



The New York Flute Club

NEWSLETTER

May 2014

2014 Ensembles Program Concert

About the performers:

Ann Bordley is an attorney with the Brooklyn District Attorney's office. She is a graduate of Harvard Law School and a flute student of Susan Friedlander.

Eddie Crawford is a retired NYC schoolteacher and a former student of Ken Schmidt.

Jazmin Correa is an amateur flutist and first-year member of the NYFC ensemble program.

Mary Lynn Hanley plays flute and piccolo in the new United Nations NY Symphony Orchestra and studies with Mary Barto.

Lauren Klasewitz is a music education major at Brooklyn College. She is developing her skills in conducting and composing pieces for small ensembles.

Denise R. Koncelik, DMA, Texas Tech, is a NYC-based freelance flutist and composer. This is her first year as co-director of the NYFC ensemble program.

Katherine Saenger is a recently retired IBM scientist/inventor with an interest in flute acoustics and repair. She plays flute with Collegium Westchester.

Mary-Ann Tu, a former VP of Citigroup, is the founder of MasterclassesNYC.com and holds an MM from the Eastman School of Music. This is her fourth year as the director of the NYFC ensemble program.

Ed Wolf is a professor of physics at Polytechnic Institute of NYU and studied flute in the preparatory department of the Eastman School.



Participants in the May 2013 Ensemble Program Concert

In Concert

New York Flute Club Ensemble Program

Sunday, May 18, 2014, 2 pm

Alvan for the Arts

16 Beaver Street (between Broad Street and Broadway), 4th Floor, NYC

Program

Yankee Doodle Dandies	George M. Cohan (1878–1942) arr. Acton Ostling
Brandenburg Concerto No. 3, BWV 1048 II. Allegro	J.S. Bach (1685–1750) arr. Nancy Nourse
Greensleeves (To a ground)	Traditional arr. Ervin Monroe
Fuolatrio I. Allegro	László Zempléni (b. 1947)

Members of the NYFC Ensemble

Flûtes en Vacances I. Flûtes Pastorales II. Flûtes Joyeuses III. Flûtes Rêveuses IV. Flûtes Légères	Jacques Castérède (1926–2014) <i>Ann Bordley, Ed Wolf, and Denise Koncelik</i>
Overture to <i>The Marriage of Figaro</i>	W.A. Mozart (1756–1791) arr. Howard A. Cohen

Members of the NYFC Ensemble

The NYFC Ensemble
Ann Bordley, Jazmin Correa, Eddie Crawford, Mary Lynn Hanley, Lauren Klasewitz, Denise Koncelik, † Katherine Saenger, and Mary-Ann Tu*†*

* Conductor † Director

Program subject to change

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Follow us on twitter @nyfluteclub
 Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum. Nicole Camacho, NYFC Social Media Chair

Finding Flow

by Wendy Stern



From the President

At the Flute Club, we are all volunteers—every board member, page turner, webmaster, newsletter contributor, graphic designer, door watcher, and performing artist contributes their time and expertise free of charge. Why do we do this? What is the value of work done outside the demands of our normal workday? (Believe me, I have asked myself this question many times over the past two years—being president of an organization as large and multifaceted as the Flute Club is not in the expected purview of a freelance flutist and teacher!)

Mihaly Csikszentmihalyi explores this topic in his book *Flow: The Psychology of Optimal Experience* (Harper & Row, 1990). Although not specifically describing musicians, he talks about autotelic personalities—those who do things because they are intrinsically rewarding, rather than to achieve external goals.

I laughed when reading that this trait is “possessed by individuals who can learn to enjoy situations that most other people would find miserable,” but it is a trait shared by anyone who pursues the art of music or musicking, whether for their livelihood or to add richness to their life. You can hear him speak about flow on TEDTalks (http://www.ted.com/talks/mihaly_csikszentmihalyi_on_flow).

The New York Flute Club Ensemble Program provides such richness for its members. Under the leadership of Mary-Ann Tu and Denise Koncelik, an eclectic and accomplished group of individuals—including lawyers, teachers, scientists, designers, and students—meet monthly to read ensemble music and enjoy playing together. You can read about the individual members and professions of this elite crowd on p.1 or our website. To quote from *Flow*, “...Originally, “amateur,” from the Latin verb *amare*, “to love,” referred to a person who loved what he was doing. The earliest meanings of the word therefore drew attention to experiences rather than accomplishments; they described the subjective rewards individuals gained from doing things, instead of focusing on how well they were achieving.” Please come and support the Ensemble by attending its annual concert on May 18 (program and venue information is on p.1 of this newsletter), scheduled to begin immediately after our (typically ten minute long) annual meeting at 2:00 pm.

Performing is not an ordinary situation for amateur musicians, but honestly, it is not an ordinary situation for professionals, either; a performance is always a special event. Preparation for a performance requires not only physical preparation but mental work as well. As a listener, a good performance can take one away from the stress of the moment, but as performers, we must learn to be in the moment, or “in the zone” (another topic discussed by Csikszentmihalyi). Flute Club member Kristen Gygi further interprets this concept of being in the present in her newsletter article, “A Fresh Approach to Performance-Related Stress.”

I would like to thank all the members of the Flute Club, amateur, professional, and student, for making this year at the Flute Club an especially exciting one. We had masterclasses, workshops, and coaching sessions with Raffaele Trevisani, Gergely Ittzés and Ian Clarke (read Student Liaison Rachel Susser’s review of Ittzés’s class) and record-breaking concert attendance at our monthly concerts and Flute Fair. And we finally entered the 21st century with our newly designed website and our upcoming Composition Competition. Again quoting Csikszentmihalyi, “to achieve a flow state, a balance must be struck between the challenge of the task and the skill of the performer.” Thanks to the skills of everyone who volunteered their time and energy this year, we were certainly up to the challenge of our tasks. I am looking forward to continuing this flow in the season ahead, and, in this spirit of enthusiasm and continuity, invite you to renew online for next year’s season (now, before you forget!), as our website is up and ready to accept 2014-2015 memberships.

Thank you!



Member Profile

Michelle
Stockman

NYFC Member
since 2011



Employment: Master's student at Mannes College The New School for Music, freelance flute/piccolo player and teacher.

A recent recital/performance: A graduate student recital at Mannes in February 2014 (see her YouTube channel for the videos), performing music of Sančan, Aitken (*Icicle*), Hoover (*Winter Spirits*), Reinecke, Bach, Clarke (*Hypnosis*), Imamovic (*Sarajevo Nights* for flute and guitar), and Liebermann; and the 2014 NYFC competition winners' recital at Engelman Recital Hall on April 27.

Career highlight(s): As a high school student, winning the Greater Boston Flute Association's competition to play in a masterclass with Sir James Galway in 2006 ("the other two winners were graduate students!") and later, as a Hartt undergraduate in 2009, winning 3rd place in the Ninth Annual van Rooy Competition for Musical Excellence. Performing with the New Hampshire Philharmonic (2006 to 2008, and once in 2012) and a variety of ensembles at Mannes and Hartt including the schools' orchestras, the Mannes American Composers Ensemble under the direction of Lowell Liebermann, and Hartt Foot in the Door Contemporary Ensemble; premiering Ken Steen's *Meander—different streams: same river*, a piece for flute quartet and percussion, with Janet Arms and colleagues from Hartt at the 2012 National Flute Association Convention in Las Vegas; and playing *La Bohème* with LoftOpera (this spring).

Current flute: A c. 2009 sterling silver French style Brannen with Brögger Mekanik™, offset G keys, C# trill key, and A=442 scale, played with a Cooper sterling silver headjoint with gold riser; current piccolo: A c. 2011 grenadilla wood Keefe with C# trill key, cork pads on water line, and A=442 scale, played with a grenadilla wood modern style headjoint.

Influential flute teachers: Terry D'Errico (her first private teacher), Melissa Mielens

(in high school), Janet Arms (in college and ongoing), and Judith Mendenhall (her current teacher in the master's program at Mannes).

High school: Timberlane Regional High School in Plaistow, NH.

Degrees: BM in flute performance (the Hartt School at the University of Hartford, 2012), MM in flute performance (Mannes College The New School for Music, expected 2014).

Most notable and/or personally satisfying accomplishment(s): Being accepted into graduate school and successfully transitioning to a life in NYC. Michelle says, "The move to New York from my very rural home in New Hampshire took me far beyond my comfort zone and was at times quite difficult. While I know my heart will always be in the country, I am learning to love the city and the growth opportunities it offers—both professional and personal."

Favorite practice routines: Long tones, breathing exercises, harmonics, vibrato and intonation exercises, vocalises, scales, and melodies, collected from Trevor Wye's *Practice Book on Tone*, Moyses's *De la Sonorité and Tone Development Through Interpretation*, and Taffanel and Gaubert's *17 Daily Exercises*.

Other interests: Spending time with family and friends, outdoor activities (hiking, camping, skiing, snowshoeing, ice skating, swimming, kayaking, and water skiing), reading (literature and poetry, including her favorite, the *Lord of the Rings* trilogy), and maintaining her website (www.michellestockman.com).

Advice for NYFC members: Never lose sight of what is truly important in your life. Something I am constantly striving to overcome is needless anxiety. As artists, we tend to naturally be perfectionists and very sensitive people. A life in music is difficult, especially here in one of the most populated and competitive cities in the world. With high standards, it is easy to fall victim to feelings of defeat and doubt when things go amiss. Instead, focus on what you love, have faith, and be constructive.

FLUTE HAPPENINGS

MAY '14

May
14

Wednesday 7:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, and Oren Fader, guitar, perform music for winds and guitar by Piazzolla, de Falla, Kreutzer, Sor, Dickhuts, Villa-Lobos, Field, Castelnuovo-Tedesco, Márquez, and Rodrigo. Postconcert reception in the art-filled Banca Sorolla Gallery.

• The Hispanic Society of America, 613 West 155th Street (Broadway between 155th & 156th Streets), NYC. • Admission is free (RSVP to 212- 222-3569 x 250 is required).

JUN '14

Jun
7

Saturday 8:00 pm

CARLA AULD, flute, will be performing Cecile Chaminade's Concertino with the Rockland County Concert Band in a benefit concert for Rev. Richard Deats.

• The First Reformed Church of Nyack, 18 South Broadway, Nyack, NY. • Admission: \$10 minimum donation. • Info, visit www.carlaauld.com or call Barbara at 845-426-6443.

Jun
8

Sunday 8:00 pm

"YOUNG COMPOSERS ABOUND," a program performed by **PATRICIA SPENCER**, flute, and the Da Capo Chamber Players. Works by Timo Andres, Mike Bono, Tony Fajt, Ryan Francis, Jonathan Katz, Paul Kerekes, Sky Macklay, and Clint Needham, and the premiere of a piece written for Da Capo by Jack Gulielmetti, winner of the group's "very young composer to keep an eye/ear on in the future" award.

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

MEMBER



ANNOUNCEMENTS

The International Flute Symposium at West Virginia University, Morgantown, for flutists ages 12 through adult amateur/professional, will be held July 16-20, 2014. Masterclasses with **NINA ASSIMAKOPOULOS**, Alberto Almarza, Stephanie Jutt, Matej Grahek, and Wendy Kumer; events include concerts, competitions, and workshops on body mapping, Alexander technique, flute choir, performance/movement, flute repair, voice technique/breathing, audition preparation, and technique. • Tuition alone \$190-\$500; dorm housing: \$130/\$285 single/double; breakfast/lunch, \$17 per day. • Info, visit ifs.wvu.edu or email nassimaflute@gmail.com.



A Fresh Approach to Resolving Performance-Related Stress

by Kristen Gygi



In this article, I will describe a new approach to performance anxiety, one that considers stress and fear to be optional instead of mandatory. If you experience any type of stress, either before, during, or after a performance, and would prefer to be without it, read on. Note that we are not talking about stress management. The very term “management” implies that you just have to learn to live with stress, and cope with it as best you can. Instead, after a brief discussion of basics, I will consider some of the myths associated with conventional approaches to managing performance anxiety and then present new insights about stress and anxiety and new methods for resolving them, which I now practice and teach.

These new methods are simple to learn, yet are extremely effective.

First, let’s define our terms (from dictionary.com):

anxiety: distress or uneasiness of mind caused by fear of danger or misfortune.

stress: a specific response by the body to a stimulus, as fear or pain, that disturbs or interferes with the normal physiological equilibrium of an organism.

For simplicity’s sake, let’s consider these both as variations on the theme of fear.

fear: a distressing emotion aroused by impending danger, evil, pain, etc., whether the threat is real or imagined; the feeling or condition of being afraid.

For our purposes, it’s important to acknowledge that our fear can incite a *physiological* stress response from the body, perhaps more widely known as the “fight or flight” response, which in the right situation (if you were, say, being chased by hungry lions) is quite miraculous. The problem is that the body does not seem to be able to determine whether the threat is real

or imagined. Nor does it necessarily distinguish between an actual physical threat vs. a potential bruise to the ego. It is unlikely that a mishap during a performance, no matter how severe, would result in your needing to run for your life. (And hungry lions are rarely invited to serve on audition committees.)

So now we come to our first important insight: this is not a mental process. In other words, you did not sit down and think this through, weighing the pros and the cons, analyzing all angles of the situation, and then decide that, all things considered, it was in your best interests to activate your physiological stress response before launching into *Daphnis and Chloë*. So what makes you think that you can think your way out of it? Probably it’s because that is our default response to just about everything, i.e., we do our best to apply our Vulcan mind control to shut down any inconvenient emotions. Only that doesn’t work. In this case, neither the problem, nor the solution, is cognitive.

Next, let’s take a look at the two aspects to knowledge:

- Intellectual understanding (thinking)
- Experiential knowing (knowing)

Consider the experience of eating a strawberry vs. the intellectual understanding of what a strawberry is. If you met someone who had never eaten a strawberry, you could tell them all about the strawberry’s physical characteristics, its shape, its color, its texture, you could describe its flavor, its aroma, but no amount of words would provide anything close to the experience of biting into one. While we may be more comfortable focusing on our thought processes, if we are looking to resolve undesirable emotions, it is much more useful to focus on our experiential knowing, which means getting more in touch with what is going on in our bodies. The key to all of this is to be able to stay present to the energy of the emotions in your body.

And now it’s time for Insight number two: every unwanted emotion has a corresponding “feeling,” by which I mean a physical sensation in your body. Being able to efficiently eliminate the anxiety depends on being able to distinguish between the story of the emotion and the energy of the corresponding feeling. For instance, the story of your performance-related

fear could be: I am anticipating some disaster that could result in extreme embarrassment. The feeling is the visceral physical sensation of being nervous. Traditional therapy generally focuses on the story of why you are feeling the emotion. But our new improved approach focuses directly on using specific techniques to fully resolve and release the physical sensation. More on that in a moment.

But first let’s take a look at some of the old methodology, which I consider to be outdated:

Faulty premise No. 1: It’s normal to feel fear when I play.

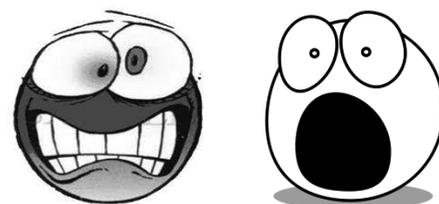
While it may be common for musicians to feel some sort of fear, this is not natural. Most fears are learned. In fact there are only two natural fears. Only two. What do you think they are? (Hint: neither of them has anything to do with performing music, even in auditions. We can also rule out death, taxes, & public speaking; see answers below.*)

Faulty premise No. 2: I’m nervous because of current circumstances.

Fear is not about being present. It’s about reliving the past and/or worrying about the future. The only reason you are expecting some sort of mishap to occur is because of some past experience that felt very unpleasant at the time, and you jumped to the conclusion that it could happen again, so you might as well worry, just in case. It’s also possible that you decided to worry based on someone else’s experience. But again, this was not a rational decision—it was a feeling-level decision. The good news is that we don’t need to analyze or determine the cause of the fear. We only need to deal with the energy of it.

Faulty premise No. 3: Once I get a real job, I won’t be nervous anymore.

In many cases, musicians feel more pressure once they are playing on a professional level. In any case, since the fear is not related to the current circumstances, this assumption is erroneous.



Faulty premise No. 4: I just need to practice more.

See above. While practicing is certainly beneficial, it does not address the roots of the fear.

Faulty premise No. 5: My fear gives me an edge that I can channel into my performance.

While it's easy to confuse fear and excitement, they are two very different energies. One is useful, the other is not. Fear is the anticipation of pain; excitement is the anticipation of joy.

Faulty premise No. 6: I just need to control my nerves with medication.

Drugs such as betablockers can only manage the physical symptoms of being nervous, and that can be helpful. But wouldn't it be even better to resolve the root cause of the anxiety and be forever free of symptoms?

Faulty premise No. 7: Something outside me needs to change before I can feel completely comfortable with my performance.

If this were true, we would all be in big trouble. The only thing in the world that we can truly control is what is going on inside of us. Luckily, tackling

our inner game is enough to create a big shift in our experience.

The stress-elimination techniques that I teach were originally developed to address and fully resolve symptoms of post-traumatic stress disorder (PTSD). After seeing the dramatic results they have provided for many combat veterans, I adapted them to use with musicians (starting with myself), and I have experienced and observed equally impressive results. These techniques provide the means to fully resolve and release the energy of any unwanted emotion. Once the energy is resolved, the emotion goes with it, and the story becomes irrelevant. While I don't have space here to describe the process in detail, here is the gist of it: once you learn to isolate the sensation of the energy of the feeling, the next step is to bring your full attention and awareness to it.

This is exactly the opposite of what we are all conditioned to do. From the time we are very young, we develop strategies of avoiding intense feelings because we become very easily overwhelmed. Infants have a limited physiological capacity to process emotions. Our capacity to feel grows exponentially as we grow older, but because we are already so

good at resisting feeling fully, we tend to just continue that old pattern, until we learn the value of returning to the full experience available in our bodies. Once you have isolated and resolved the energy of a particular fear, you will not feel that fear again. This provides you with the experiential knowing (as in the actual biting into the strawberry), of being able to play without fear. With this new awareness, your ability to focus on what you are doing will greatly improve. It's incredibly freeing to live without fear. Imagine being able to thoroughly enjoy the music and to be able to freely express yourself without worry!

* falling, and sudden or loud noises

Kristen Gygi is a flutist, singer, and performance anxiety resolution specialist. She has performed with the New York Philharmonic, the Philadelphia Orchestra, the Budapest Festival Orchestra, and the Sarasota Opera Orchestra, among others. A video demonstration of one of the techniques discussed in the article can be found on her website, www.connectingtome.com.

Gergely Ittzés Masterclass Report

by Rachel Susser, NYFC Student Liaison



On Tuesday, February 25, 2014, Gergely Ittzés offered a masterclass for NYFC members in the Baruch Performing Arts Center Engelman Recital Hall. Six college and graduate-aged flutists (Zachary Hicks, Coreisa Lee, Patricia Cardona, Maya Holmes, Xiang Yi, and myself) performed in the class, with works ranging from the Ibert Concerto to *Air* by Toru Takemitsu (the piece I played) to Andersen's Etude No. 3 of Op. 15. Ittzés gave a lot of insightful feedback, some specific to a given piece but much applicable to the art of the flute (and music) in general. For example, he described the space between notes as similar to the empty space in an atom; there is much more between the notes than at the points of articulation themselves. This echoes a sentiment a teacher of mine, Susan Rotholz, always emphasizes—"Play the intervals!" Especially because music is written as note heads occupying a particular pitch-space, it can be easy to imagine a melody as a collection of distinct pitches, without following the line of connections between them. But, following the advice of Ittzés, Rotholz, and others like them, the notes become strung together in such a way that the motion from one to the next—what the flutist

does between articulations—is more important than the notes themselves.

Ittzés had more to say about the appearance of music on the manuscript page. He mentioned that music in its written form (prior to semantic parsing) does give more of a visual indication of gesture than a written language like English does. However, that visual cue in itself is not sufficient. An understanding of music theory and harmony is a really powerful tool that can enable a musician to sculpt phrases in such a way that even an audience member with no musical background can understand what is happening. Ittzés believes that this understanding and the communication thereof is an obligation of the performer. These ideas came together when he described what he sees as the three elements of music—melody, harmony, and rhythm.

A final memorable piece of advice he gave was that "sixteenth notes are not a box." Just because there are four notes beamed together that look nearly identical does not mean they truly need to be played with the same length and emphasis; the phrasing should usurp the beaming if the piece calls for it. Which it often does.

The Ittzés masterclass was one of several the NYFC has offered this year. I am looking forward to attending more in the future!



¿Qué tipo de flauta toca?

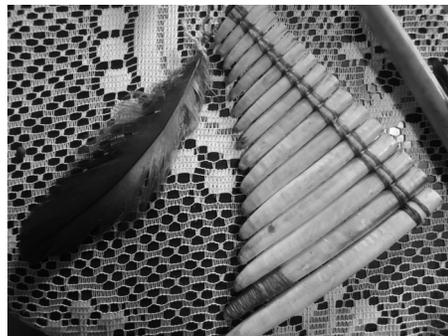
by Rachel Susser

Thanks to the support of the Barnard College Centennial Scholars program, I had the opportunity last summer to spend 40 days traveling around the southern half of Peru speaking to and learning from performers and teachers of Andean wind instruments. When I introduced myself as a flutist to people I met throughout my journey, the most common response I heard—from musicians and non-musicians alike—was the question: “What kind of flute do you play?” In response, I would explain that I was classically trained on the transverse flute, but that I was in the country to learn *quena* and *antara*.

My choice of project had many sources of inspiration, but one of these was a question that sometimes seems central to my identity as a musician. As someone who suffers from an unrequited love of string quartets, I must admit I often find myself wondering – why flute, specifically? Of all the instruments I could play, why this one? Just because I picked it by chance at the age of nine? Even clarinet has amazing Brahms chamber music to bask in! Why did Mozart hate us so much? Why can't we steal some of a cello's overtones? What is it that our instrument has that these others do not?

One of the answers I have discovered is its history. Flutes have been around for over 50,000 years, a feat shared only by percussion. There are hundreds (or thousands?) of different kinds of flutes still played around the world today, which is easy to forget when one is absorbed in mainstream classical culture. Below I will describe the two that formed the central focus of my study while abroad.

The *quena* is a vertically held instrument made out of cane, bamboo, or wood (though I also saw some instruments of plastic and metal) that is usually about 15" long. It is wider than a recorder but similarly has no keys. The finger holes are tuned pentatonically, though various partial-covering techniques allow for the performance of chromatic melodies. I even met one man who was able to play Chopin waltzes on the instrument! Its family includes the *quenilla* and *quenacho*, which are smaller and bigger, respectively. The top of the shaft does not have any sort of plug or crown but rather is covered by a musician's chin as s/he blows down across a small, u-shaped notch, where the air is split to produce sound. Interestingly, one of my teachers told me that the only other country to have a traditional flute with this same sound-producing mechanism is Japan.



An *antara* made out of condor quills.

Like the *quena*, the *antara* is traditionally a pentatonic instrument, though there are now chromatic versions. The instrument consists of a single row of panpipes that vary in length from small to large. At



The author, with *antara*, greets the sun in the mountains of the Huaraz district of Peru.

various points in a song, the flutist may play single notes, simultaneous pairs, and rapid multi-note runs much like the triple-stop on a string instrument. It is fairly common for one hand to be used to navigate the instrument back and forth across one's lips while the other hand plays some kind of percussion accompaniment. Many of the songs I learned for *antara* originated in the Cajamarca region of northern Peru, though musical instruments and influences reached throughout the Andes and beyond. The musical instruments and traditional (or traditionally-influenced) melodies have experienced an upsurge in popularity in recent years alongside the rise of the *indigenista* movement. On both *quena* and *antara*, ornaments are improvised according to general frameworks, which struck me as similar to baroque traditions.

While this brief account cannot do justice to everything I learned on this trip, I hope it will, at the least, encourage other flutists out there to broaden what we think of when we think of “flute.” There is much richness to the instrument both in terms of its history and its present usage that is not always explored. And maybe, someday, here too flutists will be asked, “What kind of flute do you play?” (and the inquirer will not be expecting the name of a brand).



Lima-based *fabricante* carving a flute.

Barnard student **Rachel Susser** is the NYFC student liaison.

* What kind of flute do you play?

Make Music NY— June 21

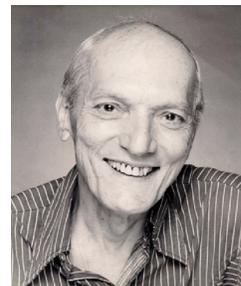
Join other New York flutists in an all-fresco performance of Henry Brant's *Mass in Gregorian Chant* for multiple flutes as part of MakeMusicNY on Saturday, June 21. Sign up at <http://makemusicny.org/>.

Mass in Gregorian Chant, written in 1984, was recorded by members of the New York Flute Club, conducted by Robert Aitken, as part of a CD entitled *Henry Brant: Music for Massed Flutes* (New World CD 80636-2). That disc presents the three landmark works for flute by the world's leading composer of special music, whose music has been a fixture of flutists' repertoire—and frequently performed at flute club concerts—since the Concerto for Flute and Flute Orchestra (later known as *Angels and Devils*) was debuted in 1932 by Georges Barrère and ten of his students. The New World CD includes the landmark 1956 recording of *Angels and Devils* with Frederick Wilkins as soloist.

Jamie Baum Awarded Guggenheim Fellowship

The New York Flute Club is pleased to report that jazz flutist Jamie Baum (a NYFC member and the featured performer at the Club's December 2013 concert) has been honored with a 2014 US & Canada Competition Guggenheim Fellowship in the area of Creative Arts – Music Composition. Congratulations Jamie! (More info at www.jamiebaum.com.)

Kenneth J. Schmidt (1923–2014)



The New York Flute Club mourns the death of longtime NY-area flutist Kenneth J. Schmidt, on April 8 after a long illness. He was the father (and first teacher) of former NYFC president and founding Flute Force member Rie Schmidt, and a beloved teacher to many other NYFC members. Over the course of his career he played flute in the New Orleans Symphony, New Orleans Opera Company, Brooklyn Philharmonic, New York City Opera, and the Metropolitan Opera, and appeared on ABC, NBC, and CBS television and in many Broadway shows. Once a composition student of Henry Brant, he wrote many chamber pieces and solos and improvised music for films and TV commercials.

Interested readers can hear him on the CD entitled *Henry Brant: Music for Massed Flutes* (New World CD 80636-2), performing in *Angels and Devils* (1931) for flute and flute orchestra, in a re-mastering of the historic c. 1956 performance with Frederick Wilkins, solo flutist, Henry Brant, conductor, and Samuel Baron, Frances Blaisdell, Philip Dunigan, Harold Jones, Andrew Lolya, Claude Monteux, Harry Moskovitz, Murray Panitz, and Lois Schaefer.

Evidence of his wit and good humor can be found in a March 22, 1998 letter to the editor published in the *New York Times*, written in response to a March 1 article by Bernard Holland about musicians and perfect pitch (“’Tis a Gift To Be Perfect. Or Is It?”). Schmidt wrote:

I graduated from the Juilliard School as a flute major in 1953. It seemed that half of the students had perfect pitch. Whenever I was asked if I had perfect pitch I replied, “Perfect enough.”

The perfect answer.

He will be remembered by his family, daughter Rie and her husband, Benjamin Verdery, their children, John and Mitsuko, and his wife of 61 years, Fumi Schmidt. Please send any remembrances to Rie Schmidt at rieschmidt@aol.com.

NOTICE OF ANNUAL MEETING

Sunday, May 18, 2014 at 2:00 pm

Alwan for the Arts*

16 Beaver Street (between Broad Street & Broadway), 4th floor, NYC

The annual meeting of the New York Flute Club, Inc. will be held on Sunday, May 18, 2014 at 2:00 pm. At that time we will elect officers and members of the board of directors. All current members are eligible and encouraged to attend and vote.

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



Post-concert refreshments will be needed. Requested items include wine, soda, cheese, crackers, cookies, grapes, and other nibbles. If you can bring something, please notify Mary-Ann Tu via the Ensemble Concert Refreshments page on her www.masterclassesnyc.com website. Please help us make a nice end-of-year celebration.

* Directions (posted at www.alwanforthearts.org/directions):

SUBWAY: 4/5 to Bowling Green; J/Z to Broad Street; R to Whitehall Street; 1 to Rector Street or South Ferry; 2/3 to Wall Street; A/C to Fulton.
BUSES: M1, M6, M9, M16, M20. BIKE: Hudson River Greenway, East River path, Liberty Street, Broadway, Water Street.



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



May 18, 2014 Concert

Sunday, 2 pm • Alwan for the Arts, 16 Beaver Street (between Broad Street and Broadway), 4th Floor, NYC
Annual Meeting & Ensemble Concert

94th Season 2013 - 2014 Concerts

October 13, 2013 • Sunday, 5:30 pm
RAFFAELE TREVISANI, flute

November 10, 2013 • Sunday, 5:30 pm
GERGELY ITTZES, flute

December 15, 2013 • Sunday, 5:30 pm
JAMIE BAUM, jazz flute

January 12, 2014 • Sunday, 5:30 pm
FLUTE FORCE (flute quartet)

February 2, 2014 • Sunday, 5:30 pm
IAN CLARKE, flute

March 16, 2014 • Sunday, all day
Flute Fair with Metropolitan Opera flutists,
The Lighthouse

April 27, 2014 • Sunday, 5:30 pm
Competition Winners Concert

May 18, 2014 • Sunday, 2:00–5:00 pm
Annual Meeting & Ensemble Concert,
Alwan for the Arts, 16 Beaver Street, NYC

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



From the Editor

Greetings! The annual meeting of the New York Flute Club and the ensembles concert following it, organized by Ensemble Program directors Mary-Ann Tu and Denise Koncelik, will take place at Alwan for the Arts (a new, very-downtown, venue for us) on Sunday, May 18.

In her “From the President” on p. 2, Wendy Stern thanks the year’s volunteers and shares some of Mihaly Csikszentmihalyi’s wisdom from his book on “flow” (*Flow: The Psychology of Optimal Experience*).

Not entirely coincidentally, our featured article this month is about something that can be a major impediment to flow: performance-related stress. Kristen Gygi talks about a fresh approach to this issue, one that considers stress and fear to be optional instead of mandatory. We also have two contributions from NYFC student liaison Rachel Susser. The first is a synopsis of Gergely Ittzés’s NYFC-sponsored February 25 masterclass, which she performed in; the second is a short report on the native flutes she learned about on a trip to Peru last summer.

Michelle Stockman, a master’s student in flute performance, is this month’s member profile subject. I should confess that I had no idea that she would end up being second prize winner of the 2014 NYFC Competition when, at Judith Mendenhall’s suggestion, I first invited her to be profiled! I enjoyed learning about Michelle’s New Hampshire roots and some of her recent performances (though all less recent than the April concert).

As this is the last of the newsletters for the 2013-14 season, I would like to thank the year’s interviewers, writers, photographers, and proofers for their many contributions. This group includes Paula Bing, Ardith Bondi, Katherine Hoffman, Valerie Holmes, Brian Klasewitz, Denise Koncelik, Zara Lawler, Fred Marcusa, Soo-Kyung Park, Michael Parloff, Greg Pattillo, Wendy Stern, Rachel Susser, Nancy Toff, Mary-Ann Tu, Barbara Williams, and Tanya Witek. The biggest thank you of all is reserved for our newsletter design team—Naomi Ichikawa (October and May) and Meredith Norwood (interim designer from November through April, while Naomi was on maternity leave).

Hope to see you at the concert (and chat over the post-concert refreshments!). Best wishes for a good summer.

Katherine Saenger (klsaenger@yahoo.com)