



The New York Flute Club

NEWSLETTER

May 2015

2015 Ensemble Program Concert



Participants in last year's ensemble program concert at Alwan for the Arts in May 2014 Photo: Brian Klasewitz

About the 2015 performers:

Mary-Ann Tu is a former VP of Citigroup, is the founder of MasterclassesNYC.com, and holds an MM from the Eastman School of Music. This is her fifth year as a director of the NYFC ensemble program.

Denise Koncelik, DMA, is a Brooklyn-based freelance flutist and arranger. This is her second year as a director of the NYFC ensemble program.

Iona Aibel is a clinical psychologist and first-year member of the NYFC Ensemble.

Amy Appleton, a first-year member of the NYFC Ensemble, has been playing flute since 1996. She currently works at Free Arts NYC as a community artist and educator.

Ann Bordley is an attorney with the Brooklyn District Attorney's office. She is

a graduate of Harvard Law School and a flute student of Susan Friedlander.

Gail Clement is a recently retired client service officer of Chase Bank. She has been playing the flute for 44 years, is a member of the musical ensemble

at Westbury AME Zion Church, and occasionally plays jazz flute.

Alex Hahn has always enjoyed playing the flute, whether with his father as a child, with teacher Kathy Fink while growing up, or in college at Cornell University.

(Cont'd on page 5)

In Concert

New York Flute Club Ensemble Program

Saturday, May 30, 2015, 1:00 pm

Warburg Lounge, 92nd Street Y, 1395 Lexington Avenue, NYC

Program

- My Heart Will Go On * J. Horner (b. 1953), arr. L. Moore
- Music of the Night * A.L. Webber (b. 1948), arr. L. Moore
- Fuga No. 2 in C Minor † J.S. Bach (1685–1750)
from The Well Tempered Clavier Book 1, BWV 847 arr. M. Spector
Members of the NYFC Ensemble
- Prelude No. 20 in A Minor, WTC Book 1, BWV 865 J.S. Bach, arr. M. Spector
Malcolm Spector and Katherine Saenger
- Sonata No. 2, III. Allegro giocoso Eric Ewazen (b. 1954)
Denise Koncelik, flute, and Gary Norden, piano
- Passacaglia, Suite 7, No. 6, HWV 432 ‡ G.F. Handel (1685–1749), arr. P. Morgan
- Scherzo, Op. 161, Series 5, No. 15, D. 887 ‡ F. Schubert (1797–1828), arr. D.R. Koncelik
- American Flute Salute ‡ Traditional, arr. Bill Holcombe
Members of the NYFC Ensemble

The NYFC Ensemble 2014-2015

Mary-Ann Tu † and Denise Koncelik‡, co-directors

Iona Aibel, Amy Appleton, Ann Bordley, Roger Brooks, Gail Clement, Alex Hahn, Mary Lynn Hanley, Terry Hannigan, Zanne Hall, Lauren Klasewitz*, Elizabeth Lewis, Sanae Nakayama, Cynthia Reynolds, Karen Robbins, David Russell, Katherine Saenger, Malcolm Spector, Janelle Stokes, Judith Thoyer, Tiffany Tsao, Catherine Xu, and Han Yu

* † ‡ conductor

Program subject to change

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THE NEW YORK FLUTE CLUB INC.

2014–2015

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Eleanor Lawrence	1979–1982
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Newsletter

Katherine Saenger, Editor
 115 Underhill Road
 Ossining, NY 10562
 914-762-8582
 klsaenger@yahoo.com

Naomi Ichikawa Healy, Designer
 405 Dean Street, Apt. 1A
 Brooklyn, NY 11217
 646-417-3789
 nichikawa@gmail.com

www.nyfluteclub.org

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 Nicole Camacho, NYFC Social Media Chair

Philosophy

by Wendy Stern



From the President

Although I am generally not a jealous person, I must admit that I was filled with some pangs as I read about “A Night of Philosophy” in the Monday Arts Section of the April 27 *New York Times*. Described as “twelve hours of deep thought,” the event, which took place on the Upper East Side, simultaneously at the French Embassy and the Ukrainian Institute of America, from 7:00 pm on Friday, April 24 to 7:00 the next morning, drew a crowd of over 5,000 people. Attendees waited in line for hours to attend events, which included presentations by 62 philosophers. According to the *Times* article, a patron commented, “It’s a once in a lifetime opportunity...free coffee and some of the best minds in New York.” My initial reaction, being the total flute nerd that I am, was of envy. I thought, “Wouldn’t it be great to have such an event for flutes?” And then, of course the irony revealed

itself! We did this already! This year our annual Flute Fair had over 50 presenters and performers, lasted 12 hours, and also provided free coffee! Although, we did not have 5,000 guests, maybe an all-evening event should be considered for next year’s Fair!

Actually, I am kidding about the possibility of an all-night Flute Fair, but we have already started planning the NYFC’s next season (and have Philippe Bernold lined up as guest artist for the 2016 Flute Fair, which will be on Sunday April 3). On May 30, at our annual meeting, members will vote on a new slate of officers and directors. This event, held from 1:00-3:00 pm in the Warburg Lounge of the 92nd Street Y, 1395 Lexington Avenue, will also feature a short concert of diverse works by our ever-growing roster of enthusiastic ensemble members, led by Mary-Ann Tu and Denise Koncelik, and a reception of sweet and savory treats (for details on how to contribute, please see the annual meeting announcement below).

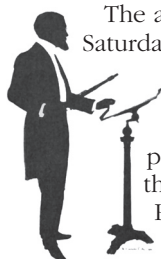
May 30 also marks the last day as my term as president. For the last three years, I have had the opportunity to get to know a wonderful and diverse flute community, meet flutists from all over the world, and work with a board composed of smart, passionate, dedicated, and open-minded individuals for whom I have developed huge respect. Together, we have both taken the New York Flute Club into the 21st century and looked back to its original mission. I am proud that my term as president included the development of our present website, with an online member directory and event calendar, video capabilities, and online payment functions; the introduction of more scholarships and free masterclass opportunities for students; the return of the “After-concert Chat”; and (last, but not least!) cookies and other treats after every concert. Now, instead of rushing away, we are munching, sipping, mingling, and talking with our friends and colleagues. We have brought the club aspect back to the NYFC.

I have the utmost appreciation for Lauren Wuerth, who is finishing her year as our fabulous intern, and for board members Lucy Goeres, Jeanne Wilson, Soo-Kyung Park, and Nicole Camacho, who are completing their terms. Our new slate includes nominations for Pat Zuber as president, Deirdre McArdle as membership secretary, and Carla Auld, Yevgeny Faniuk, and Nicole Schroeder as directors. I am positive that the New York Flute Club will continue to thrive under this new leadership.

We share the same philosophy.

NOTICE OF ANNUAL MEETING

Saturday, May 30, 2015 at 1:00 pm
 92nd Street Y, Warburg Lounge
 1395 Lexington Avenue, NYC



The annual meeting of the New York Flute Club, Inc. will be held on Saturday, May 30, 2015 at 1:00 pm. At that time we will elect officers and members of the board of directors. All current members are eligible and encouraged to attend and vote.

The spring ensemble concert, featuring flutists who have participated in the NYFC ensemble program, will immediately follow the 1:00 pm meeting. There will be a reception after the concert.

Post-concert refreshments will be needed. If you can bring something, email Mary-Ann Tu at maryann.tu@gmail.com.

Member Profile

Mary Lynn
Hanley

NYFC Member
since 2005



Employment: Semi-retired freelance editor, following 28 years with the United Nations Development Programme (UNDP) as a writer, editor, and supervisor.

A recent recital/performance: Playing second flute with the UN New York Symphony Orchestra in Dvorak's *New World Symphony* at Symphony Space in November 2014; and playing flute and piccolo with the Mannes College of Music Extension Division's flute ensemble at the Mannes Concert Hall in January 2015.

Career highlight(s): As a UN employee: her extensive (and enjoyable!) travels to report on UNDP-funded activities for the UNDP magazine, *World Development*, distributed to government officials, NGOs and others concerned with development worldwide. "My on-site visits included trips to places I probably would never have visited on my own—Egypt, Morocco, Yemen, China, India, Thailand, Bulgaria, Poland, Romania, as well as countries in sub-Saharan Africa. Especially interesting were my trips to the Central African Republic for a story on the Pygmies and to South Pacific Islands including Fiji, Kiribati, and Samoa to cover problems of island countries, many risking disappearance if global warming persists." As a flutist: playing in chamber music groups at the Lucy Moses School and with the UN New York Symphony Orchestra (in existence since 2011, and whose musicians, mostly employees of the UN or its affiliates, come from 26 countries and are led by conductor Predrag Vasić, a UN staff member from Serbia).

Current flute: A silver closed-hole Haynes (c. 1959) and a silver open-hole, B-foot Dean Yang (No. 1051); and a c. 2012 composite Pearl piccolo.

Influential flute teachers: High school band teacher Edward Carney, who gave freshman Mary Lynn a flute and an instruction book and invited her to a band practice ("Band soon became my favorite class and I eventually joined the school's chamber orchestra and played tenor sax in its dance band, the Sophisticated Swingsters."); and, since 2003, her first and only private teacher, Mary Barto ("I

started lessons when I realized how useful a flutist could be to the drama group I worked with. Mary remains patient in correcting the bad habits I acquired as a 'do-it-yourselfer' and continues to inspire me with her own interpretive ideas and wonderful playing.").

High school: Clarkstown High School in New City, NY.

Degrees: BA in drama and French literature (Bennington College, 1959).

Most notable and/or personally satisfying accomplishment(s): Finding socially useful ways to utilize her skills as a performer: Mary Lynn says, "Acting was my first love. Teenage summers with a stock company, the Rockland County Playhouse, led to many years in NYC studying acting with Mira Rostova, and to the shows I wrote, directed, and performed for UN staff fundraisers and holiday/farewell parties. After retirement I joined the Seasoned Citizens Theatre Company, a group of six to seven older performers who did a one-hour show, with piano accompaniment, for senior citizens at assisted living facilities and senior centers, performing comic monologues on subjects of interest to the elderly. In fact, that's what brought me back to the flute. Often there was a need for additional material when a cast member was out ill. Being neither a singer nor a dancer, it occurred to me that a flute number might be in order." With Mary Barto's help she was soon able to fill in with flute/piano renditions of old favorites like 'Don't Get Around Much Any More' and 'Stormy Weather.'" Mary Lynn was with the company for ten years, sometimes doing 80 shows a year, until it broke up due to lack of funding.

Favorite practice routines: Mary Lynn usually practices an hour a day, warming up with a chromatic scale and high register tones, and moving on to pieces she is preparing for her lesson, ensemble, chamber music group, or orchestra. She is particularly fond of romantic period works by Doppler and Kuhlau.

Other interests: Maintaining a connection with the UN: since retiring Mary Lynn has been a member of the Association of Former International Civil Servants (AFICS/NY) and the editor of a quarterly bulletin for retirees, distributed to some 3,500 members. She also undertakes freelance and pro-bono editing jobs for UN and other clients.

Advice for NYFC members: Practice, practice, and see every challenge as an opportunity. The best way to learn and improve is by doing!

FLUTE HAPPENINGS MAY '15

May
30 Saturday 8:00 - 10:00 pm

The **JAMIE BAUM** Septet Plus performing a program of original jazz compositions influenced by the rhythms of Stravinsky, harmonies of Ives, and melodies of Qawwli vocalist Nusrat Fateh Ali Kahn.

- The Jazz Gallery, 1160 Broadway (between 27th and 28th Streets), 6th floor, NYC.
- Admission: \$20 general, \$10 for members of the Jazz Gallery.
- Info, visit www.jazzgallery.org or call 646-494-3625.

JUNE '15

Jun
2 Tuesday 8:00 pm

The Handel Festival Orchestra with Thomas Elefant, conductor, will perform Mozart's D Major Flute Concerto, featuring soloist **MINDY KAUFMAN**, and other works by Haydn and Handel.

- St. Peter's Church, 619 Lexington Avenue (at 54th Street), NYC.
- Admission is free, donations accepted.
- Info, visit hehandelfestivalorchestra.org.

Jun
16-20 Tuesday to Saturday,
all day

The Consummate Flutist workshop curriculum consists of solo and orchestral excerpt masterclasses, and mini-lessons/lectures by **JEANNE BAXTRESSER**, Alberto Almarza, Jim Walker, **SOO-KYUNG PARK**, and Stephen Schultz.

- Carnegie Mellon University in Pittsburgh, PA.
- Admission for auditors: \$50 per day or \$150 for the full event.
- Info, visit theconsummateflutist.com or email info@cmufuteforum.com.

Jun
26, 27 Friday and Saturday
8:00 pm

The Da Capo Chamber Ensemble with **PATRICIA SPENCER**, flute, will present a semi-staged NY premiere of Shirish Korde's multimedia chamber opera *Phoolan Devi: The Bandit Queen*.

- Ailey Citigroup Theater, 405 West 55th Street (at 9th Avenue), NYC.
- Admission: \$25 general, \$10 students/seniors (tickets available through Smarttix: 212-868-4444).
- Info, visit thebanditqueen.com.

JULY '15

July
20-24 Monday to Friday
all day

Floot Fire New York City 2015, a week-long flute workshop in the heart of Manhattan, dedicated to educating and inspiring young flutists in grades 6-12. Daily masterclasses, electives, recitals, etc. in an informal, supportive atmosphere. Topics covered include breathing, tone, articulation, intonation, vibrato, technique, stage presence, practice habits, Body Mapping, Alexander Technique, performance tips, and working with an accompanist.

- National Opera Center, 330 Seventh Avenue, NYC.
- Admission: \$625. Early registration (no late fee) ends May 29.
- Info, visit www.flootfire.com or email NewYork@flootfire.com.

Injury Prevention for Flutists: The Benefits of Thinking Like an Athlete

by Roni Jo Mielke

My sister Alicia and I have been involved with both music and sports from a very young age. Alicia, who is 15 months younger, discovered her passion for the flute after laying hands on it once, while I found I had a greater desire for athletic competition. But both of us were focused, disciplined, and devoted to developing our skills. In middle school my sister was ramping up her practice hours to audition for our local youth orchestra when pain from practicing began in her forearms, wrists, and hands. Our local physical therapist recommended a few forearm stretches for her and suggested taking multiple short breaks throughout her practice session. She implemented these suggestions and her issues resolved. It was so simple.

Today, 15 years later, Alicia continues to play at a very high level without ever having been plagued by injury, despite a schedule that regularly requires radical increases in practice hours to prepare for special events. This is notable when one considers that up to 80% of professional musicians and 87% of music students experience some form of playing-related musculoskeletal disorder (PRMD) in their lives.¹ At best, playing-related injuries are inconvenient and transient, but, at worst, they can force a talented musician to end his or her career. Injury prevention and health maintenance education has been successful in athletics, and recent data has shown this can also be beneficial for music students to develop good habits and extend the longevity of their careers.^{2,3}

For the research component of my doctoral program in physical therapy at Boston University, I decided to build upon my close relationship with professional musicians and develop an educational presentation for teaching flutists about the risks of developing a PRMD and the benefits of thinking like an athlete. Flute playing requires relatively static and asymmetric trunk/arm positions, combined with precise, repetitive, high-velocity movements from the fingers. The practice requirements alone increase the risk of repetitive use injuries of the forearms, wrists, and hands, as well as creating postural problems and neck/back pain. As with professional athletes, some injuries are

unavoidable, and they will occur. However, prevention programs will help reduce the everyday risk of developing a PRMD.

Below is a summary of recommendations that have been found to work particularly well for flutists. The suggested practice habits and injury prevention exercises are easy to implement into a practice routine and can help a flutist at any level.

SUGGESTED PRACTICE HABITS

Try to make your practice hours per day as even and consistent as possible.⁴ This will allow your body to develop a level of endurance that reduces the risk for a fatigue related injury.

Always warm up.⁵ You probably already warm up your air, fingers, and embouchure, but don't forget to warm up the rest of your body. Do a quick set of jumping jacks, squats, push-ups, or shoulder blade squeezes before starting your practice session. This allows the blood to start flowing and encourages your postural and stabilizing muscles to perform optimally as well.



Practicing with your foot on a block can help posture.

Maintain good posture. Using your core is the key to sitting/standing tall with less effort. If sitting to practice, choose a firm but comfortable chair. For an option to further engage your core, try maintaining good posture while sitting on an exercise ball. If standing to practice, distribute weight evenly between hips or use a step block to relieve pressure on your lower back (alternating which foot is on the block).

Frequent breaks during practice sessions can reduce the risk of injury by allowing the different tissues involved to recover between demanding activity. Take a 5-minute break for every 25 minutes of practicing, OR take a 10- to 15-minute break for every 45 to 60 minutes of practicing.^{4,6} Keep in mind that more

intense and physically demanding repertoire requires more frequent breaks.⁶

On this particular recommendation I spent a good deal of time brainstorming with my sister and other flutists about how to keep practice breaks productive. Since time is precious and one may be tempted to skip a practice break because it's a waste of time, consider the following ideas for taking a physical break for your body while still continuing to practice as a musician.

- Listen to other recordings of your piece.
- Study the score.
- Record and objectively listen to your performance.
- Use this time to stretch briefly to refresh your muscles.
- Utilize mental imagery.

Incorporate mental imagery into your practice routine. Studies show that your brain creates the same neural pathways with detailed mental practice as it does with repeated physical practice.^{7,8} In other words, mentally visualizing your fingerings, your breath patterns, and the phrasing can improve your physical performance on that imagined task! This means you can give your body a physical break while still learning a piece. In addition, mental practice can replace up to 75% of physical practice when learning a new skill,⁷ which means that you can utilize this technique often without sacrificing your growth as a musician.⁴ Some evidence suggests you even learn the new task faster when you combine physical practice with mental imagery.^{7,8} Mental imagery can be an excellent complement to any practice routine and can help reduce the risk of PRMD at the same time.

Exercise! Research showed that musicians who met the general weekly exercise recommendations of the American Heart Association—150 minutes per week of moderate exercise (brisk walk, cycling, light jogging, swimming, bodyweight exercises, yoga, etc.) or 75 minutes per week of intense exercise (interval training, running, participating in active sports, etc.)—were less likely to experience a PRMD.^{5,6,9,10} Consider including a regular routine of cardio, strength, and stretching. I recommend forearm stretches, chest stretches, chin tucks, shoulder blade squeezes and raises, and lower trap exercises. A physical therapist can provide correct instructions for these exercises and help you develop a routine tailored to your specific needs.

The suggestions I've presented may not resonate with all flutists. But the research is suggesting that prevention can reduce injury and extend the longevity of a musician's career. An especially vulnerable time to consider healthy practice habits is during any increase in practice time. For example, ramping up to perform

in a competition, take an audition, or just returning to practicing after taking a vacation are all scenarios where good habits will help you to stay injury free as you increase practice intensity. But whether you pick one thing from this list to do or take all of them to heart, just remember: prevention is the best medicine when protecting your health as a musician.

Roni Jo Mielke is a third-year doctor of physical therapy candidate at Boston University. The material in this article was part of a September 2014 lecture she presented to flute students at the New England Conservatory.

About the performers (Cont'd from page 1)

Mary Lynn Hanley plays flute and piccolo in the United Nations NY Symphony Orchestra and studies with Mary Barto.

Lauren Klasewitz, a 2014 graduate of Brooklyn College with a degree in music education, enjoys conducting ensembles as well as composing pieces of her own. This is her sixth year with the group and her second as a guest conductor.

Karen Robbins has taught in the NYC Department of Education working in music and special education. She currently plays in the NY Sessions Symphony,

References

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5. E.B.M. Rietvald, "Dancers' and Musicians' Injuries," *Clin. Rheumatology* 2013; 32: 425-434.
6. C. Chan et al., "Evidence-informed physical therapy management of performance-related musculoskeletal disorders in musicians," *Frontiers in Psychology* 2014; 5: 706.
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8. J.P. Woodman et al., "Evidence for the effectiveness of Alexander Technique lessons in medical and health-related conditions: a systematic review," *Int. J. Clin. Pract.* 2012; 66(1): 98-112.
9. M.J. Mueller et al., "Tissue Adaptation to Physical Stress: A Proposed 'Physical Stress Theory' to Guide Physical Therapist Practice, Education, and Research," *Phys. Ther.* 2002; 82: 383-403.
10. C. Zaza et al., "Musicians' playing-related musculoskeletal disorders: an examination of risk factors," *Am. J. Ind. Med.* 1997; 32: 292-300.

Albert Einstein Orchestra, and summer Bennington Chamber Music Conference.

David Russell is a physics teacher at Ramapo High School in Franklin Lakes, NJ and Ramapo College, from which he has BS and MS degrees in mathematics, physics, and education. He also holds a BM in classical performance from William Paterson University.

Katherine Saenger is a recently retired IBM scientist/inventor with an interest in flute acoustics and repair.

Malcolm Spector is a semi-retired attorney and amateur flutist.

Judith Thoyer is president of Friends of Flutes Foundation, which she started after retiring as a partner at Paul, Weiss, Rifkind, Wharton & Garrison. FFF gives grants to aspiring flutists in universities and conservatories. She plays in the Mannes Extension Division Flute Ensemble and studies with Mary Barto

Catherine Xu is a first year member of the NYFC and its ensemble program. She works in risk management for the financial services sector.

Behind the Desk

by Lauren Wuerth, NYFC Intern



This past year has brought me on a very flute-filled, exciting journey with the New York Flute Club. You may have seen me checking your names off on the membership list or collecting your ticket money for the various Flute Club concerts that we have had this season. If that doesn't ring a bell, you've probably asked me where the closest bathroom is, or had service elevator directions from me

when the main elevator was broken down. If you can't seem to put your finger on it, I'm Lauren Wuerth, the 2014-15 intern for the New York Flute Club. I've had the pleasure of meeting many of you at our various events this year and have enjoyed being able to meet the guest artists that we have had this season as well. I am now going to share a few of my secrets, admirations, and observations from the past season...and I see more than you would think from behind that desk!

I love watching the members come in early for the concerts, eager to listen and get a good seat in the concert hall. Many members do come early, but there are always the stragglers who do not get there in time. Many times it is okay and we are able to seat you at the first break in the program. However, with the Paul Dunkel concert, the most hectic of my tenure, the overflow crowd exceeded the number of seats. We were able to accommodate just about everyone, but sadly there were a few that were not able to get a seat. Rule number one, get there early! Many times concerts are accompanied by preceding classes or workshops, so take advantage of them and get your seat!

I've had a lot of guests ask me these few very simple

questions: where is the bathroom, how long is intermission, and, my favorite, are you a flutist? Well, the bathroom is down the stairs and to the left, the intermission is typically 15 minutes, and of course I am a flutist! I don't think I would be there behind the desk if I weren't a flutist. So, the next time you see me at a concert, come by and we can have a flute chat. Although I am usually eager to fulfill my NYFC duties, it is always nice to have a fellow flutist come over and start a conversation. I would have to say that the thing that I enjoy the most about the concerts is interacting with the other flutists and seeing a huge community of flutists gather together. Many of the guests stay after the concerts to meet and greet the artist and stay long enough to enjoy our receptions. During the second half of the performance I gather all of the cheese sticks, wine, and assorted foods onto the tables in the lobby. As I snack on some of the Entenmann's cookies, or my favorite cheese sticks brought by Wendy Stern, I know this will be the last few minutes before the crowd comes out and heads over to pick up a glass of wine and mingle. Even though I don't usually have time to grab a glass myself, I enjoy watching the members chat with one another and realize it has been another successful concert. While we are done with our Sunday concerts for this season, NYFC members can look forward to another year of great concerts in 2015-16. And when you arrive in Engelman Hall, be sure to come say hello to the new intern behind the desk (NYU's Rachel Hacker)!

Lauren Wuerth is a spring 2015 BMus graduate of Queens College. This fall, she will start as a master's student at the Royal Danish Academy of Music in Copenhagen.

My Success Story with Focal Dystonia

by Andrea Brachfeld

No one ever imagines that they themselves will actually get focal dystonia (FD), so we tend to ignore the beginning of the condition as minor and insignificant.

Then we might wake up one day and find that there is a small uncomfortable feeling in our fingers, but we dismiss it and just keep practicing. Then another day we might wake up and find our fingers are not moving right when we are playing our instruments. Again we will dismiss this as we think that we can overcome such small annoyances. But the day that we wake up and find that our fingers are locked and it does not go away is the day that we have to notice that there is really something wrong.

That is what happened to me. In the beginning it was minor and as I am a Type A personality, I dismissed it thinking I just needed to relax and maybe sleep a bit more; maybe I just needed to practice a bit more. In any case, it didn't go away and when it became impossible for me to play at all, I realized that I had to take this condition seriously. I started to do some research on the Internet to see what I could possibly have. The fingers on my right hand, when I placed them on my flute, just stayed there. They would not move. They were stuck. The fingers on my left hand would not stay on the keys. After a significant amount of research, it became clear to me that I had FD.

At that point I started to backtrack trying to come up with why this was happening. The research says that what could trigger this is an accident, an injury, or some kind of shock to the system. So I came up with two things. At the time the symptoms started my boyfriend, at the time, had dropped me like a hot potato. It came as a total shock to me and devastated me. If I hadn't been so in love with him, I would have seen the signs, but I was, so I didn't. The other thing that happened was that Hubert Laws invited me to play with him at the Cape May Jazz Festival. I remember practicing like a fiend so I could sound good. So I practiced for hours, which also, so I thought, was healing my broken heart.

Well, the concert came off okay, but



I realized that I really needed to pay attention to what was going on with my fingers. So the next step was to go to see a neurologist who could officially diagnose the condition. After a few minutes, Dr. Steven Frucht confirmed the horrible fact: I had FD.

His immediate solution to the problem was to inject Botox into the fingers to make the muscles stop going into spasms. The injections would have cost \$500-1,000 a pop, so that was clearly out of the question. I next sought out a number of alternative healing therapies from acupuncture to massage to the Feldenkrais technique. Nothing worked, and it was getting more and more difficult to play.

My turning point of healing was when I came across an article by a guitar player who had FD. He stated that he was on the path to healing, but had a disclaimer stating that he couldn't be certain that everyone could achieve the same results. At that time as well, I remember changing my focus, my energy, from why, to just need to heal and not care why. I had also recently seen a special on six to seven blues guitarists who each had difficulty playing the guitar. One guy used a butter knife to play since he had such severe arthritis. Another man played with his feet. This really inspired me to start the process of healing. If they could play, so could I!

So I called "J" and asked him if he could help me. He asked me to get a broomstick and to place my fingers on it as if it were my flute. I did so. Then he told me to pick up my fingers as though I was playing the flute. I did as well and had no problems. My fingers didn't trigger. He said that was really good and that I probably would be able to heal myself. Glory upon glory! Then he proceeded to tell me to just practice picking my fingers up and down on the broomstick. The premise behind that was to not place the fingers on the broomstick but to concentrate on picking them up to change the neurological patterns of how to play the flute. We always think of pressing the keys down.

I very gratefully thanked him, hung up, then realized that if I really wanted to heal myself, I needed to do these exercises a lot and carrying around a broomstick wasn't going to cut it! So I started searching in my house and found a wooden recorder. From that moment on, I never went anywhere without it.

This was the turning point in my healing. I started to do some research on the plasticity of the brain and realized that the brain, as does every other organ in our bodies, grows and changes every

day. I decided that I would create new neurons in my brain to help myself heal the FD. This, along with the realization that I needed to learn how to relax when I played and not to take life so seriously, established me on my path to healing and overcoming FD.

At this point, eight years later, I have several different strategies for keeping me able to play my flute. When I feel as though my fingers will trigger, or they do trigger, I ask myself if I am in a situation where I feel uncomfortable and consciously relax from my neck down to my fingers. I am also very careful about the people I choose to play with and also avoid playing situations where I know I will feel uptight or uncomfortable. I had a flute maker put extensions on the G and G# keys on the flute I was playing at the time (and use a newer flute and alto flute with offset G keys) so that I can still reach those notes and play if my fingers trigger. I also have those two keys plugged up.

All of this has led to a return to the musical love of my life: jazz. For the past five years I have been focusing on transcribing the solos of the jazz masters and have been practicing an average of five hours a day. I have recorded four more CDs and feel great.

Every once in a while I notice that my fingers trigger ever so slightly, but all of my relaxation and self-esteem strategies kick in, and I can play again. I am really happy to be sharing my story and would love to help other people heal their FD.

It can be done. I am the living proof. Good luck everyone!

Jazz, Latin jazz, and Charanga flutist Andrea Brachfeld does healing consultations and is working on "The Voice and History of Jazz Flute," a presentation for the Canadian Flute Convention. She shared this story at a 2015 NY Flute Fair workshop and a full version of it can be found on her website, andreabrachfeld.com.

MEMBER



ANNOUNCEMENTS

ROBERT DICK is looking for hosts for the nine out-of-town students who will be attending his residential flute studio (four months of intensive study, two days a week for six hours each day) starting in September 2015. Students will pay hosts \$150/week for a room, bathroom, and a place to practice, and will provide their own food and transportation. If interested, email Robert Dick or studio administrator Rebecca Ashe at RobertDickStudio@gmail.com or call Rebecca at 816-510-1703.

NYFC ENSEMBLES PROGRAM

UPDATE

The New York Flute Club Ensemble rehearsed on Saturday, April 11 at Studio 150 for its eighth and next-to-last meeting of the season. Sixteen members attended (all returning). Denise Koncelik conducted, assisted by Lauren Klasewitz. The group worked on pieces in preparation for the May 30 annual meeting and ensembles concert. In addition, as a special treat, the group read through Malcolm Spector's new three-part arrangement of J.S. Bach's Fugue No. 2 in C minor, BWV 847 and Fugue No. 16 in G minor, BWV 861 from Book I of *The Well Tempered Clavier*.



Present at the April 11 ensembles meeting: (L to R), David Russel, Roger Brooks, Judith Thoyer, Terence Hannigan, Janelle Stokes, Elizabeth Lewis, Tiffany Tsao, Catherine Xu, Ann Bordley, Katherine Saenger, Lauren Klasewitz, Mary Lynn Hanley, Malcolm Spector, Amy Appleton, Gail Clement, and Denise Koncelik. Photo: Brian Klasewitz

APPS FOR FLUTE TEACHING

by Katherine Saenger, NYFC Newsletter Editor

Noelle Perrin's 2015 Flute Fair presentation on how she uses technology in her flute teaching opened my eyes to the opportunities available for making learning and practicing more fun and more effective. And, as is true with any type of exercise, if it's fun you are more likely to do it.

There are apps for nearly everything! Apps for metronomes, tuners, playing analysis, recording, random selection of practice tasks (so you can so pick the scale or orchestral excerpt to play next without having to deal with a fishbowl filled with folded-up paper scraps), games to improve note identification and rhythm skills, storing and notating sheet music pdf files, and more!

Noelle divided her favorite apps into four categories. Here they are, along with her comments:

For Use During Lessons and/or Group Classes

- Alarmed
- Capture (easy YouTube uploads)
- Decide Now!
- FaceTime
- Make Dice
- Music Theory Pro
- Om Bowls HD
- Pick Me Buzzer
- Skype
- Songify

- Sunbear (metronome)
- Tonal Energy (tuner)
- Tunable (tuner/metronome, makes great recordings)
- Whack a Note

For Student Use at Home

- ABRSM
- Amazing Slow Downer
- Music in Practice
- My Note Games
- Notability

- Note Squish
- Note Derby
- Quantz Tuner (new since the Flute Fair)
- Read Rhythm
- Rhythm Quiz
- SmartMusic
- Sound Recall

For Music PDF Storage

- ForScore

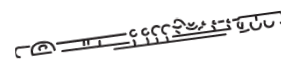
For Music Notation

- Notion



Noelle Perrin at 2015 Flute Fair
Photo: Brian Klasewitz

These apps are easy to find with any Internet search—enlightenment about what they do and what they're good for is just a few clicks away on your nearest electronic device. (Confession: While I have enlightened myself about several of the above apps, I have not checked every single one....) Those of you who have your own favorite app or an especially effective way to use one, let me know and we can share it with the readers in a future *Newsletter*.





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



May 30, 2015 Concert

Saturday, 1:00 pm • Warburg Lounge, 92nd Street Y, 1395 Lexington Avenue,
NYC
Annual Meeting & Ensemble Concert

95th Season 2014 - 2015 Concerts

October 19, 2014 • Sunday, 5:30 pm
PAUL DUNKEL, flute

November 23, 2014 • Sunday, 5:30 pm
NICOLE MITCHELL, flute

December 14, 2014 • Sunday, 5:30 pm
MARK SPARKS, flute

January 18, 2015 • Sunday, 5:30 pm
EMMA RESMINI, flute

February 22, 2015 • Sunday, 5:30 pm
KATHERINE FINK, flute

March 15, 2015 • Sunday, all day
Flute Fair, guest artist CLAIRE CHASE
The Lighthouse

April 26, 2015 • Sunday, 5:30 pm
Competition Winners Concert

May 30, 2015 • Saturday, 1:00 pm
Annual Meeting & Ensemble Concert
Warburg Lounge, 92nd Street Y
1395 Lexington Avenue, NYC

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

Greetings! The annual meeting of the New York Flute Club will take place at the Warburg Lounge at the 92nd Street Y (a first-time venue for us, at 1395 Lexington Avenue) on Saturday, May 30, followed by our annual ensembles concert (organized by Mary-Ann Tu and Denise Koncelik, our ensembles program directors).

In her "From the President" on p. 2, Wendy Stern reflects on the similarities between our Flute Fairs and the recent marathon philosophy symposium that brought droves of New Yorkers to the Upper East Side for an all-night session of lectures and demonstrations (more similarities than you might think!). As this month will mark the end of her three-year term as Club president, she also reflects on the changes she has presided over...and often instigated. She thanks the departing board members and officers,

names their likely replacements, and lets us know that the program lineup for the 2015-16 season is nearly complete. Readers please note: nyfluteclub.org is now open for next year's renewals (and to delay is to forget...).

Interest in Noelle Perrin's "Applaud Your Apps" presentation at the Flute Fair prompted the summary on p. 7. And we have two short articles related to injury prevention/mitigation. Roni Jo Mielke, a doctoral candidate in physical therapy at Boston University, provides advice on injury prevention ("Think like an athlete"); and Andrea Brachfeld describes her experiences (recounted at the Flute Fair) in reversing a case of focal dystonia.

Mary Lynn Hanley, a longtime ensembles participant, is this month's member profile subject. I have known Mary Lynn by sight for years and years, but never knew that her long career at the UN involved traveling to dozens of developing countries around the world to report on UN-assisted projects. And on top of that, she is an accomplished avocational actor!

As this is the last of the newsletters for the 2014-15 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This group includes Nicole Camacho, Katherine Hoffman, Valerie Holmes, Sjetlana Kabalin, Brian Klasewitz, Jayn Rosenfeld, Wendy Stern, Nancy Toff, Barbara Williams, Jeanne Wilson, and Tanya Witek, Lauren Wuerth, as well as the new contributors for this issue, Andrea Brachfeld and Roni Jo Mielke. But the biggest thank you of all is reserved for newsletter designer Naomi Ichikawa, now juggling her work for us with motherhood (last year's maternity leave baby is now a happy toddler) and her job with Unicef.

Hope to see you at the concert (and chat over the post-concert refreshments!). Best wishes for a good summer.

Katherine Saenger (klsaenger@yahoo.com)