



# The New York Flute Club

## NEWSLETTER

January 2017

### Sarah Jackson: Using the Breath

Interview by Mindy Kaufman



*Sarah Jackson grew up in Canada and has been a professional orchestral musician since the early 1990s, when she joined the flute section of the Vancouver Symphony. She has been piccoloist with the Los Angeles Philharmonic for the past 13 years. We had met once during the intermission of a New York Philharmonic concert in LA in which the Tchaikovsky Fourth Symphony (with me on piccolo) was on the second half. This interview was done by email during October and November.*

**MINDY KAUFMAN:** *Let's start out with your first job, as second flute and later as assistant principal flute and piccolo with the Vancouver Symphony. When and why did you switch over to the piccolo, and how was the transition?*

**SARAH JACKSON:** My first professional job was as second flute with the Vancouver Symphony. I was doing postgraduate work at McGill University when I took the audition. I thought, "On one hand a job, and, on the other hand, a degree to get a job." I took the job. I love playing second flute! I think you have to be even more flexible and intuitive than for principal flute. On second, you can be playing many different roles, or wearing different hats as I like to call it, all within one phrase. You have to play one way when you are in unison with the first, soloistic when your line becomes more prominent, and quick on the draw if the principal decides to move the line one way or another. Personally, I think everyone should have to play second before they get a principal job. All that experience in flexibility really paid off when I got a

*(Cont'd on page 4)*

*In concert*

**Sarah Jackson, piccolo**

Soyeon Kim, piano

Sunday, **January 29, 2017**, 5:30 pm

*Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue  
(entrance on East 25th Street between Lexington and Third Avenues)*

**Pre-concert piccolo masterclass at 4:00 pm**

**Program**

Andante Pastoral and Scherzettino (1907)	Paul Taffanel (1844-1908)
Three Tibetan Fantasias	David Loeb (b. 1939)
Les Echos des Bois, Op. 220	Eugene Damaré (1840-1919)
Three sketches (2004)	Katherine Hoover (b. 1937)
Pièce (1906)	Gabriel Fauré (1845-1908)
arr. from Vocalise-étude for voice and piano	
Sonata No. 1 for piccolo and piano (2006)	Matt Smith (b. 1984)

*Program subject to change*

*Sarah Jackson's appearance is made possible in part by Keefe Piccolos.*



### IN THIS ISSUE

Sarah Jackson: Using the Breath <i>Interview by Mindy Kaufman</i> .....	1
From the President: Sarah Jackson, All-Star Piccoloist <i>by Patricia Zuber</i> .....	2
Member Profile: David Russell.....	3
The Fauré <i>Pièce</i> : The Backstory <i>by Nancy Toff</i> .....	5
Buzz for Bart (as in Barthold Kuijken!), Part I: Searching for Knowledge <i>by Leela Breithaupt</i> .....	7

### Announcements

Ensemble Program Update.....	2
Flute Happenings.....	3



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**Sarah Jackson, All-Star Piccoloist**

by Patricia Zuber



**From the President**

Our stellar concert season continues with an all-piccolo concert by Sarah Jackson, piccoloist with the Los Angeles Philharmonic, following a pre-concert masterclass. If your first instinct is to shy away from a concert entirely played on piccolo, let me try to disabuse you of that idea!

I first met Sarah Jackson when she played the Concerto for Piccolo by Lowell Liebermann with the Northeastern Pennsylvania Philharmonic, where I am the piccoloist in the flute section. She made me love the piece, and I was so impressed with her beautiful playing. We met again a few years later at the gala finale concert for the 2015 National Flute Association Convention in Washington, DC. We shared a stand for a performance of the theme from the movie *The Patriot*, which featured a lineup of 14 “all-star” piccolo players. We had a lot of fun! I was again impressed with

Sarah’s beautiful playing.

I was delighted to hear a resounding “Yes!” when I asked if she might be willing to come play a concert and teach a masterclass for the New York Flute Club. Now you, too, will have the opportunity to enjoy her ability to make the piccolo convey music and beauty instead of fear! I hope to see a big turnout for this concert and, of course, I look forward to seeing you there!

**NYFC ENSEMBLES PROGRAM**

**UPDATE**



Present at the November 19, 2016 meeting: (L to R): Kenneth Grumer, Sanae Nakayama, Alex Chen (back), Judith Thoyer, Eric Thomas, Roger Brooks, Irene Hecht and Simba (front), Malcolm Spector, Ann Bordley, Marian McDermott, Kathy Saenger (front), Erina Aoyama, Mark Vickers, Catherine Xu, Diane Couzens, Mary Lynn Hanley, Karen Robbins, Cynthia Reynolds, Abby Green, and Amy Appleton. Not shown: Denise Koncelik (photographer).

Twenty-one NYFC members (three new and 19 returning) met at Studios 353 on Saturday, November 19. Highlights of the session included two new J.S. Bach arrangements by Malcolm Spector—Fugue No. 5 in D Major, from *The Well-Tempered Clavier*, Book I (BWV 850) and the Fugue in C Major (BWV 932). Following the rehearsal, several players set off for a group outing to Bryant Park’s “Winter Village” with NYFC member Catherine Xu.



Present at the December 10, 2016 meeting: (Front, L to R): Kenneth Grumer, Katherine Saenger, Abby Green, Lisa Underland; (Back, L to R): Eric Thomas, Ted Davis, Lois Roman, David Russell, Roger Brooks, Ann Bordley, Erina Aoyama, Malcolm Spector, Mary Lynn Hanley, Mark Vickers, Lauren Klasewitz, and Karen Robbins. Photo: Brian Klasewitz.

Sixteen NYFC members (one new and 15 returning) met at Studios 353 on Saturday, December 10, 2016. Highlights of the session were a selection of holiday favorites; *The Flute Garden* by Ricky Lombardo; and a new J.S. Bach arrangement by Malcolm Spector—Fugue No. 18 in G# Minor from *The Well-Tempered Clavier*, Book I (BWV 863).

All members of the NY Flute Club are welcome to participate. For more information, visit [www.nyfluteclub.org](http://www.nyfluteclub.org) or contact co-directors Denise Koncelik (dkoncelik@aol.com) or Mark Vickers (MaestroME@aol.com) directly. Meetings through May 2017 will be held at Studios 353 (353 West 48th Street, 2nd floor):

Sunday, January 29	1:00 - 3:00 pm	Sunday, March 26	2:00 - 4:00 pm
Saturday, February 18	2:00 - 4:00 pm	Saturday, April 22	2:00 - 4:00 pm

## Member Profile

### David Russell

NYFC Member since  
2014



**Employment:** Physics teacher at Ramapo High School, Franklin Lakes, NJ and adjunct professor at Ramapo College of New Jersey.

**A recent recital/performance:** Playing first reed book for my high school's all-school musical, *The Secret Garden* in April 2016. Dave says, "The book was ridiculous—calling for C-flute, piccolo, alto flute, soprano recorder, alto recorder, tenor recorder, penny whistles in Bb, D and F, pan pipes, clarinet and oboe. No way! I compromised and did it on flute, picc, and alto flute. It was an interesting show with very moving and beautiful music, but the best part was getting to know some of my physics students away from the classroom."

**Career highlight(s):** Back in his gigging days (late 1980s to early '90s), Dave had the great fortune to play with a wonderful big band led by Michael Hart ("The band was made up of oldtimers who were formerly members of all the great big bands and young guys like me. I got to sit next to Paul Swain on lead alto, Carl Friend and Danny Patiris on tenor, and John Pearson on bari. For me, it was a masterclass on style and swing every night!").

**Current flute:** His everyday flute right now is a c. 1907 Louis Lot, silver body, plated headjoint, silver lip plate and riser, inline G, and C foot. His alto flute is a DiZhao and his bass flute is Ogilvie serial #4 ("previously owned by the Henry Mancini orchestra and used on many a movie soundtrack"). He also has a 1967 Powell heavy-wall commercial model with a B-foot. His 1936 Haynes Laurent spec (extremely light gauge .011" wall) plateau model C-foot with a David Chu boxwood headjoint is a special flute that came to him from his aunt. She got it from Meredith Willson, her teacher and a friend of the family through his grandfather's membership in the Sousa band. He also has a pair of turn of the century Bonne-

ville flutes, one plated and one all silver, plus a boatload of saxophones and clarinets ("Not surprisingly, what once was my spare bedroom is now an instrument storage annex....").

**Influential flute teachers:** Nicolas Duchamp (his first flute teacher, since about a year ago) and Keith Underwood (via auditing the occasional masterclass here and there). David says, "I'm a flute/sax/clarinet doubler and up till now I have been self-taught on flute. Turns out that self-teaching is not the best plan for making progress. Who knew? It is taking considerable work to fix my bad habits. But I am finally starting to feel like a flutist!" Influential sax teachers include Paul Swain and Ray Gerard, both in high school, and Ron Parello—whose incredible classical sax tone is the ideal Dave tries to emulate—at William Paterson University.

**High school:** Northern Valley Regional HS in Demarest, NJ (when Evan Cooper was band director).

**Degrees:** BM in classical performance (William Paterson University 1989), BS in physics and mathematics (Ramapo College of New Jersey, 2004), MS EdTech (RCNJ, 2006).

**Most notable and/or personally satisfying accomplishment(s):** Getting back to playing music after nearly 20 years of not touching an instrument. He says, "Just how much I missed playing was not apparent until I reunited with a special person from my music days, my flutist fiancée Lois Roman. I was rusty and horrible at first, but it came back! Now music fills my life with beauty and nourishes my soul."

**Favorite practice routines:** David makes sure to play every day, even if it is only 10 minutes. Most of his practicing is on flute rather than sax or clarinet. He likes to start with a warm-up Nico suggested: slow chromatic scales up and down starting from A or B above the staff, with three pitches on a breath, focusing on sound production, tone quality, and intonation; followed by intervals starting and returning to the same A or B increasing the interval by a half step, each time varying the articulation. After some scales and etudes, he'll finish off by working on a Bach sonata or any pieces scheduled for upcoming performances.

**Other interests:** Family ("I love being an audience member when my fiancée's young adult children, Danielle and Elliot, perform. I am in awe of their incredible musical accomplishments!"); bicycling, old motorcycles, and tooling around in his vintage Porsche with the top down.

**Advice for NYFC members:** No matter what, keep music in your life! And don't forget to clean your flute—it's not supposed to smell funky.

## FLUTE HAPPENINGS

### JANUARY '17

Jan. 20 Friday 6:30 – 9:30 pm

Flute Repertoire Essentials Series on Opera Solos with **MICHAEL PARLOFF** (former principal flute of the Metropolitan Opera Orchestra). A second group of 10 excerpts from *Opera Excerpts for Flute*, by Michael Parloff and Martha Rearick, will be played by six student performers.

- Nola Studios (Studio C), 250 West 54th Street, NYC. • Admission: \$125 performers; auditors \$25 general, \$15 students/seniors.
- Info, visit [www.skpmusicians.com](http://www.skpmusicians.com), email [skpmanagement@gmail.com](mailto:skpmanagement@gmail.com), or view NYFC website calendar for repertoire

### FEBRUARY '17

Feb. 9 Thursday 8:00 pm

**ROBERT DICK** and Ursel Schlicht perform their flute and piano music, celebrating the release of their CD, *The Galilean Moons*.

- Roulette, 509 Atlantic Avenue, Brooklyn, NY.
- Admission: \$15/\$10 (reservations, call 917-267-0363) • Info, visit [www.robertdick.net](http://www.robertdick.net).

Feb. 11 Saturday 8:00 pm

**DIANA BASSO**, flute, in a performance of Ravel's *Daphnis and Chloé* Suite No. 2 with the New York Repertory Orchestra. Also on the program: Hans Pfitzner's *Three Preludes from Palestrina* and Max Bruch's *Violin Concerto in G Minor*.

- Church of St. Mary the Virgin, 145 West 46th Street, NYC. • Admission: \$10 suggested donation. • Info, visit [www.nyro.org](http://www.nyro.org).

Feb. 18 Thursday 7:30 pm

**SVJETLANA KABALIN**, flute, with the Sylvan Winds in "Winds of Change," a program honoring Elliott Schwartz's 80th birthday. Music of Schwartz (*Rows Garden*), Daniel Ott (*Variable Winds*), Frank Oteri (*circles mostly in wood*), Julia Wolfe (*on seven star shoes*), and Robert Patterson (*Wind Quintet Klezmesbugeb*).

- The Cell Theatre, 338 West 23rd Street, NYC.
- Admission: \$25 general, \$20 students/seniors.
- Info, visit [www.thecelltheatre.org](http://www.thecelltheatre.org) or [www.sylvanwinds.com](http://www.sylvanwinds.com).

Interview (cont'd from page 1)



Sarah Jackson with a piccolo masterclass student.

job where piccolo was my main instrument. When I was second flute there were of course many opportunities to play piccolo. I hadn't spent much time working on piccolo before this job, but I really stepped up and did a lot of piccolo practicing after. I found I loved the piccolo! When the piccolo/assistant principal flute position became available, I didn't hesitate.

*MK: What was your early training like? How old were you when you started playing the flute?*

SJ: This is probably my longest story. I had always been interested in music—especially singing. I was always singing as a kid. Right from grade one we had music classes in school. They were the highlight of school for me. Of course, in first grade it consisted of a teacher playing guitar and all of us singing, but that was right up my alley! In grade three, instruments were introduced. I chose the saxophone. Well, I was a small kid and on top of that I rode my bike to school. So here I was balancing this huge instrument on my bike for our 15-minute lessons. I didn't do well trying to play it either. The clarinet was then suggested. Well, that didn't work out so well either. I couldn't close the rings and cover the holes at the same time. (Did I mention I was a little skinny kid?) Then—wait for it—I was told I wasn't talented and to just give up. What teacher says that to a kid!

I didn't continue after that...until... grade seven came along. We were given extracurricular options at school. They consisted of sports or band. It was like two bad choices, but I hated sports more, so I decided on band. We were given an instrument sheet to take home

to choose an instrument. My mom went through the choices with me: well saxophone, that didn't work out so well; clarinet, much the same. The rest of the instruments were described to me but that's not very helpful if you can't see or hear them. So I went back to school with a blank form. The teacher said I had to choose an instrument. "But I don't know what to choose!" "You just have to choose one." Well, flute was at the top of the list so I checked it off. I carried on, not practicing, and being the last in the class.

Early one summer, we moved across the country. I didn't have any friends for the entire summer of course. But I did have my flute and band book! I played every day and I loved it. When there were auditions for chair placement in my new school I was placed first chair. I got a very important life lesson that year. I also sang in choir. I soon became more interested in singing than flute playing. I sang in school musicals and church choir. When it came time for University I had to make a difficult decision whether to go into voice or flute performance. I chose flute, but continued to take singing lessons. I think singing is very helpful to instrumentalists! It's so helpful to learn how to use your air and throat, but that's another conversation.

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I think what makes piccolo players quake in their boots are the quiet high register entrances.

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*MK: Your story about continuing despite your teacher's discouraging words are a good reminder to us that we should do what we love.*

SJ: Yes! We all learn at different paces and we all have our own unique life experiences. This is what makes us all individuals. Some players excel at musicality, some technique, some memorizing, etc. Just because one student is not as accomplished at something at one time in their life does not mean that is going to be true later in life. For a teacher to determine a young student's destiny based on a snippet in their life is very inaccurate and ultimately unfair to the student. We all need to find our own path in life.

*MK: I'm fascinated by the singing connection. You must have learned a lot about singing that applies to the flute as well. Can you talk about that? How does supporting the voice compare to supporting the flute or piccolo sounds?*

SJ: I think air/breathing is the great equalizer between piccolo or flute and singing. All other wind instruments play with resistance coming from their instrument. We don't have that resistance and neither do singers. You have to learn to control not only the amount of air that comes out, but also how to properly hold it in. This requires a lot of strength and finesse from your diaphragm and abdominal muscles. At the beginning of a big breath you have to hold your abdominals out so all the air doesn't escape all at once. At the end you have to push to use all the air you have left. Then somewhere in the middle of that, all too briefly, you have a nice relaxed moment! Singing also requires you to open your throat. Go ahead, pretend to be a bass opera singer. Now try to do that with a closed throat. It's almost impossible! We need to keep our throats open if we want to get a deep, harmonic rich sound.

*MK: What do you enjoy about playing the piccolo?*

SJ: What I love most about playing piccolo is how flexible you must be to play it; especially within the orchestra. Sure, we all know you can bury the orchestra, and don't get me wrong, that's fun! But there is so much more. The piccolo is capable of so many colors. Are you playing like a fife with oboe, or pure and transparent with harmonic strings? Maybe you need to sound like a flute, just playing the top of a chord or, as occurs frequently in Tchaikovsky, simply extending the top range of the flute so it follows the violin line. My favorite color is the low, earthy register of the piccolo. It can be so haunting. That's a wonderful pairing with clarinet. Also, in being flexible, you have to carefully match your dynamics. You may not actually want to play a true forte in the upper register of the piccolo depending on the instrumentation. On the other hand if the winds are marked mezzo piano, and you're in the low register, very frequently you'll have to play louder than that to be heard. It's all balance and flexibility.

(Cont'd on page 6)

## The Fauré *Pièce*: The Backstory by Nancy Toff

When Sarah Jackson sent me the repertoire for her flute club recital, I was puzzled and intrigued by the fifth item: Gabriel Fauré's *Pièce* (*Vocalise-étude*) (1906). This clearly wasn't the *Fantaisie*, and I wondered briefly if it was another title for the *Morceau de concours*, the sightreading piece he wrote for the Paris Conservatoire in 1898 (which was rediscovered by Annabel Hulme Brief and finally published in 1977).

No, Sarah assured me, this was actually a vocal piece published by Leduc in 1907. A little lunchtime googling quickly revealed that it was No. 1 of *Répertoire moderne de vocalises-études / figurant aux programmes des concours du Conservatoire de Paris* (Leduc, 1907).<sup>1</sup> The editor, Amédée-Landély Hettich (1856-1937), was a voice professor at the Paris Conservatoire, and the other contributors to that volume included Georges Hüe, Charles Lefebvre, Charles Koechlin, Guy Ropartz, Florent Schmitt, and Louis Vierne.

Some years later, Th. Doney, a prolific French arranger, made arrangements for flute or oboe, alto sax, cello, or viola and piano, which were published by Leduc in 1920.<sup>2</sup> The original was in E minor; the flute arrangement is set in A minor.

The story of this piece turned out to be more fascinating than I could ever have imagined. When Fauré took over as director of the Paris Conservatoire in 1905, he made major changes in the *concours* repertory for instrumentalists, encouraging lyricism as well as virtuosity and commissioning works that reflected the latest trends in French harmony and composition.

He also made it a priority to revamp its vocal pedagogy, which was almost exclusively opera-focused and lacked instruction in many of the fundamentals. He even changed the name from “classe de chant” to “classe de vocalisation et de chant.”<sup>3</sup> Under the new scheme, voice students were required to spend the entire first year on solfège, exercises, and vocalises. But the pedagogical material was scarce, and Fauré pushed Hettich to publish a collection of vocalises by contemporary composers.

Hettich got the message and in 1906 began to approach leading French composers to write such vocalises—short songs without words—for his students. His first request, logically, went to Fauré himself, and the director's contribution was published as No. 1 in the first volume. Hettich would go on to publish more than 150 such vocalises in 14 volumes, the last in 1937. Though the first five volumes were exclusively French, he would ultimately broaden his scope to include a who's who of contemporary composers—Dukas, Hahn, D'Indy, Pierné, Ravel, Ibert, Messiaen, Honegger, Nielsen, Rabaud, Tailleferre, Roussel, Villa-Lobos. There were even Americans (Copland, Henry Hadley, Blair Fairchild, Frederick Jacobi), Italians (Castelnuovo-Tedesco), and Eastern Europeans (Szymanowski, Tansman, Tcherepnin, Saminsky). The list went on and on.<sup>4</sup>

The vocalise, a work for voice without text, had its roots in the mid-18th century tradition of adapting existing compositions as vocal exercises; for example, the supplement to Jean-Baptiste Berard's *L'art du chant* (1755), assembled compositions by Lully, Rameau, and others selected to address particular technical challenges. In the early 19th century the newly-composed accompanied étude, a technical exercise with musical attributes, was invented for similar pedagogical purposes: Domenico Corri's *The Singer's Preceptor* (1810), Manuel Garcia's *Traité complet de l'art de chant* (1840) are good examples.<sup>5</sup> By the early 20th century, the vocalise had become a musical genre in its own right, perhaps the best known example being the aria from Villa-Lobos's *Bachianas brasileiras* No. 5 (1938-45).

Hettich wrote in the introduction to the anthology: “The vocalise, the prolific mother of embellishments, only appears very rarely in modern compositions... It is necessary for execution of classical works that are very rightly popular and it is no less necessary for interpretation of works built up with new tendencies.”<sup>6</sup> The newly written vocalises were to prepare the student to perform a broad range of music with expression and flexibility.

Hettich himself was quite the character. As a student at the Conservatoire, he was not a great student, winning only premier accessits—honorable mention—in voice and opéra-comique in 1882.<sup>6</sup> He fell in love with a fellow student, Mélanie Bonis, aka Mel Bonis, the gender-ambiguous pseudonym she used in an era when women composers had limited professional prospects. Although the young Hettich was already becoming established as a singer and critic—he became editor of Leduc's periodical *L'Art musical*—Bonis's parents disapproved of the match and forced her to leave the school. In 1883 they forced her into an arranged marriage to a widowed businessman with five sons, Albert Domange, who disliked music. She bore him three more children and for 10 years devoted herself solely to family life. Hettich went to Italy for concerts and further training.

After some years, Hettich, now also married, reappeared in her life, and he encouraged her to return to composition, introducing her to his publisher, Leduc, and helping her to make her way on the French musical scene. They carried on a passionate affair that resulted in the birth of a daughter, Madeleine; the child was delivered in Switzerland and raised by one of Bonis's former chambermaids,

and she learned her true parents' identities only as a teenager.<sup>7</sup>

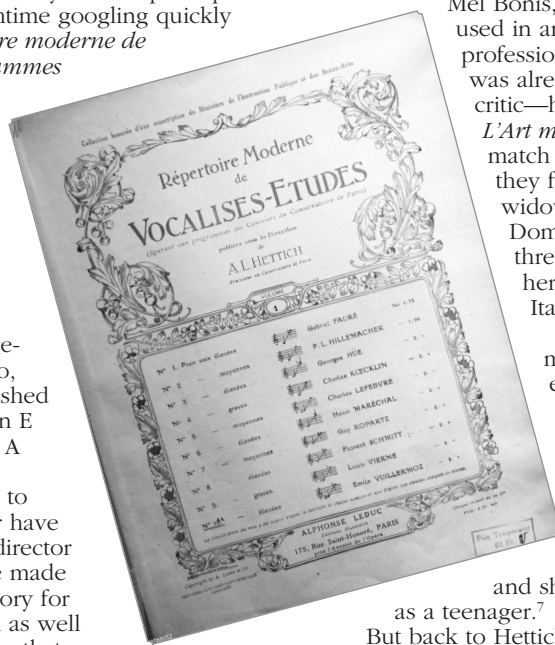
But back to Hettich's vocalises. The title indicates that they were part of the “programmes de Concours du Conservatoire de Paris.” However, we do not have definitive information on this issue: there was generally one set piece and one sightreading piece for instrumentalists each year, whereas these vocalises were published over some 30 years, which would work out to five per year. We await confirmation of this fact—and a comprehensive list of vocal concours pieces—from the Conservatoire.

In the meantime we can be grateful that several of these wonderful small pieces have been transcribed for flute—not just the Fauré, but also Ravel's *Pièce en forme de habanera* (transcribed by Fleury; Leduc, 1926), Rachmaninoff's *Vocalise*, Op. 34, No. 14 (arranged by New York Philharmonic principal flutist John Amans, Carl Fischer, 1932; and by Robert Stallman, International, 1993); and Ibert's *Aria* (Leduc, 1931). And more recently, Hettich's project has inspired the British flutist Clare Southworth to commission a similar series of vocalises for flute.<sup>8</sup>

### Notes

1. The ms. (MS 17785, Vocalise-étude, Wvo in the Fauré catalog) and the vocal score are at [http://imslp.org/wiki/Vocalise-%C3%A9tude\\_\(Faur%C3%A9,\\_Gabriel\)](http://imslp.org/wiki/Vocalise-%C3%A9tude_(Faur%C3%A9,_Gabriel)).
2. The flute arrangement is at <https://babel.hathitrust.org/cgi/pt?id=pst.000031408455;view=1up;seq=7>
3. Jean-Michel Nectoux, “Gabriel Fauré au Conservatoire de Paris: Une Philosophie pour l'Enseignement,” in *Le Conservatoire de Paris, 1795-1995: Des Menus-Plaisirs à la Cité de la musique*, edited by Anne Bongrain and Yves Gérard (Paris: Buchet/Chastel, 1996), 221.
4. See David Reeves, “A.-L. Hettich and ‘La Répertoire Moderne de Vocalises-Études,’” *Journal of Singing* 60 (2004): 335-40.
5. Owen Jander. “Vocalise.” *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29567>.
6. A. L. Hettich, Preface to *Répertoire moderne de vocalises-études / figurant aux programmes des concours du Conservatoire de Paris*, vol. 6 (Leduc, 1928). <http://gallica.bnf.fr/ark:/12148/btv1b520008430/f6.item.zoom>
7. Christine Geliot, Mel Bonis biography. [www.mel-bonis.com/melboanglais.htm](http://www.mel-bonis.com/melboanglais.htm)
8. *Vocalise: songs without words for flute and piano*, ed. Clare Southworth (Astute Music, 2011).

*Nancy Toff*, aka the Nancy Drew of the Flute (credit: Samuel Baron), is the archivist of the New York Flute Club. She loves being our “answer person of last resort.”



*Interview (cont'd from page 5)*

*MK: Yes, I agree with you about playing the dynamic that's appropriate to your instrument. I've seen people take the dynamics too literally when it says forte (or pianissimo). One's instrument needs to be taken into consideration in regard to the dynamics.*

Personally, I think everyone should have to play second before they get a principal job. All that experience in flexibility really paid off when I got a job where piccolo was my main instrument.

*MK: How do you stay in shape on flute and piccolo? How much do you practice on each instrument?*

SJ: Because my job is so much more focused on piccolo, I practice more piccolo than flute. That being said, I make sure that I stay on top of flute. As a piccolo player, you must be able to play flute well too. You can't play third or fourth flute badly (as an example) and expect the section to sound good. My position would usually have me playing the bottom line flute parts and you must be able to lay down a solid foundation for the section. If you're not a strong flute player, you could really wreak havoc. Then there are the times you might play second flute/piccolo in *Symphonie Fantastique* or *Mother Goose*. *Mother Goose* is a solo flute part that starts the entire piece with a second flute solo! Talk about keeping your flute chops in shape!

*MK: Have you had conductors who challenged you to the limit? What are the scariest piccolo moments—any special tricks to deal with them? What is scary?*

SJ: I think what makes piccolo players quake in their boots are the quiet high register entrances. You sit forever in a piece, getting cold, and then you have to make a delicate, quiet, high register entrance. Even if it's not a high register note, it's still nerve-racking to sit for three movements and then play. I used to try to play a few notes during the

previous movements to keep warmed up, but I don't like that. I find the way I would need to play, to not hear me at all, is not how I'm going to play anyway. Since I'm hiding, it also won't tell me anything about pitch either. What's the point? To practice doing cold entrances, I always suggest to my students that they put their instrument down, go do something for 10 minutes, then come back. Physically warm up your instrument as you would if you were sitting in orchestra, then play the first bar of your entrance. No more! You're not practicing the passage, just the entrance. Fix what may not have gone well then put your instrument down again. Come back again in 10 minutes, etc...and it works great for flute too.

*MK: Do you call yourself a flutist or a piccoloist when introduced?*

SJ: It depends on who I'm talking to. It may seem unimaginable to us, but some people don't know what a piccolo is. If that's the case I say I play flute and piccolo with the Los Angeles Philharmonic. If I'm speaking to another musician I say I play piccolo with the Los Angeles Philharmonic, as that's what my actual title is. They know I would also play flute in my life or in my job.

*MK: Your section has had a lot of personnel changes in the last few years [since 2010, four principal flutists—Mathieu Dufour, David Buck, Julien Beaudiment, and now Denis Bouriakov—as well as guest principals Timothy Day and Demarre McGill—Ed.]. Do you have any advice for getting through those periods and working with new people?*

SJ: My advice is to always be flexible and kind. Give your new colleague the benefit of the doubt. Everyone is going to have their own take on how to approach a piece or relate to the section.

*MK: During piccolo (or flute) masterclasses, are there any issues that keep coming up?*

SJ: Breathing! The piccolo takes a little less air than the flute, but not a lot less air. Too many people don't play with enough air. This is our support and ultimately our sound! If you take too small a breath you won't breathe low enough, you won't have enough

support, you will then squeeze your embouchure to get any control, then you wind up with a thin sound. Frequently students will come to me with sound complaints. I almost always fix it with breathing.

*MK: Sometimes, on the piccolo, I find that I have too much air, and, much like the oboe, get a backlog of air.... But how do you fix the breathing?*

SJ: I've written an exercise for breathing that we'll cover in the masterclass. Basically the exercise separates the lower part of breathing (diaphragm breathing) from the upper part of breathing (chest breathing). Chest breathing is what we normally do throughout the day. It's what we're used to feeling and what tells our brain that we're breathing and okay. While that's fine for living and keeping us alive, we need much deeper and fuller breaths—using our diaphragm—to play the flute or piccolo. So, if we fill up our chest first, our bodies are not inclined to take a deeper breath, whereas if we fill up low first, our brains will always influence us to take more air in until our chest is full. You fill up a glass from the bottom up, not from the side. This way of thinking about breathing takes advantage of our natural instincts.

*MK: Where did you grow up in Canada, and where did you do your undergrad? Was that also at McGill? Who were your teachers?*

SJ: I grew up all across Canada. I was actually born in North Carolina but moved when I was six weeks old. Never caught the accent! In Canada I started in Ottawa, Ontario, then moved to Edmonton, Alberta, then Calgary, Alberta. I then moved to Vancouver, BC for undergrad studies at the University of British Columbia. There I studied with Camille Churchfield. Camille was the most supportive teacher I have ever had. I was so fortunate to have studied with her. When I started with her I had had very little formal training on flute and had never entered a competition. She encouraged me to join ensembles, play recitals, do competitions, and do summer programs. I did just that, including playing two recitals a year, not just one. This is where I truly found my desire to be a professional musician. I then went to

Montreal, Quebec for grad studies at McGill University. There I studied with Tim Hutchins. He had a very different approach from Camille, which was also great, of course. With him, I focused more on the details of my playing, such as technique, sound, etc. It seems a little backwards to go back to fundamentals in grad school but it worked out great. This is why I make sure that my students, based on individual needs, take time to focus on fundamentals. This could even mean no pieces for, let's say, a month, depending on the circumstances. At that point I started taking auditions and won second flute in the Vancouver Symphony Orches-

tra. I won't bore you with all the many more auditions I took, as we've all done many! I played in the VSO for 10 years, then won the piccolo position in the Los Angeles Philharmonic. I've been with the LA Phil for 13 years now.

*MK: What can people expect from the pre-concert masterclass?*

SJ: Don't be surprised if I focus a lot on the fundamentals of playing the piccolo. Most people have had many lessons on flute but very few on piccolo. While many exercises for flute work well on piccolo, I have not found one for tone on piccolo that works well. So I wrote one! I will definitely want

to cover that. Also, I will have a Q&A segment, usually at the end of the class. Many flute players have lots of questions they're dying to ask about the piccolo. I also like keeping the masterclass informal, and I encourage questions at any time if something needs deeper explanation. I encourage trial and error in teaching, and backstabbing is never, never allowed. We're all trying to learn something and how can that be possible if we're afraid to "fail." (And, by the way, I don't believe in failures—only in experiments that tell you what doesn't work!)

*Mindy Kaufman joined the NY Philharmonic as solo piccolo and flute in 1979.*

## BUZZ FOR BART (AS IN BARTHOLD KUIJKEN!)

### Part I: Leela Breithaupt on "Searching for Knowledge"

*Barthold Kuijken will be the featured guest artist at New York Flute Fair 2017 (to be held on March 12 at the Columbia University Faculty House). While world-renowned for his pioneering baroque flute playing and teaching in the field of early music, Kuijken's name is still unfamiliar to many US-based flutists. In this first installment of our "Buzz for Bart" series organized by Mary-Ann Tu, Leela Breithaupt shares some of what she has learned from Mr. Kuijken and his book, *The Notation is Not the Music* (Indiana University Press 2013).*



I have had the privilege of knowing Barthold Kuijken for many years, through playing in the Indianapolis Baroque Orchestra under his directorship, performing duets with him at various concerts, and organizing his US masterclasses. I would like to share some of the things I have learned about his unique and special views on making music, particularly his insistence that maintaining one's personal integrity as a musician requires becoming an autodidact (self-teacher).

The epigraph in *The Notation is Not the Music* encapsulates this lifelong quest for knowledge that permeates Bart's personality, performance, and pedagogy.

*Do not try to find the footprints of the  
ancestors,  
Search for what they were searching for.*  
—Matsuo Basho (1644–1694)

Throughout the book, Kuijken shares his thoughts on subjects ranging from the components of music (pitch, rhythm, phrasing, etc.) to the performer's perspective and responsibility in relation to the audience, the composer, and himself or herself. Though presenting lots of historical knowledge, Kuijken implores us NOT to take his word, but to go to the sources and find out for ourselves. Exactly how are we to do this? Kuijken suggests we begin by reading the important treatises of the time (Hotteterre, Quantz, CPE Bach), playing

on original instruments to see what they are (and are not) capable of, and playing from facsimiles of the original scores. By focusing on the sources, Kuijken argues, we can make our own musical decisions that are informed and based on historical knowledge, but still are not slaves to the score, conductor, or editor.

In an age of convenience, it is not an easy task to look deeper into historical cultures and practices and search for your own path. But the artistry that results from this leads to performances that are not "one size fits all," regardless of time period, composer's nationality, or theoretical and cultural conventions. As Kuijken so wittily states in his chapter, *The Mirror*, "If...I start from my own ambition and desire, ...I risk pouring the same sauce (my 'ketchup') over all the compositions I play. They might all end up tasting alike." This kind of challenge is not for everyone, but for those who take on Kuijken's lifelong search for knowledge, artistry naturally grows and performances have the possibility to take on a deeper dimension and ability to touch audiences.

*Leela Breithaupt (www.leelabreithaupt.com) performs in the US and Germany on modern flute and traverso, teaches national Go Baroque masterclasses, and writes about historically informed performance for Flute Talk magazine. She studied with Robert Willoughby and Karlheinz Zoeller.*



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## January 29, 2017 Concert

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

Sarah Jackson, piccolo

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SARAH FRISO, flute

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

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

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

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

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

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



#### From the Editor

Greetings and Happy New Year! January brings us a concert and masterclass by Sarah Jackson, piccoloist of the Los Angeles Philharmonic. NY Philharmonic piccoloist Mindy Kaufman did the interview. Topics covered included the rocky start to her career (an elementary school music teacher told her that she had no talent and should quit), shoptalk between orchestral piccoloists (scary moments and how much fun it is), and recurring issues in masterclasses (nearly everything can be fixed with proper breathing).

Sarah Jackson's program (to be performed entirely on piccolo!) includes a selection that caught the eye of NYFC archivist Nancy Toff: a transcription of a 1906 piece by Gabriel Fauré originally for voice and piano. Her findings about the origin of this piece (including the juicy details of a thwarted romance between fellow Paris Conservatory students) can be found in a p. 5 sidebar.

In her "From the President," Pat Zuber tells us how she came to know Sarah (they've shared the stage twice) and that her piccolo concert will be a wonderful opportunity to hear the instrument as a source of music and beauty (instead of fear!).

Baroque flutist Barthold Kuijken will be the featured guest artist at the 2017 flute fair, but most flutists are unfamiliar with his name and artistry. Mary-Ann Tu wants us to know more, and recruited Leela Breithaupt to do the first installment of what we hope to be a short "Buzz for Bart" series (p. 7). Leela tells us about Bart's approach to historically informed performance and her favorite parts of his 2013 book, *The Notation is Not the Music*.

This month's member profile subject is David Russell, a New Jersey physics teacher and woodwind doubler known to members of the NYFC ensemble program as a regular in the low flutes section. I was intrigued to learn of Dave's big band experiences, late-in-life flute lessons, and remarkable instrument collection (including a flute once owned by Meredith Willson).

Hope to see you on January 29th! All for now. Best regards,

Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))