

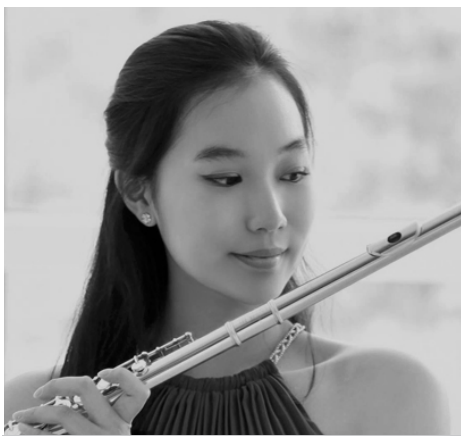


The New York Flute Club

NEWSLETTER

April 2016

2016 NYFC Competition: Meet the Winners



First Place

JI WEON RYU, age 23, received a bachelor of music degree from the Juilliard School, studying with Carol Wincenc. Ms. Ryu is a first prize winner of the Flute Society of Greater Philadelphia Young Artist Competition and an award recipient of the 2015 Serge & Olga Koussevitsky Wind/Brass Competition.

In 2014, Ms. Ryu won third prize at the National Flute Association's Young Artist Competition in Chicago. She is currently pursuing an accelerated master of music degree at the Juilliard School under the tutelage of Robert Langevin.

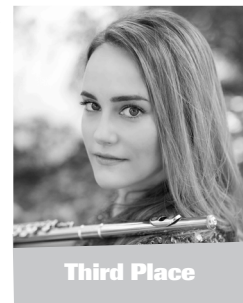
YERIM CHOI, age 22, was born in Seoul, Korea. She earned her bachelor's degree from the Manhattan School of Music, where her major teachers included Linda Chesis and Robert Langevin, and is pursuing a master of music degree at the Juilliard School with Carol Wincenc. Ms. Choi has won top prizes in numerous competitions, including the Flute Society of Washington Young Artist Competition, Seattle Flute Society



Second Place

Young Artist Competition, and the Lillian Fuchs Chamber Music Competition at the Manhattan School of Music. As a soloist, she has performed with the KBS Symphony and Plovdiv State Philharmonic Orchestras. Most recently, Yerim played in the New York String Orchestra under the baton of Jaime Laredo.

KATHERINE ALTHEN, age 24, is a second year graduate student at the Juilliard School, where she studies with Robert Langevin. She received her bachelor of music degree from the New England Conservatory (NEC), where she studied with Paula Robison. Ms. Althen has performed in venues such as Alice Tully Hall, Carnegie Hall, David Geffen Hall, and the Boston Opera House. Her chamber group, Dulce de Trio, has presented a series of free concerts and masterclasses throughout Boston as recipients of a community engagement fellowship from NEC. Most recently, Katie was awarded a Juilliard community engagement grant which will enable her to present a weeklong series of concerts in her hometown of Reading, PA. Katie also shares her passion for the flute with her 18,000-plus followers on her Instagram account, @katieflute.



Third Place

In Concert

NYFC COMPETITION WINNERS

Sunday, **April 24, 2016**, 5:30 pm

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

Program

Ji Weon Ryu (1st place), flute; Sora Jung, piano
Violin Sonata in Eb Major, Op. 18

Richard Strauss (1864–1949)

Katherine Althen (3rd place), flute; Kathryn Felt, piano
Duo

Aaron Copland (1900–1990)

Yerim Choi (2nd place), flute; Minyoung Kang, piano
Sonata, Op. 14

Robert Muczynski (1929–2010)

Program subject to change

The NYFC thanks Phil Unger of the Flute Center of New York for funding the first prize of the 2016 NYFC Competition.

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2015–2016

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 Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum. Nicole Camacho, NYFC Social Media Chair

Flute Fair Reflections

by Patricia Zuber



From the President

One day in my sophomore year of high school (sometime during the late 1970s) I came home to find Erich Leinsdorf in my living room. Let me explain.

My father was the general manager of the Astor Tower Hotel, a very fancy Chicago hotel that was a favorite with many of the celebrities and artists coming through town. We lived on the 14th floor and it wasn't at all unusual to have a celebrity in our apartment. As a self-appointed ambassador for the city of Chicago, my father often welcomed his guests by inviting them in for a cocktail. I spent one New Year's Eve party talking to Margaret Hamilton (the Wicked Witch of the West in *The Wizard of Oz*) and one afternoon letting the members of Steppenwolf (the rock band) take turns riding my bicycle around the hotel parking area. As a kindergartener, I rode up in the elevator with Davey Jones (of the Monkees) one day

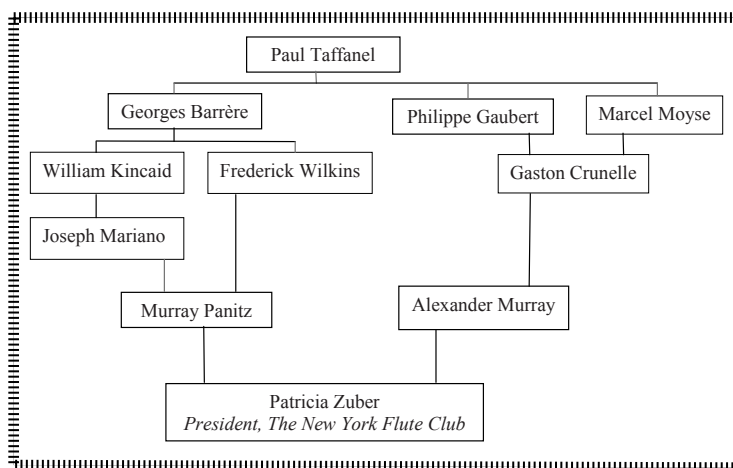
and watched the Beatles get into their limousine one evening, while I hid in a car in the garage.

Although meeting all these celebrities was fun, I have to say that my meeting with Erich Leinsdorf was one of the most influential. I had to overcome the utter embarrassment of my father saying to him, "Erich, I'd like you to meet my daughter Patricia, she's also a musician, she plays the flute." He was very kind to me and showed genuine interest in a young person who was interested in music. He gave me great advice: "Study French, because most of the great music written for flute is from France." I took this to heart and studied French for the next four years.

Judging by the size of the audience attending the Philippe Bernold gala concert that concluded a New York Flute Fair celebrating all things French, our membership agrees with Maestro Leinsdorf. What an inspiring and informative day I had! It's daunting when you think you know a lot about a certain subject only to find out something new. This happened to me when, during Bernold's masterclass, he asked the audience if anyone knew the source of Messaien's *Le Merle Noir* theme. No one knew. He told us that it is a quote from the fourth movement of Jolivet's *Incantations*, and that Messaien greatly admired Jolivet. Sure enough, the beginning of Messaien's theme is stated in measure 23 of the Jolivet. But it was also amazing to me to see how much our audience did know, as evidenced during the New York Artists concert. Nicolas Duchamp was telling us about the flute he was performing on (a Louis Lot once owned by Gaubert), but he couldn't remember the serial number. Someone from the audience shouted out, "1986!" Even though I now know that this particular piece of flute trivia came directly from the Flute Fair program book, I am STILL impressed with the breadth and depth of our audience members' flute knowledge.

Zara Lawler gave a wonderful class for young flute players which explained your flute "pedigree." I loved learning my flute teacher genealogy. I studied primarily with Alex Murray, who attended the Paris Conservatory, so it was no surprise that his teachers harkened back to Paul Taffanel. But it was so interesting to see that Murray Panitz, with whom I studied in graduate school, was also direct descendant of Taffanel's teaching.

So I guess Erich Leinsdorf was right. France really is important for the flute!



Patricia Zuber's Flute Family Tree

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Member Profile

Mark Vickers

*NYFC Member on
and off since 1994*



Employment: Adjunct professor of music education at both the Hartt School (University of Hartford) and the University of Bridgeport, where he works with student teachers, teaches instrumental methods courses, and leads the UB Knights' Wind Ensemble.

A recent recital/performance: A February 2016 concert in Hartford, CT, with the Connecticut Valley Symphony Orchestra (a group he's been with for 21 years), in a program that included Debussy's *Afternoon of a Faun* and Saint-Saëns' Symphony No. 3.

Career highlights: As a flutist: playing principal with the CVSO in Rimsky-Korsakov's *Scheherazade* several years ago ("It was simply one of those magical concerts where you could feel the electricity between orchestra and audience, with everything just clicking together exactly right.") and, during his recent doctoral residency year at Hartt, finally feeling the freedom of playing as a jazz flutist ("I had been a jazz pianist for over 40 years, but never had much opportunity to develop my jazz flute playing until joining a small ensemble that did a concert each semester."). As a high school band director: numerous memorable performances, both at home and on the road; band trips at Walt Disney World in Florida; and winning an overall award for best instrumental group during his last festival trip to Virginia Beach (in 2013).

Current flute: A silver Muramatsu flute (with offset G, C# trill key, and split E mechanism), purchased new in 1993, played with a Karitium Free-Flow Drelinger headjoint (with a gold air reed and engraved lip plate), purchased new in 1991; a Powell piccolo (kingwood with a silver mechanism), purchased new in 1996; and a Jupiter DiMedici alto flute, purchased new in 2009.

Influential flute teachers: Julius Baker ("Hands down, my most influential flute teacher—I had the privilege of studying with him from 1982 to 1986, making monthly trips to his home in Brewster. I felt he was the best flutist on the planet at that time and I still feel his influence on my flute playing and musicianship.") and the many Baker-influenced flutists he observed during Julius Baker masterclass weeks. Also, Lynn Landgraf (his very first flute teacher, from middle school through high school); Ken Fears (his undergrad teacher who advised him to study with Baker); John Wion (his

master's degree teacher at Hartt); and, in the jazz realm (through recordings), Herbie Mann, Hubert Laws, and Dave Valentin.

High school: Northwestern Regional High School No. 7 in Winsted, CT.

Degrees: BS in music education (University of Bridgeport, 1979), MM in music education with an emphasis on flute performance (Hartt School of Music, 1985), and PhD in music education (Hartt School, 2015, with thesis research on the role of gender in beginning band student instrument choice).

Most notable and/or personally satisfying accomplishment(s): Seeing the positive effect he has had on the lives of countless students during his 35-year career as a public school music educator and high school band director in CT ("I see them connect with music, grow and flourish as musicians, gain a sense of pride and accomplishment, and develop as human beings—several were even inspired to become successful music educators themselves!"). More recently: completing his doctoral degree, moving to higher education, and becoming co-director of the NY Flute Club's ensemble program. Last, but not least: raising his now-grown daughter.

Favorite practice routines: When time permits, or when special attention is needed to gear up for a performance, I start with exercises from Taffanel & Gaubert, later developed into Julius Baker's *Daily Exercises* for the Flute. I include quintachords, scales, seventh chord arpeggios, thirds, sixths, high tone study, expanding intervals; all both slurred and tongued. For tonguing, I finish with the Scherzo from Mendelssohn's *Midsummer Night's Dream* and the second movement of J.S. Bach's Sonata in C major. Then I move onto orchestral repertoire and/or other material for any upcoming concerts.

Other interests: Kayaking (especially on Lake George in upstate NY or out on Long Island Sound); attending as many concerts as he can; and following the Red Sox ("Sorry, New Yorkers!") and UConn women's basketball. Also, testing his knowledge while watching *Jeopardy!*, live theater (he directed his high school's straight play for seven years), and spending time with family—girlfriend Alex Frederick (a freelance singer/pianist who lives in Manhattan) and daughter Lisa.

Advice for NYFC members: If your dream is to be the principal player in a major symphony, certainly pursue it; you will learn much on your journey. However, if you love playing the flute, play it anywhere you can, with players from all levels. Sharing music is a great vehicle to make and develop lifelong friendships, and there is no one from whom you cannot learn something. And, as Julius Baker once advised me, never forget your childhood playfulness in your playing.

FLUTE HAPPENINGS

APR '16

Apr 22 Friday 8:00 pm

JULIA BOGORAD-KOGAN, principal flute of the St. Paul Chamber Orchestra, will perform music of Schubert, Martinu, Schiff, Bartok, and Taffanel, with Lydia Artymiw, piano.
• Bargemusic, Fulton Ferry Landing, Brooklyn, NY. • Admission: \$35 general, \$30 seniors, \$15 students. • Info, email info@bargemusic.org.

Apr 27 Wednesday 8:00 pm

"Naumburg Looks Back" will present 1978 first prize winner **CAROL WINCENC**, flute, in a solo recital program inspired by folk music and folk songs. Works by J.S. Bach, Poulenc, Copland, Villa-Lobos, Daniel Paget, Nino Rota, and Paul Schoenfeld performed with Bryan Wagorn, piano; Colin Carr, cello, and Joseph Bricker, percussion.
• Weill Hall at Carnegie Hall, 154 West 57th Street, NYC. • Admission: \$20. • Info, visit www.carnegiehall.org.

MAY '16

May 2 Monday 2:00 and 7:30 pm

The Jupiter Symphony Chamber players with **BARRY CRAWFORD**, flute, will perform a flute quartet arrangement of a sonata by a 12-year-old Rossini along with chamber works for strings and piano by Richard Franck, Riccardo Eugenio Drigo, and Beethoven.
• Good Shepherd Presbyterian Church, 152 West 66th Street, NYC. • Admission: \$10 to \$25. • Info, call 212-799-1259 or visit www.jupitersymphony.com.

May 5 Thursday 2:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform works of G.P. Telemann, J.G. Janitsch, Elliott Carter, and Graham Lynch in a program of baroque and modern music for flute, oboe, violin, cello, and harpsichord.
• Center for the Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info, call 718-859-8649 or visit theomniensemble.org.

May 7 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of May 5 with live streaming at bqcm.org/live.
• Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn.
• Admission: \$15 general, \$10 students/seniors. • Info and ticket reservations, call 718-859-8649 or visit theomniensemble.org.

Flute Happenings Deadlines

| Issue | Deadline | Mail date |
|----------|------------|-----------|
| May 2016 | 04/14/2016 | 05/3/2016 |

THE FRENCH SCHOOL—SECRETS AND STRATEGIES

by Dionne Jackson

This article is adapted from notes for the author's April 3, 2016 lecture/demonstration at the New York Flute Fair about her two years in the early 1990s as a student at the Paris Conservatory, where she was the first American in over a decade to be awarded a premier prix in flute. —Ed.

The Paris Conservatory: A Brief History

The Paris Conservatory, founded in 1784, is steeped in an atmosphere of deep musical traditions and widely considered to be the model for all musical education in Europe. The sole purpose of all the regional conservatories throughout France is to train and prepare musicians for their entrance into the Conservatory National Supérieur de Musique de Paris (CNSMP). Its past directors and professors included some of the most famous musicians of the day—Cherubini, Ambroise Thomas, Gabriel Fauré, Hector Berlioz, Massenet, Widor, Olivier Messiaen, and Nadia Boulanger, just to name a few. Some of the more famous flute professors who have taught there include Taffanel (considered a founding father of the modern day French Flute School) and Gaubert, Marcel Moyse, Jean-Pierre Rampal, my teachers Alain Marion and his assistant Raymond Guiot (a position now held by Sophie Cherrier), and Philippe Bernold.

Each of these professors had a great influence on the flutists of his generation and many times it was the professor's best pupil who succeeded his master as the next Conservatoire professor. Examples are Taffanel, who was succeeded by Hennebains, who was then succeeded by Gaubert; Jean-Pierre Rampal, who was succeeded by Alain Marion; and Raymond Guiot, who was a pupil of Marcel Moyse. In my opinion, what makes this school and its flute training methods so special is the disciplined way of practicing that was handed down orally from professor to professor. This basic system of training has stayed the same for generations and has produced many of the world's most famous flutists.

The Entrance Exam

The entrance exam to get into the conservatory is very intense. If you are gifted enough to pass the entrance exam, you will get a totally free education. The school is free and open to everyone, not just French citizens. But you must audition live in person; there are no taped rounds.

When I auditioned there were 204 flutists and three competition rounds. You had a list of six pieces to choose from: Casella, Dutilleux, Fauré, Gaubert, Taffanel, and Sancan. The first

round pieces were Gaubert's *Nocturne et Allegro Scherzando*, Mozart's *Andante et Rondo*, and the Dutilleux *Sonatine*. The flute class accompanist, Fuminori Tanada, didn't speak to me and the jury was very far away in the back of a large rehearsal room. Alain Marion said something to me in French, even though I knew he could speak English. But I did not understand what he said, and began my audition with the Gaubert. At the end of the

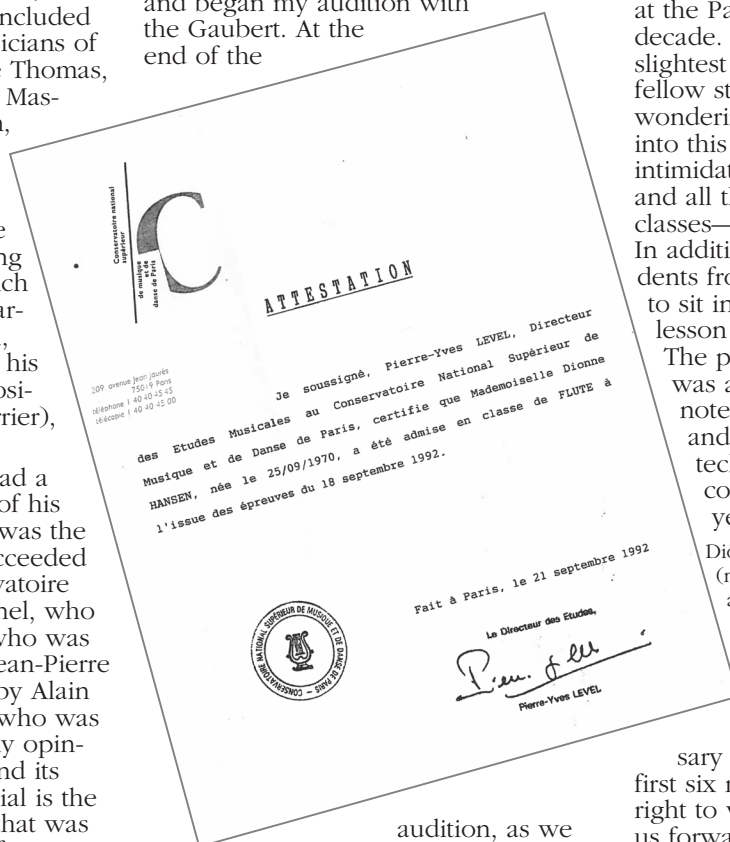
Lütolf), Belgium (Valerie Chermiset), and France (François Xavier-Roth). Other students already in the class were Sharon Bezaly, from Israel; Claudio Marinione, from Italy; and Olivier Tardy, Alexis Kossenko (age 14), and Marina Leguay, from France.

After the Entrance Exam...

I was the first American to study at the Paris Conservatory in over a decade. At the beginning, I felt just the slightest hint of antagonism from my fellow students. I could tell they were wondering how an American made it into this class. And it was incredibly intimidating: my French was not good, and all the classes are open master classes—there are no private lessons. In addition, every week there were students from abroad who were allowed to sit in and audit the class so every lesson felt like a public performance. The pressure to perform flawlessly was always on my mind. Missed notes were frowned upon greatly, and I was amazed at the level of technical perfection amongst my colleagues who were all many years younger than me. I already had my BM from Indiana University, where I had studied with Peter Lloyd, but a first prize from

the Conservatory is the only musical education necessary for a career in Europe. In the first six months, the "new" class got right to work. Together, Marion taught us forward articulation, both Mozart concertos, and all six Bach sonatas. After that initial six months, each week we were to prepare a concerto, sonata, solo flute piece and a contemporary piece (see p. 5 for the first page of the repertoire list). Listening to all this music in our open classes, we were exposed to so much repertoire in a very short time because we observed all our colleagues in all their lessons. It was like having 14 hours of lessons a week.

We were never spoken to about the technicalities of producing a vibrato, but rather how to be expressive within a phrase and the importance of appoggiaturas. As I said, missing notes was not acceptable, and if you did your colleagues scrutinized you. In addition to 14 hours of open master classes each week, we had four hours of technique



audition, as we were leaving the audition room, the accompanist said in perfect English that they asked me to start with the Mozart, not the Gaubert, so I thought my chances of acceptance were over. Fortunately, I was invited back and I played the next two rounds the best I could.

The wait for the list to be posted was long and really stressful. All the candidates and their parents raced to the board to check the list, and you could cut the tension in the room with a knife. It was truly as if their lives would be over if their name was not on that list. I couldn't believe it when I saw my name. Four students had been admitted to the class of Alain Marion and Raymond Guiot: myself, and one student each from Switzerland (Beat



The author with her teacher, Alain Marion

class with the assistant Raymond Guiot, whom I adored. He knew how much I valued his teaching and that I was working really hard, so he took an interest in helping me improve my technique. He assigned two études a week: one that was to be “performance ready,” that you played in front of the class, and one that was to be “in preparation.” Many of these études, for example the *Nine Virtuoso Études* by De Lorenzo, were four or more pages long. If you made it to page three and fumbled a note, he would make you start back at the beginning and do it again until there were no missed notes or mistakes. It was tough and intense, and we learned how to concentrate under extreme circumstances.

He also drilled us with difficult technical exercises on the spot. Simple patterns notated on the page were repeated in all keys, with different articulations, varied rhythms, and octave and meter changes as well. We stood in a circle waiting our turn; things moved quickly and it was nerve wracking. One of my favorite quotes from Raymond Guiot was “Always keep your mind in the game. You must never practice the same exercise two days in a row. If you do, you are either really bored or NOT concentrating.”

I studied chamber music with Christian Lardé (who had studied the Poulenc Sonata with Poulenc himself), had a sight reading class with Philippe Bernold and Michel Moragues, and had lessons in “solfège” and “analyse” (harmony).

My harmony teacher was Madame Solange Chiapparin. Then in her late 70s, she was an organist and former pupil of Olivier Messiaen at the Conservatory. She coached all her harmony

students privately on their various instruments at no charge. She would meet with me for four hours at a time (sometimes even on a Sunday) and helped

me prepare for the Kobe International Flute Competition in Japan with my accompanist and good friend Fuminori Tanada, who had been her pupil. Fuminori is a fabulous musician and holds six first prizes from the Paris Conservatory. One of his prizes is in composition and he kindly wrote cadenzas for me for both Mozart concertos. We became such good friends from all of our coaching with Madame Chiapparin that he flew to New York City in 1997 to perform the Boulez Sonatine with me at Weill Hall at Carnegie Hall. Madame Chiapparin’s energy was boundless, as was her passion for music and teaching. But many of the professors at the school were just as dedicated and felt the same obligation to teach and share their gifts.

Oral Traditions, Handed Down

In 1905, the great flutist Marcel Moyse entered the class of Paul Taffanel. Taffanel is considered one of the founding fathers of the true “French Flute School,” and it was during Taffanel’s tenure (1894–1908) that the silver flute became accepted over the wooden flute of the day. Before Taffanel, most of the flute repertoire was

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7 SONATES avec CLAVECIN (édition BARENRAITER)
 PARTITA en LA min
 - Suite en UT min avec CLAVECIN (IMC) } J.S. BACH
 - Suite 1-2-3. pour cello Solo. (Barenraiter)

Concerto Sol. MAJ. (IMC)
 Ré mineur (IMC) } K.P.E. BACH
 Sonate LA mineur (Solo) URTEXT

Concerto Sol. MAJ. K. 313 } cadences libres
 2e MAJ. K. 314 } et personnelles MOZART
 Andante et Rondo
 - fugue en ré MAJ. -
 Do MAJ. -

Follies d'ESBAGNE (Barenraiter) - MARIN MARAIS ✓
 6 FANTASIES pour Flûte Solo (Barenraiter) - G.P. TELEMANN

- Concerto n° 2 et 3 opus 10. - VIVALDI
 - Concerto en UT mineur. F.V. n° 11 - VIVALDI
 - 1 des Concerti pour Piccolo - VIVALDI
 Le 1er Concert Royal en Mi - COUPERIN

The first page of the class’s repertoire list, in the hand of Alain Marion

not of superior quality, and so Taffanel started the tradition of commissioning new works that would exploit the greater potential of the new Boehm system flute for the purpose of the prix concours or final exam. This is how so many French repertoire pieces were born (including every work in Louis Moyse’s *Flute Music by French Composers* book). Marcel Moyse spent one year in this class of Paul Taffanel. Today there is an age limit of under 22 to be eligible to audition. Jean-Pierre Rampal actually came before the age limit and didn’t enter the conservatory until he was 24! My entrance audition took place exactly seven days before I turned 22, so I barely made it!

In the French system of training, technique does not mean only fast fingers but rather:

1. Beautiful sound
2. Forward clean and clear articulation
3. Color changes
4. Even, controlled fingers
5. Interpretation

Technique is used to express musicality. Guiot and Marion said often that proper accentuation of a phrase comes

2016 Young Musicians Contest

The Young Musicians Contest (YMC) was held on Sunday, March 13, 2016. First held in 2008, the contest is intended to foster the development of pre-collegiate local flutists by exposing them to a healthy competitive environment and allowing them to receive constructive comments from the area's professional flutists.

We congratulate our winners and thank coordinator Yeami Kim and judges Sanae Nakayama, Koaki Shinkai, and Mary-Ann Tu (for age categories 8 and under and 9–11) and Katherine Fink, Suzanne Gilcrest, and Karla Moe (for age categories 12–14 and 15–18). This year's winners, selected from a field of 74 contestants, performed at a Flute Fair concert on April 3.



Yeami Kim, Contest Coordinator

Ella Liu Cohen (8 and under)

Ella Liu Cohen is a third grade student at P.S. 859 Special Music School in NYC. She has studied flute with Valerie Holmes for over three and a half years. Her other loves include drawing, eating dumplings, and playing outdoors with her two brothers and baby sister. She performed Johannes Donjon's *Pan Pastorale* with Marina Ossipova at the piano.



Nadira Novruzov (12-14)

Nadira Novruzov is in the eighth grade at the P.S. 859 Special Music School in Manhattan, and a four-time Young Musicians Contest winner. She has been studying flute since kindergarten and is now a student of Bart Feller. In 2012, Nadira was the flutist selected for participation in the Suzuki Association of Americas' 40th anniversary showcase concert in Minneapolis and a performer at the winners' recital for the Alexander and Buono Competition at Weill Hall at Carnegie Hall. In December 2013, she appeared at Merkin Concert Hall with Sir James Galway for a public demonstration of his firstflute.com website. At the Flute Fair she performed François Borne's *Carmen Fantasy* with Vilija Naujokaitis at the piano.



Kay Considine (9-11)

Kay Considine is a fourth grader at J. Spencer Smith School in Tenafly, NJ. She has been studying flute for over four years with Noelle Perrin. She plays flute in the school band as well as in the Tenafly Elementary Symphony. Kay also enjoys playing tennis and spending time with her friends and dog Georgie. She performed Joachim Andersen's *Scherzino*, Op. 55, No. 6, with Kelly Lin at the piano.



Jonah Murphy (15-18)

Jonah Murphy attends the honors program at the Mannes Preparatory Division and has studied with Robert Langevin during the summers of 2014 and 2015 at the Orford International Music Academy. His primary flute teachers are Laura Gilbert and Frances Brodeur. He is a winner of the Mannes Prep Concerto Competition (2013), the NYFC's YMC competition (in 2014, ages 12–14), and the ASCAP Foundation Morton Gould Young Composer Award (2014). Jonah performed in a National Flute Association convention high school masterclass (2015), and is currently in the flute section of the New York Youth Symphony, principal flute in Mannes Prep's Philharmonic Orchestra, co-principal flute in InterSchoolOrchestras of New York Symphony, and a member of the alt-classical teen ensemble Face the Music. At the Flute Fair he performed Frank Martin's *Ballade* with Alla Milchtein at the piano.



Sadie Goodman (9-11)

Sadie Goodman is a sixth grader at John Jay Middle School in Lewisboro, NY, and studies flute with Adrienne Greenbaum. She is one of the youngest members of the Norwalk Youth Symphony Concert Orchestra and has performed as first chair flute with the WCSMA Elementary All-County Band in Westchester, NY. Last summer, she participated in the Boxwood Festival in Lunenburg, Nova Scotia, attending workshops and performing in concerts playing flute and recorder. When not playing the flute she enjoys bike riding and swimming. She performed *Idylle* and *Allegretto* from Benjamin Godard's *Suite de Trois Morceaux*, Op. 116, with Adrienne Greenbaum at the piano.



The honorable mention winners were **Gila Sadinoff** (age 8 and under); **Kira Lee**, **Sasha Blackman**, **William Garrity**, **Naima Huebner**, **Sarah Jung**, **Thomas Vukic**, and **Zoe Han** (ages 9-11); **Madeleine Park** and **Grace Helmke** (ages 12-14); and **Sean Marron** (ages 15-18).

Flute Fair Thank You from Wendy Stern

To our numerous, wonderful volunteers who helped at our April 3 Flute Fair:

I cannot thank you enough. Your help was integral to this event, as everyone was a volunteer—the performers, presenters, judges, coordinators, stage managers, and badge checkers alike. As the list includes over 100 names, I will not include them all here, but I would like to give special thanks to on-site volunteer coordinator Steve Smith; the NYFC Competition coordinator Kaoru Hinata; photographers Andrew Callimahos, Ed Freeman, and Nicole Camacho; Christina Cobas of Powell Flutes, for masterminding the appearance of Philippe Bernold; Steinway for donating the pianos; David Wechsler for the loan of his audio equipment; and everyone on the Board (and their immediate family members) for their many hours of preparation and extraordinary execution of the plans. THANK YOU! Most gratefully, Wendy.



NYFC ENSEMBLES PROGRAM

UPDATE



Present at the March 19, 2016 meeting: (L to R, back): Ann Bordley, Elizabeth LaBarbara, Cynthia Reynolds, Malcolm Spector, Roger Brooks, Elizabeth Doyle, and Terry Hannigan; (L to R, front): David Russell, Judith Thoyer, Amy Appleton, Kathy Saenger, Mary Lynn Hanley, Gail Clement, Catherine Xu, Erina Aoyama, and Ted Davis. Photo: Denise Koncelik

The New York Flute Club Ensemble Program met on Saturday, March 19, at Studios 353 in Manhattan. Seventeen returning members attended. The group voted on a choice of annual concert dates and venues and agreed to an additional rehearsal date. Malcolm Spector conducted his arrangement of J.S. Bach's *Magnificat* (D major, BWV 243) and Denise Koncelik directed the remaining selections being considered for the concert.

All members of the NY Flute Club are welcome to participate. Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions? Contact co-directors Denise Koncelik (dkoncelik@aol.com) or Mark Vickers (MaestroME@aol.com) directly. Remaining dates to remember are as follows:

Rehearsal:

Saturday, April 30, 2:00-4:00 pm, at at Studios 353
353 West 48th Street, NYC.

Annual meeting, concert, and reception:

Sunday, May 15, 2:00 pm, Pearl Studios, 500 8th Avenue
(between 35th and 36th Streets), 4th floor, room 414.

French School (Cont'd from page 5)

across only when technique is totally controlled. Once you have a perfect technique you are free to be expressive and can start worrying about making music. They both thought that trying to teach technique through learning difficult pieces was completely backwards. You need the technical skills first; once you have them even hard pieces can be learned easily and quickly. Technical training is analogous to athletic training or musical gymnastics. They taught this with three method books by Moyses, considered to be the bibles of French school flute training: *Gammes et Arpèges*, *De la Sonorité*, and *Tone Development Through Interpretation*.

Each class we played from each book. I kept detailed notes on Guiot's classes to better remember the many (and usually very difficult) variations that he created on the basic exercises. I hope that someday I will be able to rewrite all my notes so that others can use them. I get my own students to practice this way and they make amazing progress very quickly.

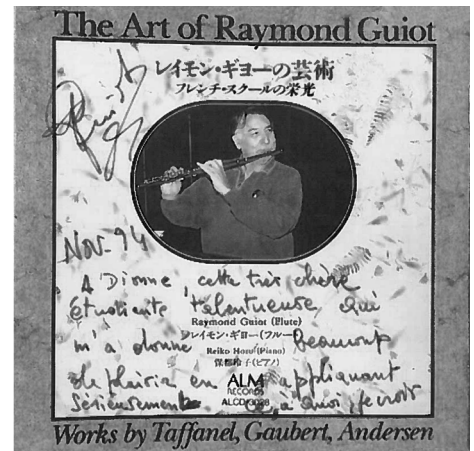
The incredible forward articulation you hear by many French flutists (please google Philippe Bernold's YouTube recording of CPE Bach's Concerto in D minor) is a result of their language, but can be learned with careful practice. Try TU KU and DU GU and notice how DU GU is much more forward in the mouth. Before learning forward articulation, though, you must practice exercises with the diaphragm, saying "HA" only. Starting on a mid-staff B natural, say HA four times and then go up chromatically. Then repeat with two HAs, two DUs, and then two GUs. Marois always said if you have a great triple tonguing you will have fabulous double tonguing and he recommended practicing T&G No. 4 with DU GU DU for each note, GU GU GU

per note, and then GU DU GU. He also recommended going up a chromatic scale using these various triple tonguing syllables, starting slowly and then speeding up to go as fast as you can.

The Concours de Prix [Competition for the Prize]

It is hard to overestimate the pressure experienced by students preparing for this event. This playing exam was not just a test, but a public debut open to the community, reviewed and analyzed by the press, and juried by the most famous performers of the world. The first prize winners represented a "Who's Who" of the most promising young artists in Europe. In 1994, the year I passed my prize, the jury consisted of Jean-Pierre Rampal, Aurèle Nicolet, Maxence Larrieu, Sophie Cherrier, Trevor Wye, and Emmanuel Pahud (who received his prize just two years earlier). The normal length of the study cycle was three years. I had a Fulbright grant for year two, but no money to complete the third year. Alain Marion asked the director for special permission for me to be able to compete for the prize even though it was only my second year. Amazingly, the director agreed. Since the members of the international jury were all invited from the outside, they didn't know the performers, so I was judged equally with my peers.

I succeeded in obtaining my prize. The commissioned piece that year was Gilbert Amy's *Trois Études*; the required concerto was the Reinecke, and my piece of choice was the Muczynski Sonata. Marcel Moyses presented for his prize in 1906, after only one year at the Conservatory. Gabriel Fauré was the Conservatoire director, the commissioned exam piece was Gaubert's



Raymond Guiot's November 1994 inscription on Dionne Jackson's copy of his CD reads, "To my very dear talented student Dionne, who has given me great pleasure in seriously applying the technical methods I teach and believe in so much."

Nocturne et Allegro Scherzando, and the sight reading piece was by Louis Ganne. Moyses accepted his first prize and was deemed ready for a professional career. He obviously continued his disciplined practice well after graduating from the conservatory. Today, flutists everywhere are thankful for the method books he wrote as a guide to the kind of disciplined practice he learned while a pupil at the Conservatory.

Dionne Jackson (dionnejacksonflute.com) earned degrees from Indiana University and the Juilliard School, and a premier prix from the Paris Conservatory. She has performed in the flute sections of the NY Philharmonic, Chicago Symphony, Boston Symphony, and Lyric Opera of Chicago, where she is assistant principal. She also presents recitals and masterclasses as a sponsored artist of Sankyo Flutes.



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



April 24, 2016 Concert

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

Winners of the 2016 NYFC Competition Contest

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
A Tribute to HAROLD JONES
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 15, 2016 • Sunday, 2:00 pm
Pearl Studios, 500 8th Avenue, NYC
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! Hope you all enjoyed the Flute Fair! At the April 24 winners' concert we will hear first prize winner Ji Weon Ryu, second prize winner Yerim Choi, and third prize winner Katherine Althen. As usual, admission to the April winners' concert is free to all (members and nonmembers alike). Flute Fair photos and a Flute Fair review from program chair Wendy Stern will appear in our May issue.

As you know, Flute Fair 2016 highlighted our rich ties to the French tradition and included events intended to illustrate this for the youngest of our student flute players. In her "From the President," Pat Zuber tells us about the memorable way that she herself was introduced to the importance of the French tradition in flute playing. Definitely a story not to be missed! She also shares her impressions of several events she attended, as well as the family tree that was made for her by Nancy Toff for Zara Lawler's "The French Connection pour les enfants." Pat did not mention her impromptu performance at Dionne Jackson's workshop on Paris Conservatory teaching techniques, but I will: she and Zara were the guinea pig students who showed the audience that those easy-looking exercises Dionne described were about ten times harder than they looked. Maybe not so much fun for the guinea pigs, but hugely educational for the rest of us....

I saw Dionne Jackson's proposal for her Flute Fair workshop this past fall and knew our readers would love to also see a newsletter article about it. Her recap of "The Paris Conservatory—Secrets and Strategies" starts on p. 4. Readers will find a multitude of exercise suggestions, but what grabbed me the most was the human interest angle: young American flutist works hard, takes chances, and wins a premier prix (along with the affection and respect of the dedicated teachers and fellow students who helped her along the way).

Mark Vickers, a former high school band director who now teaches music education and co-directs the NYFC Ensemble, is this month's member profile subject. I was intrigued by the question addressed by his recently completed Ph.D. thesis: gender imbalance in children's band instrument choice. Surely all of us must have wondered why it is that so few boys play the flute and what can be done about it....

Anyway, all for now. See you soon. Best regards,
Katherine Saenger (klsaenger@yahoo.com)