



The New York Flute Club

NEWSLETTER

February 2016

Yoobin Son: NY Philharmonic's Newest Flutist

Interview by Sungwoo Steven Kim

“Who is that girl with the golden flute?!” I wondered. The year was 2001; Yoobin Son and I were fellow finalists in a New Jersey concerto competition for high school students sponsored by the William Paterson University Orchestra. Her rehearsal with the orchestra was scheduled just before mine, so I got to hear her performance of the Reinecke Concerto. I was completely blown away by her impeccable technique and rapturous sound. Even then, Yoobin was a confident musician, poised and elegant. She won the competition; I got second prize. For the next few years it seemed like we would bump into each other at every competition in the entire tri-state area; later, as we became friends, our paths still crossed at various national and international competitions. I was excited to interview Yoobin because it gave me one more reason to meet up with her and catch up. Despite her busy December schedule—which included travel to Korea for a concerto performance as well as her own wedding there a week later—she was, as usual, prompt and patient in responding to my unending emails and interview questions.

SUNGWOO STEVEN KIM: Yoobin, 2015 must have been quite a year for you! Your first full year with tenure at the New York Philharmonic, numerous concerto performances, and marriage to a wonderful husband [Earl Lee, the Korean-born Canadian cellist/conductor]. And it was so nice to be at your wedding! But for this interview, let's start with your childhood in Korea. How did you get started with the flute? As I remember, it is quite a funny story.

YOOBIN SON: My mom first started playing the flute when I was nine years old. She heard from an unidentified source that playing the flute would help her lose weight and keep her in shape with its breathing exercise. But she felt too dizzy playing the flute; she soon stopped taking lessons and put the flute aside. Meanwhile I was attracted by the flute's serene, beautiful sound, which suggested that my mom didn't do too badly, so I said I would take over the lessons.

SSK: Considering how accidentally you started the flute, you have come a long way! At the time, I bet you never thought you would be making a living with it. When did you and your parents get serious about your musical studies?

(Cont'd on page 4)

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Photo: Chris Lee

In concert
Yoobin Son, flute
 Yekwon Sunwoo, piano

Sunday, **February 28, 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

Sonata in E Major, BWV 1035	Johann Sebastian Bach (1685–1750)
Sonata Appassionata, Op. 140	Sigfrid Karg-Elert (1877–1933)
Sonata	Francis Poulenc (1899–1963)
Three Romances, Op. 94	Robert Schumann (1810–1856)
Sonata in D Major, Op. 94	Sergei Prokofiev (1891–1953)

Program subject to change



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2015–2016

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Foolish and Hungry

by Patricia Zuber



From the President

One of the best things about being the president of the New York Flute Club is getting to meet so many wonderful flutists and learn about their lives. At the Harold Jones tribute concert last month I had the opportunity to talk with Hubert Laws and hear him play. He spoke of his love of improvisation and how exhilarated and liberated he felt when doing it. He transmitted that love to his audience when he played. His playing was pristine, yet loose. He demonstrated not only great technical prowess and training, but exquisite musicality and style.

How wonderful also to learn of Yoobin Son's great love for playing the flute and how she knew from such a young age that she wanted to be a musician. Sungwoo Steven Kim's interview with Yoobin contains so much important information for musicians of all ages. How important it is to stay positive, patient, and

disciplined in every aspect of life! If there is one thing I've learned in my life it's not to dwell on the past or obsess about the future, but to live mindfully in the present! And yes, I, too, share Yoobin's appreciation for staying foolish and staying hungry [à la Steve Jobs]!

Last spring my husband [Greg Zuber] and I got a call from a curator of T Space, an art gallery in Rhinebeck, NY. They were mounting an exhibit of works of the French architect and author José Oubrière (b. 1932), the last living protégé of the legendary genius architect Le Corbusier (1887–1965). Since Oubrière and the great composer/architect Iannis Xenakis (1922–2001) had both worked for Le Corbusier at the same time, we were asked to play something by Xenakis. You never have to ask a serious percussionist and lover of contemporary music like my husband twice to play Xenakis! Since we have stayed foolish our entire lives, we decided to play *Dmaathen*, a piece with complicated, specified rhythms, resulting in recreatable cacophony. Since we were hungry to play this music, we dedicated countless hours to learning and rehearsing it. I had to learn multiphonics and new techniques specific to this piece. Looking back, I have to say that performing this piece was one of the most exhilarating experiences of my life. During the multiphonic sections I realized that it was the first time I ever felt truly required to improvise. I was listening and reacting like never before. So, after 45 years of playing the flute, I was finally able to get a glimpse of what Hubert Laws was talking about.

Link to the T Space performance of *Dmaathen*: www.youtube.com/watch?v=chVvLITArY



Pat and Greg Zuber performing *Dmaathen* at T Space on July 11, 2015. Photo: Susan Wides

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Follow us on twitter @nyfluteclub
 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. Rachel Hacker, NYFC Social Media Chair

Flute Fair Update on page 6
Deadline for masterclass applicants: February 26

Member Profile

Diana J.
Basso

*NYFC Member on
and off since 1989*

*NYFC Membership
Secretary 1997-99*



Employment: Attorney with her own legal practice on the Upper West Side, specializing in trusts/estates; not-for-profit and commercial law for artists, inventors, and entrepreneurs; and arts-related collective bargaining and labor contracts.

A recent recital/performance: Performing Mahler's Ninth Symphony with the NY Repertory Orchestra at the Church of St. Mary the Virgin on West 46th Street in December 2015.

Career highlight(s): Nonmusical: ad director for the *Phoenix New Times* (1985-89) and *New York Post* (1989-90), media executive for *Rolling Stone*, *US Magazine*, *Electronic News*, *Working Woman Magazine*, *YM—the Teen Magazine*, *Family Money*, and *Parade Magazine* (1990-2002), and intellectual property/litigation associate at Beatie & Osborn, PC (2004-8); opening her own law practice (in 2008). Musical: freelance flutist/educator in Phoenix, AZ (1980s), founder/flutist of the Gotham Quintet (1990-1997), LA studio musician (since 1992), and NY-area orchestral flutist (principal with the NY Repertory Orchestra since 2000 and, most recently, flute/piccolo with the Spectrum Symphony of NY). Hybrid: negotiating labor contracts for principal players in the Richmond and Baltimore Symphonies, and continuing as legal counsel for the American Modern Ensemble, Spectrum Symphony of NY, and Alarm Will Sound.

Current flute: A c. 1982 Verne Q. Powell silver flute with A-442, Cooper scale, C-foot, and in-line G, acquired nearly-new from a member of the Presidents' Own Marine Band in a trade for \$3,500 cash plus her vintage 1920s Haynes.

Influential flute teachers: Jackie Hofso and Harold Bennett (in high school); Bonita Boyd (in college); Eric Hoover and Marjorie Lockwood (in Phoenix); and Nadine Asin and Keith Underwood (post-grad).

High school: Central Islip High School in Central Islip, NY (1973) and Interlochen Arts Academy (1974-1977).

Degrees: BM in music (Eastman School of Music, 1982), MM in music (Arizona State University, 1985), JD (Benjamin N. Cardozo School of Law, 2005), and MBA (evening program at New York University, in progress).

Most notable and/or personally satisfying accomplishment(s): Paying for National Music Camp with three years of babysitting money (the summer after ninth grade, in 1974: "I was recruited to Interlochen Arts Academy from there...the rest is history!"); performing the Nielsen flute concerto from memory in her senior year at Interlochen (she lost the flute part!); passing the NY State bar with flying colors at age 46, and recording several episodes of the TV show *JAG* and the film *Decoding Annie Parker* on the Paramount Studios Soundstage. Last, but not least, she has a clear recollection of playing the *Midsummer Night's Dream* Scherzo solo well in one breath during a practice session in 1985 ("though I might have been dreaming...").

Favorite practice routines: Nothing fancy—whistle tones, *De la Sonorité*, Taffanel and Gaubert's No. 4 (slowly with a Korg Tuner set on the tonic to maintain pitch sensitivity), Andersen's Op. 33, J.S. Bach's *Partita* (on piccolo), and regular sight reading. Diana says, "I am an impatient, social person, so it's tough for me to practice unless I'm facing an imminent goal, such as an audition or performance."

Other interests: Family—being a cool aunt to the 17 young adults in her extended Jewish/Italian family (a piece of cake now that she's mastered the difficult skill of not dispensing unsolicited advice!); travel (bike vacations with Backroads, visiting friends in CA and AZ, reveling in Italy/Spain) if she's up-to-date on her student loan payments; and—when back at home in NYC—cracking up her various acquaintances while enjoying art/architecture/photography, fashion design, and walks around the Great Lawn in Central Park with her pug dog Sam.

Advice for NYFC members: I think of Eleanor Roosevelt's famous quote daily: "What would you do if you knew you could not fail?" I was raised by a woman who was divorced and unemployed with three kids at age 27, and a third of my classmates dropped out of school at age 16. I always remind myself that you cannot achieve if you do not reach. Just do it!

FLUTE HAPPENINGS

FEB '16

Feb
17

Wednesday 7:30 pm

The Peggy Rockefeller concert series presents **MARINA PICCININI**, flute, and Andreas Haefliger, piano, in a duo recital.

• Caspary Auditorium, Rockefeller University, 1230 York Avenue at East 66th Street, NYC. • Admission: \$30 general, \$10 student. • Info, visit www.peggy.rockefeller.edu.

Feb
18

Thursday 8:00 pm

The Da Capo Chamber Players, with **PATRICIA SPENCER**, flute, explores the vocal chamber repertoire with "Sing a New Song," a program of works by John Cage, Louis Karchin, Dan Visconti, and Kevin Puts.

• Merkin Concert Hall, 129 West 67th Street, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, visit www.da-capo.org.

Feb
25

Thursday 2:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will perform a program of music for flute, viola, and harp with violist Arthur Dibbe and harpist Karen Linquist. On the program: Debussy's *Sonata*, Sofia Gubaidulina's *The Garden of Joys and Sorrows*, Toru Takemitsu's *And Then I Knew 'Twas Wind*, and the world premiere of David Wechsler's *Three Movements*.

• 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.

Feb
26

Friday 9:00 pm - 10:30 pm

The Jamie Baum Septet+ with **JAMIE BAUM**, flutes, playing a program of all-new repertoire in preparation for the following day's studio recording of the same music for a new CD.

• Cornelia Street Cafe, 29 Cornelia Street, Greenwich Village, NYC. • Admission: \$10 cover plus a \$10 minimum which can be applied to food or drink. • Info, call 212-989-9319 or visit www.corneliastreetcafe.com.

Feb
27

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of February 25 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
March 2016	02/18/2016	03/22/2016
April 2016	03/10/2016	04/12/2016
May 2016	04/09/2016	05/12/2016

Interview (Cont'd from page 1)

YS: When I just started playing, I was close with many friends who were already serious about becoming a musician at a very early age—mostly piano and string players. They must have influenced me with their passion for music. I also wanted to take part in the family/neighborhood concerts where they were performing. So pretty much immediately, within few months of starting flute lessons, I knew I wanted to get serious. I actually had to persuade my parents to believe in my decision, because they were not supportive of me becoming a musician in the beginning. They knew how hard and competitive a field it is, and also they thought I was too young to know what I wanted. But I knew, and I've never regretted it.



For the parents, I imagine that it is a scary thing to hear that your child wants to pursue the dream of becoming a musician, but if you believe in your child, embrace them in every way until they find their way themselves. I think it is the luckiest thing in life to work at what you love.

SSK: This all sounds like how my parents were when I was growing up; they were supportive of me playing the flute, attending the Juilliard Pre-College, and entering competitions, but the idea of pursuing a career with it (e.g., attending a music conservatory) bothered them. Many of our readers are also young musicians or the parents of young musicians—would you like to share your thoughts on pursuing what we do and love?

YS: You have to love music. As we all know, it is an incredibly difficult field. I was in the same pool just like everyone else; I tried to stay positive, patient, and disciplined. I kept myself busy by continuing my education at different institutions while at the same time applying for different competitions and programs. I think it is a journey on an unpaved road. We all have to pave the road as we go through it. As Steve Jobs said, be stupid and hungry. [More accurately, “Stay

Hungry. Stay Foolish.” Stanford University commencement, 2005—Ed.] For the parents, I imagine that it is a scary thing to hear that your child wants to pursue the dream of becoming a musician, but if you believe in your child, embrace them in every way until they find their way themselves. I think it is the luckiest thing in life to work at what you love.

SSK: This reminds me of Robert Frost’s “road not taken,” and I personally thank you for your words of wisdom for all of us who are still paving our own roads. This makes me think that you must be a wonderful teacher.... But looking back, now that you are a professional performer and a teacher, how good a student were you?

YS: I was willing to practice so many hours a day, because it was fun for me. Naturally, I developed very quickly. I started as a beginner at age nine, and performed a Stamitz Concerto with Seoul Philharmonic at age 11. I was just eager to learn everything. It would be a dream to have a student like my old self!

SSK: Wow, you sound like the perfect student every teacher would dream of teaching! Tell us more about your practice schedule.

YS: When I decided to audition for the Yewon Middle School [one of Korea’s top magnet schools for music and arts], I would practice up to six hours a day. I would sometimes come home early from elementary school, so that I could practice more. My elementary school teachers were very supportive. I also remember recording a lesson on cassette tape (a medium which probably doesn’t exist anymore!) and listening to it a couple of times over the week to remember what I learned during the lesson. That was very helpful...

SSK: That is quite impressive and audacious of you to make such a stern decision at a young age but a good one for sure! I recently watched a Korean TV show where your grandfather [Seog Woo Son] was featured as a legendary Korean pop composer-lyricist [of the 1950s and ‘60s]. What were your memories of him and his influence?

YS: When I decided that I wanted to be a musician at such an early age, my parents were more concerned than happy. But my grandfather understood my love for music and was supportive from the beginning. He was a banker until he was in his early 20s, but he changed his career purely because of his passion for music. My parents and I lived with my grandparents until I was seven years old, and I grew up listening to his guitar playing. I am sure that also had something to do with my love for music.

SSK: What was it like to study with Ui-Kyung Park? She seems to be in a class of her own when it comes to producing successful Korean flute students.

YS: I started taking lessons with her when I was 10, after a year of lessons with my first teacher from the neighborhood. I feel so lucky to have met her then, which was perfect timing for me. She was very meticulous with practice methods, and I learned every basic technique correctly—scales, vibrato, double tonguing, etc. It is so important to learn those techniques in the right way from the beginning—from what I know now, that can save one lots of trouble later on. She also emphasized “phrasing” a lot, even when I was playing scales. I don’t think I even knew what “phrasing” meant then, but now it is a natural instinct for me to phrase everything, and I’m very thankful for that.

SSK: Toward the end of your Yewon School years, you moved to the US. From my own experience, I know that it's an unfathomably big commitment to move to another country to study when you are so young, especially to pursue a single goal of becoming a flutist. What was your experience like?

YS: It was really exciting and scary at the same time. I first moved to Tampa, Florida to live with my aunt's family. My parents thought it would be a good transition, where I could learn English in a more relaxed environment than on the East Coast. It was actually a lot of fun living there. I had cousins who were similar in age to my sister and me, and we got along well (for the most part!). Also, the band teacher from middle school was so happy that I could play the flute well, so I was getting lots of good attention in the school. Memories from that year are filled with oranges, sunshine, beaches, and swimming. But of course I also felt lonely at times to be away from my parents and friends. I remember counting the days till the school break when I could go back to Korea. My first teacher there was Catherine Landmeyer, who was the principal flutist of the Florida Orchestra at the time. She was very caring and supportive. Later, I moved to New Jersey to attend the Juilliard School Pre-College division.

SSK: And not long after, you began your grand "tour" of music schools in three states, getting your BM at Curtis with Jeffrey Khaner, MM at Yale with Ransom Wilson, and Orchestral Performance and Artist Diploma at the Manhattan School of Music with Robert Langevin. Needless to say, you were in good hands! But I know your appointment with the NY Philharmonic didn't come out of the blue. Could you tell us about your early work experiences as a professional ensemble player?

YS: My first professional ensemble engagement was with the New Haven Symphony when I was a student at Yale; it was a perfect orchestral job coinciding with my school work because it was not a full-time orchestra. I learned all the essentials of being a professional orchestral musician (e.g., being on time, being prepared, warm-up etiquette, how to deal with personnel managers and librarians). In 2010, I won the principal flute position with the Mostly Mozart Festival Orchestra at Lincoln Center, then led by Louis Langrée. Every summer it was one week of rehearsals, followed by 16 concerts of eight different programs in four weeks. Despite the intense schedule, to this day, I am grateful to have played with such a fine chamber orchestra. After my appointment with the NY Phil, I tried

to keep the position with Mostly Mozart, but after another season, I had to forfeit my position as it coincided with the NY Phil's summer residence in Vail.



Yoonbin Son with her husband, Earl Lee.

SSK: In 2012, you won the second flute position with the NY Phil [left vacant by the retirement of Renée Siebert, who held the position from 1974 to 2010], and became the first Korean player in the wind section. Can you tell us something about the audition process?

YS: It was the most intense ten days of my life, I can say. The preliminary round was unusually long compared to the other prelims I had played. A 15-minute preliminary round proceeded to the semifinal round. This was particularly difficult for me physically, as I had to stay in the hall from noon until 7:30 pm. A 20-minute solo round was followed by another round of "waiting." Don't we love the waiting part?! It was followed by the ensemble round where I played with Robert [Langevin]. A little tip for audition-takers: always pack your flute bag with granola bars, bananas, chocolates, or whatever suits you when you are nervous and hungry. Two granola bars in my bag saved me that day; without the granola bars, I might not now be the second flutist in the New York Philharmonic. Yet again, another round of "waiting," this time it was a week, the anticipation was so high, I have to tell you. I tried to keep everything in order with lots of vitamins, good food, and sleep. Then came the final round; as before, it was on the stage of David Geffen Hall (at the time, Avery Fisher Hall), but this time without the screen. I played essentially everything

on the list. I am exhausted thinking about all the music I had to play in the round but I most enjoyed playing the final round focusing on the performing as if I were giving a recital.

SSK: The whole process sounds like finding a needle in haystack. I bet they are glad to have found the right one! Now that you are there, what is it like to play alongside Robert Langevin, your former teacher at MSM?

YS: I'm having a blast playing next to him! He is not only an amazing player, but also such a fun person to sit next to. We get along very well. I never felt that I had to change my playing to blend to his sound. It always feels very natural playing with him. I love playing the second flute part, because you get to play rich harmonies/inner voices and supporting parts. And sometimes you get to play solos or important melodies also. You get to experience it all playing second flute in the symphony orchestra!

SSK: Did you know Renée Siebert, your predecessor in the position?

YS: Yes, from repertoire classes at Manhattan School of Music when I was a student there. I admired her playing and teaching so much, so of course I was thrilled and a bit pressured when I found out I would be her successor. I knew that I had big shoes to fill! Now we sometimes meet up for lunch dates to talk about life and compare "now and then" with our orchestra. I appreciate her wisdom and perspective, and it's been really nice getting to know her.

SSK: What is your daily schedule like now that you are a NY Phil member?

YS: We have different programs every week, and for each program we usually have four rehearsals and four performances. It's a lot of work just to learn all the new repertoire weekly. It's hard to say if I am practicing more or less than before, because I spend more time learning new music now. What I do before the concert varies day by day. If I have a rehearsal in the morning and then a concert in the evening, that's not too much time to do other things in between. I take it easy and practice a bit, go out for a walk with my dog, and take a power nap before the concert. If I only have a concert that day, I try to schedule teaching, other rehearsals, or appointments during the day. I also try to get some regular physical exercise (two or three times a week). I'm really into barre classes these days—it's so hard, but so good for you!

SSK: It seems like you also have a side career in Korea performing recitals and concertos! How did this come about? (Cont'd on page 7)

Flute Fair Update from Wendy Stern: VIVE LA FLÛTE!



Sunday, April 3, 2016 • 8:30 am to 8:30 pm
• Columbia University Faculty House

Celebrating our rich ties to the French tradition, the 2016 New York Flute Fair, Vive la Flûte!, will feature the artistry of French flutist Philippe Bernold, first prize winner of the Jean-Pierre Rampal International Competition and recipient of the premier prix in flute from the Paris Conservatory, and professor of chamber music and flute at the Paris Conservatory. He will give a masterclass and an evening recital in collaboration with Emmanuel Ceysson, harpist of the Metropolitan Opera Orchestra, and Linda Mark, pianist.

The fair will provide further opportunities to explore our French roots with “Go Baroque Français” with Leela Breithaupt; “The French Flute School: Secrets and Strategies,” a workshop with Dionne Jackson, herself a winner of a premier prix in flute from the Paris Conservatory; and “The French Connection pour les enfants,” an interactive event for kids, with Zara Lawler.

For a complete schedule of events, registration information, and program details/updates please visit www.nyfluteclub.org.



Wendy Stern,
Flute Fair Program Chair

Flute Fair Masterclass with Philippe Bernold: Performers Needed



Philippe Bernold, known throughout Europe for his sensitive and virtuosic performances and brilliant teaching, will share his insights and expertise in his April 3 Flute Fair masterclass. Interested flutists of any age who would like to participate should submit a biography and a CD or link to an audio or video performance, including two contrasting pieces or movements, to Yevgeny Faniuk, faniuk@hotmail.com, 209 Bennett Avenue #5B, New York, NY 10040 by **February 26**. Be sure to include contact information in your bio.

Buzz for Bernold Part III: Michelle Stockman on *La Technique d'Embouchure*

Philippe Bernold of the Paris Conservatory will be the featured guest artist at New York Flute Fair 2016. Though revered in France for his playing, teaching, and pedagogical writings, many US-based flutists outside the NYFC have yet to hear of him. In this third installment of our “Buzz for Bernold” series organized by Judith Mendenhall, Michelle Stockman tells us about using M. Bernold’s book, La Technique d’Embouchure, to improve her sound.



The flute is unlike any other instrument in that we form an air reed with our embouchure instead of using a wooden reed and/or mouthpiece. In our use of air, we flutists are more closely related to vocalists than to any other instrumentalist. Growing up performing solos and accompanying singers in church, I developed an obsession or *idée fixe*, if you will, with tone development. I spent hours at a time practicing from Moyses’s *De la Sonorité* in the various, reverberant spaces of my childhood home—beneath the cathedral ceiling, on the back deck, in my carpeted bedroom, and (most shocking of all!) in the bathroom. Please do not jump to conclusions; these were deeply reflective practice sessions and hours well spent. But they led to a consistent hunger for ways to improve my sound.

During my graduate study, however, I began to notice that while my sound in each of the registers had become strong and flexible, the connective tissue between them was weak. As a result, my phrasing suffered and the overall product of my work was less coherent. With thanks to my teacher, Judith Mendenhall, I was introduced to Philippe Bernold’s treatise, *La Technique d’Embouchure*. This book was just the medicine I needed, “filling the gap,” as he says, and providing a “real methodical codification” through vocalise, intervalllic “sons filés,” and note attack exercises. I have found the vocalises to be particularly beautiful and helpful. Studying a different exercise each day, I was able to achieve not only the connection I previously desired, but also an improved utilization and control of my breath, “pushing the air into the bottom of the lungs.” Best of all, I was surprised and delighted to find that Bernold’s instruction had left me with a more expansive sound and newly empowered to sing through my instrument.

If you have yet not picked up a copy of *La Technique*, please consider adding it to your collection, and incorporating it into both your personal practice and teaching. It is with great anticipation that I look forward to Bernold’s visit at this year’s Flute Fair!

Michelle Stockman, a 2014 NYFC competition winner, earned a BM from the Hartt School (2012) and a MM from Mannes College The New School for Music (2014). She is principal flutist of LoftOpera, on the faculty at the Fort Lee School of Music, and a freelancer with groups such as the American Ballet Theatre and the Chelsea Symphony.

NYFC ENSEMBLES PROGRAM

UPDATE

Mary-Ann Tu is pleased to report that she has recruited Mark Vickers to take over her position as ensembles program co-director. Mark began playing with the NYFC Ensemble in the fall of 2015 and is a Connecticut-based flutist and Ph.D. music educator. He will share the position with the able and dedicated Denise Koncelik, who has been co-director since 2013. Mary-Ann started with the program in the fall of 2010, but had been looking for a replacement for some time. Thank you, Mary-Ann! Welcome, Mark!



Mark Vickers



Denise Koncelik

This update covers two rehearsals of the New York Flute Club Ensemble, both at Studios 353. At the December 20, 2015 meeting, the group read through a selection of holiday favorites conducted by Denise Koncelik and Mark Vickers; twenty members (18 returning and two new) attended. Eight intrepid souls (7 returning members and one guest) made it to the January 24, 2016 meeting, braving slush and subways one day after a blizzard that left a near-record 26.8 inches of snow in Central Park. Mark Vickers and Denise Koncelik conducted while playing. The group read two new arrangements by Malcolm Spector from the Bach *Magnificat*, a Puccini-inspired *Suite Butterfly* by Phyllis Louke, *Ancient Airs and Dances Suite No. 1* by Respighi, *Reveries* by Deborah Anderson, *Blues for Two, Three or Four* and *Song for L.G.* by Marvin Falcon, *Little Red Monkey* by Jack Jordan, and Mozart's *Ave Verum Corpus*.

All members of the NY Flute Club are welcome to participate. Meetings are held approximately monthly on weekend afternoons. 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, all at Studios 353, 353 West 48th Street (between 8th and 9th Avenues), 2nd floor, are as follows:

- Sunday, February 21: 2:00 - 4:00 pm
- Saturday, March 19: 4:00 - 6:00 pm
- Saturday, April 2: 4:00 - 6:00 pm
- Sunday, May 15: 2:00 - 4:00 pm



Present at the December 20, 2015 meeting: (L to R, kneeling) Nora Fox, Elizabeth LaBarbera, Mary Lynn Hanley, Katherine Saenger, Denise Koncelik; (L to R, standing): Ted Davis, David Russell, Judith Thoyer, Mary-Ann Tu, Roger Brooks, Karen Robbins, Catherine Belford-Budd, Elizabeth Lewis, Francesca Heller, Terence Hannigan, Ann Bordley, Amy Appleton, Lauren Klasewitz, Iona Aibel, and Mark Vickers. Photo: Brian Klasewitz



Present at the January 24, 2016 ensembles meeting: (L to R) Mark Vickers, Denise Koncelik, Cynthia Reynolds, Ann Bordley, Malcolm Spector, Iona Aibel, Karen Robbins. Photo: Jay Pendley (not shown).

Interview (Cont'd from page 5)

YS: When I won the NY Phil audition, it was kind of big news in Korea because I was the first Korean to join the wind section. Soon after that I got calls from Korean arts societies and managers asking me to perform at various events, including many concerto performances with orchestra. I made five trips to Korea to perform between 2013-2014! It was physically exhausting, but very exciting and rewarding to perform back in my home country, which I didn't get to do so much while I was a student. To prepare for all these extravaganzas, I broke down every hour of my daily schedule and carefully planned a practicing strategy. I've got to tell you, it wasn't easy. I just

performed Mozart's Concerto in D Major at the Seongnam Arts Center on December 17, 2015, a week before my wedding. Timing-wise it was particularly challenging, because my wedding in Korea was on December 26, 2015. As you can imagine, preparing for both events was not a simple task! I gave up some "essential" bridal activities (facials/massages, etc.) to prepare for the concerto performance, but I enjoyed playing this wonderful piece. It was extra special because my husband, then fiancé, and mother-in-law got to watch the performance.

SSK: *What a wonderful prelude to your beautiful wedding! My best wishes to you*

and Earl for many happy days in the future! I still can't believe the girl I met so many years ago is now a "Mrs." You seem to have done it all! Let's all get together soon for another round of omakase!

YS: You bet!

Sungwoo Steven Kim, a 2006 NYFC Competition winner, was acting principal with Nürnberg Staatoper (2011-12) and is now a freelancer in the greater New York area. He is on the faculty of the JJC Thurnauer School of Music, the New York Music School, and the Manhattan School of Music Summer Camp.



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



February 28, 2016 Concert

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

Yoobin Son, 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
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 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! February brings us a concert by the NY Philharmonic's newest flutist, Yoobin Son. Interviewing her is Sungwoo Steven Kim, a friend and not-so-long-ago fellow competitor on the teenage music competition circuit, who shares Yoobin's background of a childhood in Korea and New Jersey-based adolescence spent in a NY-area conservatory pre-college program. I was intrigued to learn about Yoobin's incredible dedication from such a young age (six hours a day of practice while still in elementary school!), her successful Philharmonic audition in 2012, and her December wedding in Korea a few days after a major concerto performance. And her advice for the parents of young flutists contemplating a career in music is perhaps easier said than done (be supportive and let your child find his/her own way).

In this month's "From the President," Pat Zuber ties together a conversation with Hubert Laws about the joys of improvisation and Yoobin Son's early-career mantra ("be stupid and hungry") with an example from a recent performance of her own (playing *Dmaathben*, a piece for flute and percussion by Xenakis). Definitely not something for the faint-hearted!

This issue brings us the third 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 Flute Fair 2016 featured artist Philippe Bernold. In this one, Michelle Stockman (like Steven Sungwoo Kim, a former NYFC Competition winner) tells us more about Bernold's book on tone and how it has improved her sound. Sounds like a must-buy, for sure!

Diana Basso, a freelance flutist and attorney with her own arts-related law practice, is this month's member profile subject. After catching sight of her at our November concert, I was pleased to realize that I had seen her face before—not in person, but in photos of the flute fair registration desk that had appeared in several of our newsletters. Doing her profile, I further learned that Diana was the Club's membership secretary for two years in the late 1990s, and that she believes she once did something (though in a practice session without any video documentation) that I think I ALMOST did—play the *Midsummer Night's Dream* Scherzo solo in one breath.

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