



# The New York Flute Club

## NEWSLETTER

December 2015

### Christina Smith: Continuing to Grow as a Musician

*Interview by Mindy Kaufman*

*Christina Smith is principal flutist with the Atlanta Symphony Orchestra and an adjunct faculty member at Georgia's Kennesaw State University. (Please visit [www.atlantasymphony.org](http://www.atlantasymphony.org) for more about the orchestra and [www.atlsymphonymusicians.com](http://www.atlsymphonymusicians.com) for more about its musicians.) I interviewed Christina by email this summer, while she was in Wyoming at the Grand Teton Festival and I was in Vail, Colorado and Shanghai, China. Since we are both orchestral players who started out very young, I thought it would be very interesting to find out more about Christina's experiences.*

*MINDY KAUFMAN: You joined the ASO in 1991, at age 20, after just two years at Curtis. Was playing in an orchestra always a dream of yours?*

*(Cont'd on page 4)*

#### Christina Smith, flute

Soyeon Kim, piano  
Keith Underwood, flute

Sunday, **December 13, 2015**, 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 D, W. 126	C.P.E. Bach (1714–1788)
Nocturne et Allegro Scherzando	Philippe Gaubert (1879–1941)
Fantaisie	Philippe Gaubert
Sonata No. 1 in A	Philippe Gaubert
Sonata in B-flat, W. 125	C.P.E. Bach
Sonatina	Eldin Burton (1913–1981)
Sonata	Carl Vine (b. 1954)
Duo for two flutes and piano	Franz Doppler (1821-1883)

**Program subject to change**

*Christina Smith's appearance is made possible in part by Powell Flutes.*



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Photo: Tod Rosenberg

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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. Rachel Hacker, NYFC Social Media Chair

## A little wabi-sabi on the side, please

by Patricia Zuber



### From the President

As I read through Mindy Kaufman's wonderful interview with Christina Smith, I was particularly taken by her mention of continuing to take flute lessons, especially with Keith Underwood. I too have done that and am all the better for it! I also found it so interesting that his main comment to her has been to relax. I too find that so important. The tricky things we orchestral players are asked to do—playing with extreme rhythmic precision, perfectly in tune, with correct dynamics and tone color—all become utterly impossible if you are too uptight.

Last winter I had the good fortune to go to Chicago to perform a three-month run of *Tosca* with the Lyric Opera. On a day off I found myself wandering leisurely through the Art Institute of Chicago. I came upon a piece of Japanese ceramic

that absolutely stunned me. It was a ewer used as a water vessel for the meal that would precede a Japanese tea service. It was made in the style of Furuta Oribe (1544–1615), who was a military general turned tea aesthete (I'm sure there is an interesting story about how that came about!). It was the style of the piece that struck me most. Although it was from the 17th century, it looked like hippie pottery from a 1980s art fair. I took a picture of it (yes, they allow you to do that without flash) and sent it to a friend of mine in Santa Fe who is a musician (a bassoonist) and potter.

As luck would have it, I was out in Santa Fe earlier this month, playing a chamber music concert with my musician/potter friend. We were talking about the picture of the ewer I had sent her. She said it was remarkable because it was so “loose.” I asked her what she meant by that. She said potters often strive for a look that is not so perfect as to be a stiff piece of art, a kind of looseness, sometime described as wabi-sabi. It occurred to me that this concept applies to flute playing as well. In fact, I think that is the secret ingredient that makes the difference between an adequate performance and an exquisite one. Here's to the hope that this ingredient will help you as much as it has helped me! Thank you, Keith.



The wabi-sabi ewer photographed by Patricia Zuber

## 2016 Competition Deadlines

### New York Flute Club Competition 2016

*Kaoru Hinata, Coordinator*

Flutists ages 18 to 27 are eligible to compete in the annual New York Flute Club Competition. Preliminary and final auditions will be held at the annual New York Flute Fair on April 3, 2016. Each prize winner receives a cash honorarium and a performance opportunity at the Club's April 24 Sunday concert. The application deadline is **Feb. 26, 2016**. For details about eligibility and other requirements, please visit [nyfluteclub.org/concerts-events-and-more](http://nyfluteclub.org/concerts-events-and-more).

### Young Musicians Contest 2016

*Yeami Kim, Coordinator*

The Young Musicians Contest was designed to foster the development of young local flutists by exposing them to a healthy competitive environment and allowing them to receive constructive comments from professional flutists in town. The contest is divided into four age groups spanning ages 8 to 17. This year's contest will take place on Sunday, March 13, 2016 at the School for Strings, 419 West 54th Street, NYC. A winner from each category will then perform his or her audition piece in a concert at the New York Flute Fair on Sunday, April 3. The application deadline is **Feb. 19, 2016** (Feb. 1 for the early bird special). For details about eligibility and other requirements, please visit [nyfluteclub.org/concerts-events-and-more](http://nyfluteclub.org/concerts-events-and-more).

## Member Profile

Elsa Nilsson

NYFC Member  
since 2015



**Employment:** Self-employed musician and private teacher.

**A recent recital/performance:** A Jimi Hendrix tribute concert of his songs in her own flute and piano arrangements (June 2015) and her quintet's EP release concert of original music and Swedish traditional songs (March 2015), both at the Lower East Side's Rockwood Music Hall; playing jazz standards and original music with the Cassia DeMayo quartet at three European jazz festivals—Copenhagen, Aarhus, and Åero (summer 2015).

**Career highlight(s):** Performing with the Elsa Nilsson Quintet at NY's historic Blue Note Jazz Club in May 2014 ("Such an honor to share my music there!"); forming the Far Cry Flutes, a flute quartet with Robert Dick, Jamie Baum, and Jessica Lurie in April 2014 ("We do freestanding improvised pieces as well as improvisations on compositions Jessica and I have written for the group.").

**Current flute:** A c. 1965 silver Haynes with soldered tone holes, in-line G, and B foot, bought this past July ("so we're still in the honeymoon phase"). Elsa is a Trevor James Flutes artist, and loves playing their alto and bass flutes (each has a silver lip plate; silver-plated headjoint, body, and foot; mother-of-pearl touch pieces; and pointed key arms).

**Influential flute teachers:** Jamie Baum, Robert Dick, Chris Potter, Tony Moreno, Jovino Santos Neto, Hans Teuber, Anna Svendsdotter, Denney Goodhew, Julian Priestler, Kenny Werner, and Jean-Michel Pilc ("Not all of them were flute players, but all were incredibly influential.").

**High school:** Hvitfeldska Gymnasiet in Gothenburg, Sweden.

**Degree:** Bachelor of music (Cornish College of the Arts in Seattle, WA, 2008) and master of music in jazz studies (NYU Steinhardt School, 2013).

**Most notable and/or personally satisfying accomplishment(s):** Connecting with

people through music ("It makes me glow inside when people come up after a show and tell me how much the music moved them.") and working to foster a supportive environment for women band leaders through her ongoing "Women in Jazz" series at Max Cellar in Bushwick ("I think of music as community glue."); writing music for her band ("I draw on traditional music from a wide range of countries and try to keep a kernel of the original spirit, even though the music I write comes out with a fairly modern sound."). And, last but not least, making it in NY after moving here from Seattle in 2010.

**Favorite practice routines:** Elsa says, "Ideally I practice four hours or more a day, and even on bad days it's rarely less than two." Her warm-up consists of breathing exercises without the flute, vocal warm-ups with and without the flute, and overtones for flexibility and control. Then after a 10-minute free improvisation (to get her musical juices going), she works on flute etudes (e.g., Andersen with circular breathing), rhythm (snare drum etudes or rhythmic variations on standards), and upcoming pieces. Finally, she works on tone, playing slow melodies on her various flutes, concentrating on the embouchure adjustments that she'll need to quickly switch between flutes on her gigs.

**Other interests:** Anything outdoors (hiking, running, climbing trees, etc.), maintaining her website (elsanilssonmusic.com), and volunteering for Badass Brooklyn Animal Rescue. Since she and husband (Cody Rahn, a drummer) felt their freelance musician schedules would be unfair to a dog, they settled for three cats instead.

**Advice for NYFC members:** As Elsa always tells her students, "Find something to love in every piece you play. Everything you learn will make you a better musician, and finding something to love will allow you to enjoy the process."

### Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2016	11/19/2015	12/22/2015
February 2016	01/14/2016	02/16/2016
March 2016	02/18/2016	03/22/2016
April 2016	03/10/2016	04/12/2016
May 2016	04/09/2016	05/12/2016

## FLUTE HAPPENINGS

DEC '15

Dec 6 Sunday 3:00 pm

**CARLA AULD** will perform Mozart's Flute Concerto in G Major with the North Jersey Symphony Orchestra. Cadenzas by Taffanel and Gaubert.

- Thomas Jefferson Middle School, 35-01 Morlot Avenue, Fair Lawn, NJ.
- Admission: \$18 general, \$15 students/seniors.
- Info, visit [www.northjerseysymphony.com](http://www.northjerseysymphony.com).

Dec 6 Sunday 4:00 pm

Flute Force, a flute quartet with **SHERYL HENZE, KATHLEEN NESTER, RIE SCHMIDT,** and **WENDY STERN**, will perform works of Telemann, Bacchus, Bozza, and Stravinsky.

- The Unitarian Church in Summit, 4 Waldron Avenue, Summit, NJ.
- Admission: \$25 general, \$20 students/seniors.
- Info, call 908-273-2899 or visit [www.ucsummit.org](http://www.ucsummit.org).

Dec 10 Thursday 8:00 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, will perform Scandinavian Winds, a program of works by Rasmussen, Larsson, Sibelius, and Nielsen.

- The Salmagundi Club, 47 Fifth Avenue, NYC.
- Admission: \$40 general, \$25 students/seniors.
- Info, visit [www.sylvanwinds.com](http://www.sylvanwinds.com).

Dec 12 Saturday 7:00 - 7:45 pm

Flutist **ELSA NILSSON** and her quartet will perform their versions of the traditional Swedish songs sung on St. Lucia Day to celebrate the return of light during the darkest time of the year. Complete with pepparkakor (gingerbread cookies) and paper heart ornaments.

- Rockwood Music Hall, Stage 2, 196 Allen Street, NYC.
- Admission is free.
- Info, visit [www.rockwoodmusichall.com](http://www.rockwoodmusichall.com).

### WHAT'S NEW ON THE WEBSITE?

The winning pieces from the New York Flute Club's 2014 Composition Competition were heard in a concert at the 2015 New York Flute Fair on March 15. Those of you who missed the performances (or would like to see them again) can now view the live videos of the event. Just click on the "2014 Composition Competition" listing under the "Concerts, Events & More" tab at [www.nyfluteclub.org](http://www.nyfluteclub.org) and you'll be ready to go. The winning compositions were

**1st Prize:** *the Bath Clown Duo* by Scott Rubin

**2nd Prize:** *Credo* by Heeyoung Yang

**3rd Prize:** *They Move with No One Watching: Dances* by Nadine Dyskant-Miller

Copies of these works are also available for purchase. Just follow the indicated links on the same webpage.

*Interview (Cont'd from page 1)*

CHRISTINA SMITH: It was a pipe dream of mine since I was eight years old. I started playing flute at age seven, and was hooked immediately. I was fortunate enough to play in youth orchestras very early in my studies, and joined the San Francisco Youth Symphony as a ninth grader. This is a stellar ensemble and even has college students from the San Francisco Conservatory of Music playing in it. I will never forget my first rehearsal—we rehearsed the overture to *Die Meistersinger*. It was the surround sound of that first C major chord in my ears that solidified what I knew in my heart—I wanted to play in a professional orchestra as my career. I auditioned for my job in the Atlanta Symphony when I was 19, and started as principal flute when I was barely 20. I know that I am one of the luckiest people on the planet. I was grateful for the amount of repertoire that I had covered in the youth orchestra and in school before I started my job, but there was a huge amount of standard repertoire that I learned for the first time on the job.

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The reality is that the greatest resource orchestras have is their musicians, who often know better than the staff how best to chart the future of their orchestras. I believe that we (orchestral musicians) are responsible for our futures, and it is dangerous to leave them in the hands of others.

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*MK: How did getting the job so early affect your development? Any drawbacks?*

CS: My perspective is only about what my own path has been, but I will share that it wasn't always easy. But sometimes being a young person and having to prove yourself makes you an even stronger artist. My colleagues in Atlanta were, and continue to be, a constant inspiration to my own artistry.

*MK: It sounds like your experience in the SF Youth Symphony was a great help. Did you play principal flute during your time there, or did you play other positions as well?*

CS: As I said, I joined the group when I was in ninth grade. The other players were seniors, so I played mostly second and assistant parts. The level of the older players was so inspiring and it really motivated me to practice! I started to rotate into playing some principal parts in the youth orchestra as I got older.

*MK: You played a concerto with the San Francisco Symphony at age 15. How did that come about?*

CS: It was part of a prize from a competition that I won. I performed the Chaminade Concertino on a series of children's concerts with them.

*MK: Tell us about some of the summer festivals you have played at.*

CS: I have been fortunate to perform and teach at many summer festivals, including Marlboro, Bellingham, Grand Teton, Tanglewood, Sunflower, NOI, Bowdoin, and Music in the Vineyards. I find that playing with different musicians in different venues in the summer really recharges my battery.

*MK: Do you take a break from playing?*

CS: In the summer, I take at least one or two weeks completely off from playing. It may sound strange, but when you play countless hours as a professional orchestral player, this can be very beneficial and relaxing. After this time, I like to spend the majority of my practicing strictly on Taffanel/Gaubert and *De la Sonorité*, plus Andersen Op. 30, 15, and 60 to return to the very basics. This helps me prepare for the next orchestral season, as well as my teaching.

*MK: I also think it's great to take some time off from playing. How long does it take you to get back in shape?*

CS: It depends on how well in shape I am before taking the time off. I am able to get back in shape within about a week usually, especially if I'm playing orchestra rehearsals, which are very demanding in terms of having full control of your instrument.

*MK: The Atlanta Symphony went through a really tough lockout in 2014. Several players from Atlanta won jobs with my orchestra (bass trombone, associate principal trombone, associate principal horn), and we hired your bass clarinetist for a year. In the meantime, you were engaged by the Chicago Symphony to play a European tour. That must have been very exciting.*

CS: The ASO lockouts in 2012 and 2014 were incredibly stressful times for

my orchestra. I was fortunate enough to work in a few other orchestras during this time, including the Chicago Symphony, who asked me very last minute to cover principal flute on their upcoming tour. I was thrilled and honored to have this opportunity, but stayed very connected to my ASO colleagues at the time, because I was on the negotiating committee. I was having conference calls from Europe till three o'clock in the morning while on tour with the CSO! The musicians in the CSO were very supportive of my work in their orchestra, as well as supportive of a resolution in Atlanta.

*MK: How do you balance your negotiating committee work with the demands of playing principal flute?*

CS: This is such a great question, and one that I discuss with young players frequently. I used to think that if I prepared and played my best and collected my paycheck that everything would be fine. I now know from experience in Atlanta that each musician in the orchestra must not only be at the top of his or her game musically, but be able to contribute offstage by serving on committees, whether it be contract negotiating, education, development, community outreach, marketing, or otherwise. The reality is that the greatest resource orchestras have is their musicians, who often know better than the staff how best to chart the future of their orchestras. I believe that we (orchestral musicians) are responsible for our futures, and it is dangerous to leave them in the hands of others.

*MK: That is so true about getting involved in charting our future. By serving on committees, we learn more about the organization. It's important for us to see the business side and to insist on the highest artistic standard possible. The concert structure of orchestras surely is changing as well. In the New York Philharmonic, we have seen an increase in the sheer number of different programs that are performed per week, sometimes three different programs in one week. In Vail we play six programs in eight days, with only one rehearsal per program. Most of the music has been recently played, but not always. We also now play a lot of contemporary music, which means learning more extended techniques such as quarter tones, whistle tones, slides, etc. Does Robert Spano program a fair amount of contemporary music?*

CS: The ASO has also seen more



Photo: Tod Rosenberg

different programs per week recently, compared to when I first joined the orchestra. It can be very exhausting. Robert is definitely known for his expertise and love of new music, and it is really fun to play contemporary music with him. A few years ago, he asked me to do Kaija Saariaho's flute concerto, *L'Aile du songe*. I had to wear a body microphone and scream and sing into the flute, with many extended techniques. It was a great challenge, but so inspiring to play with a conductor who really understands new music.

*MK: I'm struck by so many things we have in common. You play a 1938 platinum Powell that belonged to Joseph Mariano. I play a 1940 silver Powell that belonged to Elaine Shaffer. I was supposed to study with Mariano at Eastman, but he left suddenly the summer before I started. Tell us about your flute.*

CS: The flute I play was originally made for Joseph Mariano, and is the second of six platinum Powells handmade by Verne Powell. The body is one piece, and I wonder if he made it because he was unfamiliar with platinum as a metal, and wanted to ensure the most vibration

out of the tube by not having a foot joint. I personally love this flute; others think I'm crazy for playing it! I played a silver 1938 Powell for the first 15 years of my career in Atlanta, so switching to the platinum 1938 Powell seemed very natural. Most people know I am a huge old-Powell fan, and I'm willing to tolerate the "out of tune" scale for the gorgeous tone quality it produces in the orchestra. And an interesting note on my flute: Mariano felt the flute was too heavy for him, and he sold it fairly soon after it was made. It changed hands several times, but ended up with my

predecessor in the ASO [Warren Little], who played it often in the orchestra. So my flute has been played in the ASO for close to 60 years!

*MK: I'm curious to know your practice routine. What do you do to maintain your high level of playing?*

CS: My practice routine varies depending on the day/week/month. As I said earlier, I am a purist with T&G, Moyse *Daily Exercises*, and *De la Sonorité*. My time at Curtis instilled a routine with etudes—I like to have a few going at once, and I love any Andersen, Berbiguier, Karg-Elert, Bitsch, Altès, Jean-Jean, and others. Of course I spend time on the orchestral, chamber, and recital repertoire I have coming up, but one of the best things I learned from Julius Baker was that it is the foundation of basic technique that gives a performer the utmost confidence in a performance. Based on my experience, I truly believe this.

One other thing that has kept me focused on personal growth throughout my career is that I still take lessons! I have found it critical to continue playing for people whom I respect, to challenge my artistry and continue my growth.

Besides, when do we ever stop growing as artists? As orchestral players, it is easy to become mired in the way that we always do things because of the intense rehearsal and concert schedule, and opening myself up to others for feedback has been an incredible experience. I particularly credit Keith Underwood, whom I have known for over 25 years, for challenging me to be the best player that I can be. He has a tremendous gift for bringing out the best in his students, and making flute playing actually easy. I also listen to a great deal of recordings of orchestral and flute music. With the plethora available to us on the Internet, there is a vast world of information available. I am always interested in whatever is new, as well as the favorite old masters.

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**A**s orchestral players, it is easy to become mired in the way that we always do things because of the intense rehearsal and concert schedule, and opening myself up to others for feedback has been an incredible experience.

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*MK: Did you continue to study with Baker or anyone else when you left Curtis to join the ASO? And what are some of the things you've learned from Keith?*

CS: I didn't continue lessons with Mr. Baker post-Curtis, but kept in close touch with him. Keith is really the only person I have continued to play for, other than occasionally playing for colleagues before big concerts or auditions. It's really important to get feedback from time to time when you play nonstop in an orchestra for so many years. I like to stay at the top of my playing level and be as excellent a player as possible...but sometimes we can get mired in preparing for the large number of concerts we play every week/month/year. Keith often points out things I could be doing (mainly relaxing!) to make flute playing easier, which is so important, and things I wouldn't have thought of necessarily, because I am always performing, as I know you can identify with.

*MK: As a teacher, what is your philosophy about the best way for a student to get the*

most out of lessons? Do you encourage different approaches to playing the flute, or do you prefer for students to strictly follow your advice?

CS: I think students get the most out of lessons when they are fully prepared for the lesson (know their music/ assignments thoroughly) and are open-minded and trusting of their teacher. I am also supportive if my students want to record their lessons, as it gives them reminders throughout the week. I do like for my students to ask questions, and even respectfully disagree with me. I have truly learned as much from my students as they have ever learned from me. I am not a teacher who is dogmatic about flute playing. I definitely have my strong preferences, as most professionals do, but there are many fantastic players performing today, many of whom play completely differently. If a student is intelligent and thoughtful and can convince me of another way to do something, I'm all for it. I want my students to always play with enough musical conviction to even change my mind.

MK: Outside of music, what are your interests? And did you ever consider any other careers?

CS: Music takes up the majority of my time, but my other interests include traveling, cooking, and running. I love spending time with my two daughters, ages 9 and 11. Fitness is important to me, both for health and reducing stress.

As to other careers, music has always been the only thing for me—I was never interested in pursuing anything else, although I loved academics when I was in school. I have been incredibly lucky to have the career I've had, playing principal in a major orchestra for 25 years.

MK: Tell me about your December program for the Flute Club.

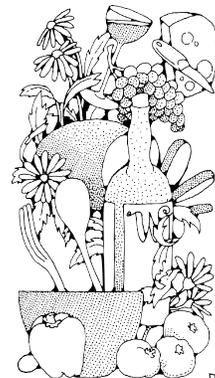
CS: Definitely a heavily French program with a lot of Gaubert, including his Sonata in A. Lately, all my recitals have at least one piece of his—it's hard to get too much. There are few composers who capture the true expressive essence of the flute quite like he does.

MK: I love Gaubert's music, too, and am looking forward to hearing you play some!

**Mindy Kaufman** has been solo piccoloist and flutist with the New York Philharmonic since 1979, when she joined the orchestra at the age of 22.

### Holiday Refreshments

Post-concert refreshments are needed for December 13th. Please contact Jayn Rosenfeld (212-633-6260, jaynrosenfeld@gmail.com) if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles.



## Buzz for Bernold

### Part II: Lauren Osaka on *La Technique d'Embouchure*

*Philippe Bernold of the Paris Conservatory will be the guest artist at New York Flute Fair 2016 (to be held on April 3 at the Columbia University Faculty House). Though he is revered in France for his playing, teaching, and pedagogical writings, many US-based flutists have never heard of him. In this second installment of our "Buzz for Bernold" series organized by Judith Mendenhall, Lauren Osaka shares some of what she has learned from M. Bernold and his book, *La Technique d'Embouchure*.*



In the summer of 2010, just after my sophomore year in college, I boarded a flight from Los Angeles to Canada, to the Saint-Irénée region of Quebec. I was headed there for the Domaine Forget Festival, and two weeks of intense flute study lay ahead of me. My flight was delayed, my bags lost on the way. It throws off your balance to start in a new place without clean clothes, and that beginning at Domaine portended an experience that was equally unbalancing musically. I was as unprepared for the stunning beauty of the place (best experienced at dawn on your way to a freezing, spider-infested practice hut), as for the intense focus that the faculty had on tone. Over and over I was told to (and failed to) relax, open up, find resonance. I heard flute players like Denis Bluteau, Susan Hoepfner, and Emmanuel Pahud produce sounds I had never before heard in person. Our afternoons were spent

playing long tones and our evenings hearing concerts that convinced us that tone was more important than the speedy fingers—my prior measure of success as a flutist.

Later that summer, I began sifting through my notes to try to make sense of what I had stuffed my ears with in those two weeks. One handwritten page with the heading "Résonance" included a few simple arpeggiated passages called "vocalises," copied from a book by Philippe Bernold called *La Technique d'Embouchure*. I had heard of Bernold and his reputation as a fantastic player and pedagogue, but never of a vocalise or of this book. I spent some time with that page and found the vocalises wonderfully helpful in improving my air usage. But that was the end of it until 2013, when I again became aware of the necessity of working on tone. Resolving to go to the master immediately, I bought a copy of Bernold's book. I found it to be full of vocalises, interval exercises, and studies for ends of notes and articulation. Most importantly, it had a few brief pages of written notes on how to use the vocalises and how best to build an embouchure. These I pored over, extracting every bit of nuance from the text. It revolutionized my approach (especially his descriptions of playing intervals using the analogy of a garden hose). I am thrilled that I will get the opportunity to hear him at the Flute Fair, and perhaps get my copy of *La Technique* signed. But if not, no matter—its most important work has been done.

*Lauren Osaka plays in the Cayuga Chamber Orchestra, studies in the Orchestral Performance program with Robert Langevin at the Manhattan School of Music, and freelances in the New York area. She has earned a degrees in flute performance from the University of Southern California (BM in 2012) and from Mannes College The New School for Music (MM in 2015), where she was a student of Judith Mendenhall.*

## From the Archives: The Early 1920s

*The 2019-20 season of the NYFC will be the 100th since its founding in 1920. Planning is underway to make this milestone season a memorable one. One proposed project, yet to be funded, is to digitize the gems in our archives and put them online. To whet your appetite for this endeavor, we are sharing excerpts from two 1920s documents dug up by Club archivist Nancy Toff. Both pertain to Club social events—one a summer outing to a member's beach house in 1922 and the other the annual dinner of 1923.—Ed.*

### From a report by Frederick H. Gottlieb, entitled "New York Flute Club Outing: Arcadia, Sound Beach, N.Y., July 6, 1922," and reprinted from *The Flutist* magazine:

Arcadia! What visions of bucolic scenes, peace and sweet content are conjured by that word. Arcadia is the name of a charming camp of Dr. Edward Bigelow, First Vice-President of the New York Flute Club and at once a musician, a scientist, a naturalist, and a student of the objects of nature. Dr. Bigelow conducted the visitors on a ramble over the "camp."

Fortified by the gratification of physical needs [in the form of a delicious picnic lunch prepared by Mrs. Barrère and shared with the Barrère family] the mind and ear were in a receptive mood for more ethereal pabulum, music. The program was not extensive, but select, and in some respects unique. It included two movements of the trio by **Albail**, for three flutes; two movements of the Kuhlau quartet, Allegretto—Goddard; the Swan (St. Saëns). The players were G. Barrère, Verne Powell, A. Lora, Lamar Stringfeld, R. Williams, G. Modiaste and your correspondent. Mr. Wm. S. Haynes had with him a newly finished alto flute played by his colleague, Mr. Powell, who gave two or three solos in a most artistic manner, producing a beautiful sonorous tone. He later used it with splendid effect in the flute ensemble in the Kuhlau quartet, which was doubled, and I had the honor of sharing first stand with Mr. Barrère. In this octette there were two gold flutes, one my own, a Rudall Carte, and the other just finished by Mr. Haynes for Dr. Purdum of Baltimore. Another quartet, not enumerated, for four flutes by Betzel, who played in the ensemble; this number should become popular with the flutist as it is a graceful and melodious composition....

### ADDRESS AT THE ANNUAL DINNER MARCH 25th, 1923

Now that almost every large city in the U. S. has its Flute Club it will be interesting to decide what they are going to do with them.

#### What is a Flute Club?

I once heard this answer to the question. The first duty of a flute club is to fight for the CAUSE. How beautiful it sounds! Going back to the medieval times of Crusades I can already imagine us, armed with our wood and silver flutes going out in here to fight the ENEMY. Alas! the trouble is just right here at the beginning. Who and Where is the ENEMY? You can scout as carefully as any Iroquois or Appalachian you will not discover this so much desired opponent. WHY? Because there is no one who has anything to say or to do against the flute and the flute players.

It is too easy for us to take the Quixotic attitude of nobody's victim and suffering of it. I certainly do not want to preach Optimism or any other optimistic form of belief or creed, but I am sure that everything is quite all right in the Flute World. In fact, I think that among the Wind Instruments Family, especially the Wood Winds, the Flute is rather privileged. Please realize that our instrument is the only one outside of the piano, violin, violoncello and harp that is programmed. Look us a full season's program of a large city's musical activities, and tell me how many choirs, chorusses or bassoonists are featured. It is true that for one flute solo there are twenty-five for the violin, but this difference is even smaller than that existing between the other wood wind and the flute. So the situation is not as dark as the Crusaders would like to find it to have an excuse to throw their flaming system weapons at the heads of the invaders, tyrants or enemies of any kind.

Since music is a civilized pastime, and even now that its mission seems somewhat changed, the flute has been favored by a special attention from the composers. To the few compositions for clarinet by the romantic Weber we can oppose the treasures of the sonatas by Johann Sebastian BACH and while we are not as fortunate as the same clarinet about Brahms we certainly stand first in the MOZART's files. Schumann has written few short pieces for the oboe but SCHUBERT'S Variations Modern it will be too long to enumerate all of those who, though not being flute players themselves, have written for us. We can certainly exhibit a repertoire of unassailable wealth starting with the mild REINECKE or the angelic GODDARD down to the subtle GRIEG or the most aggressive KOECHLIN and Darius MILHAUD.

## From Georges Barrère's address at the NYFC's annual dinner of March 25, 1923:

### What is a Flute Club?

Why not decide that the real mission of a Flute Club is to promote better Music? Expose to the public our classical treasures, help the young composer and, above all, discard from our public repertoire these bookshelves mediocrities, reserving these relative masterworks for mere practice or historical study. Do not forget that pianists play Czerny every day in the Studios but never take him out. There is a reason and if we guess it we will accordingly treat our dear friends Walckiers, Boehm, Altès, Briccialdi with the same reserve that violinists treat Rode, Mazas, Ernst, Kreutzer,

etc. We must not forget that even great Musicians very often misjudge new Compositions at their first performance. Personally I remember having taken part in first productions of musical works supposed to be impossible to present, but which proved to be real popular successes in the course of time. You all know the tragedy of the fall of "Carmen" which caused the death of poor Bizet [at age 36 in 1875, after 33 poorly received performances—Ed.]; and without looking so far back the divine "Afternoon of a Faune," delight of the Concert-goers of to-day was greeted by all kinds of cat calls when first played by the Colonne Orchestra in Paris less than thirty years ago.

At any rate, a flute club, like ours, shall always gather under the same banner of good friendship and sincere artistry, players of Demersseman and Kohler as well as essayists on Casella and Enesco, adepts of the Thumb Crutch together with the inexperienced antagonists of the addition to the flute anatomy; enemies of the open holes on the same level with [the] French system's victims.

That is what a Flute Club is for: getting together good natured flutists of any standard. Unprejudiced amateurs, Artistic professionals all on perfect good terms with each other, regardless of school, system or aspiration.

## NYFC ENSEMBLES PROGRAM

## UPDATE

The New York Flute Club Ensemble rehearsed on Saturday, November 21 at Studios 353. Twenty-two members (21 returning and 1 new) attended.

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](http://www.nyfluteclub.org) for event updates. More questions? Contact co-directors Mary-Ann Tu ([maryann.tu@gmail.com](mailto:maryann.tu@gmail.com)) or Denise Koncelik ([dkoncelik@aol.com](mailto:dkoncelik@aol.com)) directly. Meetings for the remainder of the season will be held at Studios 353, 353 West 48th Street (between 8th and 9th Avenues), 2nd floor. Dates are as follows:

Sunday, December 20: 2:00 - 4:00 pm  
 Sunday, January 24: 2:00 - 4:00 pm  
 Sunday, February 21: 2:00 - 4:00 pm  
 Saturday, March 19: 4:00 - 6:00 pm  
 Saturday, April 2: 4:00 - 6:00 pm  
 Sunday, May 15: 2:00 - 4:00 pm



Present at the November 21 ensembles meeting: L to R (front): Katherine Saenger, Gail Clement, and Mary Lynn Hanley; L to R (back): Denise Koncelik, David Russell, Karen Robbing, Roger Brooks, Ted Davis, Judith Thoyer, Cynthia Reynolds, Iona Aibel, Ann Bordley, Elizabeth Lewis, Terence Hanniganm Catherine Xu, Amy Appleton, May-Yu Whu, Francesca Heller, Lauren Klasezitz, Mary-Ann Tu, Ahu Gural, and Randy Fields. Photo: Brian Klasewitz



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



## December 13, 2015 Concert

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

Christina Smith, flute

### 96<sup>th</sup> 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  
HAROLD JONES Tribute  
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](http://www.nyfluteclub.org).*



### From the Editor

Greetings! December brings us a concert by Atlanta Symphony principal flutist Christina Smith. As some of you may know, Christina joined the orchestra in 1991, at age 20. Mindy Kaufman—also an orchestral player from a young age (solo piccolo in the NY Philharmonic since joining the group in 1979, at age 22)—did the interview. Their conversation touched on Christina's beginnings with the San Francisco Youth Orchestra, the challenges of being an orchestral player in times when management cannot be counted upon to have the players' interests at heart, and the satisfactions of playing a flute with a history (her 1938 platinum Powell originally belonged to Joseph Mariano and was played by her predecessor in the Atlanta Symphony for many of his 50 years there).

In this month's "From the President," Pat Zuber tells us something about the Japanese concept of wabi-sabi, a kind of looseness, and how it is not so much of a stretch to extend its application from pottery to musical performance. The next time someone tells you to "relax," think wabi-sabi.

As Club archivist Nancy Toff likes to remind us, the 2019-20 season of the NYFC will be the 100th since its founding in 1920. To whet your appetite for more of the Club's early history (as well as to encourage you to think about possible centennial celebration projects), we have reprinted excerpts from two early documents—one a report of a summer Club outing to a member's beach house and the other a 1923 speech by Georges Barrère to the Club's annual dinner. Quite amusing (at least to this reader!).

This issue brings us the second installment of our "Buzz for Bernold" series, conceived by Judith Mendenhall as a way to help our membership become acquainted with the artistry and pedagogy of Philippe Bernold. In this one, Judy's former student Lauren Osaka tells us about some of the exercises in his book on tone, first encountered at a Canadian flute festival (complete with beautiful scenery and a spider-infested practice hut). I think this book is going to find a way into my collection one of these days (hopefully before the Flute Fair)...

Elsa Nilsson, a freelance flutist and private teacher with her own eponymous improv group, is this month's member profile subject. I was interested to learn about her Swedish background and Far Cry, a flute quartet she plays in with fellow NYFC members Robert Dick and Jamie Baum.

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