



The New York Flute Club

NEWSLETTER

March 2016

Philippe Bernold: Instrument of Luminosity

Interview by Judith Mendenhall

Photo: R. Blanc-Bernard



Philippe Bernold is an international soloist, a professor of flute and chamber music at the National Paris Conservatory, a sought-after conductor all over the world, and the author of an important book for all serious flutists, *La Technique d'Embouchure*. I have been a big fan of *La Technique* for nearly a decade (ever since being introduced to it by my former student and fellow Francophile, Naomi Senzer) and enjoy practicing its wonderful vocalises. I feel as if I have been guided by M. Bernold for many years, despite the fact that we have never met. So I was delighted to have this opportunity to become better acquainted! We did the interview by email in January and February, in a combination of French and English.

JUDITH MENDENHALL: Bonjour, M. Bernold! We are very excited about having you as the featured guest at the NYFC's Flute Fair. I hope that this interview will give our readers a sense of the unique scope, variety, and depth of your career. You wear so many hats! But first please tell us about the recital program you are going to play on April 3rd.

PHILIPPE BERNOLD: It will be in two parts. The first part will be with the brilliant pianist Linda Mark, whom, until now, I have known only by reputation. The second part will be with my great friend and colleague Emmanuel Ceysson, recently named principal harp of the Metropolitan Opera Orchestra, with whom I recently recorded the Mozart [Flute and Harp Concerto], to be released November 2016 on the Apparte label.

JM: What are you playing?

PB: French works, of course, including the famous Poulenc sonata, and a new version of Emmanuel's *Carmen Fantaisie* for flute and harp. His work is fantastic: as an opera player for a long time (he was principal in the Paris Opera before joining the Met), he is really the right person to adapt this work (and add new themes). With him and Erin Jang (who was one of my most brilliant students in Nice academy), I will play the famous "Trio des Ismaélites" from Berlioz's *L'Enfance du Christ*. *(Cont'd on page 4)*

Gala Concert

Philippe Bernold, flute

Linda Mark, piano
Emmanuel Ceysson, harp

Sunday, April 3, 2016, 6:30 pm

Faculty House at Columbia University, 64 Morningside Drive, NYC
(enter through the Wien Courtyard, on West 116th Street
between Amsterdam Avenue and Morningside Drive)

Program

Fantaisie, Op. 78	Gabriel Fauré (1845–1924)
Prelude à l'Après-midi d'un faune	Claude Debussy (1862–1918)
Sonata	Francis Poulenc (1899–1963)
Fantaisie, Op. 124	Camille Saint-Saëns (1835–1921)
Trio des Ismaélites from <i>L'Enfance du Christ</i> with Erin Jang, flute	Hector Berlioz (1803–1869)
Carmen Fantaisie	Georges Bizet (1838–1875) arr. Emmanuel Ceysson

After the Concert Chat

Come talk with Philippe Bernold about his fascinating career as a flutist, conductor, and teacher.

Philippe Bernold's appearance is made possible in part by Verne Q. Powell Flutes.

Program subject to change

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Newsletter

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

Naomi Ichikawa Healy, Designer
 nichikawa@gmail.com

www.nyfluteclub.org

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Flute Fair: Finally Attending!

by Patricia Zuber



From the President

At the February Sunday afternoon concert featuring Yoobin Son, I had the honor of presenting Calvin Mercer with a lifetime membership to the New York Flute Club. For over 20 years Calvin has served as concert desk manager for all our concert events. He sat outside in the lobby, hearing the concerts through the filter of a door, never sitting as an audience member! Finally, after all those years, he sat in the audience and enjoyed a concert.

I will have a similar experience at the upcoming flute fair. For 15 years I have been the coordinator for the New York Flute Club Competition. Although I have been at every Flute Fair, I have never actually attended any events because the competition consumed the entire day. When running the competition, my main

goal was to make it an edifying experience for the competitors—I hope I succeeded in that, and I know that Kaoru Hinata will continue in the same tradition.

So I am looking forward to experiencing my first Flute Fair! I am now enjoying deciding which of the myriad of events to attend. Program chair Wendy Stern has already pointed out several not-to-miss pieces of interest—a rarely heard piece for wind quintet by the 1900s-era Paris Conservatory professor Hedwige Chrétien (to be played by the Sylvan Winds at the New York Artists concert), and three premieres, including two of new works for flute duet and piano (one by Eric Ewazen and the other by Philip Wharton, to be performed at the “Be Careful What You Wish For” concert). I’m planning on attending those events as well as the College Ensemble concert. I want to try headjoints and look at music in the exhibition room. I will have a student attending who wants to buy a new flute. What a great opportunity for her to have one stop shopping at the exhibitions and try flutes from every maker. I can’t wait to hear Philippe Bernold’s masterclass and concert. Philippe will be performing with harpist Emmanuel Ceysson, the new principal harpist of the Metropolitan Opera Orchestra. The buzz from the Met orchestra members is that he is absolutely amazing.

I hope to see you at the Flute Fair. And if you have any advice for me as to how to best enjoy it, please let me know, as I’m a newbie at this!

The NYFC Honors Calvin Mercer

In a brief ceremony before the February 28 concert, NYFC president Pat Zuber presented Calvin Mercer with a certificate of appreciation for his 20-plus years of service as the Club’s concert desk manager and declared him to be a life member. During intermission Calvin mentioned that it had been a long time since he had actually been in the audience for a Club concert (vs. at his doorkeeper position in the lobby). We hope to have him in the audience for many more concerts. Thank you, Calvin!



Calvin Mercer as member profile subject (NYFC Newsletter, November 1999)



Calvin Mercer with NYFC president Pat Zuber after the February 28 certificate presentation. Photo: Ellyn Aronson



Member Profile

Dionne
Jackson

NYFC Member
since 2015



Employment: Associate professor of flute at the University of Connecticut and assistant principal flute at the Lyric Opera of Chicago.

A recent recital/performance: A program of French flute music with pianist Marija Stroke, performed at the 2015 NFA convention in Washington, DC; the Nielsen Concerto with the Wisconsin Chamber Orchestra, performed in February 2016.

Career highlight(s): Performing the flute solo of *Daphnis et Chloë* with Daniel Barenboim and the Civic Orchestra of Chicago (2000); the alto flute solo in Edgard Varèse's *Amériques* with Pierre Boulez and the Chicago Symphony (2009); and works by Shostakovich and Prokofiev with Andris Nelsons and the Boston Symphony Orchestra (2015), all in Carnegie Hall. With BargeMusic in Brooklyn: performing world premieres of chamber music written by her dear friend and colleague Kenneth Fuchs (2015).

Current flute: A 5k gold Sankyo flute A=442, bought used in 2012, and played with its original headjoint. Now a Sankyo artist, she started playing Sankyo flutes in 1993, when studying in Paris, and fell in love with the sound. She's tried other flute brands, but prefers Sankyos for their richness, depth, and flexibility.

Influential flute teachers: Dionne could (and might!) write a book about the pedagogy of her many inspirational teachers. Among them: Peter Lloyd (at Indiana University), who helped her change some basic problems with embouchure and technique; Alain Marion and Raymond Guiot (at the Paris Conservatory), who instilled a reverence for the French method of teaching (open lessons and countless variations on Moyses's "three bibles" of flute training); and Julius Baker (at Juilliard), who convinced her to leave the Memphis Symphony and study with him for her MM ("He taught me to listen in a different way—his sound was so beautiful and free and his playing was supematural.").

High school: Three years at Glenbard South High School in Glen Ellyn, IL, followed by a senior year and graduation from Interlochen Arts Academy.

Degree: BM in music/flute performance and performer's certificate (Indiana University, 1992); first prizes in flute and chamber music (Paris Conservatory

of Music, 1994); and MM in flute performance (Juilliard, 1997).

Most notable and/or personally satisfying accomplishment(s): Three major steps towards a career as a professional orchestral musician stand out: winning the audition for second flute with the Memphis Symphony ("It was my first professional audition—I didn't think I played very well, but the personnel manager came running after me as I was leaving to tell me that I had won the position."); playing the *St. Matthew Passion* with the NY Philharmonic while still a student at Juilliard; and winning the second flute/assistant principal position with the Chicago Lyric Opera Orchestra in 2001 ("My first child was six months old and had never slept through the night. For weeks I had been getting up at five am to prepare for the audition and was only able to practice in spurts during his short naps. In the waiting room for five hours before the final round I was so exhausted that I actually fell asleep. I was thrilled when Sir Andrew Davis offered me the position—a job in my hometown where my friends and family live.").

Favorite practice routines: One to two hours a day of warm-ups from Moyses's *Gammes et Arpèges* (for sound, sight-reading, and finger dexterity, keeping in mind Guiot's comment that "If you practice scales and exercises the same way every day, you are either very bored or NOT concentrating"), *De la Sonorité* (for maintaining concentration), and *Tone Development* (for exercising "proper accentuation of the phrase"), before moving on to pieces or excerpts. This keeps her in shape and "I know that if something comes up last minute—like being called to play the alto flute part in *Daphnis et Chloë* with the Chicago Symphony on two days notice—and this really happened—I am ready to take it on."

Other interests: Family (a wonderful husband, four children ages 5-14, and a rescue St. Bernard) and running ("I love to run and it helps me with stress reduction, breathing, and general body health. Since starting racing a few years back I've completed ten 5k's two 10k's and three half marathons.").

Advice for NYFC members: First, if you love music and playing the flute you should always follow your passion no matter how difficult it may seem. Second, some audition advice (courtesy of performance coach Don Greene): Train your body and mind to handle the potential stresses of an audition—long waits in cold rooms, shaky hands, distracting noises—by practicing each required excerpt after some aerobic exercise to get your heart rate up (jumping jacks or running up stairs) followed by a moment to center and three breaths. This kind of "adversity training" builds the confidence and endurance needed to perform optimally no matter what the circumstances.

FLUTE HAPPENINGS

MAR '16

Mar
31

Thursday 7:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, perform From Barcelona with Passion: Granados and Friends, a program of music by Miegias, Ravel, Granados, de Falla, Turina, and Albeniz.

- The Hispanic Society of America, Broadway between 155th & 156th Streets, NYC.
- Admission: Free with reservation (rsvp at friends@hispanicsociety.org or 212-926-2234 x250).
- Info, visit www.hispanicsociety.org or www.sylvanwinds.com.

APR '16

Apr
1

Friday 4:30 - 7:00 pm

Masterclass with flutist **PHILIPPE BERNOLD**, Flute Fair 2016 guest artist, hosted by **JUDITH MENDENHALL**.

- Glass Box Theater (ground floor), Mannes College The New School for Music, 55 W 13th Street (between 5th and 6th Avenues), NYC.
- Admission is free.
- Info, visit www.newschool.edu/Mannes/events/.

Apr
1

Friday 7:30 pm

The Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, Donald Mokrynski, clarinet, and Ron Levy, piano will perform *In Tribute (Anniversaries & Commemorations)*, a program featuring Brian Schober's *Wind Space* (a 9/11 commemorative work), the world premiere of Michael Rosin's *Elegy Suite*, and works by Adrienne Albert, Debussy, Michele Eklisian, Joplin, and Prokofiev.

- Church of the Atonement, 97 Highwood Avenue, Tenafly, NJ.
- Admission: \$15 in advance; at the door: \$20 general, \$15 seniors, free for students.
- Info, visit www.atonement-tenafly.org or call 201-568-1763.

Apr
3

Sunday 3:00 pm

Sir **James Galway** and Friends will perform music by J.S. Bach.

- Parlance Chamber Concerts at West Side Presbyterian Church, 6 South Monroe Street, Ridgewood, NJ.
- Admission: \$20-50.
- Info, visit www.parlancechamberconcerts.org.

Apr
5

Tuesday 8:00 pm

The Musicians of Lenox Hill, under the artistic direction of flutist **SOO-KYUNG PARK**, will perform Beryl Rubinstein's Sonata for flute and piano as well as chamber music by Franz Liszt, Anton Dvorak, and Antonio Bartolomeo Bruni for piano and/or strings.

- Temple Israel of the City of New York, 112 East 75th Street, NYC.
- Admission is free.
- Info, call Nicholas Saliemo at 212-249-5000, visit www.skpmusicians.com/molh, or email molhny@gmail.com.

Apr
22

Friday 8:00 pm

JULIA BOGARAD-KOGAN, principal flute of the St. Paul Chamber Orchestra, will perform music of Schubert, Martinu, Schifff, 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.

Interview (Cont'd from page 1)

JM: It will be very exciting to hear this new version of Carmen with barp! And how wonderful that we will hear your Berlioz and Poulenc. This all sounds like a French feast for the musician's soul. We'd love to know a little about how you got started playing the flute.

PB: I began the flute by chance, at the age of 12. I had started on the recorder, but it seemed like a toy instrument to me. I loved the sound of the clarinet, but preferred the LOOK of the flute—brilliant and mysterious, all shiny metal with keys all over. I chose this instrument the way one chooses a car, later in life: fully-loaded, with all the options!

I began the flute by chance...I loved...the LOOK of the flute—all shiny metal, with keys all over. I chose this instrument the way one chooses a car, later in life: fully-loaded, with all the options!

JM: The Paris Conservatoire holds a mysterious allure for those of us on this side of the ocean. We are always curious to know about how the French masters train flutists at this great school that you attended. Jean-Pierre Rampal was a very important influence in your life. Please tell us a bit about your years there, and your work with Alain Marion and Rampal.

PB: When I was little, I listened to many recordings of Rampal. Rampal was MONSIEUR flute! His expressiveness touched me very much; he didn't play like a flutist, but like a singer, a musician incarnated as a flutist. When I entered the Paris Conservatoire in 1980, he was still a professor there. I was placed in Marion's class, but I regularly attended Rampal's weekly classes. And then, at the end of the day, when all of his students had played, Rampal invited those of us who had stayed to listen to his classes to play something for him. Obviously, I took advantage of this!

JM: What were they like as teachers?

PB: Marion was a passionate teacher with a genius for making illuminating remarks that felt like lightning bolts, [many of which I can still] remember perfectly. Rampal was the personification of the flute! He influenced us all. This was the world's greatest flutist, and probably the most famous French musician in the world. So imagine our pride, but also

our fear and awe, at finding ourselves by his side in a position to receive his instruction, and above all to hear him as our model.

JM: The year after your first prize from the Paris Conservatory, at age 23, you were appointed first flute of the National Opera Orchestra of Lyon. Then in 1987...

PB: Then in 1987 I won [the first grand prize] in the Jean-Pierre Rampal Competition, organized by the city of Paris. This gave me the opportunity to play as a duo with my master. It gave me an entree into a very exclusive circle of prestigious festivals and concert halls; I even played in a trio with Rampal and Rostropovich, the three *London Trios* of Haydn! You can imagine how I felt being seated next to these two musical giants.

JM: What a thrill! You have quite a powerful early trajectory. Can you identify any important turning points in your artistic development? Were there any crucial moments when something "clicked," or began to click?

PB: Oui! Yes! First of all, the sound of James Galway, pure and concentrated. Then encountering the luminosity of Rampal who remains my role model. The discovery of Baroque music, thanks to the French pioneer Antoine Geoffroy de Chaumes. And studies with Debost who taught me to breathe—which is to say, "L'Essentiel!"

JM: You concertize internationally, performing and recording. But there is another very important dimension to your career—conducting! Tell us how this began.

PB: As a child, I always conducted when I was listening to music—starting with my mother's knitting needle [as a baton]. Maybe because I couldn't sit still and was so wiggly! I was 17 when I began learning how to conduct an orchestra, under the guidance of René Matter, a remarkable man and disciple of [Charles] Munch!

JM: You founded Les Virtuoses de l'Opera de Lyon in 1994. Does the group still exist?



Photo: B. Richebé

PB: No, it does not. It was a gathering of friends, all players from the Opera where I was solo flute. I was encouraged by the music director at that time, Kent Nagano.

JM: You've conducted all over the world, including such orchestras and ensembles as Sinfonia Varsovia (in Lisbon, Bilbao, and Warsaw), the Baden Baden Philharmonie, Kanazawa Ensemble (in Japan), Bucheon Philharmonic (in Seoul), Geneva Chamber Orchestra, and Simon Bolivar Orchestra (in Venezuela). What stands out in your memory?

PB: You find characteristics in each country: the Germans are very serious, the Japanese are very disciplined and deferential, and the South Americans are festive (ah, the Simon Bolivar of Caracas!). In France it's chaos!

JM: You are about to record the Mozart flute concerti. How has your experience as a conductor changed your approach to playing this repertoire?

PB: Thanks to these two roles [of being conductor and flutist], and my deep familiarity with the scores, I think I can say that I have eliminated certain "faults/flaws" of flute playing (the lack of homogeneity between the low and high registers, tempi that are too fast, an aggressive sound) and that I play with a heightened sense of balance.

JM: How does conducting enrich your flute-playing, and flute playing enrich your conducting?

PB: I would say first that these are two very different occupations. As flutist, one gives birth directly to a sound (which is the most creative part of our art). A conductor can create sound as well, but less directly, and this only applies to the conductor who is frequently with the same group. As conductor, you need to have strong pedagogical and diplomatic skills; in effect, you must convince a group—often a large one—to play in your tempo, with your musical ideas, etc.... This doesn't happen by itself, because logically each instrumentalist has a personal idea about the music he/she plays. And finally, when you find yourself in front of an orchestra, you will need to have studied many different scores, which are much more complex and of much greater scope and length than what we study as flutists. What the two [skills of conducting and flute playing] have in common is the dedication it takes for bringing a personal vision to the score, and for engaging the audience.

JM: As a conductor AND flutist, you are in a unique position to share some valuable insight. In the orchestras you conduct, what qualities do you most appreciate about the flutist? What are the most common problems among flutists?



Photo: Blaise Adilon

PB: I don't have any special demands for the flutists (compared to the other instruments). What I want from flutists is that they bring *light* to the orchestra: in fact, the flute is the instrument of luminosity! Its presence is fundamentally this. Because most flute passages are written in a piano dynamic, the danger is that the flutist will play flat (not enough support): the light disappears!

What I want from flutists is that they bring light to the orchestra: in fact, the flute is the instrument of luminosity! Its presence is fundamentally this. Because most flute passages are written in a piano dynamic, the danger is that the flutist will play flat (not enough support): the light disappears!

JM: Your book, La Technique d'Embouchure, is wonderful and unique—sophisticated and simple at the same time. In particular,

the vocalises in the book are great ways to build tone and substance. Can you tell us more about the book—the process of writing it, how you developed the exercises, and what your goals were in writing it?

PB: I wrote this work 25 years ago in reaction to the very boring exercises in Moyses's *De la Sonorité* that were the prescribed course of study in my youth. I harbored strong feelings of guilt about lying to my professor, telling him that I worked on these exercises every day—which was totally false (I so abhorred them!). But seriously, the

idea I develop in the work of the vocalises is that the primary objective that one should strive for when beginning the day's work is to "awaken" the energy we have within: the sole energy we possess is that which comes from the breath. I do not think we should begin with static exercises like Moyses's (who naturally, I otherwise admire—he is the grandfather of us all!). I'd like to add that the vocalises are breathing exercises. The breath, well controlled, leads to a beautiful sound. These are not "tone" exercises!

JM: Did you know Moyses?

PB: No, I never had the opportunity! And I could have, since he died when I was 24. All the same, he is the flutist who certainly assured the flute a place in the ranks of solo instruments, with the same prestige as piano, violin, and cello. Maybe this was because he was close with great artists such as Serkin and Busch...

JM: In your book you write, "The practice of embouchure technique should never be dissociated from a deeply musical approach of the exercise." And that you have "striven to write musical phrases, not abstract examples." Surely practicing in this way must have been your own path, first—your own quest for sonority, flexibility, and resonance. Then you set it down in print for us. What gave you the idea to write the book? And how can we get it?

PB: The idea came from my professor, Alain Marion, who said that one should always start a day of practicing with music and not with abstract exercises. I don't claim that the vocalises [in my book] are passages of great musical depth, but they always give a tonal feeling, and they have a rhythm. I am preparing a new version of this book with supplementary chapters on breathing endurance, and also to address more precisely the issue of legato. It will include new exercises taken from the symphonic and lyrical repertoire, as well as a more developed chapter on the work of the lips relating to dynamics. It will also come out in November, in a bilingual French/English edition published by Billaudot, probably with a title something like *The Breath, the Sound*.

JM: Your bio is so impressively full of playing, recording, teaching, and conducting activities. How do you find time for it all?

PB: And on top of that, I have three marvelous children! But often, I feel that I'm not busy enough!

JM: When you come to NYC in April, you will be wearing the hats of flutist and teacher. As teacher, you will be giving masterclasses both at the flute fair and at Mannes College [see

(Cont'd on page 7)

Buzz for Bernold Part IV: Kelly Herrmann on “Music First”

In this final installment of our “Buzz for Bernold” series organized by Judith Mendenhall, Kelly Herrmann tells us about the “music first” sensibility that informs Philippe Bernold’s book, *La Technique d’Embouchure*.



I was first introduced to Philippe Bernold’s *La Technique d’Embouchure* in 2013 while studying with Denis Bluteau in Montreal. I took to the book immediately, because, unlike many warm-up books, this method actually felt musical.

Bernold says in the forward of the book: “The practice of embouchure technique should never be dissociated from a deeply musical approach of the exercise.” Each section of the book contains examples from some of the most extraordinary pieces in the classical repertoire (and other very musical examples not taken directly from repertoire) and explains how to use these excerpts to develop tone. While most other warm-up books focus on creating a good tone to make music, Bernold does the reverse, using music to craft a good tone.

Bernold prefaces his vocalises (the first chapter of the book) by asking the reader to keep in mind that he has “striven to write musical phrases, not abstract exercises.” Because of their innate musicality, Bernold’s vocalises have helped me develop a more consistent tone through long phrases. The first few vocalises are simple arpeggiated lines, but Bernold encourages the player to create music out of them by including natural

dynamics and a long slur. Later vocalises get more involved, but the objective of creating a long musical line stays the same. Vocalise No. 18 is a personal favorite, taken from Bach’s Fourth *Brandenburg* Concerto. It is one of the more technically involved examples, but the music inspires me to spend time creating an even, beautiful tone on every note.

Each of the remaining three chapters invites similarly meaningful and musical work in the areas of intervals, “sons files” (beginning and ending notes in piano), and types of attack, respectively. The final chapter on types of attack has been particularly helpful for me. Bernold breaks down the pieces of well-produced articulation: support (“blown sounds”), lip usage (“bubble sounds”), and a pure tone (“pearl-like notes”). He then encourages the player to carefully explore challenging articulation excerpts, such as Beethoven’s Third Symphony and *Leonore* Overture, using the methods provided. His breakdown of good articulation has revolutionized my approach, particularly with those pesky Beethoven excerpts.

M. Bernold’s book provides a musical and fun approach to embouchure development. Because of this I always recommend it to fellow flutists and regularly employ it as a teaching tool. I was recently invited to co-teach a masterclass for high school flutists preparing the Bach E-flat sonata for All State Festival auditions. My teaching colleague asked if I could bring some exercises that would help with phrasing and tone. “Yes,” I answered, “I’ll bring Bernold!”

Kelly Herrmann is a Burlington, Vermont native. She completed her bachelor’s degree in flute performance at McGill University in 2013 and is currently pursuing a performance certificate at the Bard College Conservatory of Music, studying with Tara Helen O’Connor.

NYFC ENSEMBLES PROGRAM

UPDATE

The New York Flute Club Ensemble rehearsed on Sunday, February 21 at Studios 353. Nineteen members attended (18 returning and 1 new). The group tuned and warmed up with Mozart’s Ave Verum Corpus. Lauren Klasewitz conducted *Suite Butterfly* by Phyllis Avidan Louke; Denise Koncelik rehearsed *Reveries* by Deborah J. Anderson and *Little Red Monkey* by Jack Jordan; and Mark Vickers conducted *Traffic Jam* by Ricky Lombardo and *Under the Double Eagle (March)* by J.F.

Wagner. Several people were able to try their hands at the alto and bass flutes.

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:

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 February 21, 2016 meeting: (L to R, back): Malcolm Spector, Terry Hannigan, Elizabeth Lewis, Iona Aibel, Lauren Klasewitz, Cynthia Reynolds, Elizabeth Doyle, Ann Bordley, and Mark Vickers; (L to R, front): Elizabeth LaBarbara, Ted Davis, Judith Thoyer, Gail Clement, Nina Attar, Mary Lynn Hadley, Randy Fields, Erina Aoyama, Denise Koncelik, and Catherine Xu. Photo: Brian Klasewitz.

Flute Fair 2016

VIVE LA FLÛTE!

Sunday, April 3, 2016 • 8:30 am to 8:30 pm
 Columbia University Faculty House • 64 Morningside Drive
 (enter at 116th Street between Amsterdam Avenue and Morningside Drive)

featuring guest artist

Philippe Bernold

Concerts • Workshops • Exhibits • Competition

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, 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.



Philippe Bernold

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, please visit www.nyfluteclub.org for registration information and program details/updates.

NYFC TABLE and TAG SALE:

Visit the NYFC table for CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table. We'll also have a tag sale of used music and flute-related items; contact Nancy Toff (nancy.toff@oup.com) or bring them the morning of the fair and pick up unsold items by **6:00 pm**. The NYFC's own merchandise, including CDs and NYFC flute polishing cloths, will also be for sale.

VOLUNTEERS NEEDED:

If you can help at the Fair, please contact Flute Fair program chair Wendy Stern at wsfern9@gmail.com.

Interview (Cont'd from page 5)

Flute Happenings listings for April 1]. What do you most want to impart to young players today, as you teach?

PB: The vocal approach to playing! All of my research is about playing like a singer. I could go so far as to say that I am a singer who was led astray by the flute. Also, I want to show young people that the flute is foremost a highly poetic instrument, that it is necessary to develop a sound that does not hide that principal quality. And to show that the strength of the flute is in its vulnerability and sweetness [“le douceur”].

JM: Of course, we all wonder what kind of flute you play...

PB: I play an 18k gold Powell.

JM: Will you be returning to Domaine Forget this summer?

PB: I should be there in June 2017.

JM: You are Professor of Chamber Music and Flute at the National Paris Conservatoire. What a rewarding life of teaching you must have!

PB: It is a great honor, because the class I took over was the class held before me by Artaud, Debost, Rampal, Crunelle, Moyses, Gaubert, and Taffanel! What a responsibility!

JM: Philippe, merci beaucoup! Here in NYC, we await your luminosity!

Judith Mendenhall is principal flutist of the American Ballet Theatre Orchestra, wind department chair and faculty member at Mannes College, and faculty member at Queens College.

Naomi Senzer is thanked for help with translation.

Admit One

Gala Concert

Ticketing

☞

Admission to 6:30 pm Gala Concert

Free to registered Flute Fair attendees and NYFC members

Member guests and others:
 \$25 general, \$15 students/seniors

Admit One



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



April 3, 2016 Flute Fair

Sunday, all day • Faculty House at Columbia University, 64 Morningside Drive, NYC

Philippe Bernold, 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! The focus of our March newsletter is Flute Fair 2016, titled *Vive la Flûte!* Celebrating our ties to the French flute tradition, the fair features guest artist Philippe Bernold (professor of flute and chamber music at the Paris Conservatory) and a thematically related program of concerts, lectures, and workshops. Judith Mendenhall, a longtime fan and proponent of M. Bernold's book, *La Technique d'Embouchure*—ever since being introduced to it by a former student—did the interview. I enjoyed learning about Bernold's student days with Rampal and

Marion at the institution at which he now teaches, the origins of his book ("I was tired of lying to my professor about practicing *De la Sonorité*"), and how his experiences on both sides of the baton have informed his views on the orchestral flute ("an instrument of luminosity"). The interview is supplemented by the last installment in our "Buzz for Bernold" series, by Kelly Herrmann, another fan of his *La Technique* book.

In this month's "From the President," Pat Zuber tells us how much she is looking forward to the flute fair—the first since 2001 that she will be able to enjoy as a participant, thanks to ceding her responsibilities as NYFC Competition coordinator to Kaoru Hinata. Now it is Kaoru, who will spend the day as the behind-the-scenes trouble shooter, consultant for the judges, and person introducing the winners.

Dionne Jackson, a CT-based American flutist steeped in the French tradition (a Paris Conservatory alum awarded a premier prix in 1994), is this month's member profile subject. I was intrigued to learn about her teachers and audition experiences, and look forward to hearing more from her (both as lecturer and performer) at the Flute Fair.

Anyway, all for now. Hope to see you at the fair! Best regards,
Katherine Saenger (klsaenger@yahoo.com)