



The New York Flute Club

NEWSLETTER

May 2007

2007 ENSEMBLE CONCERT

Ardith Bondi



Participants in the May 2006 Ensemble Program concert.

In Concert

NYFC Ensembles Program

Sunday, **May 20, 2007**, 5:30 pm

*Greenwich House Music School
Renee Weiler Recital Hall
46 Barrow Street*

Quartetino (arr. Waldemar Woehl) Alessandro Scarlatti
Ann Bordley, Lauren Hersh, and Ed Wolf, flutes (1660–1725)
Louis Cigliano, piano

Suite pour quatuor de flûtes Paule Maurice
Shoji Mizumoto, Dorothy Papo, Rana Boland, (1919–1967)
and Craig Devereaux, flutes

Drei Romanzen Anton Reicha
Annette Baron and Hal Archer, flutes (1770–1836)

The Further Adventures of Two Flutes. Gary Schocker
Carol Weinstein and Jennifer Carroll, flutes (b. 1959)
Allen Weiss, piano

Ball Games David L. Wells
Hal Archer, Annette Baron, Keith Bonner, (b. 1952)
Lauren Hersh, Herb Waldren, Carol Weinstein, and Ed Wolf

Program subject to change

ABOUT THE PERFORMERS

*Performing the Scarlatti...*The group began when Susan Friedlander, a former NYFC Ensembles Coordinator, introduced **Ann Bordley** (a lawyer) and **Ed Wolf** (a physicist). **Lauren Bennett Hersh** is on the staff of the New York Philharmonic, and pianist Louis Cigliano is also a violist and librarian.

*Performing the Maurice...*The group (now **Shoji Mizumoto**, **Rana Boland**, **Dorothy Papo**, and **Craig Devereaux**) started as a trio about seven years ago, when they met through the NYFC. They met Shoji Mizumoto at a NYFC ensemble gathering a year later, and they have been a quartet ever since. Their common bond is that they all love 20th century music, and have always played flute quartets from that period.

*Performing the Reicha...*Flutists **Hal Archer** and **Annette Baron** met early this season through the NYFC ensemble program and have been enjoying getting together to work on different pieces.

*Performing the Schocker...*Flutists **Carol Weinstein** and **Jennifer Carol** are,

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2006–2007

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On Playing the Flute in Tune

by David Wechsler



From the President

I have been contemplating writing an article on flute intonation for quite some time. After reading various pieces concerning modern scales vs. old scales, I thought it time to share my observations and suggestions on playing the flute in tune with *any* scale, modern or traditional.

There is no scale on any flute, old or new, that will automatically allow a player to play perfectly in tune—there are just too many variables. The actual scale type is fairly inconsequential given the sensitivity of a flute sound to air speed, air angle, temperature, and, of course, the anatomy of each

individual. When playing with other people, intonation is also affected by the harmony, your voice within the chord, and the chord changes. Basically, when you listen to someone play the flute with bad intonation, it is usually horribly sharp. As the old saying goes, “they’d rather play sharp than out of tune.” Of course, that is when they are not busy playing flat. I believe the reason that flutists play out of tune is lack of understanding of the physical nature of tone production as it relates to intonation. Every flutist knows that when you blow hard into a flute the pitch goes up, and when you blow softly the pitch goes down. Every flutist also knows that when you turn a headjoint in the pitch goes down and when you turn a headjoint out the pitch goes up. It’s actually quite easy to move the pitch around on a flute. So armed with this knowledge, why do so many people still have intonation problems? Because it’s not quite that simple.

In this column I will discuss physical solutions to intonation problems. Bear in mind that these solutions assume a certain amount of knowledge about intonation and intervals, or some experience with ear training exercises in conjunction with flute studies. You can learn many physical corrections for intonation, but without a good ear to judge them, they are useless. You must also understand that intonation is a matter of control. You must be able to control the pitch and dynamics with a beautiful sound all the time.

The concept of blowing air into the flute, the position of the headjoint and the angle of the air as it strikes the blow hole is very basic. It is one of the foundations on which good intonation must rest. But there are other more subtle factors that must be understood, practiced, and mastered in order to play in tune, in particular, breath control, rhythm, and that most insidious medium of expression, vibrato. A word about vibrato before we go on. You cannot play the flute professionally without vibrato unless you are doing only baroque or early classical music. It is necessary in most other styles of music. However, our present discussion on vibrato will be limited to its effects on intonation (rather than its proper and tasteful use).

When teaching beginner flutists, very often the focus is on producing a nice flute sound. Teachers listen for clarity and focus of tone. What is sometimes overlooked is the exact duration of that sound. From the very beginning of a flutist’s study it is essential to hold pitches for their full length. A quarter note must be held for a full quarter to the next beat, or a half note for two full beats until the third beat begins. This starts to teach an instinctive push of the air to the very end of a note. This in turn translates to breath support to the very end of a note. The longer the note, the more length of breath support needed to sustain it. Too often, tongued legato notes are clipped with a large space between them. And as soon as the teacher asks for full length or slurs, the tempo begins to rush. The rushing occurs as an instinctual response: the body begins to crave air, and rushing is how you will finish sooner and be able to grab a breath. So flutists must be trained to overcome this physical, instinctual response to lack of air, or more precisely, unnatural use of air. While you are busy trying to hold notes for their full duration, you are also training your ear to *listen* for that full duration. It can never be stressed enough that listening to everything you play is essential and beneficial.

Continued on page 4

Member Profile

Sharon Levin

NYFC member
since 1983



Employment: Freelance flutist and flute teacher; flute choir conductor of the Stamford Young Artists Philharmonic Program.

A recent recital/performance: A program of flute and guitar music with guitarist Gene Pino, performed at the Westport (CT) Arts Center in January and Westport Library in February.

Career highlights: Five Weill Recital Hall performances (1989–2002), performing the Mozart Concerto for Flute and Harp with harpist Karen Stern and the Brazilian Symphony in Rio de Janeiro (1992), playing with the New Jersey Pops Orchestra (1986–2002), and performing with Gabriel Goñi at the annual International Flute Festival in Costa Rica (2005–present). Fostering appreciation for Ecuadorian Mestizo music with a lecture-performance for the NFA Convention (2005, San Diego) and an article in the *Flutist Quarterly* (Spring 2007 issue).

Current flute(s): A 14k gold Emanuel with a C foot (a 2002 engagement gift), a 14k gold Brannen with silver keys and a B foot (c. 1985), and a Julius Baker gold-plated Yamaha 892 with an SF headjoint and B foot (c. 1990).

Influential flute teachers: As an undergraduate, private lessons with Tom Nyfenger, Linda Chesis, and (during a year abroad in Paris) Mme. Ida Ribera; graduate studies with Andrew Lolya and Ransom Wilson; and post-graduate summer masterclasses with Trevor Wye and private lessons with Keith Underwood, Julius Baker, and Trudy Kane.

High school: Livingston High School in Livingston, NJ, and the Instituto de Ala-

juela in Alajuela, Costa Rica (where she was a foreign exchange student).

Degrees: BA in liberal arts (Sarah Lawrence College, 1983), MM in flute performance (Manhattan School of Music, 1985), and a Certificat de Musique de Chambre (L'Ecole Normale de Musique, Paris, 1982).

Most notable and/or personally satisfying accomplishments: Adopting 33-plus acres of rain forest in Costa Rica and other countries through Nature Conservancy programs using funds from a 1997 benefit concert and other performances with like-minded musician friends. Producing *An Album of Ecuadorian Mestizo Music for Flute and Piano* with pianist Allison Brewster Franzett (two volumes of concert-quality transcriptions, visit www.sharonlevinflutist.com for details).

Favorite practice routines: In what might be viewed as an understatement, Sharon says, "I tend to be methodical about my practicing." When she's working on a passage, she'll keep track of her repetitions on a scrap of paper on the music stand. After 20 accurate times, she is done with that passage for that day and goes on to the next one. Before performing a challenging passage in public she tries to have done it right at least 200 times, and more if needed. "I try not to burden myself with 'rules,' but good preparation is my personal antidote to nerves." She varies her warm-up books, but uses *A Trevor Wye Practice Book for the Flute, Volume 5: Breathing and Scales* the most.

Other interests: Spending quality time with family (her retired father is now an actor and playwright) and friends, travel, learning Italian, food (her husband loves to cook) and wine, autism spectrum disorders (she has a high-functioning autistic son, age 13), and going to plays and opera.

Advice for NYFC members: Take care of your body and spirit: exercise, eat right, be nice to people, and have a fun life. And plan ahead so you don't ever have to practice more than four hours a day.

FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

MARCH '07

MAY
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Sunday 7:00 pm

SHARON LEVIN will be the flute soloist in a performance of Gaetano Donizetti's Concerto for flute (transcribed violin part) and cello with the Stamford Young Artist Philharmonic Orchestra.

- Palace Theater, 61 Atlantic Street, Stamford, CT.
- Admission: \$14 general, \$8 seniors.

MAY
14

Monday 7:00 pm

A program of flute choir music performed by the Young Persons Flute Choir and the Young Artists Flute Choir of the Stamford Young Artists Philharmonic Program, conducted by **SHARON LEVIN**.

- Ferguson Library, 1 Public Library Plaza (corner of Broad and Bedford Streets), Stamford, CT.
- Info, visit www.syap.org or www.fergusonlibrary.org.

MAY
16

Wednesday 8:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, will present a program of compositions by Kabalin, Varèse, Chávez, and Reinecke.

- Weill Recital Hall, 154 West 57th Street, NYC.
- Admission: \$25–\$30, general; student/senior discounts at box office. • Info, call 212-222-3569.

MAY
18

Friday 8:00 pm

Flutists **JUSTIN BAHRAMI** and Frieda Chan and other members of the Metropolitan Chamber Players will perform favorite solo and chamber works by Mozart, Ravel, Bach, Chaminade, and Doppler.

- Second Presbyterian Church, 6 West 96th Street, NYC. • Admission is free.

(cont'd from page 1)

respectively, a physician practicing psychiatry at St. Vincent's Westchester and an elementary instrumental music teacher in the Port Jervis school district. This is their sixth Ensemble Concert performance. Pianist Allen Weiss is a Juilliard graduate and a therapist at St. Vincent's Westchester.

Performing the Wells...

This group, made up of players from the other ensembles and the NYFC board, was assembled specifically for the NYFC recital.

Wechsler (cont'd from page 2)

The finer your aural skills, the better the execution of all the techniques.

After you have learned how to hold notes for full duration, a good amount of long tones with a metronome and a tuner is the next step. Try this series of exercises, where intonation is the primary focus. They are very simple, yet very difficult. One must play long tones (quarter note = 48) for 16 beats, beginning at *ppp* and crescendoing to *fff* in various ways. For example, you might decide you want your crescendo to peak at the 8th beat and then diminuendo over the next 8 beats. Or, alternatively, to shorten the peak time to 4 beats, diminuendo for 4 beats, and do two repetitions. Or, to peak at the full 16 beats. It doesn't really matter what you choose to do as long as you are clear about what you want to achieve. Repeat it a number of times. Always make sure it is rhythmically and dynamically accurate. It is extremely important for the dynamics to take place exactly in the proper spot rhythmically. You should be watching the tuner to monitor the sharpness as you get louder and the flatness as you get softer. You must appropriately compensate your embouchure while playing to keep the pitch absolutely steady. Let us see how this is done.

Most people can play in tune at one dynamic level. It is dynamic changes that start to affect intonation and it is the extreme dynamic changes that make the pitch go to extremes of sharp and flat. The reason for this is that every time you change the air stream you affect the pitch. An embouchure has to be extremely flexible in order to compensate for the acoustic intonation phenomena caused by a more or less forceful air stream. Every flutist has an embouchure, but, in essence, you must create a new embouchure with every dynamic. The embouchure must function as a valve that continually regulates and compensates for the air flow for the sake of accurate pitch.

There are three things to be aware of when you talk about embouchure and mouth compensation for pitch. They are the same three things that generally control the tone of the flute: (1) the size of the hole between your lips, (2) the volume of air going

through the hole, and (3) the angle at which you are blowing into the blow-hole of the headjoint. When you play *mf*, the embouchure hole is a moderate size to accommodate a moderate flow of air. When you play *fff* you must blow much harder and the pitch goes up. To compensate for this effect you must open your mouth behind your lips while playing. This makes your jaw drop down, changes the angle of blowing, increases the size of your embouchure hole to accommodate more air, and lowers the pitch. Conversely, when you play *ppp*, you reduce the volume of air and you are blowing through a hole that is too large to accommodate less air. Air pressure drops and the pitch now sinks. To compensate you must close your mouth slightly while reducing the size of the embouchure hole. This is more difficult and strenuous than the *fff* compensation. Nevertheless it is the way you begin to understand how to play with these radical dynamic differences. When playing *mf*, you must find a position for your jaw slightly open behind your lips, between the *fff* position and the *ppp* position, with an OO or an EAU formant and get the sound you like. And you must have what I like to call the "floating jaw," one that is able to come up slightly (close) or go down slightly (open) according to the musical needs of the moment. And, finally, you have to keep your flute sound homogeneous throughout these slight variations of jaw and lips. You must also always keep the air moving at a minimum speed for your "regular" sound when playing softly. Too many flutists think that you have to choke up and stop blowing freely in pianissimo. Always blow freely!

Assuming that you now have fairly good control over long tones, let's take any repetitive fingering exercise and apply the same metronome/crescendo/decrescendo technique of practicing. I love the No. 1 of Taffanel and Gaubert *17 Daily Exercises* for this, with half note = 60, start 8^{va}. You really cannot use the tuner for this because it goes by too quickly. You just have to listen. Repeat each line. Do a very large cycle of repetitions starting *ppp* and tracking a crescendo to a specific point in the exercise, and then begin a diminuendo. Do all this slurred. Make sure your rhythm and placement of the crescen-

dos and diminuendos are absolutely precise. Do two lines in this fashion. On the third line change to a new scheme. Perhaps doubling the time it takes for a crescendo and a diminuendo. Or do some *ppp* crescendoing to *fff* and beginning again on a subito *ppp*. After that, try *ffff* diminuendoing to *ppp* and then subito *ffff*. After that try trading repetitions alternating between *ffff* and *ppp*. Do two more lines. Then the fifth line, etc., you get the idea. Make the dynamic changes radical, with intonation, precise rhythm, and smooth technical execution your focus. Don't worry about cracking notes on the *fffs*, it will show you the limitations of how hard you can blow and how to extend that envelope. After you run out of slurring schemes, start to couple dynamic changes to the articulation chart at the top of the page. Here you will alternate *ffff* with *pppp* according to slurred notes and tongued notes. For example, slur three, tongue one with a *ffff* on the slurs and *p* on the tongued note. Then reverse this. And do the other articulations in this fashion. At first this exercise is extremely fatiguing. But if you do it properly over the long haul, it will give you phenomenal control of pitch and dynamics.

Now we reach the final culprit in bad intonation: vibrato. The wavering of a long tone as you hold it is vibrato. The waver is produced by doing something to the air stream as it is being blown into the flute. Some people produce vibrato in a throat fashion, where the throat is used as an oscillating body, using an ooh-ooh-ooh-ooh throat movement very rapidly. I've heard it called the nanny goat vibrato. The other method for producing vibrato is to pulsate the air from the muscles in your abdominal area, in a ha-ha-ha-ha or a hoo-hoo-hoo-hoo fashion. The speed of this vibrato can be very slow or quick. Both vibrato styles alter the air stream, and therefore alter the pitch. The nanny goat is an older style of playing which was used by many players earlier in the twentieth century. The nanny goat doesn't really alter the pitch as much as the other vibrato style. But it diverts the free blowing of the air into an area of the throat and cuts down on the volume and force of air going directly to your lips and into

the flute. This cuts the power of your sound, and the ability to phrase with as much expressive control. It also interrupts the free flow of the air. Then you must blow harder and that causes some unnatural straining of crescendos and less dynamic contrast in a phrase. You still must do some mouth and embouchure compensation for intonation but not as much as the other style of vibrato.

The hoo-hoo-hoo-hoo vibrato is a pulsation of air produced by breathing muscles in your abdominal area. This vibrato acts essentially like frequency modulation. When you pulsate by blowing, you are raising and lowering the pitch of the note to create the vibrato. It is analogous to a string player vibrating on a string and raising and lowering the pitch by moving their finger slightly up and back in its position. The waves can be rapid or slow. The wave depth can be very deep or very shallow. The wave depth is the actual rise and fall of the pitch as you blow harder and softer to create the vibrato. The ear perceives the top part of the vibrato wave to be the in-tune part of the frequency modulation. In order to play with vibrato a player must lower the basic pitch of the note so that the vibrato pulsations will come up to the correct pitch and the ear will perceive it as in tune, not sharp. If you

play with the lower part of the vibrato wave in tune, you will sound sharp. You correct this problem by bringing down the basic pitch in proportion to the amount of vibrato added. That is done by opening your mouth behind your teeth, as mentioned earlier. You can do a series of exercises of long tones beginning with no vibrato and then gradually adding it. You simultaneously compensate for the rise of pitch in proportion to the amount of vibrato added. Use the tuner with this exercise.

Once you get familiar with this long tone exercise, you need to integrate the vibrato as an expressive tool into your phrasing. Vibrato has the potential to really sabotage your phrases in no time at all. You must first learn to direct your phrases through the use of dynamics and tonal intensity and then add the vibrato as the “icing on the cake,” so to speak. Pick a lyrical piece that you know. It need not be a flute piece. Several come to mind—Bach’s *Air on a G String*, the Nocturne from the *Midsummer Night’s Dream* by Mendelssohn, and the “Dance of the Blessed Spirits” from *Orpheus* by Gluck. Play the piece with absolutely no vibrato. Then begin to direct phrases by using only crescendos and diminuendos. It very often helps to

imagine you are playing a different orchestral wind instrument, one that rarely or never uses vibrato. I like to do this exercise as a clarinet or French horn. Try to get into actually “being” that instrument and using intensity of tone in conjunction with dynamics to direct your phrase. Listen for all the intonation pitfalls that go along with the dynamic phrasing and compensate as you have learned to do from the previous exercises. Then you will begin to add the vibrato to sweeten your expression at the phrase climaxes and recessions. Then imagine you are playing the flute again.

I hope this column on intonation is a helpful one. Just bear in mind that these exercises are very difficult to do, and they take time. Do not try to master them in a week. Leave yourself a few weeks or months to get used to the jaw movement, the possible embouchure changes, and the different use of your lip muscles. If any tempo I have mentioned seems to fast or slow, by all means change it! These are exercises to improve your control, not to make your life miserable. I have done them and they have worked for me. If they are not working for you, or they cause you physical discomfort discontinue them. If you want to modify them to suit you better by all means do so. Good luck!

NOTICE OF ANNUAL MEETING

Sunday, May 20, 2007 at 5:30 pm

Greenwich House Music School, Renee Weiler Recital Hall
46 Barrow Street, New York, NY



The annual meeting of the New York Flute Club, Inc. will be held on Sunday, May 20, 2007 at 5:30 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 5:30 pm meeting. There will be a reception following the concert.

Post-concert refreshments will be needed. Please phone David Wechsler (718-859-8649) if you can bring something. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. Please help us make a nice end-of-year celebration.

RICK WILSON AND THE “OLD FLUTES” WEBSITE

Interview by Katherine Saenger

Richard M. Wilson, the man behind the “Old Flutes” website [www.oldflutes.com], is known to the flute world as a scholar, collector, and performer. However, most of his weekdays are spent working at his day job at the California Institute of Technology, where he is a professor of mathematics with research interests in the field of combinatorics. Rick earned degrees in math from Indiana University (AB, 1966) and Ohio State University (PhD, 1969). He regularly performs with various period instrument groups in the Pasadena area, and enjoys showcasing his collection of historical (c.1750–c.1930) flutes in lecture demonstrations around the country. He agreed to this email interview because, in his words, “I love to talk about flutes and flute-related things....”

KATHERINE SAENGER: How you balance your “double life”?

RICK WILSON: A professor at Caltech can have a very flexible schedule, so mostly there is no problem...though at times I become so engrossed in one life or the other that it becomes easy to neglect everything else. By the way, I am a much better mathematician than I am a musician.

KS: Do your department colleagues know about the flute side of your life?

RW: Most of my colleagues are aware, but only some of the students. I used to play on the Talent Show evening at “Freshman Camp” (our three-day freshman orientation session)—though perhaps my presence was more appreciated than my performance, since it was so hard to get any of the faculty at camp to participate! And once I did a Sunday afternoon concert at Caltech, part of three-concert series with a group called Con Gioia, which in this instance consisted of a fortepiano, a glass harmonica, and a glass flute (made by C. Laurent in Paris, 1834, and played by me).

KS: Tell me about your beginnings as a flute player. Did you start off with a metal flute in elementary school?

RW: I played an old, smelly school clarinet in junior high school band (though I never learned to practice seriously), and quit so I could take other courses in high school. Any interest in music lay dormant until my brother-in-law Robert Block, a musician/musicologist, sent me a recorder when I was 27. It was the right time; something clicked. I had few

interests outside of mathematics then.

The recorder allowed me to play music with others. It was my first serious instrument. Two good friends, Doug Leonard and Suzanne Ferguson, coached me on basic music and recorder technique, introduced me to historical performance practices, and encouraged me to study period sources like the treatises of J.-M. Hotteterre (1707) and J. J. Quantz (1752). The recorder got me interested in renaissance and baroque music, and the instruments of those periods. Soon Doug took up the baroque flute, and in 1978, I ordered a modern copy of a baroque flute for myself. I realized that the flute would let me go deeper and further into the 18th century than the recorder would.

KS: What got you started as a collector?

RW: On a six-week mathematical visit to Holland in 1977, I bought two 19th century English boxwood flutes from an antique shop in Amsterdam. These were my first flutes, acquired before I ordered a baroque flute. One was a small flute with one key and the other

a four-key flute. They were made c.1830, though I had been led to believe that they were older when I bought them.

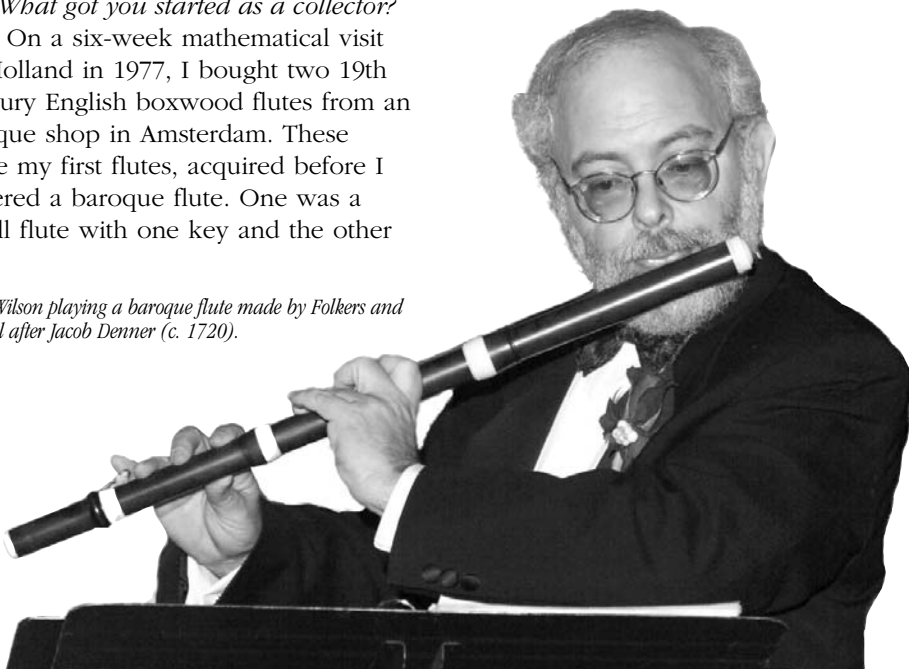
I was fortunate, when on a sabbatical leave visiting the University of London in 1978–79, to be able to take baroque flute lessons with Stephen Preston. Stephen was one of the pioneers on baroque flute. But he was also seriously interested in and very knowledgeable about 19th century flutes. He was a huge influence on me, both then and also later, at the Wildacres Retreat in North Carolina. Nancy Toff’s *The Development of the Modern Flute* also helped to pique my interest in early flutes.

When in London, I purchased a few more 19th century flutes, mostly just because I wanted instruments to play. Until 1985 I still considered myself primarily a recorder player, but I had caught the flute bug and the recorders were being played less and less. It was about that time that I realized I was a collector (with 15 antique instruments and a desire for more) as well as a player.

KS: Any interesting stories about the acquisition process?

RW: First I should confess that I have never found a rare, valuable instrument in a flea market. My flutes come from dealers in antique instruments, or from sellers referred to me by friends and professional contacts; occasionally by

Rick Wilson playing a baroque flute made by Folkers and Powell after Jacob Denner (c. 1720).



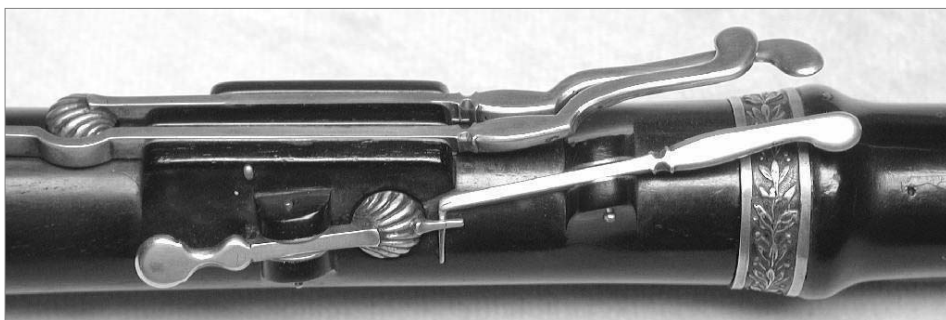
trades with, or purchases from, other collectors; and finally by auctions, including eBay. I did once buy 20 flutes at one time, part of a collection that was being dispersed.

I also acquired ten flutes through marriage. I played many duets with a good friend and fine flutist, Fred Kasper, who had some wonderful historical flutes, primarily modern replicas by Rod Cameron and Folkers & Powell. My relationship with his wife Kathy, a poet and artist, changed soon after his tragic death from cancer, and we have been married more than five years now.

Perhaps the most interesting story concerns the time I returned from two weeks in China in 1996, without any Internet access during that period. At the time I still did not have a home computer but would use the computer in my office, two blocks away, almost every evening. After a nap and some unpacking, I dragged my jet-lagged self over to my office and, after taking care of some email, casually logged onto eBay to look at the antique flute offerings. There WAS one very interesting item: a 19th century simple system flute with a long foot joint down to A, 14 scallop-shell keys, and engraved silver rings. The bidding was up to \$1800 and the end of the auction was in TWO MINUTES. The description said there was a maker's name stamped on the flute but that it was illegible. However, I instantly recognized the instrument as matching a flute made circa 1825 by Stephan Koch of Vienna shown in Philip Young's book *The Look of Music*. I decided to bid, managed to click just 15 seconds before the deadline, and won at \$1825. It is now one of my favorite flutes, and, in view of its date and location of manufacture, the perfect instrument for the Schubert Variations [composed in 1824].

KS: Do you have any advice for would-be collectors?

RW: Once when I was giving a lecture demonstration, a young flutist in the audience asked how one could get a collection like mine, and I said something like "Start 25 years ago." That's a not insignificant point about collecting, unless one can afford to buy an existing collection on the rare occasions when one might be available.



Details of keywork for the left thumb and right-hand finger on the Stephan Koch (Vienna, 1825) flute Rick Wilson purchased on eBay after his 1996 China trip.

KS: Do you own and/or play any "modern" metal flutes?

RW: I have only two metal Boehm flutes, a silver A. G. Badger (NY, c.1880) and a plated Bonneville (Paris, c.1912). These are important for my collection. Though my primary interests lie elsewhere, I must, of course, represent and understand the various types of Boehm instruments, if I am to speak about the history of flutes. I play them, though I don't sightread well, as my practice time goes elsewhere. I do have seven more Boehm flutes, but they are *wooden* instruments from the 19th century: two cylindrical German-style flutes with open G# keys, and five conical ring-keyed flutes including a Godfroy and a Louis Lot.

By the way, Badger is a VERY important 19th century American maker of Boehm flutes. He would be well known and admired today if only his flutes were at or near modern pitch so that they could be useful to modern players. But they are very high. Mine is at A=455 or somewhat higher. I love the Badger; it has a wonderful sound and I often wish I could find other players of flutes at that pitch to play with. But speaking of "modern," you may be surprised to know that I have a metal Murray system flute, by Armstrong, 1972. That's the latest instrument in my collection, which except for modern copies, does not otherwise contain flutes made after 1930. I haven't played the Murray much, but find it fascinating.

KS: So the "standard" modern flutes don't really interest you?

RW: I have a great deal of respect for the modern flute. I find it quite flexible and I enjoy contemporary music that includes extended techniques on these

instruments. Even though I prefer to play other systems, I greatly admire Boehm: he was the only one who had the courage to completely throw out the old system and the engineering genius to start over with a new, logical system and build a practical and elegant instrument with it.

I once said to my friend Jan Boland, a performer on both modern and early flutes, that I was thinking about spending more time on the Boehm flute. I wanted to play the Poulenc sonata. I was surprised at her reaction, which was (I paraphrase) "NO, don't do it! You are NEEDED for the old flutes. Plenty of people play the modern flute." Hah, hah. I know I could play Poulenc if I wanted to, but she had a very good point. I have an appreciation of and some affinity for the old simple system flutes and am fortunate to have some good instruments; I have a duty (and desire) to let them be heard.

Someone has to do it. The baroque flute is now represented by many fine players. Renaissance flutes are heard too rarely. But even more rarely heard, for instance, are early romantic period Viennese flutes (with nine to fourteen keys) playing flute music from 1820–1850.

KS: How do you keep in shape on the flute?

RW: I try to practice daily on four or five flutes, though sometimes a day or two goes by when I don't play at all. I am proud of my flexibility. I am able to switch from one flute to others with different embouchures, bores, and fingering systems without intermediate warming up. Not perfectly, but pretty well.

(Continued on page 8)

Wilson (cont'd from page 7)

I like to make an analogy between different flute systems and different languages. Once a language is learned well, there is little confusion, in the sense that a bilingual speaker of both French and English will be able to switch from, say, French to English without accidentally using French words in their English. Also, once one knows 10 European languages, it is easier to learn an 11th. Same for fingering systems.

And a slight digression: I think learning a different system flute is useful for all flutists. Just as it is said that studying a foreign language can help one understand one's own language better, so can studying, say, baroque flute, help you understand the Boehm flute. An instrument suggests interpretations, some of which can then be applied to performances on other instruments.

The flutes I use change with time. For weeks or months I will include a certain flute in my playing, but then I'll put it on a shelf and take another one down for a period. (I admit that sometimes I drag out a dozen flutes to try certain things.)

KS: Any special preparations for concerts?

RW: For a week or two before a concert or recital, it is essential to practice pieces on (and only on) the flute on which they will be played.

KS: Do you get much chance to play with others for fun?

RW: Oh yes. My friend Harry Bower in San Francisco is a serious player of renaissance flutes, one-key flutes, AND both early and late 19th century multi-keyed simple system flutes. We get together for week-long visits at least twice a year and run through many

duets on various keyed flutes. We invite local players of renaissance and baroque flutes for jam sessions. I do play with other instrumentalists, early or modern, when I get the chance and my instruments fit in. I find that early 19th century flutes can work really well with sensitive guitar players. I also play house concerts (for fun) with friends.

KS: What led you to set up your website?

RW: I wanted to showcase and catalog my collection, while sharing things I had learned about and from the flutes. Few flutists today realize how many flute types existed and how greatly national styles differed before 1900. Also, I have a lot of hands-on experience (and opinions) that I wanted to share. And I was not happy with the way old flutes are too often spoken of: "They don't get no respect." One can read in modern books and articles that the simple system flute "clearly could not fulfill the requirements of the 19th century" and that it has a tone that is "inferior" or "deficient in quality." It is of course possible to criticize early flutes for various reasons (e.g., they are not always easy to play), but this general condemnation (especially of tone) is just modern prejudice and I wanted to present the other side.

KS: How long has the website been in existence?

RW: Since 2003.

KS: Did you do it on your own?

RW: Yes. After getting a domain name and a web host, I learned HTML from a book. The format of my site is really very simple.

KS: Do you get many visitors?

RW: More than 5,000 different people visited in January, some several times and most viewing a number of pages. The pages other than the home page that were visited most included the

pages on renaissance flutes (503 hits), baroque flutes (454), 19th century Boehm flutes (245), classical flutes (235), etc. The combined pages on 19th century simple system flutes received 588 viewings. Fingering charts were popular. I am proud of my comprehensive fingering chart for simple system flutes, and it was viewed 355 times that month.

KS: Do your visitors ever send you any interesting email?

RW: Yes, definitely. For example, a Spanish collector recently told me that the official flute at the Madrid Conservatory until 1888 was the 12-key Tulou "flûte perfectionnée." Some visitors write to ask for information about an "old flute" a grandparent left to them. I try to help when it is a 19th century flute, but often it is just a student model Boehm flute from the 1950s. Those are not old flutes for me. I know little about 20th century Boehm flutes, and nothing about their value or what the serial numbers mean.

KS: Do people ever want to see your collection in person?

RW: I've had some important flute people stop by to look or try, but only once or twice a year. I can't imagine refusing a potential visitor unless I was busy at the time. I often bring out flutes to show non-flutist friends and guests at home, when the subject comes up. Anyone can appreciate them as works of art and engineering.

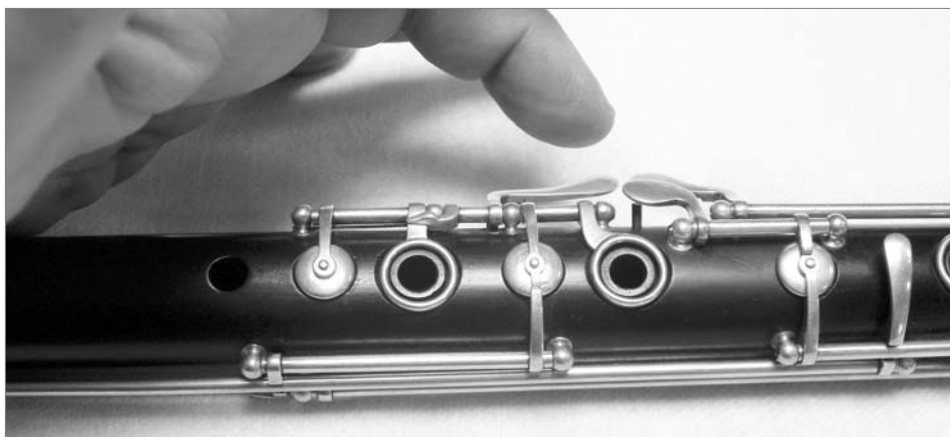
KS: Is your collecting guided by any particular interests or objectives?

RW: The huge variety of historical flutes fascinates me. Especially with regard to 19th century instruments, my objective is to acquire professional or near-professional quality instruments representing major trends, periods, and locations in Europe and America. As a rule, I am not interested in, for example, mid-19th century one- or four-key flutes, as only amateurs and students would have used them then. And as a rule, I am not interested in one-of-a-kind curiosities.

I cannot find or afford many original 18th century (or earlier!) flutes, so I have many modern replicas of such instruments. In addition to mainstream types, I do seek out less common but historically important models, such as



The left-hand section of an "Equisonant" Flute by J. Clinton, London, c.1858. (R. S. Rockstro condemned the Clinton Equisonant flute. But RW says, "It is a very fine design, with a good sound, similar to that of a conical Boehm flute. See <http://www.oldflutes.com/articles/equis.htm>.")



Details of articulated keys on a flute by Benedikt Pentenrieder (Munich, c. 1845).

copies of a C-foot Denner flute (c.1720), a two-key Quantz flute (c.1740), and a multi-keyed Tromlitz flute (c.1790).

I love to play a piece of music on a flute from the same period and location when/where the music was composed. This is why I need so many flutes. I wish that all flutists and listeners could enjoy this kind of experience.

KS: I guess that's one reason you are so happy to do lecture/demonstrations . . . Can you give us an example of a sample program?

RW: I usually play 10 to 12 flutes, starting with the renaissance and proceeding chronologically. I show slides of period costumes and closeups of parts of the instruments. I like to demonstrate the meantone intonation of the renaissance flute and the lively trills on the baroque flute. When I get to the 19th century, I might play an extract illustrating “notes sensible” from Tulou’s *Méthode* on a five-key flute stamped “Tulou,” an excerpt illustrating “glides and vibrations” from Nicholson’s *Preceptive Lessons* on a flute stamped “Nicholson’s Improved,” and examples showing the difference between “Klopfen” and “Bebung” from Fürstenau’s *Die Kunst des Flötenspiels* on a flute by W. Liebel of Dresden, Fürstenau’s favorite maker.

KS: You mentioned that you try to avoid the term “eight-key flute” as a generic for the common pre-Boehm multi-keyed flute.

RW: I usually say “simple system flute,” and I like to put “pre-Boehm” in quotes because the system was in use well into the 20th century. English lan-

guage sources use “eight-key flute” because that type was so standard in England (and the US); but as a mathematician, I’d feel stupid using “eight-key flute” to describe French flutes with five keys or German flutes with nine or eleven keys.

KS: How do you balance historical integrity and playability when your old flutes need restoration/repair?

RW: Good question. Playability is very important to me. There is much to be learned from playing and hearing these instruments. (This distinguishes my collection from many others, especially those in museums. Museums have a different mission, and I completely understand this.)

Historical integrity is essential and is the key to playability, because when these flutes were new, they were eminently playable. I want to get the flutes back to that condition (few flutes are playable when I get them; they need parts, crack repair, and more). But I don’t think that only historical methods of repair are to be used. For me, super glue, power tools, and modern pads are fine. But I do want to match metals and woods as well as possible.

There are craftsmen/artisans who respect and understand the instruments and their makers. Rod Cameron, a historical flute maker who has done wonderful work for me, tells me that he often imagines himself as the embodiment of the original maker, continuing the same work and striving for the same goals. I think others who have helped me, my friends Michael Hubbert (a genius at working with any material) and Joe Moir (who knows every system

of wind and brass instrument ever made), share this attitude as well.

I would never change a working part if it seems to be near-original. I would never modify an original embouchure, never shorten a flute or enlarge the tone holes in an attempt to change the pitch, never change the bore of an instrument if it is in near original condition. I can’t learn how a flute might have sounded and been played if changes like this are made. But, for example, many wooden flutes from early in the 19th century have had their embouchures crudely enlarged later in that century, to accommodate higher pitches; in such cases I do not hesitate to have the embouchure bushed and recut. (I understand what results is only an approximation of an original instrument.) If I have new parts made, I save the old broken parts with the flute. I will leave some blemishes, modifications, and old working repairs intact, as they are part of the history of the instrument

Here is an interesting point. I have cleaned and repadded, or more extensively restored, some instruments only to find that they did not play well for me. That is, they were out of tune or did not produce a good sound. Rather than attempt retuning or getting rid of the instruments, I put them on a shelf. Many times I will take them down five or ten years later to find that they now play well, or at least have good qualities. What has happened is not that the flute changed, but that I, in the interim, have learned how to play historical flutes better. What seemed difficult, I can now manage, and some of these instruments become favorites. Thank goodness that I did not irresponsibly try to modify these instruments to better fit me, when it was I that did not understand the instrument. As a collector, I have the luxury of being able to have the instrument wait until I catch up to it.

KS: Thank you so much! I look forward to many more visits to your website. □

Katherine Saenger is the editor of the New York Flute Club Newsletter and a scientist at the IBM T.J. Watson Research Center in Yorktown Heights, NY.

A PRIMER ON POSITIVE STUDIO TEACHING

by Kerry Walker

A teacher's teaching style can have a profound effect on the learning process. As a university-based instrumental music teacher, I feel a special obligation to utilize a constructive and positive teaching style because much of what my students learn from me will be passed on to a new generation of students when my students go on to become teachers themselves.

This article describes some of my favorite "positive teaching" techniques. These techniques offer a win-win for both students and teachers, enhance a supportive learning environment, and maximize the limited teaching time available in the studio. Musical skills and "life skills" can both be improved by learning how to work with others, how to word criticisms appropriately, and how to listen with more sensitivity.

PRACTICE PARTNERS

Assign or suggest the idea of "practice partners"; students who might be well-matched can tackle any or all of the following tasks together.

Scale practice: Practice scale patterns together. Students are more motivated to stick to a schedule and use a variety of patterns when they are accountable to each other. Just like workouts with a friend, you help motivate each other to stay flute-fit!

Observation of each other's lessons:

The observing student takes notes for the student who is being taught, thereby getting a bonus lesson. The observed student benefits from the written feedback, ideally reinforcing the concepts that were taught, and from the experience of "performing" for two listeners. The teacher benefits by having a "supportive witness" to verify sound improvements made by the player.

Mentoring: Some of my upperclassmen mentor a younger student through coaching or advice on choosing

classes, or even help with theory homework. They are gaining teaching experience, and my teaching concepts are being reinforced as they are handed down to the less-experienced player.

Sight-reading duets: Usually I suggest that the pair of readers be ability matched; as with tennis, it can frustrating for a stronger player to work with one much weaker. If both players are weak, the reading session may lead to frustration, but certainly also to patience, to an efficient practice approach, and to improvement. Tuning chords will also help each develop a better ear.

ENSEMBLE PLAYING

Professionalism developed through chamber ensembles: In the second hour of our two-hour flute choir sessions I break the ensemble into smaller chamber groups. I rotate which ensemble I coach and let the other groups rehearse on their own. Working independently helps develop many skills, including the ability to work with others. The most advanced group runs itself, each member of the group feeling confident about sharing the responsibility of comments with the common goal towards improvement. Groups with students less confident with reading and ensemble playing are assigned a group leader—usually the player on the first part. Their rehearsals are usually more efficient this way until the group chemistry develops. Then, as the semester continues and confidence grows, the leader role can rotate. If they are working on a quartet, we rotate the parts so that a different player will have the first part—and the responsibility to conduct phrasing and keep the rehearsal running smoothly—for each movement. It is understood that everyone has the commitment of group ownership, but with a delegated leader there is less pressure for the group in balancing the egos.

MASTER CLASSES

Master classes—both my own and those given by guest teachers I bring in—provide many opportunities for learning.

Teacher preparation through group

comments: The students in my weekly master classes are expected to supplement the comments I make with their own. Each person is responsible for one complimentary comment and one positive suggestion. At times the majority of the group focuses on a common opinion in which they can just respond with a "ditto" or "pass." I am impressed with how future teachers choose their words wisely when given the responsibility. At times I elaborate, like a translator, for greater understanding. I rephrase the comments in summary form to lead to constructive suggestions. At times we focus on specific topics such as breathing, phrasing, chamber ensemble playing, and performance anxiety. You need to have a good rapport with the group and common trust to have the performer talk about nerves in front of the group. The challenges are all around for the listeners, performers, and teachers.

Performance development through learning by listening:

Ours is an auditory art. Group ownership of the class fosters collegiality and empathy, creating a supportive environment for performance growth. The observers become excited for each particular individual's progress. Students not performing learn through listening and observing as if they were "in the performer's shoes," free of the distraction and concerns of performing themselves. They watch the score, they make notes for future practice.

I think the benefits of auditing are sometimes underestimated. The August 2006 Julius Baker Master Classes had over 65 applicants this year and only 40 performers could be accepted. When it was suggested to the less-

advanced players that they join the auditors, some decided not to come. What a loss, particularly for the young students who would have benefited from hearing stronger players in challenging repertoire. I find another error in judgment that occurs in young flutists, of just listening to flutists. While it is wonderful to listen to the many flute recordings available and to support your flute friends at their recitals (a requirement in many studios), flutists can learn even more by listening to other performers. For example, observe the natural singing voice and apply concepts such as use of vibrato and color changes to the flute. Listen to the string player and see how phrasing is articulated with the bow. Observe how much air the low brass player intakes before starting a phrase. Listen to how different style periods are interpreted by different players. For example, observe the string player performing Bach.

Performance development through guest teachers:

When I bring in a guest teacher to teach, my students see my commitment for their betterment. At times, the light bulb just goes on for a student performer when the same concept is presented by another teacher using a different teaching approach. This is when I, the teacher, learn and grow and become inspired as I observe fresh ideas shared by a colleague. It is beneficial for the students to observe the camaraderie among professionals in the field as well. Alumni who are now colleagues send me their students before contest time for the same reasons, it helps them to better their studio. They don't feel threatened when they know I will be reinforcing their concepts or even offering new suggestions. It is their opportunity to observe from a different view as well.

However, I think it is better for students not to study with more than one main teacher at a time. It can be confusing to the player. It also places the main teacher in an awkward position, both in a commitment sense, and in the sense of feeling a need to "defend" opinions that might differ from the other teacher's. Yes, the beauty of music is the many interpretations that

guest master class teachers can bring. But the player needs musical maturity to understand the differences, and should be guided by one main teacher. I enjoy sharing interpretations that I have observed from the master classes over the years. For example, I have notes all over the Bach Sonatas, "Jeffrey Khaner calls this an 'aria'"; "Mr. Baker suggests doing this passage in one breath..." My students enjoy the words of wisdom being passed on, but they do get frustrated when at times, the opinions might conflict and I leave the choice in their educated hands! (I do feel a sense of accomplishment if I play the same phrase two different ways and "sell" them both so well that I have disguised my favorite version.) The wonderful thing about music is that each interpreter, including themselves, can recreate the piece when they play it.

KEEP A PRACTICE JOURNAL

As in documenting what you eat to improve your eating habits, writing down what you are actually practicing will keep you more accountable to yourself and more organized with your practice routine. Here are other ideas for the flute journal.

Record of repertoire: Study and maintain a variety of style periods (baroque, classical, ...). Challenge yourself with solo, accompanied, chamber music, and orchestral repertoire. Balance repertoire with etudes and daily exercises. Perhaps focus on repertoire by the style or composer and then the other things that are studied can reinforce the main solo piece. For example,

Style focus: French Impressionism

Composer: Claude Debussy

Solo piece: *Syrinx*

Accompanied piece: *Prelude to the Afternoon of a Faun*, arranged for flute and piano

Chamber music: Sonata for flute, viola, and harp

Orchestral excerpt: *Afternoon of a Faun*

Etudes: Modern Etudes by Paul Jeanjean

Daily exercises: add pentatonic and whole-tone scales to routine.

Wish list repertoire: Future repertoire in the planning. Again, emphasize balance and variety for immediate repertoire, and pick long-term for competitions and recitals.

Concepts/goals from lessons: Analogies learned, discussions had, short and long term goals. For example, discussion topics for impressionistic music might include tone color experimentation to represent ambiguity or images, opportunities for developing breath control for long orchestral passages, and the benefits of memorizing *Syrinx*.

Assignments or exercises: work on a whole tone etude in Jeanjean. For *Afternoon of Faun*, read the Mallarmé poem that inspired the piece.

Recording or reading recommendations: Listen to the many interpretations of *Syrinx*. Listen to orchestral pieces by Debussy. Look up biographical information on the composer. Read Rampal's discussion of *Syrinx* [in *Flute Explorer*, March 2000].

Question page: List topics and/or problems to discuss at the next lesson. For example, discuss the appropriateness of breath marks in *Syrinx*.

Notes from lessons or master classes:

For example, I learned Wye and Moyse have different opinions on where to breathe in *Syrinx*.

I am sure that there are many ideas that other teachers could add to my list, but these are just a start, illustrating the ways in which we can use our teaching to enhance both musical skills and life skills. As musicians, we serve through the humanities; music is our life and the means by which we make the world a smaller and better place. □

Kerry Walker is professor of flute at Western Connecticut State University in Danbury, CT. She has directed the summer Julius Baker Master Classes (now the Julius Baker Master Classes—The Legacy Continues) since 1993.



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



May 20, 2007 concert

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December 17, 2006 • Sunday, 5:30 pm
LAUREL ZUCKER, flute, and
MARK DELPRIORIA, guitar
Holiday reception

January 21, 2007 • Sunday, 5:30 pm
TIM LIU, Chinese bamboo flutes

February 25, 2007 • Sunday, 5:30 pm
THE HANOVERIAN ENSEMBLE
JOHN SOLUM and RICHARD WYTON,
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From the Editor

Greetings! The annual meeting of the Club and the NYFC's ensemble program concert will be at the Greenwich House Music School on May 20. Hope to see you there!

This issue is a 12-pager with three full-length articles. In the first, Dave Wechsler expounds on physical solutions to intonation problems in an expanded "From the President." Next is an interview with Rick Wilson of the "old flutes" website, by yours truly (quite fascinating, if I do say so myself!). Finally, Kerry Walker describes her favorite "positive teaching" techniques. Thanks to her, I no longer feel guilty about those long-ago bonus half-hour lessons I got watching Harold Bennett teach the student ahead of me. (I allowed a *lot* of extra time for that subway trip to Queens....) Now I know that listening in to another student's lessons is not cheating, it is a recommended pedagogical technique!

Sharon Levin, CT-based flutist with an interest in Ecuadorian Mestizo music, is this month's member profile subject. She is another example of a key component of our membership: people who first join as high school or college students and then stay with the Club for decades as adults.

As this is the last of the newsletters for the 2006–7 season, I would like to thank the year's interviewers, writers, photographers, and proofers for their many contributions. This select group includes Ardith Bondi, Tanya Dusevic Witek, Marjorie Hone, Don Hulbert, Ed Joffe, Rebecca Quigley, Peter Schaaf, Renée Siebert, Pat Spencer, Nancy Toff, Kerry Walker, David Wechsler, and Barbara Williams. And another big thank you to Sue Carlson, our skillful and patient newsletter designer.

Best wishes for a good summer. Regards,

Katherine Saenger (klsaenger@yahoo.com)