



The New York Flute Club

NEWSLETTER

November 2015

Alberto Almarza: Collegial Flutist with a Zest for Adventure

Interview by Yevgeny Faniuk

I first met Alberto Almarza in 2001 during my first year as a master's student at Carnegie Mellon University. The school's progressive practice of having students study with two teachers at the same time seemed unusual to me at first, but I quickly grew to admire Alberto's approach and was fascinated by his knowledge of modern repertoire and extensive flute techniques. When I was asked to do this interview I was eager to reconnect with Alberto after all these years. In preparation we met in Pittsburgh over the summer and talked about music, career, and life hobbies. E-mail came in very handy when we had to finish the interview in the fall.

YEVGENY FANIUK: I know you spent most of your childhood and early professional life in Chile and that your father was your first flute teacher.

ALBERTO ALMARZA: I had the great fortune to be born and raised in a family of musicians, in Santiago, Chile. My grandfather was an accomplished violinist and, during the early part of the 20th century, a member of the country's first professional string quartet. My father was a brilliant flutist, composer and

(Cont'd on page 4)



Alberto Almarza, flute

Vahan Sargsian, piano
Soo-Kyung Park, flute

Sunday, **November 22, 2015**, 5:30 pm

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

Pre-concert workshop at 4:00 pm
Flute Repertoire and the Music of the World (see p. 7)

Program

Persian Suite for flute and piano Armenian Song Allegro scherzando Lullaby Molto allegro	Reza Vali (b. 1952)
Aria, Op. 48 for flute and piano	Ernst von Dohnányi (1887-1960)
Pathways for two flutes	Efrain Amaya (b. 1959)
Sortilège for solo flute <i>New York premiere</i>	Alberto Almarza (1927-1993)
Echo Box for flute and electronic delay	Carolyn Yarnel (b. 1961)
Malagigi the Sorcerer for flute and piano The Enchantment Arden Forest	Efrain Amaya

Program subject to change

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The Flute, Sacred and Profane

by Patricia Zuber



From the President

For a very long time the desktop background on my laptop computer was a picture of a 9,000-year-old flute discovered in Jiahu, China. I've always been interested in archaeology and the thought that this flute was preserved well enough to actually be played was mind blowing (no pun intended). This flute, along with many others at this site, was made from the ulnae of the red crowned crane. The windpipe of this type of crane is six times the length of a human's, more than one meter long. When this crane stretches its neck to whoop it generates a sound that can be heard thousands of meters away.

A classic Chinese poem from He Ming states:

*The crane cries in the ninth pool of the marsh,
 And her voice is heard in the distant wilds.*

It's interesting to note the evidence of the development of the flute at this site in China: 9,000-year-old flutes have five or six holes; 8,600-year-old flutes have six or seven holes; and 8,200-year-old flutes have seven or eight holes. More recently, there have been other exciting discoveries: a 50,000-year-old two-hole flute made from a cave bear shank was discovered in Slovenia and a 35,000-year-old three-hole flute made from a crane leg bone was discovered in Germany.

When I read Alberto Almarza's description of his pre-concert demonstration I was thrilled. He will be examining the flute from its very beginnings and connecting his findings in a meaningful way to how we play flute today. I hope to gain insights as to why the flute seems to have a primordial fascination for so many humans for thousands of years. I can't wait to hear what he has to say and hear him play a recital of works entirely new to me.

Speaking of new works, last month's Centenary Tribute to Julius Baker was a huge success. The New York premieres of new works commissioned by Mimi Stillman, and played by Mimi and Bart Feller were astounding. It was one of the most enjoyable flute concerts I'd been to in a while and I'm so glad Ruth Baker (Julius Baker's wife) and their daughter Muffy could attend.



A post-concert photo with the Baker family (Ruth Baker, center, and daughter Maxine Baker Reddy, right), the performers (Mimi Stillman, left, and Bart Feller, 2nd from right), Andrew Callimahos (3rd from left), and Mimi's parents (Ronni Gordon and David Stillman).

By the way, my desktop background is now a detail from the "Garden of Earthly Delights," a triptych by 16th-century artist Hieronymus Bosch. It treats the flute in a way that would surely be edited out of this newsletter! You can take a look at this beautiful work by visiting www.museodelprado.es/en/the-collection/online-gallery and searching on the work's title. You might also like to listen to the 9,000-year-old flute (visit www.bnl.gov/bnlweb/pubaf/pr/1999/Flute7.wav) and/or get a preview of Almarza's world flute collection (just a click away at www.albertoalmarzaflute.com/flute-collection).

Request for Flute Fair 2016 Program Ideas

Now is the time to mine those creative thoughts you have on possible workshops, lectures, and other events for the April 3, 2016 New York Flute Fair with Paris Conservatory guest artist Philippe Bernold.

Let us know what you think will stimulate and/or inspire the students, parents, adult amateurs, teachers, and performers attending the Fair; all ideas will be seriously considered by the Flute Fair program committee.

Proposals must be in writing and clearly explained. Please email program chair Wendy Stern at western9@gmail.com by **November 15, 2015**.

Member Profile

Magee
Hickey

*NYFC Member
on and off
since 1993*



Employment: Television news reporter at PIX 11 News.

A recent recital/performance: In February 2015, performing Madeleine Dring's Trio for flute, oboe, and piano as a member of Les Trois Amies trio (with Danielle Errico on piano and Sarah Monte playing the transcribed oboe part on clarinet) at Weill Recital Hall at Carnegie Hall in a Passion Through Performance event presented by the Amateur Classical Musicians Association.

Career highlight(s): Magee's career has spanned stints at every single TV station in NYC since 1983, but here are a few of the many: As a reporter for WNBC-TV News 4 New York, winning a 1990-91 New York Emmy Award for Outstanding Coverage of a Continuing News Story ("Emergency Medical Service: A Deadly Response") for a series of investigative reports about ambulance delays that prompted a NYC Fire Department takeover of ambulance dispatching; as first anchor of "Weekend Today In New York" on WNBC-TV from 1992-95, covering news stories from the first World Trade Center bombing to playing "Danny Boy" on the flute on St. Patrick's Day with James Galway.

Current flute: A c. 2013 silver Pearl (model 765) with open holes and B foot, bought to replace the trusty old Gemeinhardt she'd used since the eighth grade.

Influential flute teachers: For two years in high school: the then-Juilliard-student Susan Palma ("She was extremely patient with me—as a teenager, I loved the idea of playing the flute, but had little interest in actually practicing."). As an adult: the patient and inspirational Diane Taublieb, private teacher and chamber music coach at Lucy Moses School ("I stumbled into the chamber music program there three years ago and now have a new musical family. And Diane has the psychology skills to teach flute to older, sometimes frustrated amateurs like me, who can't play as well as they'd like to.").

High school: The Chapin School in New York City.

Degree: AB in semiotics (Brown University, 1977).

Most notable and/or personally satisfying accomplishment(s): Being married for 32 years to Rick Salembier and raising two daughters who are accomplished and happy human beings, now in their 20s.

Favorite practice routines: Magee would LIKE to practice every day for at least an hour ("maybe a half hour of tone study, breathing and Taffanel-Gaubert exercises, etudes like Drouet, and then half an hour on repertoire"), but says that this would require a total personality transplant. She continues, "In my job, I have to watch a lot of TV news, so I often find myself practicing and watching TV at the same time. Though not ideal, my teacher Diane Taublieb concedes that it's a better compromise than not practicing at all."

Other interests: Singing cabaret from the great American songbook and organizing cabaret fundraisers for the Bronx-based special needs preschool (the Lawrence F. Hickey Center for Child Development) cofounded by her late father. She also volunteers with a music therapist, playing the flute every week in the neonatal intensive care unit at NY Presbyterian Weill Cornell Medical Center ("I do low, soothing flute pieces, some improvised, some not. It is really something to play the Fauré Pavane and see tiny babies, no larger than the palm of my hand, breathing better and responding.").

Advice for NYFC members: Find friends to make music with—the new ones I have made at the Lucy Moses chamber music program are now like a second family to me. Enjoy making music wherever you can. And don't be too hard on yourself or overly judgmental (good advice that I wish I were better at following myself!).

Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2015	10/29/2015	12/01/2015
January 2016	11/19/2015	12/22/2015
February 2016	01/14/2016	02/16/2016
March 2016	02/18/2016	03/22/2016
April 2016	03/19/2016	04/21/2016
May 2016	04/09/2016	05/12/2016

FLUTE HAPPENINGS

NOV '15

Nov
12

Thursday 7:30 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, will perform *A Gilded Age Salon: Music from Paris to New York*, a program of works by Saint-Saëns, Dubois, Flament, Chrétien, Lefebvre, and Griffes.

- The Salmagundi Club, 47 Fifth Avenue, NYC.
- Admission: \$40 general, \$25 students/seniors.
- Info, call 212-222-3569 or email sylvanwinds@att.net.

Nov
13

Friday 7:00 - 8:30 pm

Jazz at the Rubin with the **JAMIE BAUM** Septet.

- The Rubin Museum of Art, 150 West 17th Street, NYC.
- Admission: \$20 general, \$15 for NYFC members with code TRILL.
- Info, call 212-620-5000 x344 or visit www.rubinmuseum.org/events.

Nov
15

Sunday 5:00 - 8:00 pm

Masterclass by Julien Beaudiment, principal flutist of the National Opera House in Paris and flute professor at the Conservatoire National Supérieur de Musique de Lyon, formerly principal flutist of the LA Philharmonic. Sankyo exhibition starts at 4:00 pm.

- Riverside Church, Room 411, 490 Riverside Drive, NYC.
- Admission: \$135 performers; auditors \$40 general, \$35 students.
- Info, visit www.skpmusicians.com.

Nov
16

Monday 7:30 pm

A solo recital by Julien Beaudiment, who will perform works by Bartok, Doppler, Dvorak, Mahler, Poulenc, and Strauss in a solo recital. Sankyo exhibition starts at 6:00 pm.

- The Chapel at the Riverside Church, 490 Riverside Drive, NYC.
- Admission: \$50 general, \$35 students.
- Info, visit www.skpmusicians.com.

Nov
20

Friday 3:30 - 7:30 pm

ALBERTO ALMARZA, NYFC November artist and professor of flute at Carnegie Mellon University, will give an open lesson masterclass.

- SKP Studio, 227 Van Orden Avenue, Leonia, NJ.
- Admission: \$100 performer, \$30 auditor.
- Info, visit www.skpmusicians.com.

DEC '15

Dec
6

Sunday 3:00 pm

CARLA AULD will perform Mozart's Flute Concerto in G Major with the North Jersey Symphony Orchestra. Cadenzas by Taffanel and Gaubert.

- Thomas Jefferson Middle School, 35-01 Morlot Avenue, Fair Lawn, NJ.
- Admission: \$18 general, \$15 students/seniors.
- Info, visit www.northjerseysymphony.com.

Interview (Cont'd from page 1)

conductor, and founding member and first principal flute of the National Philharmonic Orchestra of Chile.

Music was an essential part of our daily life, so it was only natural for me to start my piccolo lessons by age three. Learning orchestral excerpts by listening to my father practice seemed like a completely ordinary childhood event, as did playing with trains under the piano as he would compose a new piece. One of the highlights of that formative period was to sit next to him—not under the piano this time—as he wrote a piccolo concerto for me, and later [in the early 1970s], playing the premiere performance of the piece with the National Chamber Orchestra, at age 11.

YF: Can you tell us about the composition of his that you will be playing on your NYFC recital?

AA: *Sortilège* is a short solo piece that my father composed as a tribute to Debussy and Ravel for their extraordinary flute music. He always played it from memory, and used it as a warm-up vocalise. I kept asking him to write it down, and when he finally gave me a copy of the piece, I was surprised and delighted to find that he had dedicated it to me. Little did I know that it was to be his last gift, as he unexpectedly died a few weeks later. Now, many years later, I am looking forward to its world premiere in NY.

YF: Did you have any other flute teachers?

AA: I was introduced to Alberto Harms when I was a young teenager. He had just returned to the country after some years of studying in Europe as a pupil of Jean-Pierre Rampal and Alain Marion. Alberto had a profound influence on me, as on many other young players, and his guidance and encouragement were decisive in my resolution to pursue a career as a musician.

I started my professional life as second flute with the National Philharmonic in 1982, at age 21, and four years later, I became the youngest principal player of the orchestra. Even though my father had retired decades earlier, taking the position he had held as a founding member of the orchestra brought, and still brings, a deep sense of gratitude for the gift of his teaching and music.

YF: Tell me more about those years in the orchestra.

AA: It was a time of tremendous learning, challenges, and above all, great joy. Sitting right in the middle of an orchestra is a true aesthetic privilege, and I like to believe I took full advantage of it. I used to bring pocket scores to rehearsals, and made every effort possible to be familiar with recordings of every piece I had to play. But even with my skills and preparation, I found myself surprised by the difficulty and challenges of the professional life in

front of me. In addition to a full concert series, the Philharmonic played full productions of six operas and five ballets every year. That was the best possible training I could desire, but it was also a large amount of repertoire to learn.

I soon realized there was a tremendous amount of knowledge and experience among my colleagues awaiting for me to harvest. It only required being humble and respectful, and by simply asking advice, I benefited greatly from their wisdom and generosity. The assistant principal player had a stunning technique, and it was he who taught me a great number of alternative orchestral fingerings. He was also the one that said to me, after I called them “fake fingerings”: “These alternative fingerings are the result of a deeper understanding of the acoustics and mechanical qualities of the flute... there is nothing fake about them!” I learned my lesson!

The principal flute at the time was also an accomplished player, possessing an amazing breathing technique. He always challenged me to do better in that area, and I’m certainly indebted to him for his teachings. I believe that my early attitude of respect and admiration for my colleagues opened the doors to a great collaboration and a successful flute section when I became principal flute a few years later, and had to lead a section of older and much more experienced flutists.

YF: I understand that the challenges of those times were not entirely musical and professional....

AA: Yes, those challenges paled in comparison to what now I know was the greatest trial in my life. Years before, in 1973, a military coup had interrupted the second-longest democracy in the world—second only to the US—and drowned Chile in violence. Many musicians and artists were among the first victims of the military government, including the original founder of the now famous youth orchestra program in Latin America, Jorge Peña, executed at the school where he conducted the very first youth orchestra of the continent.

At age 13, and only a few months after the coup, I felt compelled to become involved in the pro-democracy movement of civil disobedience. It was a dangerous life, and, until recently, none of my friends, family or colleagues knew about my 17 years of involvement. I vividly remember a wonderful performance of Messiaen’s *Turangalila Symphony*, after which I



A young Alberto Almarza playing duets with his dad (c. 1967-68)

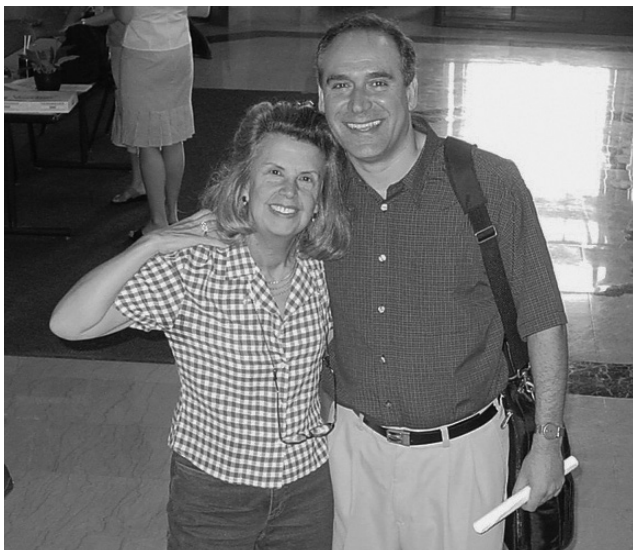
had to help a man—I’ll never know his name—leave the country to save his life. That certainly put into perspective my own problems and how lucky I was.

But it was also this dark time that reassured me of my vocation as a musician. It was clear to me that in times of great sorrow, decaying periods of brutality and injustice, it’s we, the artists, who can bring beauty to the world. It’s we who have the power and responsibility to contradict violence by humanizing our world with music and art. In the words of the great Leonard Bernstein: “This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.” I know what he means...I was there, and that experience continues to inspire me!

YF: How did you come to make the US your home?

AA: I visited the US for the first time in 1986, as part of an international group of musicians participating in that year’s Sound Celebration festival [sponsored by the US Information Agency and the Louisville Symphony]. In addition to performing, we traveled across the country and were introduced to celebrated musicians. In my case, I had the opportunity to meet with Donald Peck (principal flute in the Chicago Symphony), George Hambrecht (principal of Cincinnati), and the complete flute section of the NY Philharmonic (Jeanne Baxtresser, Sandra Church, Renée Siebert, and Mindy Kaufman).

One of the great memories of my trip was having lunch with George Hambrecht after his rehearsal with the orchestra, and talking about airplanes. To my great



Alberto Almarza with Jeanne Baxtresser (c. 2012-13)

surprise, he was an accomplished pilot! After lunch he drove us to the local airport and took us for an exhilarating flight above the city of Cincinnati. He gave me the controls at some point during the flight and I was hooked! It took me some years, but now I fly regularly as one of my most enjoyable non-musical activities. We finished that wonderful afternoon by playing Kuhlau duets for a few hours at the conservatory. I have always been amazed at the generosity and riches of life I have found among musicians, and George was certainly one of the best examples of those virtues.

During that trip, I also had the good fortune to hear Jeanne Baxtresser in two concerts. Her playing was gorgeous, thoughtful, and inspired. When I finally met her in person, I was moved by how welcoming and warm she was, and how genuinely curious she was about my life and experience. Never in my wildest dreams could I have imagined then that she would become my teacher and mentor, and later, my colleague and treasured friend.

After I returned to Chile, I decided it was time for me to leave my well-paid job and the security of the orchestra, and go to the US to study with some of these extraordinary players. Up to that point, my training had been influenced by the French school, so I felt it was important to complement it with the American tradition. I had just heard that Julius Baker was going to teach at Carnegie Mellon University, and, without hesitation, I applied and was accepted to study for a master's under him. I was also to be taking private lessons with Jeanne Baxtresser in NY during that time, so I was delighted!

Lessons with Mr. Baker were always a joyful time for me. He was a very different kind of teacher than what I had experienced until then. His lessons were always peppered by a wonderful sense of humor and friendly demeanor, but his expectations were high, including

his insistence that I play my entire repertoire from memory. Just his presence was enough for me to try the hardest I could. I'll always be grateful for the time I spent under his guidance.

The lessons with Jeannie were deeply transformative. Her emphasis on analytical and reflective practicing and performing, coupled by her devotion to the beauty of tone and refined phrasing, changed how I studied, and, more importantly, opened a window into the aesthetic world of this extraordinary artist which continues to inspire me today.

Shortly after that Carnegie Mellon's School of Music invited me to join the flute faculty, and for the next eight years I closely collaborated with Mr. Baker in transforming our school into a destination for talented flutists from the US and abroad.

YF: Collaborating with other flutists has been such a big part of your teaching career. You worked closely with Julius Baker, and now Jeanne Baxtresser, at Carnegie Mellon. The flute studio at CMU is truly a beneficial and transformational place for a student to be, and I'm speaking from firsthand experience. Is collaborative teaching part of that success?

AA: I most certainly think so. When Jeannie joined our flute faculty, right after Mr. Baker's retirement in 1996, we quickly moved to a collaborative approach to teaching. We believed then, as we do today, that students greatly benefit by accessing all the knowledge and experience of the flute faculty. We share a fundamental approach to flute playing and the goals students should meet, but we also know it's essential for any musician to be exposed to as many different musical and technical angles as possible. It's simply a richer way to learn! This approach also enriches the teacher by having a partner to consult with and share the great responsibility of guiding a young musician into the professional field. We now are welcoming Lorna McGee, principal flute of the Pittsburgh Symphony, to our flute faculty, where she will join us in this creative pedagogical endeavor.

YF: Collaboration has also been a trademark in your performing career. You worked with your father early on, and later with many other composers. Can you tell us more about this?

AA: I grew up in a musical environment of great creativity, [with easy] access to wonderful composers. Later I joined an experimental group that fused traditional Andean instruments with electronics and Western classical instruments, where we were all involved in the compositional work. That was the beginning of a long collaboration with composers, which has continued throughout my career.

My enthusiasm and commitment to new music over the years has drawn many composers to write music for me; I have had the pleasure of premiering and, in many cases, recording dozens of solo and chamber pieces. And in addition to my father's piccolo concerto, five other outstanding composers have written concerti for me: David Stock, Nancy Galbraith, Efrain Amaya, Reza Vali, and, earlier this year, Erberk Eryilmaz.

YF: Aside from performing, teaching, and active involvement in the flute community, you also have some really fascinating hobbies, bird watching, for example, and taking adventure trips on your motorcycle. . . . How did it all start? And how does it connect to your world of music?

AA: I have always been interested in the world around me, both the natural world and the human experience. Growing up in Chile was a perfect playground for a curious child; I could easily access some of the most stunning natural landscapes along with some of the oldest remaining native cultures in the world. It was only logical that I would become interested in archaeology and cultural issues, as well as in birds and the environment.

But, simultaneously, I was also developing other interests: the large electric train layout



Alberto Almarza at the Arctic Circle (2008)

my father and I built taught me about electricity and mechanics, and left me quite proficient in using miniature tools. My fascination with intricate mechanical objects was born!

Some years ago, I pursued my curiosity for motorcycles, and it quickly developed into one of my favorite activities. I've taken bike trips from Pittsburgh to the Arctic Circle in Alaska, and been to some of the remotest areas of Patagonia twice. More recently, I rode Chile's Atacama Desert—the highest and driest desert in the world—among many other amazing places, and a few weeks from now, I'll be riding with friends in some of the most secluded areas of gorgeous New Zealand! Now, when I go on these long distance motorcycle trips, I actively look for birds, amazing landscapes, and of course trains, to photograph. I also look for traditional cultures still present, and engage in conversation with local people to better understand their experience. My attempt is to integrate as many of my interests as possible, and have a wonderful and exciting time while doing so!

Every time I ride or fly I'm reminded of flute playing. All three activities require acute body awareness, a skillful use of the instrument (a bike, an airplane, or a flute) to execute an ultimate goal, be it a smooth high-speed turn, a perfect landing, or a virtuoso technical passage. It's fascinating to me to find the connections between these experiences, and to learn through cross-pollination. Pursuing all these activities—photography, aviation, adventure motorcycling, trains, etc.—influences me as a person and musician, profoundly enriching my life and my understanding of the world around me.

YF: You possess a very impressive collection of Western and world flutes (all of which you can play!). How does this interest influence your performance and teaching?

AA: My collection is a natural outgrowth of my interest in the history, acoustics, and general evolution of our instrument. It includes important examples of the European and American flutes that are the direct ancestors of our modern flute; they embody the beautiful trajectory our instrument has taken to be the flute we hear today. But the largest part of my collection is world flutes. Some are archaeological pieces, some recently made. Some are used in popular music, some in sacred rituals. But they all represent people's fascination across the world with the magical sound of the flute.

When I play a Persian ney (one of the oldest flutes known), or an Incan quena, or listen to the haunting sounds of a shakuhachi, I can't help but think we belong to a much greater group. No other instrument in classical music is able to evoke this palette of sounds as the



Photos from www.albertoalmarzaflute.com/flute-collection/

flute can, and we flutists are opening the windows of our tradition to the fresh air of the music of the world.

The extraordinary beauty, the exquisite sophistication of a modern flute sound and its subtle phrasing, still has in it the genetic code of the ancestral flutes. I can still hear in it the whispering voices of the Andean pan-flutes, and the chirping sounds of the Asian birdcall flutes, and the sorrowful cries of a Mesoamerican funerary water-flute...it's all still there! Our flute belongs to a world which transcends time, geography and culture, a world where music is truly universal.

YF: I know that the pieces you've chosen for your recital stand very close to your heart.

AA: Very close indeed! Several of these pieces were written for me, but most importantly, they all represent the vast world of the flute I love. You'll hear some bird songs in the context of Latin American

mythological tales, Persian music inspired by the ney, an electronically modified flute, and my father's homage to Debussy and Ravel. I'm also playing one of my favorites, Dohnányi's gorgeous Aria written for Eleanor Lawrence, former president of the New York Flute Club and an influential American flutist.

YF: Thank you so much! I'm looking forward to hearing it.

***Yevgeny Faniuk** earned a MM from Carnegie Mellon University in 2003 and lives in New York City. He plays regularly with MET Opera Orchestra and recently became principal flute with the Glimmerglass Festival.*

Alberto Almarza Pre-concert Workshop Flute Repertoire and the Music of the World

November 22, 2015, 4:00 pm

The flute is one of the most varied and widespread instruments in the world, going back tens of thousands of years in many societies. As a result of the multiple types of flutes and the diversity of their musical and social role throughout the world, an amazing repertoire of timbres and playing techniques have been developed, preserved by flute players of native cultures. Many of these techniques arose from the desire to evoke nature, imitating birdsongs, wind and water. Others came into being as an attempt to produce sounds that would have healing powers and communicate with sacred spirits.

There has been a long and fruitful connection between world music and the development of our own flute repertoire, from Bach and Debussy to Messiaen and Crumb. In fact, most of what we refer to as "extended techniques" in Western flute music has been part of traditional music from around the world for thousands of years. In this pre-concert workshop, I will discuss these ideas and illustrate them with demonstrations on world flutes from my extensive collection.—*Alberto Almarza*

NYFC ENSEMBLES PROGRAM

UPDATE

The New York Flute Club Ensemble rehearsed on Saturday, October 24 at Studios 353, Room B. Twenty-one members (19 returning and 2 new) attended. Conducted by directors Denise Koncelik and Mary-Ann Tu, with new member Mark Vickers assisting, the group read arrangements of works by Gaubert (*Madrigal*), Jordan ("Little Red Monkey"), Mancini ("Pink Panther" theme and "It Had Better Be Tonight"), Sibelius (*Andante Festivo*), as well as the Prelude No. 24 in B minor from J.S. Bach's *Well-Tempered Clavier* arranged by NYFC member Malcolm Spector and "Edelweiss" arranged by Denise Koncelik.



Present at the October 24 ensembles meeting: L to R: Randy Fields, Denise Koncelik, Mark Vickers, Malcolm Spector, May-Yu Whu, Asako Aritomo, Cynthia Reynolds, Francesca Heller, Elizabeth Doyle, Lauren Klasewitz (B), Mary Lynn Hanley (F), Ann Bordley, Katherine Saenger, David Russell, Catherine Xu, Roger Brooks, Mary-Ann Tu, Ted Davis, Amy Appleton, Elizabeth LaBarbera, and Judith Thoyer. Photo: Brian Klasewitz

All members of the NY Flute Club are welcome to participate. Meetings are held approximately monthly on weekend afternoons from 2:00 to 4:00 pm. Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions? Contact Mary-Ann (maryann.tu@gmail.com) or Denise (dkoncelik@aol.com) directly. Meetings through December 2015 will be held at Studios 353, 353 West 48th Street, 2nd floor (between 8th and 9th Avenues). Remaining dates are as follows:
Saturday, November 21: 2:00 - 4:00 Studio 1 • Sunday, December 20: 2:00 - 4:00 Studio 3

Buzz for Bernold Part I: Naomi Senzer on "Inspiration"

Philippe Bernold of the Paris Conservatory will be the featured guest artist at New York Flute Fair 2016 (to be held on April 3 at the Columbia University Faculty House). Though he is revered in France for his playing, teaching, and pedagogical writings, many US-based flutists have never heard of him. In this first installment of our "Buzz for Bernold" series organized by Judith Mendenhall, Naomi Senzer shares some of what she has learned from M. Bernold and his book, Technique d'Embouchure.



Inspiration—isn't that what flute playing is all about? Especially when we examine the word itself, which, in French—as in English—can refer not only to the source of imagination and creativity, but also to the act of inhaling, of filling the lungs to capacity. The pedagogy of Philippe Bernold creates an inextricable link between these two definitions. From his *Technique d'Embouchure*:

The practice of the embouchure technique should not be left to chance, to the inspiration of the moment... A good air inhalation is essential for mastering the instrument technique, and more particularly the difficulties dealing with the embouchure.

My introduction to Philippe Bernold came over 20 years ago, when I was a student at the regional conservatory in Montpellier, France, and Bernold, first flute with the National Opera Orchestra of Lyon, was already legendary in France for his amazing tone. It was not until ten years later, when I received a travel grant from the Yale School of Music, that I was able to pursue studies with Bernold. I spent a tone- and life-altering week in Nice, forsaking all repertoire in favor of "les gammes" [the scales], specifically Taffanel and Gaubert. In and out of class, we saw that correct and full inhalation was the foundation to Bernold's legendary tone. His insistence on the importance of the "regularization of air supply" was made most evident when he led a group of intrepid flutist/swimmers from the shore to the farthest buoy from that Mediterranean beach.

I came away from the week with a new connection to breathing and tone, and my own copy of Bernold's treatise, *La Technique d'Embouchure*. Complete with thoughtful exercises and charming English translations, this book has remained a primary resource and my prescription for students who come to me with issues of tone, breathing, and the connections between the registers.

Naomi Senzer, a flutist and teacher in New Haven, CT, holds degrees in both French and music. When not teaching or performing, she can be spotted chasing after her two children, her dog, husband, chickens and ducks, or baking a pie.



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



November 22, 2015 Concert

Sunday, 5:30 pm • Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street)
Alberto Almarza, flute

96th Season 2015 - 2016 Concerts

October 18, 2015 • Sunday, 5:30 pm
A Centennial Tribute to JULIUS BAKER
(1915-2003)

November 22, 2015 • Sunday, 5:30 pm
ALBERTO ALMARZA, flute

December 13, 2015 • Sunday, 5:30 pm
CHRISTINA SMITH, flute

January 10, 2016 • Sunday, 5:30 pm
HAROLD JONES Tribute
including Hubert Laws, flute

February 28, 2016 • Sunday, 5:30 pm
YOOBIN SON, flute

April 3, 2016 • Sunday, all day
Flute Fair, guest artist PHILIPPE BERNOLD
Columbia University Faculty House

April 24, 2016 • Sunday, 5:30 pm
Competition Winners Concert

May 2016 • Venue/date TBA
Annual Meeting & Ensemble Concert,

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! November brings us a concert by Carnegie Mellon faculty member Alberto Almarza and a pre-concert workshop on the connection between world music and our own flute repertoire, complete with a demonstration from his collection of world flutes. Yevgeny Faniuk, a new NYFC board member and former Almarza student, did the interview. I was intrigued to learn of Alberto's early years growing up in Chile as the son of a professional flutist, and the range of his hobbies, which include trains, bird watching, and long-distance motorcycling. But the two main "flute take-aways" for me were his belief in the value of team teaching and that the extended techniques we use today were probably first exercised by prehistoric flutists on primitive flutes.

In this month's "From the President," Patricia Zuber tells something about her fascination with the world's oldest flutes and points us to web resources about these flutes and some later ones. I have yet to listen to the bone flute on the Brookhaven National Laboratory website, but I did check out the Hieronymus Bosch triptych and Alberto's online photos of his world flute collection.

This issue brings us the inaugural installment of our "Buzz for Bernold" series, conceived by Judith Mendenhall as a way to help our membership become acquainted with the artistry and pedagogy of Philippe Bernold in advance of his spring visit to the US to be our Flute Fair 2016 guest artist. In this one, Judy's former student Naomi Senzer tells us about a summer masterclass with Bernold in Nice, France and how she uses his book on tone when teaching some of her students.

Magee Hickey, a television news reporter at PIX 11 and avid chamber music player, is this month's member profile subject. I got a good laugh when I learned of one of her non-optimum practice habits: watching TV news (job-related, of course) and practicing at the same time. For sure, she has a better excuse for this than most of us!

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

Katherine Saenger (klsaenger@yahoo.com)