



# The New York Flute Club

## NEWSLETTER

November–  
December 2017

### Baltimore Symphony Principal Flutist Emily Skala Goes Organic

*Interview by Wendy Stern*



*I met Emily Skala for the very first time at Atwater's Kenilworth Cafe in Towson, Maryland, just outside of Baltimore. It was a Sunday afternoon in early July and our get-together was a welcome break in my drive back to New York from the East Tennessee Suzuki Flute Institute, where I had just spent a week as a guest faculty member.*

*WENDY STERN: In preparation for our meeting, I was able to listen to a few of your recordings with the Baltimore Symphony Orchestra (BSO) and your solo recordings of the Schubert [Variations on "Trockne Blumen"] and Brahms [a transcription of the second clarinet sonata]. Really beautiful playing!*

EMILY SKALA: Thank you!

*WS: I am so eager to hear your flute club recital. Please tell us about your program.*

ES: I'm bringing with me a wonderful pianist from Peabody, Lura Johnson, who plays piano for the BSO. Lura loves to choose a theme when planning a concert and so our recital is basically a collection of works by composers who wrote for the organ. We're doing an early piece of Mendelssohn's, a transcription from a piano piece that I have long wanted to program. We are also playing Messiaen, Bach, and naturally we're doing the Franck Sonata. I have decided to program a

*(Cont'd on page 4)*

**The Flute on its Feet  
Workshop/performance with  
Zara Lawler**



**Sunday, December 3, 2017**

**• 7:00 pm •**

**(see p. 6 for details)**

*In Concert*

**Emily Skala, flute**

Lura Johnson, piano

Sunday, **November 12, 2017**, 5:30 pm

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

#### **Program**

Sonata for violin and piano	Claude Debussy (1862-1918) arr. Zoltán Gyöngyössi
Sonata in E Major, BWV 1035	Johann Sebastian Bach (1685–1750)
Le Merle Noir	Olivier Messiaen (1908–1992)
Sonata for violin and piano	César Franck (1822–1890) arr. Douglas Woodfull-Harris
Rondo Capriccioso, Op. 14	Felix Mendelssohn (1809-1847) arr. Pierre-Yves Artaud

*Program subject to change*

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**A Dream Come True**

by Patricia Zuber



**From the President**

While reading this month's interview of Emily Skala by Wendy Stern, I was taught a lesson in perseverance. Early in the interview, Wendy states that Emily has been very fortunate in her career, which is true. But, reading on, I was most struck by Emily's revelation that she auditioned to get in to her dream school three times! Ultimately, she transferred to Eastman for her junior year of college. What courage and determination that must have taken! My experience as a mother, teacher, and general observer of life is that often one creates one's own luck and good fortune.

My daughter Victoria, who is a graduate student at Carnegie Mellon University, studying public policy, attended a conference in New York City last summer at the StartingBloc Institute (startingbloc.org). Being the nosy mother that I am, I asked her all about it and what she would be doing every day of the conference. It intrigued me that the topic for the last day of the conference was creating your own luck. This is a short synopsis of what she learned:

In *The Luck Factor: The Scientific Study of the Lucky Mind*, Richard Wiseman states, "My research revealed that lucky people generate good fortune via four basic principles. They are skilled at creating and noticing chance opportunities, make lucky decisions by listening to their intuition, create self-fulfilling prophecies via positive expectations, and adopt a resilient attitude that transforms bad luck into good." In other words, you can learn to be fortunate.

I believe that a love of music can count for a lot, because love is such a great motivator. This was emphasized by the presenter on the last day of the conference, Seth Godin. In *What To Do When It's Your Turn (and it's always your turn)*, he wrote, "The act of loving a person, an idea, a quest—it's the same duality of taking your turn. Knowing that it might not work. Embracing the fact that it might."

Victoria has added one more principle: Speak your dream into existence. She explains her statement this way: If there's something you want to achieve, don't just keep it to yourself. Tell everyone—you never know who will have just the right resources or advice.

I'm sure it couldn't have been easy for Emily's mother to watch Emily audition three times for her dream school. But how proud she must have been to watch her try!

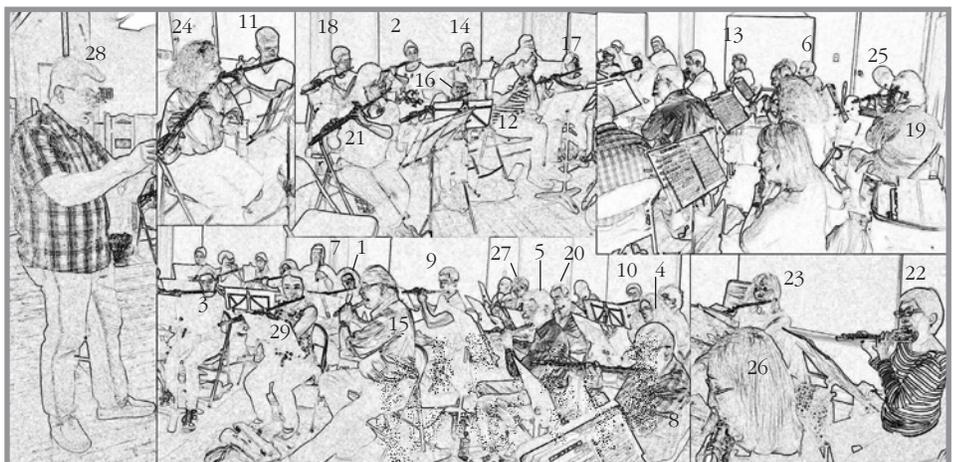
**Upcoming Deadlines**

(visit [www.nyfluteclub.org](http://www.nyfluteclub.org) for details)

Flute Fair proposals: November 9, 2017

Applications for Young Musicians Contest: January 21, 2018

Applications for NYFC Competition: January 26, 2018



- |                 |                     |                     |                  |
|-----------------|---------------------|---------------------|------------------|
| 1 Iona Aibel    | 9 Nicolas De Ryker  | 17 Shirley Pompura  | 25 Eric Thomas   |
| 2 Erina Aoyama  | 10 Elizabeth Doyle  | 18 Suzanne Pynch    | 26 Judith Thoyer |
| 3 Amy Appleton  | 11 Patrick Giglio   | 19 Frederique Magne | 27 Gail Tishcoff |
| 4 Ann Bordley   | 12 Photi Giovanis   | 20 James Marcus     | 28 Mark Vickers  |
| 5 Roger Brooks  | 13 Kenneth Grumer   | 21 Kristen Morace   | 29 Catherine Xu  |
| 6 Gail Clement  | 14 Tara Halpern     | 22 Sanae Nakayama   |                  |
| 7 Derek Cochran | 15 Terry Hannigan   | 23 Karen Robbins    |                  |
| 8 Ted Davis     | 16 Mary Lynn Hanley | 24 Kathy Saenger    |                  |

Photographer: Denise Koncelik (details, p. 7)

## Member Profile

Erina Aoyama

NYFC Member since  
2016



**Employment:** Communications associate for a political risk consulting firm.

**A recent recital/performance:** The NYFC's ensemble program concert at Pearl Studios in May 2017, playing with both the full ensemble and with Ann Bordley and Ed Wolf in Laszlo Zempleni's Trio for three flutes.

**Career highlight(s):** Flute-related: Placing second in the Washington State Solo/Ensemble Competitions with Bozza's *Jour d'été à la montagne* flute quartet (2004) and Hübner's *Fantaisie* (2005); playing in university/community orchestras in NY, Paris, and Angers, France (2011-2013), and performing in a masterclass with Sarah Frisof at Columbia University, playing Enesco's *Cantabile et Presto* (2012). Professional: her field-work-based undergraduate thesis on ethnic identity in Japan (2009); her first on-camera report for NHK (Japan's public television broadcaster) at the beginning of her two years as a news producer/reporter there (2013).

**Current flute:** A Muramatsu EX with a silver headjoint and silver-plated body, purchased in 2003. She likes to joke that while other kids got cars in high school, she got a flute...and how many of them still have their first cars?"

**Influential flute teachers:** Robin Peery, from sixth grade through high school, while growing up in Seattle ("She pushed me to do my best, but was always supportive and made sure that I had fun. Thanks to her I am a fan of one-movement flute concertos—Chaminade, Hübner, and Griffes.") and Kanako Shuku, while Erina was in Tokyo during her junior year abroad in college ("Shuku-sensei had spent time in the US, so our lessons were in a hybrid English-Japanese. She introduced me to Japanese composers and music, including the traditional "Moon Over Ruined Castle"

by Rentaro Taki, which I ended up performing in a recital there.").

**High school:** Roosevelt High School in Seattle, WA.

**Degrees:** BA in international/global studies (University of Washington, 2009) and MA in international affairs (in a joint program with Columbia University and the Paris-based Sciences Po, 2013).

**Most notable and/or personally satisfying accomplishment(s):** The rich opportunities she has had as a flutist, despite not pursuing music as a career; and learning firsthand that music truly is a universal language. Erina recalls, "I was with the University of Angers orchestra on its musical exchange tours in Spain, Germany, and the Czech Republic. One time the conductor of our Czech partner orchestra spoke only Czech, so one of his musicians translated Czech-English and then one of our musicians translated English-French. It was a fairly convoluted process, but once we were playing and listening to each other, things came together fairly easily."

**Favorite practice routines:** Taffanel and Gaubert's *17 Grands Exercices Journaliers de Mécénisme* (Nos. 1 and 4 and sometimes the arpeggios of No. 10, preferably slurred) plus a long tone warm-up (learned at age 11) that starts on the high D just above the staff and goes down by half steps in groups of four notes. Erina says, "I never seem to practice as much as I would like, but I always make time to play something for fun—whether revisiting past repertoire or sight reading something new."

**Other interests:** Cooking and baking (her current challenge is bread making), travel, and languages (she's fluent in French and Japanese and is starting to learn Spanish). "My dad is Japanese so I grew up in a somewhat bilingual household. I visited Japan on one exchange in high school and one in college—bringing my flute each time. I started French in college and for two years after graduation worked as an English teacher in France to improve my language skills."

**Advice for NYFC members:** A lesson learned from a sixth grade bandmate: Always swab your flute, or you may find green stuff growing in it one day."

## FLUTE HAPPENINGS

NOVEMBER '17

Nov. 9 Thursday 2:30 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will present "Wonderful Woodwind Quintets," a program of works by Stravinsky (*Pulcinella*, arr. by Ron Krentzman), Ravel (*Le Tombeau de Couperin*, arr. by Mason Jones), Hindemith, Bach, Coltrane, and Monk.

- College of Staten Island, Center for the Performing Arts, 1-P Recital Hall (1-P 120), 2800 Victory Boulevard, Staten Island, NY. • Admission is free. • [www.theomniensemble.org](http://www.theomniensemble.org) or call 718-859-8649.

Nov. 11 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of November 9. Live streaming at [www.bqcm.org/live](http://www.bqcm.org/live).

- Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY. • \$15 general, \$10 students/seniors. • Info, visit [www.theomniensemble.org](http://www.theomniensemble.org) or call 718-859-8649.

Nov. 13 Monday 8:00 pm

Music From Marlboro with **Marina Piccinini**, flute, performing Ligeti's Six Bagatelles, Barber's Summer Music, Op. 31, and Poulenc's Sextuor with fellow Marlboro musicians. Also on the program: Beethoven's Quintet in E-flat Major, Op. 16.

- Weill Recital Hall at Carnegie Hall, 154 West 57th Street, NYC. • Admission: \$40 general, \$10 for NYFC members with code FLUTETEN (at [marlboromusic.org/tours/schedule/group-one/](http://marlboromusic.org/tours/schedule/group-one/)). • More info, visit [marlboromusic.org/tours/carnegie/](http://marlboromusic.org/tours/carnegie/).

Nov. 19 Sunday 4:00 pm

Chelsea Musica, with **DENISE KONCELIK** and **KAREN ROBBINS**, flutes; Carolyn Pollak, oboe; and Cara Tucker, bassoon performing music of Bach, Quantz, Haydn, Vivaldi, and Boismortier with guest soprano, baritone, and strings.

- St. Peter's Chelsea, 346 West 20th Street, NYC.
- Admission: Suggested \$10 donation to benefit the Food Bank ([www.foodbanknyc.org](http://www.foodbanknyc.org)). • Info, visit [www.ChelseaMusica.nyc](http://www.ChelseaMusica.nyc).

DECEMBER '17

Dec. 1 Friday 5:00 pm

Congregation Kol Ami Synaplex Shabbat presents flutist **Nicolas Duchamp** and pianist/flutist **DENISE KONCELIK** with a program of flute music by Jewish composers: Bloch, Godard, Kreisler, Doppler, and Glanzberg. Kabbalat Shabbat service to follow at 6:15 pm.

- Congregation Kol Ami, 252 Soundview Avenue, White Plains, NY. • Admission is free.
- Info, visit [www.nykolami.org](http://www.nykolami.org).

Interview (cont'd from page 1)

Debussy transcription as well, though he did not write for organ.

WS: So we could say Emily Skala is going organ-ic!

ES: Ha, ha!

WS: You have been so fortunate in your career, having held orchestra positions in major orchestras ever since you graduated from Eastman in the early '80s.

ES: Yes, I guess that is true. Being an orchestral flutist was a dream of mine since childhood. As a child living with my family in Michigan, I watched performances by the Royal Ballet, the San Francisco Ballet, the Boston Symphony, the London Symphony... all broadcast over the CBC (Canadian Broadcasting Corporation). We watched these arts programs constantly and these ensembles were my early inspiration. Even though I was taking classical ballet, which I did from ages five to ten, what I *really* wanted to do was to play the flute. I was absolutely certain of that, even at the age of five.

WS: Did you start playing that young?

ES: Actually, I had to wait. It was a very long, painful wait. I came from quite a musical family—both my mother and father played and taught piano and my grandparents were active in the musical community. My mother also was an amateur cellist. She knew well the difficulties of becoming a musician. She believed it was important to be certain I wasn't subconsciously choosing the instrument she intuited was for me. For this reason I had to beg my mother for five very long years! I wasn't permitted to begin the study of the flute until I was ten. The irony was that by waiting so long, I almost missed my chance...

WS: What happened?

ES: In middle school, sixth grade, they administered musical aptitude tests, and because I scored so high, 98%, they wanted me to play the cello. They *really* needed cellists. They DID NOT need more flutists. Well, you can imagine I cried all the way home. When my mother saw me, she asked, "Where's your flute?!"

"I'm not playing the flute. I'm playing the cello. They told me I have to play the cello."

"What do you mean, you're not playing the flute? If the flute is what you want to play, the flute is what you shall play," she declared.

The next morning she took me by the hand and walked me to school. The band director explained to my mother, "We don't need flutists. We have too many flutists. In fact, if your daughter plays the flute, she will never make it beyond the last chair of any band anywhere." It was crushing. How did she know, I thought to myself. Meanwhile, I heard my mom saying to Mrs. Judson, who herself was a flutist, "If my daughter wants to play the flute, she will play the flute. It is *her* right to try and to fail, if that should be what happens." So that's the mother I grew up with. Thank God, really. Since that moment I have never had any doubt that I was going to be an orchestral flutist, and I most certainly was going to make first chair, Mrs. Judson! And I have had confirmation after confirmation that this is the right place for me. It has been very rewarding.

WS: Your mother sounds like a very strong woman.

ES: Yes. The message instilled in me growing up was that women can and should be independent and autonomous and choose the life they desire for themselves rather than have it predetermined.

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## Being an orchestral flutist was a dream of mine since childhood.

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WS: This must have fueled your aspirations tremendously.

ES: I am sure that must be true. I guess I never doubted my destiny as a musician, certainly. And I guess I am a bit of a suffragette, taking after my mom. Her strong belief in women and their inherent rights and abilities must have forged that attitude. I don't believe I am wrong to still use that word, suffragette. Women have come a very long way, in the field of classical music as in so many other fields, and we still have a *very long* way yet to go. I feel like a perpetual activist, actually. But that is too long a story.

WS: Can you explain?

ES: Well, you see, I was very, very lucky: my first job right out of Eastman was temporarily filling in as second flute of the San Diego Symphony, to Damian Bursill-Hall's principal flute, but only because I was in the right place at the right time, really. I had been there only 11 weeks before I

won the job of principal flute of the North Carolina Symphony at 22 years old. And then I was 24 when I won the co-principal job in Pittsburgh, in the mid-'80s. This was Jimmy Walker's former position, and Paul Fried's, they were quick to tell me when I arrived. At that time the orchestra world was predominately men, and there was some resistance about offering a young woman such a coveted position. You see, my appointment in Pittsburgh made me only the second female musician in the wind, brass, and percussion sections. Bernie Goldberg, who was principal flute at the time, had had a particular young man in mind for the position, but since only women had risen to the final rounds in each of three sequential auditions, the audition committee persuaded him he would have to accept that he would have a female colleague instead. Not only was I female in an all-male section, I was also much younger than the other three flutists, as well as from a much different ethnic and religious background. It took some time for me to recognize what effect this had on all of us.

Astonishingly, Bernie barely talked to me the entire time I was with the orchestra, for a period of two years, but he did flash a smile and wish me good luck on my last day there. In 1984 it was typical to find about three generations of workers in a workplace. Now, however, for the first time in history, there can be as many as five generations in the workplace. At the time, I felt shock that we hadn't come further than that. And since then the demographics of the orchestral workplace have evolved a lot, though these multiple age differences are causing some new challenges, to be sure. I still feel I must constantly work for validation and support and take care not to overstep cultural expectations. As a woman I walk a fine line between being assertive enough or being marginalized.

WS: You mentioned that for the Pittsburgh audition, you had to fly there four times. Can you share some of your thoughts about the audition process?

ES: Three or four times, yes. Auditions are a very hard thing—everybody complains about them. You basically have no control over the outcome—absolutely no control if you're the one auditioning, and not very much control even if you're on the committee! It's very interesting how that dynamic works. We insist on a fully democratic

process in hiring new orchestra members, but sometimes it doesn't really work that way. I think it would be fair to say that in the first round they're weeding people out based on their general ability and accuracy: can the candidate play in tune, play the notes, and does their musicianship indicate there is sufficient experience to perform the job up to our standards? But it's very interesting to me to see how many valuable musicians are sent away, even if all of these factors are present and accounted for.

The most democratic (and fun!) audition I ever went to was with the Berlin Philharmonic. In Berlin everyone in the orchestra hears the final rounds (at least those who are in town that day). I think there were 96 in the audience for my audition—96 of the world's greatest musicians, out of 128—weighing in on whether the candidates were a good fit for their ensemble. They all have clickers to indicate yes, no, or maybe after each candidate performs. The results go directly up to the offices where a staff member is collating the numbers, and then he or she brings the information back down to the awaiting committee in the Philharmonie. It was mind-blowing to me that the first vote is apparently done before any conversation takes place.

What impressed me the most, and what was so helpful, was that the flutists of the Berlin Philharmonic gave everybody live feedback after the preliminary round. We all stood in lines in the backstage area, one line forming in front of each member of the flute section. In talking with Emmanuel Pahud afterward, I learned that the winds often have to negotiate with the strings about the merits of each candidate. Another principal woodwind player indicated that this is very frustrating at times because the strings don't always agree with the winds about which qualities are preferred. You can imagine that because the strings outnumber the winds, there is the potential they can more heavily influence the outcome of all the auditions than the wind players ever can. Even though the process is fully democratic, the winds don't necessarily get the outcomes they seek even for their own sections—but they certainly get an amazing outcome nonetheless! I have never heard an orchestral sound like this one. It really is legendary.

What I especially liked about Berlin's process was that it was only the flute

section that vetted the candidates of the preliminary round. I would love to try that in my own orchestra. In the Baltimore Symphony, it's an interface of a few players taken from each woodwind section plus a member or two from the horn section, enough to form a committee of nine. The composition of the committee remains constant from beginning of audition process to end. I find that the players of instruments other than the one being auditioned for frequently do not share the same priorities as the players of the same instrument. That's perfectly natural and to be expected. So I really appreciated that it was only flutists who chose the semifinalists in Berlin. They obviously are the ones who have an intimate understanding of the difficulties of each excerpt and how successfully these are surmounted by each candidate. I just thought that was a brilliant idea.

*WS: You have mentioned that you grew up in Michigan. Who were your early teachers?*

ES: I first studied with Kathleen Course, principal flute of the Flint Symphony, until I was 16. From there I went on to study one regrettably short school year with Clement Barone, piccolo of the Detroit Symphony. During the summers, I attended the Aspen Music Festival under the tutelage of Albert Tipton (former principal flute of the Detroit Symphony). Between my junior and senior years of high school I came back home from Aspen to learn that we were moving to New Jersey and that once again I would be starting with a new teacher. Mr. Barone suggested I audition for Harold Bennett, which I did, and I began biweekly lessons with him, commuting to Jackson Heights from Morristown, NJ at the beginning of my senior year of high school all while I acclimated to an entirely new life, top to bottom.

From Harold Bennett I learned how to practice. He left no aspect of the fundamentals of technique unaddressed. His expectations were very clear and he was someone I felt it was



Emily Skala with a friendly avian competitor Photo: Christian Colberg

very important never to let down. So I came prepared, if not a little frightened, to every single lesson. Additionally, Mr. Bennett kept a strobe tuner in his studio and every now and then he would have me stop on the final note of the étude to check the accuracy of my ending pitch relative to the beginning pitch. In this way we honed an aural attentiveness to foster consistency in intonation and absolute discipline in my daily practice.

The following year, 1979, after failing to get into any of my preferred schools, I found myself in college in Philadelphia at the Philadelphia College of Performing Arts (PCPA, now the University of the Arts), studying with John Krell, piccolo of the Philadelphia Orchestra. Mr. Krell's orchestral acumen, crafted under the musical leadership of Leopold Stokowski, Eugene Ormandy, and Riccardo Muti, and by the example of his teacher, William Kincaid, instilled in me the importance of experimenting with tonal color, of matching the style of articulations of the other instruments, and of treating the beginnings and releases of notes as works of art. My mother likes to say that from John Krell I learned to be a musician.

After two years in Philly (and three attempts to get into my dream school), I finally arrived at the Eastman School of Music (where my mother had also gone), in time for my last two years of conservatory. Under Bonita Boyd's gracious and loving tutelage I learned how to clarify my tone and to project in large spaces.

In addition to studying with these six wonderful flute teachers, I was lucky to work with great musicians who are NOT flutists: Murray Perahia (concert pianist), Steven Doane (cello faculty,

*(Cont'd on page 6)*

# The Flute on its Feet

• Zara Lawler, flute •

Paul Fadoul, percussion • Jessica Meyer, composer  
Neil Parsons and Melissa Riker, choreography



Flutist/performing artist Zara Lawler has made it her mission to create and perform programs that integrate music, dance, theater, and storytelling. Ms. Lawler's signature interdisciplinary style will be on display at this NYFC performance/workshop event. Performances of her current repertoire will be alternated with opportunities for attendees to take to their feet, move, and play (bring your flutes!).

On hand to assist will be percussionist Paul Fadoul, choreographers Neil Parsons and Melissa Riker, and composer Jessica Meyer. Fadoul will perform with Lawler in *Dust Jacket*, their inventive set of three works based on the blurbs inside flaps of books. This will alternate with their tongue-in-cheek take on modern consumer culture, *Headonic Treadmill*. Choreographer Neil Parsons will join Lawler for two works including *TimeFrame*, their collaborative work based on Berio's *Sequenza*, and *Fantasies*, a new take on Telemann's classic solo works. A collaborative work in progress by Meyer and Riker (part of

Lawler's one-woman show, *Like Dancing About Architecture*) will also be presented.

Sound intimidating? Don't be fooled. Lawler's workshops are friendly and inviting. An experienced presenter of massed flute events including Sciarrino's *Cutting the Circle of Sound* at the Guggenheim (2012) and *E Pluribus Flutum* in Central Park (2011), she is an expert in getting hesitant flutists of all ages moving, stretching their creativity, and seeing the flute in a whole new way.

A Juilliard graduate, Zara Lawler ([www.zaralawler.com](http://www.zaralawler.com)) has been a soloist with the Houston and Atlanta Symphonies and was assistant principal flute of the Hong Kong Philharmonic Orchestra for three years. She has collaborated with the

innovative chamber groups Asterisk, Full Fathom, and Tales & Scales, a national touring ensemble with which she performed over 200 shows a year, combining music, theater, and dance for children and family audiences.

**December 3, 2017**  
**Sunday, 7:00 pm**

Glass Box Performance Space  
Mannes College of Music  
The New School  
55 West 13th Street, NYC  
**Free to NYFC members**  
\$25 (\$15 for students/seniors)

For more information, visit the NYFC's online calendar.



(Interview cont'd from page 5)

Eastman School of Music), Richard Woodhams (principal oboe, Philadelphia Orchestra) and, most recently, Marilyn Horne (mezzo soprano). They helped me make artistic decisions based upon what the music required, rather than upon what the flute could do—in a real way, freeing me from the limitations of my own instrument.

WS: Do you enjoy sharing these experiences with your own students?

ES: Absolutely. I have been teaching at the Peabody Institute since 1989, one year after joining the Baltimore Symphony Orchestra. In addition to my private studio, I teach a weekly orchestral excerpt class at Peabody

to help the students prepare for auditions. I learned from Bonnie Boyd, for example, that you can never start taking auditions too soon—you need to get used to the variety of audition conditions you will encounter. Every audition will feel different. There are some auditions where you don't get a private warm up room—you're just there with a group of flutists in a crazy, frenetic atmosphere, trying to find your center and be grounded. Or you might get a private space to warm up, but it could be 10 degrees warmer than it is onstage, when you have to play your best and be in tune. Or there could be a little wind blowing and your music is undulating in the breeze. There are so many variables.

In class we spend a complete semester working on an audition repertoire list. I've collected them over the years. But I try to remind them that in real life you may only have two months to prepare an audition and that isn't much time if you're already employed, working full time. So it's in your best interest to organize each day's practice so you have time to do all the excerpts. Halfway through the semester we'll do a pop quiz to see if everyone is on track. Lastly, we do a final exam in the style of a mock audition, and I'll have students write commentary on their fellow students' performances to hone their critical listening skills. Ideally, I'm preparing them for auditions while at the same time preparing them to be

(Cont'd on page 7)

good teachers. If you can't be a good teacher for someone else, you can't really help yourself.

*WS: Playing principal flute in an orchestra can be an all-consuming job. How do you handle it?*

ES: You know the great thing about it is that the skills and experiences are cumulative. It's not as if you have to start from the beginning every week with each new piece. You learn a lot over the years and you can build on what you've learned from earlier. You just apply your knowledge to a new context, to a new conductor. Some conductors are fairly predictable, but others will definitely want to create something fresh every concert. One of the most important aspects of doing my job is interpreting the conductor's body language—reading the energy

as it moves (or doesn't move) through the conductor's body. I rarely have a problem with this, even with conductors my colleagues complain about being hard to follow. I think that's because I'm not looking for the beat in the ictus [the instant the beat occurs—Ed.], but rather because I'm following the inception and the completion of the motion.

*WS: As a musician, I know that there can often be very little time to do anything other than music, but when you do have time off, what do you do (or want to do)?*

ES: Hmm, that's such a good question. Honestly, when I'm not working, I like to just relax at home. My home is sort of my sanctuary—it's just quiet and gives me the space that I need to refresh myself after a hectic week

or concert season. But if I had more time off, a less full schedule, I think I'd want to go back to school and study the things I didn't get a chance to study before. Maybe I would do some humanitarian work or animal rescue... I know I would love to design my own garden and get in there and actually maintain it—my mother is magical with gardening and it would be kind of nice to see if I have the same gift.

*WS: Well, some people have organic gardens...but it looks like you will have an organic recital, and I am sure it will be magical!*

*Freelance flutist Wendy Stern, a former NYFC president, is on the faculty of Montclair State University.*

## NYFC ENSEMBLES PROGRAM

## UPDATE



Photos: Denise Koncelik



Denise Koncelik



Mark Vickers

Participants at the October 15 ensembles meet-up. How many can YOU name? See p. 2 for a listing.

A record number of NYFC flutists (4 new and 26 returning) met at Studios 353 on West 48th Street on Sunday, October 15. Co-directors Denise Koncelik and Mark Vickers led the group through Respighi's Ancient Airs and Dances, Kelly Via's *Fantasia on Red River Valley*, David Holsinger's *On a Hymnsong of Philip Bliss*, Ricky Lombardo arrangements of *Simple Gifts* and *Fiesta Canciones Folklóricas*, and a Bill Holcombe arrangement of selections from *The Sound of Music*. The focus was on intonation (quite remarkably good, considering the number of players) and dynamics.

The intermission question, "Tell us about a book you are reading or have recently read" produced many interesting responses (as well as some post-rehearsal one-on-one discussions). Most everyone in the group came away with new ideas for their reading lists and/or more motivation to practice.

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise (dkoncelik@aol.com) or Mark (MaestroME@aol.com) directly. The next few rehearsal dates, all at Studios 353, 353 West 48th Street (bet. 8th and 9th Aves.) Studios 353, are as follows:

Saturday, November 18, 2017 • 2:00-4:00 pm  
 Sunday, December 17, 2017 • 2:00-4:00 pm

Saturday, January 13, 2018 • 2:00-4:00 pm  
 Sunday, February 18, 2018 • 2:00-4:00 pm



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



## November 12, 2017 Concert

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

Emily Skala, flute

### 98<sup>th</sup> Season

#### 2017 - 2018 Concerts

**September 17, 2017** • Sunday, 5:30 pm  
NOBUTAKA SHIMIZU, flute

**October 15, 2017** • Sunday, 5:30 pm  
R. CARLOS NAKAI, Native American flutes

**November 12, 2017** • Sunday, 5:30 pm  
EMILY SKALA, flute

**January 21, 2018** • Sunday, 5:30 pm  
MINDY KAUFMAN, flute and piccolo

**February 25, 2018** • Sunday, all day  
Flute Fair, guest artist KARL-HEINZ SCHÜTZ  
Columbia University Faculty House

**March 18, 2018** • Sunday, 5:30 pm  
Competition Winners Concert

**April 8, 2018** • Sunday, 5:30 pm  
MAXENCE LARRIEU, flute

**May 2018** • 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! November brings us a concert by Emily Skala, principal flute of the Baltimore Symphony. Wendy Stern's interview touches on Emily's childhood determination to play the flute (even though she almost ended up being forced to play the cello), her struggles on the path to success in the competitive music world, and more about the orchestral audition process (from both sides of the music stand).

In this month's "From the President" (p. 2), Pat Zuber comments on the synergy of determination and luck as factors in one's career success and shares her admiration of Emily's perseverance in following her dream to play the flute. She also gives us a quick synopsis of two best-selling

self-help books on how to achieve personal success and a useful nugget from her daughter that might end up as the basis for another best-seller.

Readers should note that December will bring us an exciting workshop/concert by Zara Lawler, "The Flute on its Feet" (see p. 6 for details). Also note that this newsletter issue covers November-December and that the next one will be out in January.

The ensemble program is doing so well that we are not only almost out of space in the rehearsal room, we are almost out of space in the newsletter to list the names of the people in the rehearsal photo (never fear: the names are on p. 2).

Erina Aoyama, a political risk consultant fluent in Japanese and French, is this month's member profile subject. I met Erina the same way I met last month's profile subject (Diane Couzens): first through the NYFC ensembles program and then through her work on the NYFC publicity team. Through determination and some good luck (notice a common theme here!), Erina has managed to have had some wonderful experiences as an avocational flutist. Check out her profile and learn about the fun she had during her two years of playing with a community orchestra in France.

Anyway, all for now. See you soon (and happy holidays in advance). Best regards,

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