



The New York Flute Club

NEWSLETTER

March 2013

Lorna McGhee: In Pursuit of Expression

Interview by Jessica Raposo

Scottish-born Lorna McGhee became principal flute of the Pittsburgh Symphony Orchestra in 2012, after a peripatetic career that included teaching and performing positions in London, British Columbia, and the US. I first met her when she came to the University of Michigan during my junior year of college. Lorna's *untraditional*—in my own limited experience at the time—teaching style led me to follow in her footsteps with my own studies at the Royal Academy of Music in London before my DMA studies with her at the University of British Columbia. Her philosophy and attitude toward music making as an art form, and our roles within that, have had a profound impact on my own performance and teaching pursuits. Because of this, I jumped at the opportunity to chat with her about the flute and music making.

JESSICA RAPOSO: Your career began as many of us dream of it—as principal flute with a major orchestra [BBC Symphony, 1995-1998] right after your graduate studies at the RAM. Yet it has not followed the, shall we say, traditional path that it began with.

LORNA MCGHEE: Yes, I am glad it has been a winding road, with a lot of variety and exploration of non-musical things, not to mention having had the experience of emigrating twice!

JS: How did your relationship with David [Harding, Lorna's Canadian violist husband—Ed.] change your career trajectory?

LM: I met David in 1996. We were both playing at the same chamber music festival, called Music in Blair Atholl—a very romantic place to meet! It's the most stunning part of Scotland. Half of the musicians were Canadian and half were British. At the time, I was co-principal flute with the BBC, and also doing trials with the Scottish Chamber Orchestra and the London Symphony Orchestra.

David and I had a whirlwind romance, and we got married the following year. During the interim, he was living in South Bend, Indiana, where he was a member of the Chester String Quartet, and I was living in London. We were looking for

(Cont'd on page 4)



In Concert

Lorna McGhee, flute

Uliana Kozhevnikova, piano

Sunday, **March 17, 2013**, 5:30 pm

The Lighthouse, 111 East 59th Street (between Lexington and Park Avenues)

Sonata No. 5, BWV 529

J.S. Bach (1885–1750)
(arr. Waltraut & Gerhard Kirchner)

Sinfonische Kanzone

Sigfrid Karg-Elert (1877–1933)

Song for solo flute

Reza Vali (b. 1952)

Air

Aaron Jay Kermis (b. 1960)

Sonata

Erwin Schulhoff (1894–1942)

Program subject to change

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New York, New York

by Wendy Stern



From the President

The iconic Saul Steinberg cartoon, “The View of the World from 9th Avenue,” has been imitated, parodied, and reimagined many times since its appearance on *The New Yorker* issue of March 29, 1976 issue. A satiric statement of New York’s self-importance, it has become a lens for illustrating the myriad of perceptions of one’s place in the world at large. Canadian journalist Robert Fulford, writing in the June 21, 2005, edition of *The National Post*, described this work as “a graphic metaphor that the whole world understood and borrowed. City magazines and poster artists as far away as Kyoto and Vienna published local variations, as if to say that their views were just as provincial as New York’s.”

I’m wondering if maybe yet another version, entitled “The View of a Flutist’s World from 9th Avenue,” should be in the works. Actually, maybe it should be called “The View of a Flutist’s World a Little East of 9th Avenue,” because that is where many flutists have recently been gathering to play, perform, listen, and learn. Studios 353 (West 48th Street, between 8th and 9th Avenues) is not only the home base of the New York Flute Club ensemble program, it’s also the venue for masterclasses of celebrated flutists from all over the world. Mary-Ann Tu, NYFC member and coordinator of the Ensemble Program, is also the founder and mastermind behind MasterclassesNYC. Through MasterclassesNYC, Mary-Ann has made it possible for visiting artists (and those who live here in New York, as well) to secure an affordable venue with an in-place audience base to share their experience, artistry, and ideas about the flute and flute playing. In addition, she has enabled those outside New York (and those New Yorkers who could not attend the actual classes) to observe these classes through both live streaming and video options. Through this program, masterclasses of William Bennett, Barthold Kuijken, Nicolas Duchamp, Bonita Boyd, Linda Chesis, Robert Dick, and Keith Underwood have been accessible to flutists on 9th Avenue and beyond (visit www.masterclassesnyc.com for a full listing).

The NYFC has collaborated not only with MasterclassesNYC, but also with board member Soo-Kyung Park, who has sponsored classes at Riverside Church with Jeanne Baxtresser, Marya Martin, Jasmine Choi (principal flute of the Vienna Symphony), and Karl-Heinz Schütz (principal flute of the Vienna Philharmonic). Together with the events of the Flute Club, this has been a banner season for New Yorkers who love the flute.

The season began with former Metropolitan Opera principal flutist (and current NYFC advisory board member) Michael Parloff’s unbelievable coup in bringing together James Galway, Denis Bouriakov, and Stefan Höskuldsson for the opening gala of his Parlane Concert Series. This was followed a few weeks later by the New York Flute Club’s opening concert with Paul Fried, Carnegie Hall’s presentation of Emanuel Pahud’s masterclass, and the performances of the Nielsen concerto with Robert Langevin and the New York Philharmonic. And that was just the October schedule!

The season is not over yet. Lorna McGhee, principal flute of the Pittsburgh Symphony, will give a masterclass and gala recital as the guest artist of the 19th annual New York Flute Fair on March 17 at the Lighthouse, 111 East 59th Street. Also scheduled are performances by baroque flutist Sandra Miller; Yoobin Son, newly appointed flutist of the New York Philharmonic; flutist/composers Valerie Coleman and Elizabeth Brown; visiting flutist Katherine Borst Jones; and contemporary artist Margaret Lancaster. Flutist/composer Katherine Hoover’s 75th birthday will be celebrated with a tribute concert featuring Mimi Stillman, Sato Moughalian, Jan Vinci, Judith Mendenhall, and Zara Lawler. There are workshops in baroque dance, Alexander Technique, and much more. (See our website, www.nyfluteclub.org, for a complete listing and schedule of events.)

Although I don’t think we New York flutists have an overly self-important, provincial view of ourselves, it is apparent by the sheer multitude of national and international talent that has converged upon New York in recent months, that we are important to the rest of the world.

But don’t take my word for it.... Come to the New York Flute Fair and see (and hear) for yourself.

Member Profile

Ardith Bondi

NYFC Involvement: Member since 1972, board member since 1979, newsletter editor, treasurer for 12 years, special events photographer, director of outreach for 13 years, champion flute swab entrepreneur



Employment: Freelance nature photographer; retired research pharmacologist and flute coach.

A recent recital/performance: A December concert (one of three per year at St. Peter's Church on Lexington Avenue) with Centre Symphony, playing principal flute in Tchaikovsky's *Rococo Variations*.

Career highlight(s): As a pharmacologist: doing research in neuromuscular electrophysiology at Columbia, NYU, and Rockefeller Universities (1970-1985) before leaving to pursue musical interests. As a flutist: an excellent *NY Times* review for a Merkin Hall performance of a trio for flute, violin, and cello by Aaron Jay Kernis (1989), and a performance called "winning" by *Fanfare Magazine* on a CD of chamber music by Heitor Villa-Lobos (1992).

Current flute: A silver Powell (No. 1640) played with a 1981 silver Drelinger headjoint. The flute was made for and purchased from Betty Bang Mather, who had it retuned by Albert Cooper before Ardith bought it.

Influential flute teachers: Gerardo Levy, Samuel Baron, Thomas Nyfenger, Linda Chesis, and Marya Martin. Ardith also studied music at the Mannes Extension Division, the Dalcroze Music School, and privately with composers John Coleman and Philip Lasser.

High school: Oakland Technical High School in Oakland, CA.

Degrees: BA in biology (Stern College for Women, 1970) and PhD in pharmacology (Columbia University, 1976).

Most notable and/or personally satisfying accomplishment(s): As a flute coach: 13 years of conducting a flute choir she established at LaGuardia High School. As a Lyme disease survivor: her 2004 summary of patient testimonies, lauded by noteworthy physicians and available on her website (www.ardithbondi.com). Her successes as a wildlife photographer and birder: photographs in the *NY Times* (a prothonotary warbler on the balustrade of the NY Public Library in 2010, and "raccoon moving day in Central Park" in 2011) and the *Daily News* (an iguana rescue from a building in 2003); and in specialty publications of organizations such as the NYC Parks Department, Linnaean Society of NY, Audubon Society (*Watch List*, 2007), and the St. Augustine Alligator Farm (for an article on wood stork reclassification). Particularly noteworthy: In January 2012, she photographed a neotropic cormorant with its chick at the Wakodahatchee Wetlands in Delray Beach, FL. It was the first recorded nesting and the seventh recorded sighting of the species in the state. Ardith says the locals still can't get over that a New Yorker made the discovery. [Visit her website to see more—Ed.]

Favorite practice routines: Long tones in varied patterns; octaves; five-note scales in all keys the full range of the flute (four repetitions of five scalar notes up and down, starting a diatonic note higher after each set); broken arpeggios; No. 4 from Taffanel & Gaubert's *Daily Exercises* with different articulations, and various Moyse exercises.

Other interests: Travel for finding birds (she's been to Australia, Iceland, the Falkland Islands, Antarctica, and Midway—the site of the WW II battle, but also a major bird breeding ground) and being entertained by her nine-and-a-half year-old parakeet, Tippy, who joined the household when he was a few weeks old and has inadvertently learned to imitate the calls of the wood duck, hermit thrush, and Carolina wren from hearing Audubon squeaky toys and clocks.

Advice for NYFC members: Ardith shares this piece of advice from Sam Baron (and says "What a difference it made when I finally listened to him!"): If you want flute technique, practice five-note scales.

FLUTE HAPPENINGS

MARCH '13

Mar 14 Thursday 1:30 pm

DAVID WECHSLER, flute, with the OMNI Ensemble in rarely heard music for winds and piano including Strauss's *Till Eulenspiegel's Merry Pranks* (arr. for quintet and piano by David Carp), Poulenc's Sextet, Ligeti's Bagatelles, Paul Fried's *Wind Quintet Klezmer Style*, and arrangements of Mozart's *Magic Flute* and *Marriage of Figaro* overtures.

• College of Staten Island, Center for the Performing Arts, 1-P 120 Recital Hall, 2800 Victory Boulevard, Staten Island, NY. • Admission is free. • Info, email TheOMNIEnsemble@me.com or visit omniensemble.org.

Mar 15 Friday 8:00 pm

A Bookmobile for Dreamers, a Meet the Composer commission by composer Elizabeth Brown and visual artist Lothar Osterburg performed by Flute Force members **SHERYL HENZE**, **RIE SCHMIDT**, **WENDY STERN**, and (on theremin) **ELIZABETH BROWN**. Also on the program: works by Schwantner, Regan, and Arnest.

• Union Arts Center, 2 Union Avenue, Sparkill, NY. • Admission is \$20. • Info, email Wendy Stern at wstern9@gmail.com.

Mar 16 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of March 14. Live streaming accessible at www.livlivemusic.com/BrooklynConservatory.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn, NY. • Admission: \$15 general, \$10 students/seniors. • Info, email TheOMNIEnsemble@me.com or visit omniensemble.org.

Mar 30 Saturday 8:00 pm

PAS DE DEUX, with **SUE ANN KAHN**, flute, and Lewis Paer, contrabass, with Alan Kay, clarinet, and William Anderson, guitar, performing Wourinen's *Turetzky Pieces* (1960) and NY or world premieres by Eugene O'Brien (*Fancies and Goodnights*, 1994), Henry Brant (*Cerberus*, 1977), Alba Potes (*Tres Instrumentos para un Tema Obstinado*, 2013), Allen Shawn (*Pas de Deux*).

• Tenri Cultural Institute, 43 West 13th Street, NYC. • Admission: \$15 general, \$8 student/senior.

Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2013	03/07/2013	04/04/2013
May 2013	03/27/2013	04/24/2013



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.
Joan Rudd, NYFC Publicity Chair

Interview (Cont'd from page 1)

work in each other's respective countries. David came over to London to trial with the Vellinger Quartet—he ended up doing an amazing tour with them—and I was looking for work in the States; that's when the job at the University of Michigan came up, and I got that one-year position there. I cut off my British work and those trials, though I continued to go back to play with Mobius [a seven-member chamber ensemble] and the Chamber Orchestra of Europe. But we didn't see each other very much, even though I was in the same country. Then David was offered a job at the University of British Columbia [in Vancouver], so we decided to go there and have it be a new start for both of us. I had to wait for my Canadian permanent residency papers, so I couldn't work there for the first nine months.

Everyone knows that if you're anxious about something, you tend to either hold your shoulders or lock your hips, and your breathing gets affected. I'm very interested in all the ways of unlocking those habitual responses, to allow for a greater range of expression.

JR: What did you do while you were waiting?

LM: I took some classes in creative writing and literature and ended up doing some volunteer work. Once I got my papers, I started teaching at UBC, I formed a duo with harpist Heidi Krutzen, and then we formed Trio Verlaine with David. I would do the odd solo recital and concertos, and was still doing bits and bobs of orchestral work. After a few years I reconnected with British flute players and I ended up doing some work with the London Symphony Orchestra and the London Philharmonic Orchestra, with occasional calls from the Scottish Chamber Orchestra, Academy of St. Martin's, and Chamber Orchestra of Europe. There were several weeks when I played in Chicago, when Mathieu Dufour was dealing with a shoulder injury. In the summer months, I would do the Oregon Bach Festival and a lot of different chamber music festivals. With my friend, flutist Gwen Klassen of the Calgary Philharmonic, we started the Pender Island Flute Retreat with

William Bennett. In the last three years before coming to Pittsburgh I also had a visiting teaching position at the Royal Conservatoire of Scotland. That was how my career went along there. A year before coming to Pittsburgh, I started a part-time master's degree in Graduate Liberal Studies (a really great, humanities-based course designed for working adults) at Simon Fraser University. The reading list was enormous and covered religious, political, and philosophical texts, as well as literature and poetry. Some of those books I would never have encountered without that course, and I wish that I could have finished the degree. I'm hoping to find something similar here in Pittsburgh.

JR: How did you get to Pittsburgh?

LM: That was an interesting story. I did an audition and a trial around 2006-2007, and was offered the job, but it was not the right time. I was in the middle of my Canadian citizenship application, which I would have lost; but more importantly, David was in the middle of his tenure process at UBC (a six-year process), so he couldn't leave. If I had gone to Pittsburgh it would have meant living apart, because there was no work for David. It would not have been possible for him to freelance—he would have had to wait three years for me to get my green card before he could even begin to look for work, since neither of us is American. So there were many reasons that it didn't work out at the time. It was an extremely difficult decision, but when you have already uprooted and emigrated in order to be together, it is pointless then to live in different cities. However, we were extremely fortunate to have a second chance with Pittsburgh! A few years ago, David saw a tenure-track viola job advertised at Carnegie Mellon University (which would allow him to get his own work visa if he won the job) and the PSO flute job was still vacant, although they had a different music director—Manfred Honeck—in the time that had elapsed. I came to audition for him and then did a trial, and David did his audition and recital/interview at CMU, and we were both very fortunate to get the jobs.

JR: That's wonderful serendipity, the way it worked out.

LM: Yes. There are so few jobs in classical music anyway, so to get two really lovely jobs in the same city is a miracle.

JR: And are you enjoying them?

LM: Yeah! David is really enjoying CMU—he loves the students there; they're highly motivated, so it's a really good energy there. And I love the orchestra.

JR: What's it like playing full time in an orchestra again?

LM: It's great! It's lovely to be playing that regularly again.

JR: Have there been any repertoire highlights since you got to Pittsburgh?

LM: Yes! We just recorded Mahler's Second (the *Resurrection*). We just got to play that on tour in Europe this fall, and we actually recorded it in Vienna at the Musikverein with the Vienna Singverein, the resident choir with the Vienna Philharmonic. It was incredible to play in that beautiful hall. The acoustics are crystal clear, but it's really warm. We recorded two live concerts there, and they'll make the disc as a composite of both performances. Our residency included three other concerts, performing Dvořák's Ninth, Tchaikovsky's Fifth, and the Mozart Requiem; and we've been invited back to do another residency in a few years' time. But the highlight was Mahler's Second—to get to play that in Vienna, where Mahler conducted on that stage; it gives you goose bumps. We had a day off after the recording and a few of us went out to Heiligenstadt, where Beethoven spent his summers, and also where Mahler is buried in nearby Grinzing. There was an old lady watering some flowers in the cemetery, and when we asked she took us right to his grave. It's a very simple, beautiful, elegant gravestone, in the Jugendstil style—the German equivalent of Art Nouveau—and in beautiful lettering it just said "Gustav Mahler." That's it, no dates, no nothing. It was pretty special to be there.

Aside from Mahler No. 2, we had a rash of really big flute pieces last year! *L'Après-midi d'un Faune* and *Bolero* were on the same concert, and we did *Petrushka* the following week. It's really nice that the orchestra has various ongoing recording projects too, and one of those involves the tone poems of Strauss. So we did *Don Juan*, and *Death and Transfiguration* last year too—I love that piece. The flute solo in the beginning is like a little angel, it's so beautiful. So we did that, and *Till Eulenspiegel*, which was fun. Other highlights were Mahler's Fifth and Sixth—not huge flute parts, but being in that *sound* is so great. I'm excited because this year we're doing Shostakovich's Fifth, Dvořák's Seventh, and Bartók's Concerto for Orchestra.

JR: That's a lot of repertoire.

LM: Yes, it is. It's a total thrill. Things are relatively healthy in Pittsburgh. We get good audiences, and you get three chances to play these pieces when they are on regular subscription concerts. It's not like the London orchestras, where

you get one go, unless they're on tour. This is nice. It's a lot of music, but the pacing of it is fine.

JR: The other thing I wanted to ask about, I guess because we pursued it so much in lessons, is your exploration of natural playing—using Alexander Technique, yoga, the work you did with singers, and now your flute retreat at Pender Island. Could you tell the story of that exploration?

LM: I think this is the most important thing to me, really. Sometimes when you start your journey as a musician you think you want one thing, and then you

JR: When did you start with Alexander?

LM: I started lessons in London when I was a student at the RAM [in the '90s], and I credit that almost as much as my flute lessons with helping me get to where I am today. They really helped me understand how to practice constructively, because with Alexander you're dealing with habits. There are all sorts of traps you can fall into—being incredibly judgmental or self-critical, or mindless in the way you practice. Alexander helps bring a mindfulness about the quality of the work itself, the quality of the way you can use yourself physically, and the quality of the way you approach things mentally as well. So that was a great help. I think that Alexander Technique has always informed my playing, but for many years I didn't have lessons. I started up again in Vancouver because I actually felt that my playing was going downhill, and even with the practice I was doing, I wasn't getting the results that I wanted. For example, I started having a few problems with my left hand, and now, after the AT lessons, my left hand is much more fluid. The technical issues that were happening were not to do with lack of practice or lack of ability, but actually was just poor use of *myself*. So through the Alexander Technique that hand is better than ever—

which is really nice. It doesn't have to be a steady decline! It's kind of encouraging.

I think what motivates me enormously, is when I have my lessons, and the teacher, hands on, guides the body into more spaciousness and more ease, the sound is immediately improved when I go back to the flute. It's just remarkable—that is a huge motivating factor, because you just crave that. It's so enjoyable when you can hear a difference in the sound. It makes you very aware of the way you can negatively impact your sound and your playing through misuse, and it's also very encouraging to know that the reverse is also true—that with freedom and ease and balance and poise, the body itself becomes an instrument and a resonating

chamber. So I'm very interested in that potential. Singers are the perfect example—they train themselves to be these wonderful resonating instruments, and we can do the same on the flute.

So my methods are not so much to do with relaxation, but in seeing where the tensions, or holding, or unnecessary effort can really impede your musical message. And that's what interests me more than anything.

You have to trust that that high note is going to come out, instead of playing in a defensive way where you buffer yourself against possible catastrophe—because usually that's what leads to catastrophe....

JR: Did you find that changed your teaching?

LM: It's a huge part of what I teach. Often our musical ideas are blocked by a kind of staleness in thinking. When the body is really alive and poised and balanced, and free from anxiety or extra effort, it's so much more conducive to being expressive. Nothing is blocking the way of the expression. So often people's expressiveness is diluted or is not clear because of their mental attitude—they're thinking "I'd better not be sharp on this note" or "I'd better do this" or "I'd better do that" and they're not actually thinking about what they want to say. Having a very constructive thought process is so important. I think in music there's a lot of ways we can shut down people's expression, unfortunately, and that's really a tragedy.

The way I think about playing—it's such a beautiful art form, which can so easily get crushed in the juggernaut of career path. I think one has to really fight and defend the right to be open and free and poised and balanced. Certainly for me, that's where my best work comes from. It's not simply a question of feeling more relaxed—it's not "feel-good," although that's a nice byproduct of it—but that's not the goal. We often get in our own way and sometimes it's extremely frustrating. The exploration of tone is hard work, actually. It's a lot easier to be mindless. To bring that quality of awareness to what you're doing is a discipline.

(Cont'd on page 6)



find what really interests you is another angle. I think this is what interests me most of all—how to unlock our most authentic expressive potential. It's almost like a meditation, or a philosophical quest. Your thoughts affect your muscles. I'm really fascinated by the integration of that, actually. For example, everyone knows that if you're anxious about something, you tend to either hold your shoulders or lock your hips, and your breathing gets affected. I'm very interested in all the ways of unlocking those habitual responses, to allow for a greater range of expression, because I think the audience benefits from that. You benefit from it, but also the audience benefits from it.

Interview (Cont'd from page 5)

JR: How do you incorporate Alexander into your orchestral playing?

LM: It's a very interesting challenge. I find it's a hundred times more difficult to keep that poise and that balance and that equilibrium in the orchestra. Even from a purely physical standpoint—you have to watch the conductor, you have to wait for the cues, and you have to respond to what other people are doing around you. When you're in your practice room you're in so much more control of what you're doing, whereas in the orchestra there are so many more different stimuli coming at you. For example, when watching the conductor, waiting for a cue to come in on a really high note, it's almost impossible to not shorten your neck, or pull up out of your seat bones or lean forward. Because there's an audience you don't want to let down, a conductor who's judging you, and your tenure committee sitting around you. So it's possible to be poised, but it's a lot more difficult to do that in the orchestra. You actually have to mentally and physically practice your reactions to the stimuli, because it's so easy to get pulled off your center. It's psycho-physical. Sometimes, in the heat of battle, you try too hard. What is the practice? Trying to find the singing quality in the sound no matter what the circumstances, to have the courage to come in on that high quiet note without straining! It's almost like a willingness to practice trust, and surrender as well. You have to trust that that high note is going to come out, instead of playing in a defensive way where you buffer yourself against possible catastrophe—because usually that's what leads to catastrophe, all that extra stuff that you don't really need. It's interesting to practice in that surrender. We don't manage it all the time, but I love that challenge!

JR: It's the type of practice that you'll never stop doing, because it's always changing.

LM: It's a way of orienting to the task at hand and aligning yourself more deeply with the character of the music, not with your own habits. It's a lifelong quest that never really stops; that's the beauty of it. The magical part of it is that on those rare occasions where your own struggles are out of the way, there is space for something else to come through.

JR: I'm looking forward to both your masterclass and your recital at the Flute Fair. Could you tell us a little about the repertoire you'll be playing?

LM: Bach is my desert island composer! If I were stranded and every other piece of music washed away, I'd still cling to

my last piece of Bach! Sonata BWV 529 was originally written for organ. I love the exuberance of the first movement, and the mysterious, intertwining lines of the slow movement—it has the magical structure and integrity of a spider's web, the way it holds together so weightlessly. Karg-Elert's *Sinfonische Kanzone* is a new discovery for me. I can't believe this beautiful gem is so neglected. I love the romantic and whimsical musical language—fabulously hearty and heartfelt flute writing. Reza Vali is an Iranian composer and his *Song* is inspired by the Persian flute (the ney). We have a lot of music inspired by shakuhachi and Native American flute music—for me the Persian ney is an interesting new exploration. It's also great to have a chance to work with Reza, as he teaches at CMU in Pittsburgh. Very inspiring. Aaron Jay Kernis' *Air* has simply blown me away. I knew about Kernis' music because David had recorded his "100 Greatest Dance Hits" for guitar and string quartet, so I picked this piece up on a whim one day and didn't get round to playing it for years! What a great delight to finally get to know it. Paradoxically, the transparency and delicacy of this music holds a profound strength. It's one of the most beautiful pieces I've ever heard for the flute. Lastly, I am very fond of Schulhoff's Sonata. I love all the characters that populate this little sonata—it can be folksy, jazzy, melancholy, sarcastic, serious, mischievous, good-humored. It's just really fun to play!

JR: That sounds wonderful—thank you! We look forward to seeing you in March.

Jessica Raposo (www.jessicaraposo.com) is active as a performer and teacher in southwestern CT. She teaches at Fairfield University and Norwalk Community College, and is a conductor with the Stamford Young Artists Philharmonic.



Page Turning at the January Concert

Several of us in the audience for

Sooyun Kim's January 2013 concert were intrigued by pianist Juho Pohjonen's apparent lack of a page turner (or even any pages!) for several of the pieces he played. At first (during the Grieg sonata) I thought he was playing by memory, but then I figured out that he must be reading from some type of tablet display. And by the second half of the concert I noticed that his left foot was controlling something that he had placed on the floor. But why didn't he use this mysterious device for all of his pieces (since Alexandra Smith, a student of Wendy Stern, was the human page turner for the Dutilleux Sonatine)? And how come Sooyun didn't use it for the pieces she hadn't memorized? An email to her cleared things up.

Juho used his iPad with a device called "Airtum" (more info at airturn.com), a kind of a foot mouse that turns pages. He learned the Dutilleux from an actual score, so he felt more comfortable playing from the printed music. And Sooyun didn't use it at all, because she likes playing from the printed music.—Ed.



Sooyun Kim

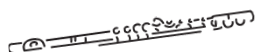
Call for New Releases

A listing of new recordings, sheet music, and books by NYFC members is being planned for the May issue of the newsletter. Members wishing to list something should send a brief description (including title and purchase information) to the editor at klsaenger@yahoo.com.



Flutes for Donation

Something new at the Flute Fair.... We are going to have an extension of the NYFC Table where members can donate used instruments to students who need them. All contributions will be tax-deductible to the extent permitted by law, and receipts will be provided. If you have any questions, or if you need a flute, please contact Wendy Stern, wsfern9@gmail.com.



Admit One

Flute Fair Raffle

Win a lesson with Keith Underwood, master teacher at Mannes and NYU. The lesson will be scheduled at your mutual convenience. Raffle tickets are \$5 each, or five for \$20

Admit One

New York Flute Fair 2013: Natural Expression

Saturday, March 17, 2013 • All Day

The Lighthouse, 111 East 59th Street, New York City



Guest Artist:

Lorna McGhee, principal flute of the Pittsburgh Symphony

Program Chair: Kaoru Hinata

Come for a day of flute-filled events, including a special 75th birthday celebration for composer-flutist Katherine Hoover, recitals, masterclasses, workshops, exhibits, an ensemble reading session, student ensembles concert, and the annual NYFC competition.

EXHIBITS: Flute vendors and makers, music publishers, and other members of the music industry will exhibit their products. This is the perfect opportunity to shop for a new flute or look for newly published music.

NYFC TABLE: Visit the NYFC table for CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table.

Visit the flute fair page at www.nyfluteclub.org for more info and event deadlines.

NYFC ENSEMBLES PROGRAM

UPDATE

by Mary-Ann Tu

The NYFC Ensembles Program had its first two rehearsals of the 2012-13 season on Saturday, October 21 and Monday, January 21. The rehearsals were led by Denise Koncelik, who kindly stepped in on my behalf when I had to be out of town to assist an ill family member. Attending the January rehearsal were five new players (Diana Elton, Grace Hucko, Nora North, Bill Pang, and Cristina Villatora) and five returning players (Ann Bordley, Mary Lynn Hanley, Lauren Klasewitz, Denise Koncelik, and Karen Robbins).

A variety of music was played: three madrigals from the Renaissance, two Baroque voluntaries by Purcell, a romantic theme and variations on *Greensleeves*, a ragtime two-step by Joplin, and a 20th-century impressionist Japanese piece.

The third rehearsal of the season is scheduled for Sunday, February 24, from 1 to 3 pm, at Studios 353 (studio 1) at 353 West 48th Street, NYC. For more information about the program, email me at maryann.tu@gmail.com.



Ten NYFC flutists attended the January 21 rehearsal. Photo: Brian Klasewitz (Lauren's father)



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



March 17, 2013 New York Flute Fair

Sunday, all day • The Lighthouse, 111 East 59th Street (between Lexington and Park Avenues)
Lorna McGhee, guest artist

93rd Season

2012 - 2013 Concerts

October 14, 2012 • Sunday, 5:30 pm
PAUL FRIED, flute

November 4, 2012 • Sunday, 5:30 pm
JASMINE CHOI Rescheduled to February
(Hurricane Sandy)

December 16, 2012 • Sunday, 5:30 pm
IMMANUEL DAVIS, baroque and modern flute

January 13, 2013 • Sunday, 5:30 pm
SOOYUN KIM, flute

February 10, 2013 • Sunday, 5:30 pm
JASMINE CHOI, flute

March 17, 2013 • Sunday, all day
Flute Fair, guest artist LORNA MCGHEE,
The Lighthouse, 111 East 59th Street
(between Lexington and Park Avenues)

April 21, 2013 • Sunday, 5:30 pm
Competition Winners Concert

May 11, 2013 • Saturday, 2 pm
Annual Meeting & Ensemble Concert,
Bloomingdale School of Music

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



From the Editor

Greetings! March is Flute Fair month, and Pittsburgh Symphony flutist Lorna McGhee will be our guest artist. Jessica Raposo's interview with her former teacher touches on Lorna's happily successful solution to the "two-body problem" (finding satisfying jobs for both halves of a two-career couple) and the challenges and satisfactions of applying her Alexander technique skills while on the job as an orchestral flutist.

In this month's "From the President," Wendy Stern looks forward to the Flute Fair and imagines a New York flutist's version of Saul Steinberg's iconic cartoon, "The View of the World from 9th Avenue." If any of you can actually turn her vision into a real cartoon, I would be delighted to print it in the newsletter (with the usual monetary remuneration for our contributors—zero).

Don't miss two small items: the NY Flute Club Table at the fair will be accepting instrument donations (p. 7), and we now have the back story on the no-hands page turning at Sooyun Kim's January concert (p. 6).

Ardith Bondi, a longtime NYFC board member (since 1979!) is this month's member profile subject. Retired research pharmacologist, flute coach, and freelance nature photographer, she has had a varied career. I really enjoyed her bird stories, and you can see the photos on her website. Definitely worth a visit.

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

Katherine Saenger
klsaenger@yahoo.com