



The New York Flute Club

NEWSLETTER

May 2016

2016 Ensemble Program Concert



Participants in the May 2015 Ensemble Program Concert

Photo: Brian Klasewitz

About the performers:

DENISE KONCELIK, DMA, is a Brooklyn-based freelance flutist, accordionist, and arranger. She performs with Chelsea Musica and Bachtopus. This is her third year as co-director of the NYFC ensemble program.

MARK VICKERS, PhD, is an adjunct music education professor at the Hartt School of Music, University of Hartford, and the University of Bridgeport. He performs in the CT Valley Symphony Orchestra and became a member of the NYFC Ensemble this year.

IONA AIBEL is a clinical psychologist in her second year with the ensemble. She is a member of the flute quartet FluteSwept.

AMY APPLETON is a community artist and educator at Free Arts NYC. This is her second year with the ensemble.

ANN BORDLEY is an attorney with the Brooklyn District Attorney's office and a flute student of Susan Friedlander.

(Cont'd on page 5)

In Concert

NEW YORK FLUTE CLUB ENSEMBLE PROGRAM

Sunday, **May 15, 2016**, 2:00 pm

Pearl Studios (Room 414), 500 8th Avenue (between 35th and 36th Streets), NYC

Program

Ave Verum Corpus† W. A. Mozart (1756–1791)
Magnificat, BWV 243, No. 9‡ J. S. Bach (1685–1750), arr. M. Spector
Members of the NYFC Ensemble

Prelude No. 20 in A Minor, WTC Book II, BWV 889 J. S. Bach, arr. M. Spector
Malcolm Spector and Katherine Saenger

Edelweiss‡ Rodgers and Hammerstein, arr. D. Koncelik
Under the Double Eagle‡ J.F. Wagner, arr. R. E. Thurston
Members of the NYFC Ensemble

Sonata in D Major for 3 flutes, QV 3:3.1 Johann Joachim Quantz (1697–1773)
Ann Bordley, Ed Wolf, and Erina Aoyama

Suite Butterfly* I. Caterpillar III. Butterfly Phyllis Avidan Louke
Traffic Jam‡ Ricky Lombardo
Blues for Two (or Three or Four, Please)† Marvin Falcon
Little Red Monkey† Jack Jordan, arr. Kathy Farmer
Members of the NYFC Ensemble

The NYFC Ensemble 2015-2016

Denise Koncelik† and Mark Vickers‡, co-directors

Iona Aibel, Erina Aoyama, Amy Appleton, Ann Bordley, Roger Brooks, Gail Clement, Elizabeth Doyle, Mary Lynn Hanley, Terry Hannigan, Lauren Klazewitz*, Elizabeth LaBarbara, Elizabeth Lewis, Sanae Nakayama, Cynthia Reynolds, Karen Robbins, David Russell, Katherine Saenger, Malcolm Spector, Judith Thoyer, and Catherine Xu

*, †, ‡ conductor

Program subject to change

IN THIS ISSUE

2016 Ensemble Program Concert.....	1
From the President: First Year Reflections <i>by Patricia Zuber.....</i>	2
Member Profile: Richard Donald Smith.....	3
Recap: Flute Fair 2016	
Six Degrees of Separation <i>by Wendy Stern.....</i>	4
Be Careful What You Wish For <i>by Katherine Fink.....</i>	5
Bernold Masterclass Report <i>by Judith Mendenhall.....</i>	6
Memorable Moments <i>Nicole Camacho, Zara Lawler, Julian Rose, Rie Schmidt, and Mary-Ann Tu.....</i>	6,7
Photo Album <i>Andrew Callimabos, Nicole Camacho, Ed Freedman, and David Wechsler.....</i>	7

Announcements

Flute Happenings.....	3, 4
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THE NEW YORK FLUTE CLUB INC.

2015–2016

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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. Nicole Camacho, NYFC Social Media Chair

First Year Reflections

by Patricia Zuber



From the President

and flutists! It's such a vast subject that it's utterly impossible to know it all. Just this month a Pulitzer Prize was awarded to a New York flutist whom I had never heard of. His name is Henry Threadgill, and he plays some far-out jazz! You might recall my February "From the President," where I likened playing Xenakis to jazz improvisation. Apparently, Mr. Threadgill has made a career of jazz that sounds like that! (See, for example, Nate Chinen's April 19, 2016 *NY Times* article, easily found at www.nytimes.com with "Threadgill" as the search term.)

Don't miss the last concert of our season, which features a performance by one of the most important parts of our club, the NYFC Ensemble. The group, led by co-directors Denise Koncelik and Mark Vickers, is open to all members of the NYFC and meets approximately monthly on weekend afternoons throughout the year. Their concert begins immediately after our (ca. 10 minute) annual meeting. The event (and post-concert reception) is free to all—though only members are allowed to vote.

The board and I are at work creating another wonderful season of flute concerts for 2016-17. We are hoping to improve the club in many ways by debugging our website (the latest fix: it is now clear that currently active members can renew for another season at any time—please test!), creating better publicity for our wonderful concerts, increasing education outreach for all ages, and encouraging more member involvement. Please let me know about any suggestions or comments you may have. This means YOU!

NOTICE OF ANNUAL MEETING

Sunday, May 15, 2016 at 2:00 pm

Pearl Studios, 4th floor, room 414
 500 8th Avenue (between 35th and 36th Streets), NYC

The annual meeting of the New York Flute Club, Inc. will be held on **Sunday, May 15, 2016 at 2:00 pm**. At that time we will elect officers and members of the board of directors. All current members are eligible and encouraged to attend and vote.

The spring ensemble concert, featuring flutists who have participated in the NYFC ensemble program, will immediately follow the 2:00 pm meeting. There will be a reception following the concert.

Post-concert refreshments will be needed. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. If you can bring something, please email Denise Koncelik at dkoncelik@aol.com. Please help us make a nice end-of-year celebration.



Pat Zuber tests a piccolo at the exhibit hall
 Photo: Andrew Callimahos



Member Profile

Richard Donald Smith

NYFC Member on and off since 1985



Employment: Music teacher at the United Nations International School in NYC and summer resident scholar/lecturer at the University of Nigeria in Nsukka (the country's primary institution for advanced music study).

A recent recital/performance: In 2015, performing as soloist with multiple groups of music students at a special University of Nigeria dinner hosted by the school's vice chancellor to honor Richard's contributions to the school ("It was a big night!").

Career highlights: While still a sighted (though visually impaired) teenager: being principal flutist of the Philadelphia All-City High School Orchestra; sitting in with the Philadelphia Orchestra as first chair at a children's concert; and being flutist of the Settlement Music School Quintet, a group coached by Sol Schoenbach, then principal bassoonist of the Philadelphia Orchestra, whose son was in the quintet. As a young man beginning to lose his sight: playing with the Symphony of the New World for a couple of years, where he met Harold Jones and Hubert Laws, both of whom became good friends. In the years since then, as an ethnomusicologist and educator: his many appearances as a guest performer on African radio and television programs; being honored (sometimes in official governmental settings) for his work in Africa ("I always travel with a large quantity of music accessories—instruments, books, items for students, equipment for the blind, etc.—that I freely distribute or donate."); and building bridges between the genres and practitioners of Western, African, and world music. His concert programs, performed in venues such as the Metropolitan Museum of Art and Lighthouse International (in the 2000s) and at Museo del Barrio (in 2013) typically include a mix of classical and African/African-American/African diasporic music in the same program.

Current flute: Perhaps because he could afford only inferior instruments, even into young adulthood, Richard tends to hold on to his old flutes even when he adds one to his collection. He owns six professional flutes—three silver Powells (Nos. 3076, 3794, and 3930, bought new), a 14k gold Powell inherited from his foster son (No. 8898), a silver Haynes (No. 46,205), and a 14k gold Brannen-Cooper with silver keys (No. 222). His favorites are the Powells Nos. 8898 and 3076 used with his 9k gold Albert

Cooper headjoint. He also has a huge collection of African instruments of all kinds, big and small, that he uses for performances of and presentations about African music.

Influential flute teachers: In high school: his first teacher, Felix Skowronek (a future president of the National Flute Association, then a senior at Curtis), who remembered him as the boy who always carried his glockenspiel to lessons when they met many years later after a NYFC CAMI Hall concert; and John Krell (then piccolo in the Philadelphia Orchestra), the person Richard credits as being most responsible for his learning to play properly. As an undergraduate: two Philadelphia Orchestra musicians: Robert Cole (then assistant principal) and William Kincaid (principal), both at Temple University; and (until financial troubles intervened) Arthur Lora at Juilliard. After moving to NY: Jean-Pierre Rampal, who welcomed Richard to his class in Nice at a time when Richard was struggling with the prospect of being a blind musician.

High school: Central High School for Boys in Philadelphia, PA.

Degrees: BS-level-equivalent teacher certification (1965, Temple University), master's degree in music education (1994, Temple University), and Ph.D. in music education (2004, Temple University) with a dissertation on "Music Education in Sub-Saharan Africa: Nigeria and Beyond—A Case for African Development."

Most notable and/or personally satisfying accomplishment(s): "I've always had personal contact with people who wanted to help others, so as a consequence, I've always felt an obligation to give back." As a student: In the 1990s, Richard went back to school for master's and Ph.D. degrees (commuting alone between Philadelphia and NY), after trips to Haiti and Africa for research and self-initiated humanitarian activities—assisting musicians and music students, including those at institutions for the blind—made him realize that anyone doing anything close to what he was doing had an advanced degree; being named a United States Fulbright Research Scholar in Africa, an unusual achievement for a blind person. As a US educator: his 45 years of teaching at the United Nations International School, a job that has inspired his international identity as a continental African, as well as an African-American, and helped him develop his non-threatening teacher/mentor persona ("an empathetic, yet demanding Pied Piper"). As an African music scholar and musician: seeing the many Africans he has mentored and instructed go on to earn advanced degrees and become university teachers in Nigeria themselves.

Favorite practice routines: Both at home or in his studio at the United Nations School, Richard usually starts with some scales or arpeggiated exercises that quickly move

through the octaves (for example Taffanel & Gaubert Nos. 2, 4, 6 or finger exercises by Maquarre), followed by a slow movement of something like a Bach sonata to get his tone under control. Once he feels ready, he practices whatever needs preparation. Richard says, "Being blind, I have to memorize everything; fortunately, being well schooled in music theory helps. I teach several sighted students and sometimes find myself practicing pieces that I have to teach to them. Once a week I spend a session with a professional classical pianist, who goes over music I am learning or copies out music that I write. In addition, I spend three long sessions a week with readers, who assist me with all types of media and a computer."

Other interests: Cooking (most often in the African style) and opera (both live and recorded); writing/arranging music for his students; promoting arts accessibility/awareness (he is a board member at Art Beyond Sight/Art Education for the Blind [www.abs.org] and appeared at the 1996 NFA convention in NYC in a panel discussion about how blind musicians learn and produce).

Advice for NYFC members: While it's great to develop one's classical skills to the highest possible level, remember that a lot of music is non-Western. Travel, take in what you see, and, if agreeable, make use of it—all types of music can elevate the feelings of others.

FLUTE HAPPENINGS

MAY '16

May 7 Saturday 4:00 pm

CARLA AULD, flute, performing the Reinecke Concerto in D with the New Sussex Symphony under the direction of Karen Pinoci.

• First United Methodist Church, 111 Ryerson Avenue, Newton, NJ. • Admission: \$15 general, \$10 students/seniors. • Info, visit www.carlaauld.com or www.newsussexsymphonynj.org.

May 7 Saturday 8:00 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform works of Telemann, Janitsch, Carter, and Lynch with live streaming at bqcm.org/live.

• Brooklyn Conservatory of Music, 58 Seventh Avenue, Brooklyn. • Admission: \$15 general, \$10 students/seniors. • Info, call 718-859-8649 or visit theomniensemble.org.

May 21 Saturday 4:00 pm

A benefit concert of classical flute and guitar music for Star of Hope's Project Backpack 2016 performed by **CAROL HOHAUSER-NIZZA**, flute, and Christopher Freitag. Music from around the world, including South America, Romania, and Italy.

• Grace Church of Ridgewood, 340 Meadowbrook Avenue, Ridgewood, NJ. • Info, visit www.sohm.org/sohmevents.

(Cont'd on page 4)

Six Degrees of Separation

by Flute Fair Program Chair Wendy Stern

Originally, the working title of the 2016 Flute Fair was “Our Family Tree,” or its French counterpart, “L’Arbre Généalogique.” Thank goodness board member Mary-Ann Tu suggested “Vive la Flûte!,” a much more celebratory designation (and easier for our American tongues to pronounce) for an event celebrating our rich ties to the French tradition.

However, during the day, there was much French spoken and many allusions to our family tree. During the break of the rehearsal for the New York Artists Concert, not one word of English was exchanged in the fluent conversations between flutists Nicolas Duchamp, Dionne Jackson, and pianists Helene Jeanney and Marija Stroke. Luckily, Judith Mendenhall (who conducted a beautifully resonant ensemble reading session) spoke enough French to be

the day’s translator, host, and personal tour guide for the featured (French) guest artists Philippe Bernold and Emmanuel Ceysson. In Zara Lawler’s presentation (“The French Connection pour les Enfants,” an exciting, interactive event which included a record number of children participating), we worked out the family tree of Philippe Bernold, who studied with Alain Marion, who studied with Rampal, who studied with Hennebains, who studied with Taffanel. Zara herself studied with Judith Mendenhall, who studied with Moyse, who studied with Hennebains, who studied with Taffanel. According to Nancy Toff, NYFC archivist, author, and general memory bank of all things flute related, it is a fun parlor trick to have many diverse flutists create flute family trees, only to discover their lineage nearly always traces back to Paul Taffanel!

There were also some “real life” family trees in evidence at the Fair: we discovered that Sandra Olson, formerly of the touring group Wye’s Guys and the presenter of an enlightening array

of “Warm-ups for Kids,” taught performer/presenter Dionne Jackson at a summer camp for middle-schoolers and that Dionne studied both with Philippe Bernold and his teacher, Alain Marion, while she was a student at the Paris Conservatory. Of a more up-close-and-personal nature, I discovered that Maria, the Faculty House employee who was coordinating the table setup for us in the exhibit room, was actu-



Catching program chair Wendy Stern at rest proved an impossible task. Photo: David Wechsler

ally the aunt of Maria Vallejo, who performed with Trudy Kane in her performance of *Daphnis and Chloë* (arranged by Rie Schmidt, present treasurer and former president of the NYFC, and premiered by Flute Force, of which I was a member!).

The French lineage of the composers

whose works were performed in Leela Breithaupt’s “Go Baroque” mini-concert predated Paul Taffanel, but I promise you that if you look at the flute family trees of Marya Martin and Katherine Fink (who artfully premiered works by Eric Ewazen and Philip Wharton in their “Composers and Commissioners” concert/panel discussion) and Julius Baker (whose 100th birthday tribute was curated by Sandra Ragusa) you will definitely find the thread leading back to Taffanel.

Six degrees of separation, first proposed in 1929 by the Hungarian writer Frigyes Karinthy in a short story called “Chains,” and later used as the title of the 1990 Pulitzer Prize-winning play by John Guare, is the theory that anyone on the planet can be connected to any other person on the planet through a chain of acquaintances that has no more than five intermediaries. This certainly was evident at the 2016 Flute Fair!

Special thank yous to the members of the NYFC board, and to all the flute fair

FLUTE HAPPENINGS

MAY '16

May
23

Monday 8:00 pm

The Da Capo Chamber players with **PATRICIA SPENCER**, flute, and guest soprano Lucy Shelton, perform works by Marc Mellits and Stephen Albert and as well as those written for the group by **Valerie Coleman** (*Freedmen of the Five Civilized Tribes*, 2014), Joan Tower, George Tsontakis, and Tania León (a world premiere).

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

JUNE '16

June
4

Saturday 7:30 and 9:30 pm

JAMIE BAUM, flute, and Short Stories: New compositions with orchestration of harmonica, guitar, piano, bass, and drums framing the flute in a unique setting.

• The Jazz Gallery, 1160 Broadway, 5th Floor, NYC. • Admission: \$15. • Info, call 646-494-3625 or visit www.jazzgallery.org.

June
10

Friday 8:00 pm

The Palisades Virtuosi with **MARGARET SWINCHOSKI**, flute, presents “Like A Diamond In The Sky,” a program of celestially inspired music in celebration of the group’s 75th new work (Roger Stubblefield’s *Fire Diamond*). Pre-concert talk at 7:15 pm.

• FLCC George Frey Center for Arts & Recreation, 10-10 20th Street, Fair Lawn, NJ. • Admission: \$25 general, \$20 students/seniors, \$10 under 12. • Info, visit www.palisadesvirtuosi.org.

June
15-19

Wednesday to Sunday, all day

Five days of masterclasses, lectures, and workshops with Consummate Flutist faculty Alberto Almarza, **JEANNE BAXTRESSER**, Marianne Gedigian, Lorna McGhee, and **SOO-KYUNG PARK**.

• Carnegie Mellon University, Pittsburgh, PA. • Admission: Participants/performers, \$425/\$600 (plus application fee); auditors, \$50/day or \$150 for all. • Info, visit www.theconsummateflutist.com.

volunteers, especially non-flutists Steve Smith, who was the on-site volunteer coordinator/VIP table manager, and my husband, Michael Yamin, who heroically stepped in as a last minute registration coordinator (only one degree of separation, but hopefully not actually causing one!).

Wendy Stern was program chair for NYFC Flute Fair 2016.

Composers & Commissioners Make Music—Be Careful What You Wish For

by Katherine Fink

At the recent NYFC Flute Fair on April 3, I had the pleasure of presenting “Composers and Commissioners Make Music—Be Careful What You Wish For,” a concert/discussion to highlight the impact and importance of personal relationships between composers and performers. Flutist Marya Martin and I were joined by composers Eric Ewazen and Philip Wharton in a presentation of four of their works and a realistic discussion about the process and results of commissioning new music. The program included world premieres of two two-flute and piano trios (Wharton’s *Six Bagatelles* and Ewazen’s *Eternal Spring*), a new flute and harp sonata by Wharton (which I commissioned), and a revisited performance of Ewazen’s first flute sonata (commissioned by Marya).

Pianist Soyeon Kim and harpist Kathryn Andrews were our magnificent collaborators. The choice of Ewazen, Fink, Martin, and Wharton was the result of our braided history. Marya and I were once the illustrious flute section of the Mostly Mozart Festival Orchestra; Marya and Eric have a long history of commissions and collaborations, as do Philip and I; Eric and I were in the same class at Eastman and share some commission/collaborations; Philip also went to Eastman, studied with same teachers, and was Eric’s teaching assistant at Juilliard.

Marya is committed to commissioning and recording new works for flute and varied ensembles. As director and creator of the Bridgehampton Chamber Music Festival, she commissioned and recorded over 20 new works, many of which are now regular additions to the solo flute repertoire. She and Eric have collaborated on many commissions, international concerts, and recordings, including the Flute Sonata No. 1. She created the Bridgehampton Chamber Music Festival in 1984, founded her own recording company, teaches at the Manhattan School of Music, and has appeared as a solo flutist around the world. I asked Marya if she liked every newly commissioned work, and she wisely counseled to suspend any initial personal judgment of uncomfortable compositional demands and, instead, to delve into and

discover the core of the composer’s intent. “Be careful what you wish for,” but the result is an expanded artistic integrity and intellectual acumen.

Philip and I have a longstanding collaboration whose contributions to the flute repertoire include *View from Olympus* (a three-movement work for five flutes), Flute Sonata No. 1 for flute and piano, Sonata No. 2 for flute and harp, his woodwind quintet, and a fabulous arrangement of Percy Grainger’s iconic *Lincolnshire Posy* for woodwind quintet.

The woodwind quintet medium is challenging for everyone! My recent commission of the flute and harp sonata required Philip to do major research on harp technique, so even composers have to “be careful what you wish for”!

Eric and Philip have contributed a large number of works to our repertoire. Each has written sonatas for flute and piano, flute ensembles, woodwind quintets, and mixed flute chamber ensembles. Both composers are virtuoso performers in their own right, but they are not flutists! The “be careful what you wish for” element for them has been to learn about flute issues. The

importance of a close collaboration between composer and performer is evident in their contributions to a terrific new flute repertoire.

A major discussion point at the event was money. There are commissioning grants and kick-start and consortium projects to help to pay for a composer’s artistry, time, and copying costs. The grant route is complicated by the musical perceptions and tastes of the review boards. If that money source is not available, consider “in kind” payments. Promotion and recording of a commissioned works are valuable. As the style of world communication changes and expands, both artists and composers need to embrace new ideas about promoting new music. For me, this event was the perfect braid of artistry, friendship, business, and insight.

Katherine Fink organized and presented “Composers and Commissioners Make Music—Be Careful What You Wish For.”



(L to R): Eric Ewazen, Marya Martin, Soyeon Kim, Philip Wharton, Katherine Fink, and Kathryn Andrews. Photo: David Wechsler

Performers (Cont'd from page 1)

GAIL CLEMENT is a retired client service officer of Chase Bank and has played flute for 45 years. She is a member of the musical ensemble at Westbury AME Zion Church and the flute quartet FluteSwept.

TED DAVIS is a retired school music teacher. He has played with the Jamestown, Utica and Mohawk Valley Symphony Orchestras.

MARY LYNN HANLEY plays flute and piccolo in the United Nations NY Symphony Orchestra and studies with Mary Barto.

TERRY HANNIGAN is a psychologist at Manhattan College in the Bronx. Passions include flute, the Irish language, and cycling.

LAUREN KLASEWITZ, in her 11th year with the ensemble, is a 2014 music education graduate of Brooklyn College. She enjoys conducting and composing.

KAREN ROBBINS has worked in the NYC Department of Education, teaching music and special education. She plays in the NY Sessions Symphony and Albert Einstein Orchestra.

DAVID RUSSELL is a physics teacher in NJ. He holds degrees in classical performance, mathematics, physics, and education.

KATHY SAENGER is a retired scientist with an interest in flute acoustics and repair.

MALCOLM SPECTOR is a semi-retired attorney and amateur flutist.

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

CATHERINE XU works in risk management for the financial services sector. She is a second year member ensemble and plays with the flute quartet FluteSwept.

Bernold Masterclass Report

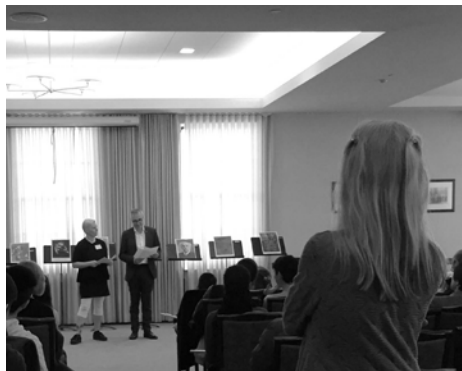
by Judith Mendenhall

Imagine a beautiful French accent: “I am happy to see you. I am SO happy to see you. I am SO VERY happy to see you.” This is how Philippe Bernold got his point across to NYC flutists two weeks ago: that—just like spoken language—music has a natural direction, shape, and flow. Many times throughout his classes he used speech and tone of voice to show the parallel to phrasing and tone color. (A phrase needing a loving tone color is much the same as the naturally loving voice that two people holding hands would use with each other.)

Bernold emphasized the importance of a beautiful legato and of a richness between the notes for intervals. He demonstrated the vocalises from his book, *La Technique d'Embouchure*, and had the Mannes students play them. At his masterclasses at both Mannes and the Flute Fair, Bernold encouraged students to play with beautiful sound, large dynamic contrast, and respect for the composer's wishes.

But he also pointed out that sometimes common sense must trump what the composer has indicated. For example, at the Flute Fair class, a flutist played *Le Merle Noir* [The Blackbird] by Messiaen. Bernold pointed out that the dynamic marking for the bird calls is *f* and *ff*. This dynamic, he said, will mislead any flutist and cause him/her to force. Furthermore, no bird sings at *f* or *ff*. Instead, he said, capture the pure quality of a bird call. Play with light-

ness and agility. Sounding like a bird is the goal—not observing the *f* and *ff*. Also, Bernold asked the flutist to play the bird calls without vibrato, as no bird uses vibrato!



Judith Mendenhall (standing, back to camera) keeps an eye on the proceedings, as Philippe Bernold assists in Zara Lawler's “French Connection” event. Photo: Nicole Camacho

With Laura del Sol Jimenéz, the last player for his Flute Fair class, he introduced the concept of moving the tongue further forward to get more precise, “popping” attacks on the staccati and beginnings of phrases of the Samuel Zyman sonata. He described tonguing between the teeth and lips and answered many questions from the audience on this topic. When the flutist applied these ideas to the Zyman, the result was dramatically improved. The “pop” and precision of her attacks made the piece feel alive and spicy.

I had the pleasure of Bernold's company over three days—at the

Mannes masterclass, the next night at a sumptuous dinner party that Phil Unger hosted in his home, and then all day at the Flute Fair, where I was appointed as his “shadow” (my job being to escort him to all his various events and stay on schedule).

Throughout the three days, Bernold showed an effervescent enthusiasm and love of playing and teaching the flute. At the Fair, he made a brief appearance at Zara Lawler's event for children, “The French Connection pour les enfants.” After teaching them some French words (“*Bonjour*,” “*Encore!*”) and playing *Syrinx* for them, the children asked if they could play their song for him. He had exactly two minutes to eat a quick sandwich and get to his afternoon masterclass. Forgoing lunch, he stayed to listen, with tenderness and appreciation—and went directly to his class.

Philippe Bernold brought a fresh and buoyant spirit to all he did during those three days, and a real *joie de vivre*. He seemed very happy to be immersed in New York flute society, eagerly meeting new people and refreshing old acquaintances. His recital was wonderfully lyrical and virtuosic. It was a true joy to have Philippe Bernold as our guest in NYC.

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

MEMORABLE MOMENTS

Getting to be both a teacher and a student on the same day. Leading “The French Connection pour les enfants” was really, really fun: everyone was very engaged; there were students of all ages and some lovely performances. And, of course, dancing a minuet with everybody multiple times throughout the event was joyful. Then, just an hour later, I got to be a student myself in Dionne Jackson's fascinating class on how it was for her to be a student at the Paris Conservatory. Pat Zuber and I volunteered to be students in a mock technique class led by Dionne, learning the kinds of exercises they did when she was a student in Paris. It was fun, scary—so different from the way I learned, and inspiring!

—Zara Lawler, Flute Fair presenter



Zara Lawler with three young students. Photo: Nicole Camacho



(L to R): Zara Lawler, Pat Zuber, and Dionne Jackson. Photo: Andrew Callimahos

MEMORABLE MOMENTS, CONT'D

For me the standout moment of the fair was the Fauré *Fantaisie* collaboration of Flute Fair guest artist Philippe Bernold and harpist Emmanuel Ceysson, who had transcribed the piano part for harp (and, incidentally, recently won the principal harp position at the Met). Their interpretation was so exciting, so personal, and so intense, not to mention that Monsieur Ceysson played without music. A truly unforgettable and powerful memory!

—**Mary-Ann Tu**, NYFC board member and former director of the NYFC Ensemble



Philippe Bernold with harpist Emmanuel Ceysson.
Photo: Andrew Callimahos

Hearing Trudy Kane and her students from the Frost Graduate School perform my *Daphnis and Chloë* transcription at the New York Artists concert. There have been many performances of the piece since its early 1990s debut and recording with Julius Baker (with subsequent soloists including Paul Dunkel, Paula Robison, and Keith Underwood). Trudy ordered the music a year ago, and a performance with her students is still on YouTube. It was a great pleasure to hear it live at the fair, as the excitement of the fast ending was more thrilling in person. I also enjoyed being in the audience and not having to play, as I am usually playing the bass flute part with my group Flute Force!



Trudy Kane (L) and Rie Schmidt.
Photo: Ed Freedman

—**Rie Schmidt**, NYFC treasurer

Seeing Bernold insist that he be able to stay to watch the young flutists play at Zara Lawler's "French Connection" workshop, after being told he had no time left! He had just taught the room some French musical vocabulary and was eager to continue participating. It made me happy to see how happy he was to see the next generation making music.

—**Nicole Camacho**, NYFC Social Media chair



Philippe Bernold (L) looks on as Zara Lawler instructs "les enfants."
Photo: Nicole Camacho

Announcing the first prize winner in the NYFC Competition just before the gala concert. I was informed that I would have this honor two days before the fair, and had been wracking my brain to come up with something to say. After spending all day at the fair, I realized what a truly special community we have here as flutists in NYC, largely because of the NYFC. It really was a privilege to have this chance to shine the spotlight on some of the next generation's most promising players.

—**Julian Rose**, 2014 NYFC Competition winner and Flute Center of NY artist in residence.



NYFC Competition Coordinator Kaoru Hinata (L) and Julian Rose.
Photo: Andrew Callimahos

PHOTO ALBUM



Top (L to R): Philippe Bernold, Emmanuel Ceysson, and Pat Zuber in post-concert chat; Nicole Camacho (L) with body mapping presenter Vanessa Breault Mulvey (Don Hulbert); gala concert artists Bernold, Erin Jang, and Ceysson.

Middle (L to R): The newly announced winners of the 2016 NYFC Competition; a young student at the exhibits; the five winners of the Young Musicians Contest after their flute fair recital.

Bottom (L to R): Registration desk (Wechsler); Leela Breithaupt's baroque flute workshop (Camacho).

All photos by Andrew Callimahos unless otherwise indicated.



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



May 15, 2016 Concert

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

Annual Meeting and Ensemble Concert

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! The annual meeting of the New York Flute Club will take place at Pearl Studios, NYC on Sunday, May 15, followed by our annual ensemble concert organized by our ensemble program co-directors, Denise Koncelik and Mark Vickers. More details on this venue, a new one for us, can be found on p. 2.

In her "From the President," Pat Zuber tells us that planning for the next season is well underway, and requests that members contact her if they have ideas for improving the Club.

Due to the unusually short interval between the Flute Fair and the April winners' concert (just three weeks), our Flute Fair recap is in this issue of the newsletter (May). We have some backstory details from Flute Fair program chair Wendy Stern, Kathy Fink's write-up of her "Be Careful What You Wish For" concert, and Judith Mendenhall's report on Bernold's masterclasses and what it was like trying to keep him on schedule.

In addition to a small sampling of photos (and apologies to those whose events are not represented!), we also have a section of "Memorable Moments" from the attendees and presenters (pp. 6-7). My own memorable moment did not fit—so I will mention it here. I had heard Philip Wharton's *Six Bagatelles* for two flutes and piano at the "Be Careful What You Wish For" concert and approached the composer afterwards to compliment him on the work, which I found engaging, interesting, and seemingly playable. His immediate (and memorable) response: "Would you like to buy a copy of the music?" I am now \$30 poorer, but have in my possession a signed copy of the *Six Bagatelles* with the inscription, "To Kathy—who was there at the premiere!"

Richard Donald Smith, a member on and off since the mid-1980s, is this month's member profile subject. I met Dr. Smith at our January 2016 Harold Jones tribute concert and thought our readers would be interested to learn more about this former Fulbright scholar's work in the US and Africa (mostly Nigeria) as a flutist, music teacher, and mentor to the visually impaired.

As this is the last of the newsletters for the 2015-16 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. But I am most grateful to our newsletter designer Naomi Ichikawa, who not only designed most of the newsletters, but set me up to be able to handle the work on my own when needed. What a team!

Hope to see you at the concert, and if not, best wishes for a good summer.
Katherine Saenger (klsaenger@yahoo.com)