

NEW JERSEY

# Flute Society

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## **NJ Flute Society Newsletter**

Flutist Focus  
April 2011

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### **In this issue**

[Reflections from a Reichert Enthusiast](#)

[Yuko Uebayashi: Composer of Feelings and Emotions](#)

[Participants Sought for Research on Flute Teaching](#)

[Jazz Flutist Jamie Baum](#)

[Upcoming Events](#)

Dear Bill,

In this issue you will find research articles on composers Reichert and Yuko Uebayashi, the second in a series of articles by Carol Hohauser pertaining to a dissertation study focusing on strategies that flute teachers use to teach aspects of flute technique, and an upcoming Jamie Baum clinic on "A Fear Free Approach to Improvisation for the Classically Trained Flutist" and concert to follow.

Please consider contributing an article to our next newsletter. All submissions may be sent to [info@njflutesociety.org](mailto:info@njflutesociety.org).

Thank you.

*Bill Hutzel*

Membership Secretary and Webmaster

### **Reflections from a Reichert Enthusiast**

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By Tanya Dusevik Witek

My own relationship with Mr. Matthieu André Reichert's Exercise #1 from the Seven Daily Exercises, Opus 5, began rather stormily. I was accepted into the studio of a well-respected flute teacher when I was twelve years old. During the subsequent years, I credit her with providing me with the foundation to enter the graduate program at Juilliard when I was twenty. Many years before my move from Calgary, Canada to New York City, she required me to learn Reichert's Exercise #1. I knew my scales already; how difficult could it be to play them in a new pattern? I did not take the task from my new teacher seriously enough. The lesson during which I dissolved into a pool of tears (after my teacher discovered that I had not been practicing the scale pattern) is forever etched into my memory. Ironically, it is this pattern which I still practice daily!

As my early experience demonstrates, it can be difficult to motivate students to invest the time necessary to learn a scale pattern. I, like my childhood teacher, encourage my students to memorize the pattern immediately, rather than reading the music. This can compound the challenge. This year, I am requiring all of my college students to learn the pattern in all keys as part of their study. When asked what the benefits of this exercise have been so far, they have mentioned that the exercise encourages the following:

- Focuses them and gets them in the "zone" to practice
- Helps them to better understand the scales
- Empowers them to experiment with new techniques and ideas while playing the familiar patterns
- Is increasingly gratifying as the pattern becomes more familiar
- Is a relaxing, pleasurable experience; almost a meditative exercise.

The main benefit I find in incorporating the scale pattern into our studio is having an exercise which can ..... [Read entire article](#)

#### About the Author

*Tanya Dusevic Witek is Adjunct Professor of Flute at Montclair State University, where she also directs the MSU Flute Ensemble. She is a member of the Mostly Mozart Orchestra at Lincoln Center, and has also performed and toured widely with Orpheus, Continuum, Musicians from Marlboro and the New York Symphonic Ensemble. A graduate of the University of Calgary (Canada), she received her Master and Doctoral degrees from The Juilliard School.*

## **Yuko Uébayashi: Composer of Feelings and Emotions**

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Given with permission by the composer and Codex Images.

By Jeremy Benson

Yuko Uébayashi is a modern composer living in Paris, France. She was born in Kyoto, Japan and transferred her residence to Paris in 1998. She began composition school at the age of nine, and continued to study composition until she received her diploma from Kyoto City University. Her compositions are contemporary in style with influences from the two places where she has lived-Japan and France. The most unique characteristic about her works is that the fact that her compositional style changes with her feelings and emotions.

Many flutists may know her work for two flutes and piano, *Au delà du Temps* (2002). Since its publication by

Alphonse Leduc in 2002, it has become a new, popular work in the flute repertoire. Among her other published works are *Le Vent a travers les Ruines pour flute solo* (1998) and *Suite pour flute et violoncelle* (2004). Her flute works number more than thirteen in total, including flute orchestra, chamber, and solo with and without piano genres.

Uébayashi's works stand alone, and they are not composed for intentional analyzing, labeling, and classification into genres or categories. She tells me that her intention is not to compose in the style of other composers, but rather she composes her feelings and emotions into her works. Since *Au delà du Temps* (2002) has become more popular in the 'flute world', performers have begun to categorize her works into an Impressionistic genre-sounding very much like Maurice Ravel and Claude Debussy. While at a first glance this may sound true, it is important to realize that as a contemporary musician who has been exposed to Romanticism, Impressionism, Modernism, music of earlier eras as well as non-western music, it is only natural that her music will have characteristics of all of these periods. Whether or not the echoes of Impressionism are intentional (and Uébayashi claims they are not), it is only natural that she would be influenced by any previous musical or compositional styles.

Knowing her opinion and feelings about how she wants people to view her music opens a new door that allows me to see her works for what they truly are instead of trying to compare and analyze them too much to other composers. She uses influences from Japanese and French musical characteristics and juxtaposes them into original compositions.

On Monday, April 4, 2001, I presented a premier lecture and recital about her works at the Mason Gross School of the Arts at Rutgers, the State University of New Jersey. The lecture, 'Light Motifs' in flute works composed by Yuko Uébayashi, discussed her flute compositions that are based upon light. The lecture demonstrated Japanese and French musical aspects in her works and explored her unique compositional style. In the recital portion of the program, I gave a United States of America premier of portions from two of her works for flute and piano, *A Romance of Orcia* (1998) and *Les Sentiers* (2000).

About the Author

*Jeremy Benson is the principal flutist in the Rutgers Symphony Orchestra and the Rutgers Wind Ensemble and currently studies with Bart Feller at the Mason Gross School of the Arts at Rutgers, the State University of New Jersey. He will complete the Doctor of Musical Arts degree in April 2011. As a leading scholar and researcher of Yuko Uébayashi, he plans to publish several writings about her and her music in the near future.*

**Participants Sought for Research on Flute Teaching**



My name is Carol Hohausser and I am a student in the EdDCT program in Music Education at Teachers College, Columbia University. My dissertation study is focusing on strategies that flute teachers use to teach aspects of flute technique that are internal. I am specifically looking at such things as tonguing, vibrato and mouth/tongue and throat shape and how they are taught. The literature on flute teaching includes many teaching methods that seek to address these areas, however there have been no comparative studies that ask flutists to rate the effectiveness of the methods used. I would like to find how flutists rate the effectiveness of the teaching strategies used for areas of playing that are defined as internal or as not directly observable.

Part one of the study is an online survey where participants are asked to rate the effectiveness of strategies that were found in the literature. Participants can also name other strategies they have experienced. The data collected from the survey will be used to direct the second part of the study. In part two of the study, innovative or exceptionally mentioned strategies will be observed ad participants

will be interviewed about those strategies. I am asking flutists who are now or who have been flute performance majors to take an online survey. Participants who live in New Jersey or the New York Metropolitan Area can also volunteer to be interviewed and observed for part two of the study. The results of the study will be of interest to flutists, flute teachers, and possibly to teachers of other wind and brass instruments.

The address where the survey can be accessed is:

<https://sites.google.com/site/carolhohouser/>

You can contact me with any questions regarding this study or to volunteer for part two of the research.

Thank you for your interest and time!

- By Carol Hohouser  
cmh2101@tc.columbia.edu  
[chohauser@yahoo.com](mailto:chohauser@yahoo.com)

*Carol Hohouser is a doctoral student in the EDDCT program at Teachers College, Columbia University and a member of the NJ Flute Society*

## Jazz Flutist Jamie Baum & Septet Play in Philadelphia, April 30th, 2011

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Jamie Baum

On Saturday, April 30th, jazz flutist and composer Jamie Baum will perform with her septet in a concert of original works at the University of the Arts, Caplan Recital Hall, 17th floor, on Broad and Walnut Street, at 2:00pm. The performance will feature compositions by Jamie Baum. Her level of improvisation and interaction within the septet is electrifying and inspiring.

Jamie Baum is an NYC jazz flutist, composer, and clinician who has toured the U.S. and 25 countries, spanning Europe, Japan, South America and South Asia. She has worked with many renowned musicians, including George Russell, Mick Goodrick, Randy Brecker, Donald Brown, Kenny Barron, Dave Douglas, Ralph Alessi, Uri Caine, Wadada Leo Smith, and Karaikudi Mani. Her recordings have received critical praise, including her work on

Sight Unheard, Moving Forward, and Standing Still. Her most recent CD was Solace on Sunnyside, which made several "Best of '08" lists. She has been nominated by the Jazz Journalists Association for "Flutist of the Year" four times, and has been in the DownBeat Critics Poll annually since 1998. She has been offering clinics supported by Altus Flutes since 1993, and she teaches on the faculty of the Manhattan School of Music and the New School Jazz Program.

Prior to the performance, Jamie will be presenting a clinic at 12:00 noon, entitled "A Fear Free Approach to Improvisation for the Classically Trained Flutist." As the performance will follow in the afternoon, this is an excellent opportunity to bring student members of the music community who might not otherwise be able to attend late evening concerts. It will also facilitate working musicians who still need to make it on time to an evening gig.

Admission is only \$10 for Flute Society members, \$7.50 for students and seniors. General admission is \$15. The Flute Society of Greater Philadelphia is graciously extending the discounted rate for their own members to all members of the New Jersey Flute Society as well.

## UPCOMING EVENTS

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Sunday, May 15 - Duo Caramba!

Duo Caramba! is a spirited duo that focuses on contemporary Latin-American Music.



Featuring Flutist Carla Auld and Guitarist Ana María Rosado, the ensemble performs new music as well as more traditional repertoire from all styles of music.

When: Sunday, May 15 at 3:00 p.m.

Where: North Branch Reformed Church  
203 Route 28, Bridgewater, NJ

For more information, call 973-377-0722. Admission is FREE to NJ Flute Society members, all others suggested donation is \$10.

Sunday, June 5 - Celebrate the Flute



Come Celebrate the Flute with The NJ Flute Society. All groups welcome. Groups of flutes, piano, and mixed ensembles. Showcase your work to a friendly audience of fellow flute players in a relaxed, collegial environment.

This event is FREE, but RSVP is required to participate and attend. Contact Annette Baron, Coordinator at [asbaron@aol.com](mailto:asbaron@aol.com) or 973-628-7700 for information



and/or to provide details on your piece and group.

**When:** Sunday, June 5 from 2:00 p.m. to 4:00 p.m.

**Where:** Caldwell College, Caldwell, NJ

## Membership

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Are you a member yet? To become a member of the NJ Flute Society, you may download a copy of the application to mail by [clicking here](#); Corporate members please [click here](#). The cost of membership is \$35 for non-students, \$25 for students, and \$50 for families from October 15th, 2010 to October 14th, 2011. Corporate membership is \$75. Regular membership includes a quarterly newsletter, email notification of upcoming events, membership directory, and free admission to most events. In addition to regular membership, corporate membership includes a business sized advertisement in our quarterly newsletter, business card sized advertisement space and a link to your website via our corporate sponsor web page, free admission to all NJ Flute Society sponsored events, and the ability to submit advertising materials to be distributed at our flute society events.

## Quick Links...

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Bill Hutzel, Membership Secretary, Webmaster and Treasurer - 908-500-6690

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