



The New York Flute Club

NEWSLETTER

October 2016

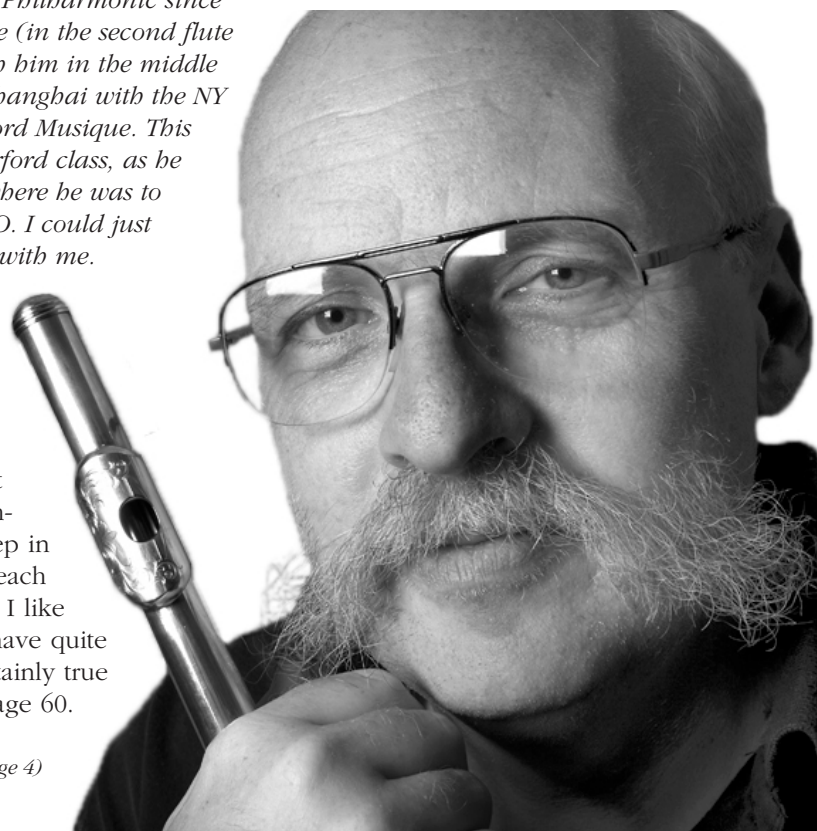
NY Philharmonic's Robert Langevin Talks Shop with Colleagues Renée Siebert and Yoobin Son

Interviews by Renée Siebert (below) and Yoobin Son (p. 5)

Robert Langevin has been principal flutist at the NY Philharmonic since 2000, and I had the pleasure of being his colleague (in the second flute position) until my retirement in 2010. I caught up with him in the middle of a very busy July. His month began with a week in Shanghai with the NY Phil, followed by nine days in Quebec teaching at Orford Musique. This interview took place on July 19, shortly after his last Orford class, as he began the 10-hour drive from Canada to Pittsburgh, where he was to catch a plane to join the NY Phil for a week in Vail, CO. I could just imagine him tearing up the road to PA while chatting with me.

RENÉE SIEBERT: *You have been principal flute of the NY Phil for 16 years. Has your approach to playing changed during that time?*

RL: I don't think my idea of sound has changed since I was a student, but as you get older your perspective changes. I was just telling my students over lunch that you keep working every day on your craft, like an athlete who does stretching and physical exercises to keep in shape. But athletes are about done by the time they reach the age of 35 or 40, whereas we can go much longer. I like to think we get better as we get older. You may not have quite the agility, but your understanding gets better. It's certainly true with conductors—I think they reach maturity around age 60.



(Cont'd on page 4)

Education & Enrichment Workshop
October 23, 2016 • 5:30
Ruth Cunningham
Music for Healing
Details, see p. 2

IN THIS ISSUE

NY Philharmonic's Robert Langevin Talks Shop with Colleagues Renée Siebert and Yoobin Son
Interview by Renée Siebert.....1
Interview by Yoobin Son.....5
More About Robert Langevin.....7

From the President: A Flutist Tries the Shruti
by Patricia Zuber.....2
Member Profile: Maureen Keenan.....3

Announcements

Ruth Cunningham "Music for Healing" Workshop..2
Dues Reminder for 2016-2017.....2
Flute Happenings.....3
NFA Honors Katherine Hoover.....7
Ensemble Program Update.....7

In Concert

Robert Langevin, flute

Linda Mark, piano

Sunday, **September 18, 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 C Minor, Op. 45 (1887)	Edvard Grieg (1843-1907)
Sonata, Op. 77 (1924)	Joseph Jongen (1873-1953)
Le rire de Saraï (2002)	Guillaume Connesson (b. 1970)

Program subject to change



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2016-2017

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Newsletter

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A Flutist Tries the Shruti

by Patricia Zuber



From the President

The upcoming New York Flute Club concert season is one of the most exciting ever, and it begins with musicians from our own home town of New York. First, we will be treated to a concert by the NY Philharmonic's principal flutist, Robert Langevin. I never get tired of hearing his masterful flute playing. Our next event is a concert/workshop by Ruth Cunningham, a name most of you will not be familiar with. Let me explain how I came to ask her to perform and instruct us.


Early last May I was driving in my car, returning home from a week playing with the Northeastern Pennsylvania Philharmonic. I turned on the radio, which was tuned to the local public radio station, and heard a snippet of unaccompanied flute playing that blew me away. Who was this unusual player? The playing was simple yet refined. The intonation was so pure and the phrasing perfect. It turns out

that the player was Ruth Cunningham and the interview I was listening to (available at www.ruthcunningham.com/wvia-radio-interview) was being aired in connection with an upcoming concert. The selection was from her CD *Shadow and Light*. As the interview progressed, I got more and more interested. She is primarily a singer, but also plays baroque and renaissance flutes, as well as harp. She is a founding member of the group Anonymous Four, which has always been a favorite of mine. So her beautiful flute playing was informed by 30 years of singing. The upcoming concert would consist of her singing Christian and Sanskrit chant, as well as settings of poetry, and she would also play flute, recorder and medieval harp. But it gets better! The day after her concert she was conducting a sound healing workshop. I had never heard of such a thing. She said she would be humming, intoning, and teaching "self-care" techniques of sonic meditation.

I found this so intriguing that as soon as I got home I found her website and emailed her. We eventually set up a meeting at her apartment in Manhattan. I didn't know what to expect, but I brought my flute and piccolo with me. When I arrived, after a little conversation, we began to create sound. We started by humming, which was revelatory in that it focuses one's mind and makes the body actually vibrate. We intoned some sounds, then used the drone of a shruti box and improvised simple melodies on our flutes. At the end of our session I felt like I had been to a yoga class and then had a massage.

The benefits of meditation are undisputed, but it was never something I could make myself do. The idea of using the flute as a tool to create personal transformation, creativity, and connection to spirit was eye-opening for me. Because of Ruth, I have downloaded a shruti box app onto my iPhone and I do simple improvisations with the shruti box as an accompanying drone. For me this is meditative and restorative. I also have been using the app to do simple improvisation with students. It's amazing how good it is for their intonation.

I have asked Ruth to come share her techniques with us in a workshop to be held on Sunday, October 23. Please don't miss this unusual event!



Education & Enrichment Workshop
Sunday, October 23, 2016 • 5:30
 Ruth Cunningham
Music for Healing

Ruth Cunningham is a singer, flutist, early music specialist, and sound healing practitioner. Read more about this event in Patricia Zuber's "From the President" (above).

Ernst C. Stiefel Concert Hall, The New School
 Arnhold Hall, 4th floor, 55 West 13th Street, NYC. •
 Admission: Free to NYFC members, \$25 general, \$15 students/seniors.



Dues Reminder for 2016-2017

If you have not yet renewed, visit the Club's website (www.nyfluteclub.org) to do it online. Alternatively, download a membership form and mail it (with your dues) to the NYFC's membership secretary Katherine Saenger at 115 Underhill Road, Ossining, NY 10562-4408.

Member Profile

Maureen
Keenan

*NYFC Member on
and off since 2001*



Employment: Assistant professor of music at Borough of Manhattan Community College, where she teaches music fundamentals and survey courses, and directs the BMCC Flute Choir she founded for students, former students, and community members.

A recent recital/performance: A program of woodwind trios and duos with Tessera Winds (a subset of the quintet) at St. Joseph's College Brooklyn in December 2015 including works and transcriptions of works by Villa-Lobos, Gebauer, Mozart, and Auric.

Career highlight(s): As a student: falling in love with chamber music by playing flute and guitar gigs at her college (the headquarters of the American Guitar Society), performing at a centuries-old church (very different from the LA venues she was used to) as the winner of a concerto competition during her junior year abroad in England. Later on: her Weill Recital Hall debut recital (in 2006), being an artist in residence at the Scotia Festival of Music with her Tessera Quintet (in 2007), and performing part of the Franck Sonata at the 25th anniversary of her LA-based high school arts academy (in 2013).

Current flute: A silver flute (with Colman scale and JS Gold pads) and gold headjoint, both by David Wimberly.

Influential flute teachers: In high school: Patti Sikorski (the director of the Culver City Flute Choir, who introduced Maureen to the flute choir literature); in college: David Shostac, then principal of the LA Chamber Orchestra and a busy studio player ("I loved his rich, beautiful tone. His attention to detail frustrated me as a freshman—he had me work on a piece for my entire first semester, but he taught me that every note counted both individually and collectively."). As a graduate student: Tara O'Connor ("She expanded my expressive palette through use of tone color and phrasing.") and Don McCourt (a bassoonist, not a flutist, but "a great help with the woodwind quintet repertoire") and, since leaving school: Patti Creighton and Robert Dick.

High school: Hamilton High School Academy of Music in Los Angeles, CA.

Degrees: BM in music (California State University Northridge, 1998), MM in music (SUNY Purchase, 2001), DMA (CUNY Graduate Center, 2010) with a dissertation on the woodwind quintets of Darius Milhaud.

Most notable and/or personally satisfying accomplishment(s): Finishing her dissertation and finding a job. Maureen says, "I spent over a year researching a dissertation topic related to fife and drum music in twentieth-century New York City, but the lack of bibliography made it a project that was too large in scope for me to tackle. So I turned to the woodwind quintets of Darius Milhaud. I was familiar with the first three, but I had never heard of his Op. 443 (formally straightforward but not as sonically accessible as his earlier works)." She continues, "I completed my DMA because I hadn't figured out what else I was going to do when the economy crashed. I am so glad I did, because I love teaching at BMCC. Our students are diverse in race, religion, age, country of origin, and experience—some have had several years of serious musical study, but others come from backgrounds where listening to music was banned. It may sound corny, but music really is a great unifier and equalizer."

Favorite practice routines: Lately she finds Moyses's chromatic warm-up from *De la Sonorité* to be a necessary meditation to get into the practicing zone (sometimes even doing it in the dark so that she can focus purely on the sound). After some singing exercises from Robert Dick's *The Other Flute* and some of Taffanel & Gaubert's Exercise No. 4, she goes on to a mix of etudes, excerpts, serious study of repertoire, and sight-reading and re-reading old pieces.

Other interests: Family ("I gave birth to my first child (daughter Kathryn) this past May and I am just over the moon about her.")

Advice for NYFC members: Maureen likes the advice she got from her thesis advisor, the late Ora Frishberg Saloman, after they realized the unworkability of her initial choice of a dissertation topic: "Pick something that is both in your heart and within your capabilities to do." Simple and obvious, perhaps, but true for choosing any creative work to do (including repertoire to perform).

FLUTE HAPPENINGS

SEPTEMBER '16

Sept. 15 Thursday 8:00 pm

Sang Ae Kim, solo flutist of Korea's Incheon Philharmonic since 2012, will perform works of Leonardo Vinci, Robert Beaser, Heinz Holliger, and Frank Martin.

• Weill Recital Hall at Carnegie Hall, 154 West 57th Street, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, visit www.sangaekim.com.

Sept. 24 Saturday 6:00 pm

Flutist **ELSA NILSSON** playing a program of Swedish world jazz with the Elsa Nilsson Quartet.

• Rockwood Music Hall, Stage 1, 196 Allen Street, NYC. • Admission is free. • Info, visit www.rockwoodmusicall.com or www.elsanilssonmusic.com.

Sept. 25 Sunday 3:00 pm

Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, will perform music of Debussy, Saint-Saëns, Ravel, and Michael Webster in a faculty concert.

• The Ridgewood Conservatory, 409 Sette Drive, Paramus, NJ. • Admission: \$25 general, \$20 students/seniors, \$10 children, free to registered Ridgewood students; discounts for advance sale. • Info, visit www.palisadesvirtuosi.org.

OCTOBER '16

Oct. 14-16 Saturday & Sunday, all day

The Consummate Flutist: Achieving Your Personal Best in College Auditions, a weekend flute forum of lectures, workshops, and masterclasses given by Alberto Almarza, **JEANNE BAXTRESSER**, Lorna McGhee, and **SOO-KYUNG PARK**.

• Carnegie Mellon University, Pittsburgh, PA. • Admission: \$375 (performers), \$75/day (auditors), free for student's teacher and parents. • Info, visit www.theconsummateflutist.com.

Oct. 16 Sunday 9:00 am – 7:00 pm

The NJ Flute Society presents Flute Fair 2016, a day of concerts, workshops, and exhibits with **KAREN DEMSEY**, **SUSAN PALMA**, **WENDY STERN**, and Marco Granados.

• Cali School of Music, Montclair State University, Upper Montclair, NJ. • Admission: Free to NJFS members and Cali students, \$15-\$40 for non-members. Info, visit www.njflutesociety.org.

Flute Happenings Deadlines

Issue	Deadline	Mail date
November 2016	09/22/2016	10/25/2016
December 2016	10/20/2016	11/22/2016
January 2017	12/15/2016	01/17/2017
February 2017	01/12/2017	02/14/2017
March 2017	01/27/2017	02/29/2017
April 2017	03/16/2017	04/18/2017
May 2017	04/06/2017	05/09/2017

Interview (cont'd from page 1)

RS: Part of it is keeping up your enthusiasm about the music....

RL: As the years go by, I appreciate it more and more. I don't want to stop because I enjoy doing it and always learning.

RS: Has your taste in repertoire changed much?

RL: When I was younger I did not much [care] for Bruckner or Mahler, but once you play them with a great conductor you begin to understand them and appreciate them.

RS: What do you see as having changed most in the years since you've been there?

RL: Maybe the change in personnel—many people have retired in the last 15 years and we have very few players left who are over 65. When I joined the orchestra there were a number of them.

RS: And Sandy Church's retirement this past spring leaves an associate principal flute opening...

RL: Yes, that is going to be a big change. But we will not be able to have auditions for at least two years because the new conductor is going to hold the audition. And there are positions that have to be filled before then—English horn and a number of violins.

RS: And the section has had a new second flute player [Yoobin Son] since 2012. How has that affected you?

RL: More from a human point of view than a musical one. You and I had such a great time talking about our latest meal and little things like that—your friendship was really a highlight. We didn't discuss much about musical matters because you are such an instinctive player. Whatever I did, I knew you would be right there. I never had to say anything. It was wonderful because we worked on the same wavelength.

RS: It's fun to reminisce, and I loved it too. It was a great way to end my career playing with you—a great flutist with such a light heart. What can you tell me about the new conductor, Jaap van Zweden, who begins his tenure in 2017? Are you looking forward to his directorship?



RL: In general, I think you always look forward to a new music director because you're hoping that the new one will be much better than the last one. It doesn't matter who it is. I'm not making a judgment on the current director. It could be anybody. There's always a sense of hope that there will be the chemistry and a wonderful collaboration.

RS: We used to talk about particular repertoire that we loved to play, since some pieces would often get repeated. Anything you'd like to say about this?

RL: We need variety and balance. I know that the critics all want to hear contemporary music, but I think too much of it is not good for the discipline of an orchestra. Playing Haydn, Beethoven, Schubert, Brahms, Mozart is what makes a great orchestra. The music is so transparent that any little thing gets noticed. And a lot of new music is mostly effect. We should do some, but there has to be more quality control. Some of the masters of the 20th century—Alban Berg, Boulez—are major composers who will remain in music history, yet we hardly ever play them.

RS: Who are some of your favorite conductors?

RL: I think that Kurt Masur was a great music director for the Phil because his style of music making complemented the orchestra. This orch plays with a lot of personality and drive. He brought in the other side of the spectrum when he would force people to play delicately, which is not natural for us. Part of it is the hall. Even though it is very vibrant it is possible to play softly there. Masur would really balance the orchestra and tell the brass to tone it down even though some of the brass players were not happy about that. Maazel was good in a different way. I remember listening to a rehearsal of a Rachmaninoff piano concerto in the audience and the sound

of the strings with him conducting was unbelievable. It was as though the volume of the strings doubled overnight. He was so clear and knew exactly what he wanted. He started conducting at age nine and came to the Phil at age 72. How often can you say you've worked with a conductor who has 63 years experience conducting? That never happens. And he was such a wonderful accompanist. When we had a solo in the orchestra, we always felt that he gave us the room and the space to do what you wanted—he was one of the few conductors I've worked with who [could do this].

RS: I believe it was during the 2007 tour to Europe when you, Mindy Kaufman, and I went to Basel, Switzerland and stayed with Rainer Lafin. We each ended up buying terrific headjoints from him. I bought an 18k, and you and Mindy each bought a 22k.

RL: I first heard about Lafin in '92, when one of my teachers, Maxence Lariou, came to Montreal towards the end of my stay there. I [tried his Lafin headjoint] and he said I should buy one. But at the time I was playing a Cooper that I liked very much. So it wasn't until 2003, when I was on tour in Switzerland, that I went to his house. I was with the Philharmonic at the time, but touring with the Pittsburgh Symphony [as a favor to its music director] Mariss Jansons. We were in Lucerne for a week so my colleagues and I took the train to Lafin's house and we bought headjoints. I bought an 18k, which I liked, but later I thought I might want to try a 24k. Lafin said the most he could do was 22k, so I said fine. When we went to his house in 2007, I put it on my Powell flute, which is my second instrument. Most of the year I play on the Brannen. But I thought I should keep the Powell in good shape, in case I need it sometime. For over a month now I've been playing it with the Powell and I really like it. I think he makes great headjoints and I like both of the ones I have very much.

RS: What year is your Powell?

RL: 1980, just after Powell started using the Cooper scale.

RS: We're going to switch gears here. A few short years ago the Philharmonic

Robert Langevin as Teacher and Mentor: Questions from Yoobin Son

YOOBIN SON: *I was lucky enough to study with you for two years before joining the Philharmonic. You were such a great teacher—very generous and patient, but also meticulous at the same time. How do you change gears between performing and teaching?*

ROBERT LANGEVIN: I like the balance between playing and teaching because I find they complement each other. When you get out of a rehearsal with a great conductor, you feel inspired and want to share what you have learned and experienced with your students. Conversely, I usually teach between the dress rehearsal and the first performance; the energy from the students usually gives me an extra boost for the performance. Somehow having taught all afternoon makes me really enjoy the music (I suppose subconsciously that I try to put into practice what I have told the students to do).

YS: *You have played with three different major orchestras [Montreal, Pittsburgh, NY]. Did you have to adjust your playing to match each orchestra's style?*

RL: The last two orchestras I played with suited my style, so I didn't feel that I had to change anything in my playing. The biggest adjustment was my first job, where I learned to play really softly; that was not something I did much as a student.

YL: *I have been in the Philharmonic for only four years, but I'm already starting to realize how strenuous a job it can be (both mentally and physically). What's your secret to a long and healthy career?*

RL: My secret is that I take breaks occasionally. I will stop for a week or two at Christmas and Easter when the orchestra is off, but probably more importantly, I stop every summer for six weeks while the orchestra is on vacation. I have been repeatedly invited to play at the flute convention, which is in mid-August, but have always turned it down because our season (mid-September to the end of July) is so long that I feel I need the time to recover both physically and mentally. People sometimes get annoyed if you don't accept every offer they give you, and I have turned down some very interesting projects. But I can't fathom the idea of starting the season in September already tired, it would feel like I had this huge mountain to climb....

YS: *I love playing second flute to you—you are not only a great player, but you also let me be who I am. What's your philosophy about a good/balanced section? I know there are first flute players who are stricter and more specific about their seconds...*

RL: I think it has to do with one's own style of playing as well as the orchestra you are in. I know some principals don't want to hear the second player. I am the opposite, I like to hear a lot of sound next to me specially if you are an octave lower so there can be a good balance. I almost never ask for less but usually for more. I suppose if you have a principal who has a small sound, it's a different story... Also, our orchestra plays more like a European orchestra, where people play with a lot of individuality and personality, as opposed to the more typical American orchestras who sometimes are more "inside the box." We also have to remember that every wind player is a solo player (one on a part). And of course I am very proud of you and all the work that you have accomplished; I certainly respect your playing and am very happy to have you as a colleague.

YS: *You always seem very much in control and happy, but I am sure you also get stressed from time to time. How do you relieve your stress from work?*

RL: Teaching and sharing your love of music with other people helps remind you why you went into that line of work in the first place (especially [needed] after you come out of a rehearsal with a bad conductor). Exercising is also very helpful (playing any sport) and it is true that after a particularly slow performance, I tend to drive fast to get my frustrations out. I like driving European sports cars and there is something satisfying about burning rubber. It puzzles me that certain conductors go so slowly; I can understand the older ones but for the younger ones, there is no excuse....

Yoobin Son has been second flutist with the NY Philharmonic since 2012.



held auditions for second flute. What kinds of things came to your attention with the players you heard, and did any surprising things jump out?

RL: It seems that no matter what instruments we have auditions for, there are never more than a very small number of players who pay attention to all of the details—even something as simple as what's written on the page. When you prepare an audition you play by yourself and you are put under

a microscope and every little nuance and every little detail is important.

RS: *Anything else?*

RL: I think you should feel very proud that you helped your successor by teaching that orchestral class at MSM in the orchestra program. What you taught her in that class I'm sure had a lot to do with the fact that by the time she auditioned (of course, the auditions were behind a screen, so we didn't

know who it was) she was ready for this job.

RS: *Was it surprising that some players were not adept at playing in an ensemble? Or have enough sensitivity?*

RL: Yes. That was the second audition for that opening. At the first audition we had two finalists who played well by themselves, but in the ensemble part of the audition were not able to match the pitch, or blend soundwise.

(Cont'd on page 6)

Interview (cont'd from page 5)

Things like that. You know when you play in unison how that must sound like one flute. That was a big part of the audition. I've always thought that this was the most important part of this. Of course you need to narrow the field. You can't play with all of the candidates so you have them play by themselves. But for a second position the most important is how they play with the principal player. In the semi-finals at the Philharmonic I would go to the other side of the screen and, to maintain anonymity, I would not have

That's one of the things that's so interesting about playing—you can change personalities.

contact with the rest of the committee. I would vote separately from them (with no discussion about that part of the audition) and they had the majority of the votes. In the finals we had the candidates play with piano—a Mozart concerto and the slow movement of a Vivaldi piccolo concerto—but also Enesco's *Cantabile and Presto*, because I thought that it was the perfect piece to show the qualities of the second player, where they have a lot to play in the low register—slow in the first movement and articulated in the second. All the rest was ensemble playing with me on stage with the conductor and the committee in the audience. When I was young, the only excerpts that the candidate would play for a second position would be the big principal solos that the second position never plays.

RS: I know. That was pretty much my own audition with the exception of having to play the second flute part of *Daphnis*. Since then, I think auditions for second chair positions have gotten a lot more realistic and thorough.

RL: Definitely.

RS: I remember during my first year in the orchestra, Julius Baker a couple of times said that my vibrato was faster than his, that I had to play out more or less, or that my articulation was not the length of his—things that got my listening to become much more acute. Now,

I was there after being his student, so it was a natural thing for him to mention these things. It was a fantastic learning experience for me.

RL: You know it's funny, because it's a little bit that way with Yoobin. And you know in the old days people would get experience playing second to their teacher and matching their style.

RS: That was a tradition—I've spoken to members of the Vienna Philharmonic and they have always done that. String players, wind players, etc.

RL: Yes. A lot of the European orchestras have people that teach at the local conservatory, the students sub in the orch and get the training. Very often they are the people who get the job because they became familiar with the style of the orchestra. It's a natural evolution.

RS: I want to ask you about the qualities you look for in a great orchestral player vs. a great competition player.

RL: Assuming all of the players are accomplished technically, you want a competition player to be somebody who plays with a lot of personality, but who also is aware of the different styles. You don't play a Baroque sonata the same way you would play a Romantic work or a 20th-century piece. That also applies to an orchestral audition. I always try to stress that playing different excerpts from different periods requires that you try to sound like different players. If you're playing the Bach B Minor Mass you should try and get closer to the sound of the wooden flute. You don't play with a very big sound or a lot of vibrato. Then at the other end of the spectrum, when you play the solo from *Salomé*, you can go for it. It's such a different world. For French music you use a more transparent sound with colors and more subtle nuances. The ideal orchestral player can do all that, and it's what conductors look for. That's one of the things that's so interesting about playing—you can change personalities. So that is something [the best] solo and orchestral players [have in common].

RS: What would be a difference?

RL: When it comes to a principal position in an orchestra, there are more similarities between a great competition

player and a great orchestral first chair. When it comes to second chair players, finding a good one can be harder than finding a principal. The second player is much more like a chamber player. It's more about flexibility and being able to match somebody else. I remember you would sometimes say to me that you were going to shadow me and you were fantastic at that. It's a real art, and it's in the training. A student should try to play as much chamber music as they can.

RS: Not enough players who want to play in an orchestra pay enough attention to chamber music fundamentals. They need to prepare more specifically for the second flute position to have a chance to win the audition. And it's fantastic to play second flute. You're in the middle of the harmony, many times subtly affecting the direction of the line, or you're soaring with the first flutist like two birds. It's very enjoyable.

RL: I am repeating what I said earlier, but I think the orchestra class that you teach is so valuable.

RS: Thank you. There are high school and college players who struggle with the physical position of the flute. Sometimes it results in pain. When I sat next to you I found your physical approach to the instrument a lot like Julie Baker's—your loose but minimal motion, the way you breathe and blow into the instrument, and your hand position—all working harmoniously to enhance the flow of the music. I know this is a really big question, but do you have any suggestions to help students with their positions?

RL: In hindsight, I never had a problem with that. I never thought about it. I've had to work on a lot of things with the instrument but that is not one of them. For those with pain, I think it's very important to have a relaxed body. [Thanks to] the Alexander Technique, which I encourage my students to do, people are more conscious of relaxing. From the point of view of blowing into the instrument you should not push the sound. Let the instrument do the playing. Let it ring.

RS: Baker said to let the sound (especially the high register) float out to the audience.

RL: Yes. As far as the hands go, one thing I notice is that many people lift their fingers high above the keys. I think that's a sign of tension and there is no need for that. You should keep the fingers close to the keys all the time. You will probably be more relaxed and that can lead to a more even technique.

RS: *Absolutely.*

RL: The other thing is to not play too loud. If you start softly you are less likely to push or force. Then gradually you open up the sound by opening the embouchure. The louder you want to play, the more relaxed you want to be.

RS: *That's a great statement. Rampal once told me that in order to have good articulation on the flute you have to be able to speak French.*

RL: You know, as long as I've played the flute, I've heard French flutists say that. There are great players from many countries who have great articulation. When I was in Montreal I had French-speaking students who did not have very good articulation, so it's not an automatic thing. I think part of it is true, because when you speak French everything happens in the front of the mouth. To have good clear articulation, you should articulate in the front, always. But that can be learned. It doesn't matter what language you speak. I remember having a class with Alain Marion. A student was having trouble with tonguing and Marion said "You know, I was born with great articulation."

ulation." I mean, come on! Nobody gets out of the womb being able to do that.

RS: *That's a riot! Throughout your career you have been in contact with so many of the great and interesting 20th- and 21st-century flutists. Do you have fun quips from any of them?*

RL: I remember Galway describing the solo from the last movement of the Brahms First Symphony [Robert now breaks into his Irish accent], "You should sound like the horn, only louder!"

RS: *That's funny and your Irish accent is wonderful, by the way.*

RL: Thank you. I also remember Larrieu saying "I play like I drive." And he played fast.

RS: *I have a question from a student of yours, Yerim Choi, who won second place in the 2016 NY Flute Club competition this past spring. What do you think is the most important virtue or attitude in an orchestral player?*

RL: Flexibility. You have to adapt to every conductor. And do it on the spot.

RS: *Can you tell us about the recital program you have planned for the Club?*

RL: I'm playing a program of pieces I've never done before—when I get a chance to play for an audience of mostly flute players, I like to play things that are not part of the standard repertoire. And when I go to a flute recital, I always look forward to hearing something I don't know.

RS: *Thank you for taking the time to do this interview...now you only have nine hours of driving left before getting to Pittsburgh! So safe travels!*

Renée Siebert was the second flutist of the NY Philharmonic from 1974-2010 and sat next to principals Julius Baker, Jeanne Baxtresser, and Robert Langevin. She instructs flutists in the orchestral performance department of the Manhattan School of Music, where she has taught for more than 20 years.

More about Robert Langevin...

Robert Langevin was born in Quebec and began studying flute at age 12. His teachers included Jean-Paul Major, Aurèle Nicolet, and Maxence Larrieu. Check out our three previous interviews with him, accessible via our online archives:

- *Robert Langevin: Tradition in Action*, interview by Ann Cecil Serman, March 2008
- *A Conversation with the NY Philharmonic Flutists*, Nadine Asin interviews Robert Langevin, Sandra Church, Renée Siebert, and Mindy Kaufman, October 2003
- *Welcome M. Langevin!*, interview by Jayn Rosenfeld, November 2000

NFA Honors Katherine Hoover with Lifetime Achievement Award

Composer/flutist **Katherine Hoover** received the Lifetime Achievement Award from the National Flute Association on August 13, 2016.



She composed many now-standard pieces of repertoire for flute performers; five of her compositions, including *Kokopeli* for flute alone (which has sold more than 11,000 copies to date), have won the NFA's Newly Published Music Competition. Interested readers are invited to check out Zara Lawler's May 2013 *NYFC Newsletter* interview, "Katherine Hoover: A Day in the Life of a Composer" and visit www.katherinehoover.com (Hoover's website).

NYFC ENSEMBLES PROGRAM

UPDATE

Denise Koncelik and Mark Vickers will continue as codirectors of the NYFC Ensemble Program for the 2016-2017 season. All members of the NY Flute Club are welcome to participate. Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions? Contact Denise (dkoncelik@aol.com) or Mark (MaestroME@aol.com) directly.

Meetings are held approximately monthly, typically on weekend afternoons. Meetings through December will be held at Studios 353, 353 West 48th Street, 2nd floor (between 8th and 9th Avenues). Fall 2016 dates are as follows:

Saturday, September 10	2:00 - 4:00 pm	Studio 1
Sunday, October 23	1:00 - 3:00 pm	Studio 3
Saturday, November 19	2:00 - 4:00 pm	Studio 1
Saturday, December 10	2:00 - 4:00 pm	Studio 1



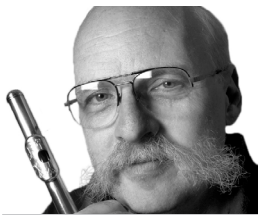
Denise Koncelik



Mark Vickers



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



September 18, 2016 Concert

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

Robert Langevin, flute

97th Season

2016 - 2017 Concerts

September 18, 2016 • Sunday, 5:30 pm
ROBERT LANGEVIN, flute

November 6, 2016 • Sunday, 5:30 pm
ADRIANNE GREENBAUM, flute

December 4, 2015 • Sunday, 5:30 pm
SARAH FRISO, flute

January 29, 2017 • Sunday, 5:30 pm
SARAH JACKSON, flute and piccolo

February 26, 2017 • Sunday, 5:30 pm
ALI RYERSON, flute

March 12, 2017 • Sunday, all day
Flute Fair, guest artist BARTHOLD KUIJKEN
Columbia University Faculty House

April 30, 2017 • Sunday, 5:30 pm
Competition Winners Concert

May 2017 • Date/time TBA
Annual Meeting & Ensemble Concert
Venue TBA

All regular concerts will take place at **Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street), on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.**



From the Editor

Greetings! Hope you all had a good summer. Our fall season will open early (September 18) with a concert by Robert Langevin, principal flutist of the NY Philharmonic. He was interviewed by his two second flute colleagues: Renée Siebert, who sat beside Robert for his first ten years in the orchestra, and Yoobin Son, Renée's successor, who has been with the Philharmonic since 2012. I was completely fascinated by Robert's impressions of the audition process ("Too bad more people don't pay attention to what is written on their music!"), the balancing act between individual autonomy and section cohesion ("Be flexible"), and Robert's strategies for dealing with the mental and physical stresses of the job ("Balance playing with teaching and take a break every summer."). Definitely recommended reading for anyone who plays in an orchestra or wants to.

Pat Zuber's "From the President" column (p. 2) introduces the coming season and tells us something about the summer encounter with Ruth Cunningham that led to the "Music for Healing" workshop scheduled for October 23. Maybe there is a shruti in my future....

We note that Katherine Hoover was a recipient of the 2016 Lifetime Achievement Award at the NFA convention this summer (see p. 7). Wendy Stern told me that Katherine had eight compositions performed there, including a surprise flash performance of her flute ensemble piece, *Celebration* (organized and conducted by Zara Lawler) and the premiere of *Louddown*, scored for the lowest flutes from alto to double sub contrabass (with performers including Ali Ryerson—scheduled to play at the Club in February 2017—and Wendy herself).

Maureen Keenan, assistant professor of music at the Borough of Manhattan Community College, is this month's member profile subject. I first met Maureen in 2013, when I played second flute to her first in a Collegium Westchester concert. From the profile I learned about her interesting dissertation work (after one false start, she ended up researching the woodwind quintets of Darius Milhaud) and about the flute ensemble she runs at BMCC (open to community members too, so maybe readers should check it out!).

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

Katherine Saenger (klsaenger@yahoo.com)