bag, body positions (as in the Alexander Technique), spectral analysis, and the use of newer recording capabilities including slow-down software. Alternatives to these strategies were also investigated: e.g., pinwheels instead of the Pneumo Pro, paper strips instead of the breath-builder machine, plastic bags instead of the breathing bag.

The newer strategies added to the existing strategy categories I had created using traditional methods. As a result of investigating the newer strategies I also created a new category, which I called "kinesthetic models." These were defined as devices or strategies that created a "feeling" that was then transferred to the flute. For instance, using a breath builder machine gave a kinesthetic model of blowing continuously during vibrato and tonguing. One traditional strategy, spitting rice as in Suzuki method tonguing practice, also fit into this category. Other newer devices fit into the visual modeling category, such as spectral analysis, which

(Cont'd on page 7)

1913: Good Precedents

by Nancy Toff



The end of a calendar year always prompts a bit of retrospection, and so I thought about what Georges Barrère, founder of the New York Flute Club, had been doing a century ago, and how his programs compared with the flute club's offerings for early 2013. Happily, the archives obliged.

On March 2, 1913, Barrère gave what was billed as a "joint sonata recital" with pianist Ernesto Consolo at the Belasco Theatre. Sonata recitals, much less flute recitals, were still uncommon in New York, as in Paris, and the *New York Sun* critic warned that "sensitive music lovers are not likely to clamor for their performance."¹ But the critics were pleasantly surprised. A. Walter Kramer wrote in *Musical America*, "A disgruntled singing teacher once wrote a volume entitled 'Unmusical New York.' But even that individual would have changed his creed had he been present on Sunday evening of last week at the joint recital of George Barrère and Ernest Consolo."²

That program set a good precedent: it included the Bach A major sonata (played by Immanuel Davis in December 2012), the Schubert Introduction and Variations, Op. 160 (played by Sooyun Kim in January 2013), and the Pierné sonata. Of the Schubert, a staple of Barrère's repertoire, A. Walter Kramer wrote, "It is a work full of sunshine and joy and was admirably played. Mr. Barrère's technic [sic] in all of the variations was extraordinary and in one of them, taken at a hair-raising tempo, his almost uncanny breath control fairly drew his audience out of their chairs. It is only such flute playing that can make the instrument interesting." Of the Bach A Major Sonata, the *Times* opined, "Mr. Barrère's delightful playing of the flute part, of limpid fluency and exquisite phrasing, was matched by Mr. Consolo's crisp delivery of the part originally intended for the harpsichord, which he played in a style appropriate to it."³

In 1926 Barrère would give the first integral performance of the six Bach sonatas in New York, spread over three recitals at Steinway Hall, with harpsichordist Lewis Richards; the use of the latter instrument was quite unusual for the time. Likewise, in 1937 he and Yella Pessl would record three of the Bach sonatas (B minor, E-flat major, and C major) for RCA, the first recording with harpsichord. These performances indicate the fairly rudimentary state of baroque performance practice

at the time, but also demonstrate the artful use of tone color, characteristics that Kramer had observed in concert.⁴

Barrère's good friend from Paris, the tenor Edmond Clément, echoed the critics when he observed that in Paris, "Recitals by one artist, unassisted by others, are infrequent there and they seem never to have become really popular."⁵ But Clément was happy to engage the services of Barrère and his woodwind ensemble for a vocal recital in Carnegie Hall on March 11, 1913. Clément was a star of the Opéra-Comique, the Metropolitan, and the Boston Opera, and despite the cold weather Carnegie Hall was nearly full for a program entirely composed of modern French songs. Barrère provided flute obbligati in "Clair de lune," Hüe's "À des Oiseaux," and, as an encore, the traditional French song "À mes sabots." Clément also sang what may well have been the premiere of Barrère's own song, *Chanson d'Automne*, which was dedicated to him (and repeated by audience demand), but not published by G. Schirmer until 1915. (Christine Schadeberg sang it at the opening of the Barrère exhibition at the New York Public Library in November 1994.)

Back to 2013: Flute recitals are of course common (though not in traditional Broadway theaters), and vocal recitals accompanied by instrumentalists are now the rare birds; a lone pianist generally does the honors. But the repertoire and style that Barrère, Clément, and their French *camarades* brought to America are well-established musical traditions.

Nancy Toff, NYFC archivist, is the author of four books on the flute. The third edition of *The Flute Book* and the paperback edition of *Monarch of the Flute: The Life of Georges Barrère* were both published in August 2012 by Oxford University Press. She received the National Flute Association's National Service Award in 2012.

1. "Flute and Piano Concert," *NY Sun*, March 3, 1913.
2. A. W. K., "Unique Recital for Flute and Piano," *Musical America* 17 (March 8, 1913): 29.
3. "A Joint Sonata Recital," *NYT*, March 3, 1913.
4. See Susan Nelson, "Georges Barrère," *ARSC Journal* 24 (Spring 1993): 4–48 for a detailed analysis of his Bach style.
5. "Text Not Second Even to Music in Modern Song, Says Clément," *Musical America* 15 (February 17, 1912): 19.

CARNEGIE HALL
Tuesday Afternoon, March 11th
at Three o'clock

SONG RECITAL BY
EDMOND CLEMENT

ASSISTED BY
The Barrère Ensemble
and **Carlos Salzedo, Harpist**

RESERVED SEATS . . . \$2.00 to 75 Cents
BOXES . . . \$12.00 and \$15.00

Management . . . HOWARD K. POTTER
1551 Broadway, Telephone BR 3448.

Programme

Rondeau Debussy	La Sève Saint-Saëns
Absence Bizet	Mignonne Bizet
Sonnet National Massenet	Sérénade Bizet
(a) Ronde de Noël Gouvy	
(b) Tambourin Gouvy	
Les Cloches THE BARRÈRE ENSEMBLE	Andante de la Petite Symphonie Gounod
Clair de Lune Fauré	THE BARRÈRE ENSEMBLE
Chant de Pique Rougemont	Berceuse (Jocelyne) Godard
A des Oiseaux Hüe	Chanson d'Automne G. Barrère
(a) Arabesque Debussy	DEDICATED TO MR. CLEMENT
(b) Variations en un seul style thème Salzedo	Gillet Martin (1525) Pevlous
For More About CARLOS SALZEDO	Fleurette (1830) Wacziarg

Accompanied by THE BARRÈRE ENSEMBLE, CARLOS SALZEDO, Harpist
MASON & HAMLIN PIANO USED

Internal Aspects (Cont'd from page 5)

gave a visual read-out of harmonic content, pitch, duration and amplitude of the sound. Alexander technique gave users a model that was based on imagery (e.g., “lengthen and widen the back”) and also visual modeling when body mapping was used in conjunction with it. The strategy category I had labeled “teacher modeling” became “modeling” as I found that students were using multiple videos through web streaming as models, as well as using slow-down software to analyze vibrato or tonguing. Again, the overall preference of using performer models was surprising because the inside of the mouth and throat are not observable. The effects of body posture on the function of the tongue, vibrato, and internal mouth shape were believed to be great enough that the participant flutists preferred performance models as their first choice of strategy.

As a result of the survey and investigation into newer methods, I created a teaching hierarchy for strategies to teach internal aspects of flute technique. The hierarchy reflected the study’s participants’ preferences, although it must be remembered that while the users of the newer strategies were in the minority, that they believed

their strategies were very effective. All strategies were believed to be effective by some flutists, however they were seen as effective for descending numbers of flutists. This showed that the newer strategies deserve further study and investigation by teachers. In cases where traditional methods do not cause the improvement sought it would be suggested that flutists seek out alternative strategies. I briefly investigated the background of the newer strategies and found that many of them had come from brass pedagogy. The users of the breathing bag, buzzing, finger breaths and the breath builder machine were all interrelated to a common teacher; Keith Underwood. The users of Alexander Technique came from multiple teaching backgrounds, as did the users of the pneumo-pro and spectral analysis. Users of web-streaming and slow-down software also came from multiple teaching traditions. My final recommendations for further study included investigating the usefulness of the newer devices individually and in comparison with each other and traditional alternatives, and the surveying of flute students on their views of traditional versus newer strategies. I recommended that teachers be aware of the different strategy models available

for internal aspects of flute technique: visual (both anatomical and evocative), verbal descriptive (of physiology or using imagery), aural modeling (teacher or other player, video/recording, slow-down software), and kinesthetic models (devices, buzzing, spitting rice etc.). I recommended that students’ learning style preferences be taken in consideration when teaching internal techniques. I recommended that teachers have a willingness to use another model category, either a traditional modeling tool or a newer model if a student needs further help to improve.

Readers are invited to visit my website (<https://sites.google.com/site/carolhobauer/>) for more about this study, additional information on the newer teaching strategies, and a digital version of my dissertation. Thank you all for your participation and help!

*A 1986 graduate of the Manhattan School of Music, **Carol Hobauer** is back in the US after a 20-year career as a flutist in New Zealand.*

Teaching with Technology: Part 1

by Rachel Susser



When I was a kid—granted, I’m only 20 now, so it was not that long ago—I never would have imagined taking my flute lessons online. Besides the fact that my mother would have been concerned about the time our phone line would be tied up to maintain the dial-up connection, there was no convenient way to share video and audio, especially since even simpler web pages took an incredibly long time (by today’s standards) to load. The release of YouTube in 2005 marked an important point in media sharing, but, though online video tutorials became a possibility, such videos offered no prospect of direct interaction with a teacher.

Back in October, ArtistWorks Classical Music Campus emailed the Flute Club to inform us of the launch of their video-based Flute School. Though I remain skeptical that this approach will completely revolutionize how classical music is taught, this School is the first I’ve seen of its kind, and it offers a potentially substantial contribution to the accessibility of instrumental instruction. What makes the program innovative, according to ArtistWorks President Patricia Butler, is their Video Exchange™ technology platform. Students send a video of themselves practicing to their teacher, who records a video response specific to the student’s needs. Then, in a format that loosely models the traditional masterclass, the teacher uploads the original video and the response so that all enrolled students can learn from the suggestions provided. In addition to these exchanges, the website offers a collection of prerecorded lessons in categories like “Foundational Skills” and “Orchestral

Excerpts,” as well as a forum in which students can network and answer each other’s questions.

Though the Flute School is not intended for absolute beginners, Jeffrey Khaner, the flute teacher at the School, remarked in a phone interview that the program is flexible enough to be appropriate for adult amateurs, returning players, high school or college students, and even young professionals. He remarked that so far he has been “amazed at the level of the playing” and is even concerned that the presence of such advanced students may scare off some less-experienced flutists. According to Khaner (who wished *he* had something like this when he was a kid), the greatest strength of this method of teaching is its flexibility: students and teacher can work at their own pace rather than being restricted to a one-shot lesson. Enrollment is also relatively inexpensive; \$240 for a year is less costly than a single lesson with certain teachers.

While ArtistWorks is offering a new resource to the classical music community, I do not think it can or should completely replace traditional teaching methods. Even Khaner agrees that there is something to be gained from the immediate feedback and personal intimacy of in-person private lessons. Part of me is also uncomfortable with the idea of having no private forum in which to get advice, restricted though the audience may be to current content subscribers. However, the Online Classical Flute School is an option that anyone looking to supplement his or her current musical instruction should consider exploring.

Up next: More ways in which technology is affecting teaching methods.

Please email comments or suggestions to Rachel at rs3092@barnard.edu.



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



February 10, 2013 Concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)
Jasmine Choi, flute

93rd Season 2012 - 2013 Concerts

October 14, 2012 • Sunday, 5:30 pm
PAUL FRIED, flute

November 4, 2012 • Sunday, 5:30 pm
JASMINE CHOI Rescheduled to February
(Hurricane Sandy)

December 16, 2012 • Sunday, 5:30 pm
IMMANUEL DAVIS, baroque and modern flute

January 13, 2013 • Sunday, 5:30 pm
SOOYUN KIM, flute

February 10, 2013 • Sunday, 5:30 pm
JASMINE CHOI, flute

March 17, 2013 • Sunday, all day
Flute Fair, guest artist LORNA MCGHEE,
The Lighthouse

April 21, 2013 • Sunday, 5:30 pm
Competition Winners Concert

May 11, 2013 • Saturday, 2 pm
Annual Meeting & Ensemble Concert,
Bloomingdale School of Music

All regular concerts will take place at Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street), on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.



From the Editor

(or shorter!) changes in NYFC concerts artists with those dug up for Wendy by Club archivist Nancy Toff.

In place of the normal interview, we have three short articles. In one, Nancy Toff checks the archives for flute happenings c. 1913 and muses on the similarities and differences between concert programs then and now. In another, I describe some of the fun and educational things one can do with real-time spectrum analysis to better entice you into attending the Education and Outreach event where the technique will be on display (bring your flutes to test it out). In the third, Carol Hohausser describes her thesis work (now completed) on the different approaches to teaching flute techniques that are internal (i.e., not visible from the outside) rather than external.

In keeping with this issue's attention to techniques used in flute education, Student Liaison Rachel Susser shares some thoughts on Internet video masterclasses.

This month's member profile subject is Cathryn Magno. An avocational flutist and an academic specializing in international education and policy, she has a travel schedule that would seem to rival Hillary Clinton's. People have sent their edits to me from many far away places, but this is the first time I have gotten any newsletter-related correspondence from Islamabad!

Anyway, all for now. See you soon. Best regards,

Katherine Saenger
klsaenger@yahoo.com

Greetings! Our February concert will feature Vienna Symphony Orchestra flutist Jasmine Choi, in an appearance rescheduled from November. Soo-Kyung Park's November *Newsletter* interview can be found on the Club website (www.nyfluteclub.org). Jasmine will also be giving two masterclasses while she is here (see Flute Happenings, p. 3). There will also be a pre-concert (4 pm) Education and Outreach event in the Engelman Hall lobby (see p. 1 and below).

Wendy Stern's "From the President" gives us some of the back story on the decision to cancel the November concert in the wake of Hurricane Sandy. Not an easy decision, but I think most of us agree that she got it right. And those of us with long memories can test our recollections of past eleventh hour