



The New York Flute Club

NEWSLETTER

February 2005

STEFAN HOSKULDSSON: New Met Flutist

Interview by Ann Cecil-Sterman



In Concert

STEFAN HOSKULDSSON, flute

Elizaveta Kopelman, piano

Sunday, **February 20, 2005**, 5:30 pm

CAMI Hall, 165 West 57th Street

- Sonata in B Minor J.S. Bach
(1685–1750)
- Andante in C Major W.A. Mozart
(1756–1791)
- Allegro Rustico (1963) Sofia Gubaidulina
(b. 1931)
- Sounds of the Forest (1978) Sofia Gubaidulina
(b. 1931)
- Solitude Magnus Blondal Johansson
(b. 1925)
- Introduction and Variations
“Trockne Blumen” Franz Schubert
(1797–1828)

Program subject to change.

One day last April my husband Andrew returned from a well-known flute shop all excited about the person behind the counter. “He’s the nicest guy you could meet and not only that—you should’ve heard him play! Man!” Two weeks later the man behind the counter, Stefan Hoskuldsson, won the second flute audition at the Metropolitan Opera. Ya just gotta love New York.

Stefan is a charming, softly-spoken, unassuming, and totally sincere man with an open, friendly face. He’s the kind of gentle person you worry about being okay in a tough world, and yet he’s savvy, strong and confident.

Stefan often plays a Louis Lot in the Met Orchestra, so we decided to do the interview in my apartment so that we could all have fun playing our 19th-century flute collection afterwards.

ANN CECIL-STERMAN: Are you experiencing culture shock having left Iceland?

STEFAN HOSKULDSSON: It was a kind of gradual shock; I first went to live

(Cont’d on page 4)

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Contexts: If You See Something, Say Something

by Jayn Rosenfeld



From the President

Dear Friends:

I finally visited the new Museum of Modern Art, for which the museum left town and went to Queens for a few years. It has come back to West 53rd Street, much expanded and, how shall I say, re-seen. One sees the old familiar and beloved art in a startling and attention-grabbing new way. The revised building is full of vistas: you look over a balcony, through a peek-a-boo window, down two floors, and through a very large statue. Everything looks like a work of art in this context, small human beings seen from two floors above, a crisscross of escalators, crowds of colorful visitors in front of thrilling and huge canvases. Context is all, I tell myself.

And do you see the relevance of this? When I had an MRI a while back, the technician warned that the sounds of the machine could be frighteningly loud. But when I went into the big technical tube, the sounds fascinated me; they sounded like a fine, possibly aleatory, piece of contemporary music!

Anthony Tomassini recently wrote an article in the *New York Times* about the thrill of hearing new music in the context of old music. He propounded the possibility that it is easier to hear one new work among old, even among warhorses, than to go to a concert—austere, I think he considers it—of all new music. The MoMA has all 20th-century works, but the range is huge, and they are mixing and matching their artists in a charming, and educational, way. I personally consider Bartók, Stravinsky, Prokofiev, et al. to be “Old Masters” by now, so we musicians can mix and contrast music from the 20th and 21st centuries and reveal an enormous range of beauty and depth.

I think it’s fine to hear new music among the old, silver among the gold, as it were. Unfortunately, there are economic issues: what presenters can afford to offer and what will attract an audience. Incidentally, do you ever compare the expense of a concert to the entrance fee at a museum (MoMA is currently charging \$20 for entrance), or the cost of a splurge restaurant meal or a Broadway play?

And as always, there are human issues: what do people want to hear, do we protect ourselves as audience members against unexpected or challenging experiences? I have never understood why modern art is seemingly more easily accepted by the general public than modern music. Are our ears more delicate or sensitive or discriminating than our eyes? Perhaps they are more “inner.” The next time you go to a concert, maybe you can conduct a personal experiment. For a while, close your eyes, and for a while close your ears!

See you at Stefan Hoskuldsson’s wonderful duo concert with his wife on the 20th. □

Directory Correction

The 2005 NYFC Membership Directory that was mailed recently contained an error. Please update your copy to reflect the following information:

Ms. Miriam Lynn Nelson; 8 Drake Road; Somerset, NJ 08873
 732-828-1812 (h); email: HeritageCMS@aol.com

Member Profile

Jane Rigler

NYFC member
since 2005

Employment: Freelance soloist and ensemble performer; chamber music coach and teacher of flute and composition (privately and at various music schools around NYC).

A recent recital/performance: A duo concert with flutist/composer Robert Dick at the Issue Project Room on January 13, 2005, performing new works and improvisations (acoustical and with electronics).

Career highlight(s): Woodwind winner in the MTNA High School Competition (1984), performing at the Hollywood Bowl with members of the LA Philharmonic (1990), and performing solo concerts throughout Spain during the nine years she lived there (1994-2003). The success of her lecture-demonstration *The Vocalization of the Flute* (and her book of the same name, available through www.janerigler.com) presented in workshops around the country to illustrate the variety of ways the voice and flute interact in Western and non-Western music and in her own compositions. But she says, "Sometimes it seems that every concert brings about a new 'career highlight.' Since I improvise frequently, it's often a realization that I just went beyond a limitation and did something that I thought was impossible to do yesterday."

Current flute(s): A Muramatsu flute, an Altus alto, and a Zentner piccolo.

Influential flute teachers: Donna Clarke (her high school teacher from Palos Verdes, CA), John Fonville, Walfrid Kujala, and Pierre-Yves Artaud; masterclasses with Geoffrey Gilbert, William Bennett and Trevor Wye.

High school: Rolling Hills High School in Palos Verdes, CA.



PHOTO: LAURA WILLIAMS

Degrees: B.M. in music (Northwestern University, 1988); M.M. in music in 1991 (with a thesis on "The Vocalization of the Flute"), and Ph.D. in critical and experimental practices in 1996 (with a thesis on "An Integrated Approach to Singing while Playing the Flute"), both at the University of California, San Diego.

Most notable and/or personally satisfying accomplishment(s): Learning and performing complicated scores and discovering that her own "compositional voice" is not limited to works for flute. While composing is satisfying, she finds that the most engaging part of making music is the communication with other people that results from performing. In her words, "When I realize that the audience is with me and responding, and everything is flowing, there's really nothing more I could ask for."

Favorite practice routines: She starts (and ends) with a bit of stretching and yoga to make sure her body and mind are ready and relaxed. Favorite exercises include those by Taffanel & Gaubert and André Maquarre, as well as Trevor Wye's *Aquarium* and Kujala's *Vade Mecum*. For embouchure flexibility, she works on harmonics, whistle tones, register extensions, and dynamics. She typically makes up her own exercises for intonation awareness, breathing stamina and technical speed and to keep her musical vocabulary in shape for the microtones, multiphonics, singing-while-playing and other unusual techniques she will use for upcoming performances.

Other interests: Yoga, long walks, discovering new places, a newly-realized passion for skiing; reading, movies, concerts, and being with friends.

Advice for NYFC members: Jane says, "Advice about being a flutist? That's about being a musician. Being a musician? Well, that's just about being a person. Advice on being a person? That's just about being an artist: every day we improvise and create art. It's about balance." □

FLUTE HAPPENINGS

FREE to current NYFC members, this section lists upcoming performances by members; flute-related contests, auditions, and masterclasses organized/sponsored by members; and brief descriptions of members' new recordings, sheet music, and books. Send submissions to the Newsletter Editor.

FEBRUARY '05

FEB
23

Wednesday 12:00 noon

CARLA AULD, flute, will perform a Midday Artist Series program of works by Haydn, Danzi, and Pleyel with Edward Venegas, violin, and David Gotay, cello.

• Wayne Public Library, 461 Valley Road, Wayne, NJ • Admission is free. Info, call 973-694-4272.

MARCH '05

MAR
5

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flutes, will continue its 22nd season with a concert of works by Frank Zappa, Marta Ptaszynska, Ornette Coleman, John Lewis, David Wechsler and Michael Rose (world premiere of *Nara Cycle* for flute and percussion).

• Brooklyn Conservatory of Music, 58 Seventh Avenue at Lincoln Place, Brooklyn • Info, call 718-859-8649 • Admission: \$15 general, \$12 students/seniors.

MAR
6

Sunday 4:00 pm

UpTown Flutes in concert of works by Strauss, McMichael, Hilton, Melicharek, Downes, Ravel/arr. by Rie Schmidt, and Boone.

• Dorothy Young Center for the Arts, Drew University, Madison Avenue, Madison, NJ • Admission: \$10 • Info, call 973-408-3428.

MAR
10

Thursday 7:15 pm

Harpenflute, with **PAMELA SKLAR**, flute, and Lois Colin, harp, will perform "Music from the British Isles" with the Westchester Harp Ensemble and Pam's Pipers.

• Larchmont Public Library, 121 Larchmont Ave, Larchmont, NY • Admission is free • Info, call 914-834-2281.

MAR
13

Sunday 2:00 pm

Harpenflute, with **PAMELA SKLAR**, flute, and Lois Colin, harp, will perform "Music from Britain and France."

• The Esplanade, 95 S. Broadway, White Plains, NY • Admission free • Info, call 914-761-8100.

Flute Happenings Deadlines

Issue	Deadline	Mail date
March 2005	02/03/05	02/24/05
April 2005	03/10/05	03/31/05
May 2005	04/07/05	04/28/05

FLUTE FAIR 2005

Katherine Fink, Flute Fair Chair

THE BARRÈRE LEGACY

Leone Buyse, guest artist

Saturday, March 12, 2005

8:30 am–7:00 pm

LaGuardia High School of Music & Art and Performing Arts
100 Amsterdam Avenue (at 65th)

Please check www.nyfluteclub.org for detailed information and updates.

LEONE BUYSE MASTERCLASS

All those interested in participating in the NYFC Flute Fair Masterclass with Leone Buyse on March 12 should send a one-page resume and tape or CD demonstrating two contrasting works to: Patricia Spencer; 215 West 90th Street, #1G; New York, NY 10024.

Literature to be performed in the masterclass includes Caplet's *Rêverie and Petite Valse*, Roussel's *Joueurs de Flûte*, Hindemith's Sonata, and Griffes's *Poem*. Tapes need not include these works.

The deadline for applying is **FEBRUARY 15**. For more information, contact Patricia Spencer at newflute@earthlink.net.



PHOTOS FROM 2004 NYFC FLUTE FAIR: PETER SCHAAF

NYFC TABLE

New York Flute Club members in good standing are invited to sell their recordings and publications at the club table in the exhibit hall. CDs and publications only, please; we cannot handle other merchandise. You may offer a total of 10 items at a time; there is no item limit for performers at the fair. Bring items to the table beginning at 8:30 am on the day of the fair. **YOU MUST PICK UP UNSOLD ITEMS BY 5:00 pm.** We will not be responsible for unsold items after 5:00 pm, and we will not deliver them to you. The NYFC will take a 20% commission on all sales. For more information, contact Barbara Williams at barbhws@yahoo.com.

RAFFLE!

A FREE LESSON with Leone Buyse will be raffled at the Flute Fair. Tickets prices will be one for \$5 or five for \$20. □

HOSKULDSSON (cont'd from page 1)

abroad in 1995 to study in Manchester and never moved back. I met my wife, Elizaveta Kopelman—a wonderful pianist—at the Royal Northern College there, and we lived in England for three or four years [before coming here]. I freelanced in London for a while, trying to find my way. It's always a question: What is your path? Is it orchestral playing, or is it something else? I wasn't too sure if orchestral playing was for me, but I've discovered that I really love it.

ACS: *Is this your first time playing in an opera orchestra?*

SH: Not really. I played in Iceland a few times with an opera company.

ACS: *To whom do you credit most of your development?*

SH: I had a FANTASTIC teacher in Iceland—Bernard Wilkinson. He's British but moved to Iceland in the '70s. He got a job with the Iceland Symphony and lived there for 30 years. He really made my flute playing.

ACS: *What is his lineage?*

SH: He studied with Trevor Wye in Manchester, and with Moyses, Geoffrey Gilbert, and [William] Bennett. He's a very solid teacher and also a great orchestral player. He played second flute in the Iceland Symphony, so he told me a lot of things about second flute playing.

ACS: *What are the secrets to being a good second flute player?*

SH: Learning how to blend with the principal player, being supportive and being flexible. You are not totally independent but you have to have a certain independence. You're a very important part of a chain; if [your link is] missing or weak, it won't hold. So you have to be strong [and at the same time] be aware of what your playing is like, even if you're not [really] being heard. And how you perceive sound [depends] on where you sit. As principal, you have the oboes and bassoons on your left. When you're playing second flute you have the flutes on [one or] both sides, so it's a totally different thing. It's really an honor to sit next to Michael [Parloff] and Trudy [Kane]—they are so great to work with.

ACS: *What's your roster—are you on all the time?*

SH: I play four operas a week plus all the rehearsals of what I'm playing. I'm pretty much there all the time. It's great. The environment and the orchestra are very welcoming.

ACS: Why did you come to the city?

SH: My wife's parents live here; they emigrated from Russia in the '90s. At first when we lived in England she had a lot of work with the Young Concert Artists Trust—her manager in London. Then things slowed down in '99 and the London orchestra scene [just didn't appeal to] me. The pay is so low, the players have to work very hard at other jobs just to support themselves. We decided we didn't want to live there any more... We have always had a very good feeling about this place.

ANDREW STERMAN: Do you speak English together?

SH: Yes.

AS: Does it feel funny to have a marriage that's not in your native language?

SH: Well, it was a little strange to begin with. But I speak a little Russian and she has a few words in Icelandic. We're multicultural. I'm not really attached to [the concept of] nationality.

It took me a while to find my way here [in terms of] jobs, but I was very fortunate to come across Phil Unger from the Flute Center of New York [in 2001]. He helped me a lot and I worked for him a little bit. That was the time when I played with One World Symphony, a group of friends who played for fun. It's a very nice group.

ACS: So you were quite happy playing there...

SH: Yeah! It was nice to get the opportunity to play, though I was also freelancing with the Westchester Philharmonic. Paul Dunkel also helped me a lot.

ACS: How long were you in NY before you landed a paying flute job?

AH: Probably a year-and-a-half, [though I still did] some freelance playing in England and Iceland.

ACS: And then things changed a lot.

SH: Yes, this bunch of auditions came up in 2003. First, the New York City Opera auditions. I took them and got to the

**MEMBER
PERSPECTIVES**

FLUTE-RELATED WEBSITES

NOVEMBER'S NEWSLETTER QUESTION ON FLUTE-RELATED websites brought this response from Seth Rosenthal (NYFC board member and our behind-the-scenes publicity director):

“Check out the Yahoo groups for flute players. Go to www.yahoo.com, find the icon for groups, and enter ‘flute’ in the search box. My favorite is ‘LouisLot,’ dealing with collectors and players of old French flutes (Lot, Lebre, Bonneville,...).” [Note: Because LouisLot is buried among 300-plus flute groups, it is easier to find it by just entering “LouisLot” in the group search box.]

This tip (and the portion of this month's interview dealing with Louis Lot flutes) prompted me to do a little searching of my own on this subject. Those interested in learning more might find the following worth a visit:

<i>Website</i>	<i>Link to click on</i>	<i>Details</i>
www.andrewsterman.com	Teaching Studio	Why I play French flutes over a hundred years old
www.flutes4sale.com	Vintage Flutes	Phil Unger's Flute Center of New York website
www.eldredspellflutes.com	Articles	Basic facts on Louis Lot flutes and other information on headjoint construction
http://62.73.167.103/	Flute Articles	Trevor Wye's website; information on retuning old flutes

Another perennial favorite, covering a wide range of flute-related topics, is www.larrykrantz.com. Happy hunting! □

Katherine Saenger, *Editor*
klsaenger@yahoo.com

finals there. That was a great encouragement. I thought, “Okay, I'll take the next one,” and that was the New York City Ballet. And I happened to be chosen along with another guy to play a trial. Then the Met audition came up, and that was that.

ACS: Were you surprised that you won the audition?

SH: Of course, I could not believe it. It was an overwhelming experience.

ACS: Then, I'll bet, people started taking notice of you.

SH: After I started at the Met I didn't have time for anything else. I got called for jingles but I did only a couple of those. [I quickly realized that this job would]

require my total concentration; for the first two years I wouldn't be able to take on anything else. You need to learn the operas and learn how to play there because it's different from a regular symphony orchestra.

ACS: The Met, more than most opera orchestras in the world is a stand-alone orchestra as well.

SH: Yes. That's the whole thing. It's not just an accompanying orchestra, and the players are fantastic. I participated in the Carnegie Hall concerts in May with Maestro Levine. It was an unbelievable experience.

(Cont'd on next page)

HOSKULDSSON (cont'd from previous page)

ACS: Can you tell us about your preparation process for the audition?

SH: I got all the material well in advance and learned the notes and the tempos. I got recordings of all the things I was playing. I think anyone who goes into an orchestral audition should have a tape with the orchestra excerpts and listen to them even when you're not practicing so that you hear what they sound like in real life. Because when you're there playing [just one] line, it's SO out of context. For the audition you have to have it inside of you—what it means, where it is in the music. I did that and it helped a lot. I also practiced with a tuner and a metronome to see where the problems were. I found I was always rushing the fast tempos, so I marked my parts. And I recorded myself with a mini disc. I have also been working hard on my piccolo playing. There's a lot more to good piccolo playing than people think. For example, my colleague Stephanie [Mortimore] plays piccolo better than anyone I have heard. I didn't even know you could be so expressive on it.

ACS: I listened to all the MP3s on your website [www.duomagicflute.com]. Your flute has the most beautiful sound.

SH: Thank you! I didn't know that the website was still working!

ACS: I listened to the Piazzolla all the way through and was struck by the evenness of the unmistakably French tone throughout the whole range. Why do you play old French flutes?

SH: I fell in love with the sound. Such a multitude of colors—light, deep, and dark.

ACS: What were you playing before that?

SH: I played an Altus gold (plated) up until 2001.

ACS: So your first experience with the French flutes was with Unger?

SH: Yes, I heard about the store on Columbus Avenue and I thought okay, I'll go in there. So I went and Phil was sitting there with all the flutes stacked up. I saw a case with the label Louis Lot. I'd never played one [in working order],

but I'd heard of them. It was in fantastic condition and it made the most wonderful sound. It still had the original [scale]. I only retuned it this summer, and I was really reluctant to do it.

ACS: You won your audition on the Lot?

SH: I played the Altus for the audition. I love playing the Louis Lot with my wife for recitals. The Altus was always more of an orchestral instrument. The thing about Altus instruments is that they're very much in tune. They have a great scale and they're a joy to play.

ACS: So you felt you'd be more secure on the Altus.

SH: I could've tried to play the Louis Lot, but for an audition I thought I'd better not take any risks.

AS: When Tanaka retuned it, did he change the lip plate?

SH: No, but Miguel Arista did. I liked the Louis Lot head joint very much, but after I started playing it more in the orchestra the people around me found they couldn't always figure out the pitch. I think it had something to do with the color of the sound. So I started thinking about how I could [keep playing it without] confiscating too much of the original Louis Lot quality. I had heard of Miguel Arista's work with putting new lip plates on Louis Lot headjoints. I tried some [of his reconstructed head joints] and thought they were fabulous. So he made me one [with the original tube and a new lip plate], and it's the most amazing thing I've ever played. It does everything I want. It has all the colors.

ACS: So he used the original tube...?

SH: Yes. I know this must be terrible for conservationists to hear, but I think the magic is mainly in the construction of the tube.

AS: I agree completely. That's what even Altus and the other people trying to make Louis Lot-inspired flutes can't get. They can't duplicate the tube. And with all due respect to Tanaka, who's been in such close touch with [William] Bennett and all the other guys doing the work, their tubes are not nearly as hard as the French tubes. They'll say that the tubes harden over time, but if you listen to

Gaubert playing on a Louis Lot all those qualities are there and the flutes are not old in those recordings.

SH: Exactly. There's something about that tube.

ACS: Do you have other flutes?

SH: I have a modern Powell which I really like; it seems to work well for certain music.

ACS: Do the players around you give you feedback about the flutes?

SH: Yes, and I ask my colleagues for it. As a section player, I have to blend with the first flute, the third flute, and the people behind me. They have to hear me, I have to project.

ACS: So if you're playing in unison, you'll play the Powell, and if you have more second flute solos, you'll bring the Lot?

SH: Yes.

AS: In the records of the Louis Lot company (some of them were lost in a fire but the early and most recent records are there) there was a period where there was an order from the Paris Opera and they ordered three flutes with consecutive serial numbers. How do you balance with the first player when you're in unison?

SH: When I play melodies in unison with first flute, I always try to play under the sound. I try to listen to the sound of the flute player and try to ease into it.

AS: Is that sound a little less dense?

SH: In a way. When I play chords I try to minimize the amount of vibrato I use. Sometimes wobbling all the time becomes a habit and we stop being aware of it.

AS: Do you find a difference in vibrato in different parts of the world?

SH: Yes. I use slower vibrato here than I would in England or wherever else I play. I think slower vibrato is, in a way, better. It creates less friction in the sound.

AS: Is that the influence of Baker?

SH: I don't know. I only just discovered his playing; I've been listening to his Debussy Trio recording and I can't stop

listening to it. Something in his sound and playing is so charming.

ACS: When did you begin on the flute?

SH: I began the flute when I was eight years old. I come from a small town on the east coast of Iceland, called Neskaupstadur [population 800]. There was no flute teacher at the school, but a distant relative played the flute very well and she gave me my first flute lesson. I was just blowing the headjoint. I loved the flute and I tried several instruments. My family loves music. My dad plays the piano, trombone, and accordion. He was one of the pioneers of music in that town. He formed a marching band. He plays great jazz piano and improvises, and he saw that I had musical potential and nurtured it. Without him, I wouldn't be here. He really made my musical career.

AS: Have they heard you at the opera?

SH: They're going to hear me next Saturday. I'm playing La Boëhème.

ACS: So you learned flute in your hometown?

SH: My musical education was unusual in that way. My father had a relative in the Iceland Symphony, in Reykjavik, a 12-hour drive away, along the windy coastline between the mountains and the fjords. My father thought I needed a proper flute teacher, so he called his relative up and asked him who the best guy was. He said they had a great second flutist, Benny [Bernard] Wilkinson, who [happened to be] on tour around the country with his wind quintet. When they came to our town my father invited him to our house and I played for him. I was nine. He was teaching at the conservatory in Reykjavik and only took adult students, but he agreed to take me on, and that was the start of it all. My father would drive to Reykjavik once a month and I would stay two or three days in Reykjavik, sometimes at my teacher's house. This went on for six years. I would practice in the meantime. He used to give me records of orchestral works. He would say, "You have to listen to all Stravinsky this month," and give me the records. So it was just a wonderful time, discovering music.

ACS: Was there someone to play with in your home town?

SH: Only my dad. We played together a lot. We were a great duo. He would play piano. I had a book of flute solos, the old stuff: *Last Rose of Summer*, Intermezzo from *Cavalleria Rusticana* we would play a lot. I was playing that in the opera [recently] and it brought back some very sweet childhood memories. It's amazing how life works out. Then, when I was 16, I auditioned for the conservatory in Reykjavik.

ACS: You left home at 16?

SH: Well actually, my parents decided to follow me. "You're not going to be alone there. There are one hundred thousand people there." (Big laugh.)

ACS: Are you an only child?

SH: No I'm the youngest. I have four sisters. They had all left home. I was kind of brought up like an only child.

ACS: Are your parents still in Reykjavik?

SH: No, they moved back to my hometown after I finished college.

AS: Iceland is a very interesting place.

Did you take the dark winters for granted when you grow up like that?

SH: It didn't affect me then. Now it does. When I went back there in December two years ago, I just couldn't believe it. I got up in the morning and it was like 10 at night—the stars and the moon were out. It's like that until about noon.

AS: So you would go to school in the pitch dark and it would be like that for hours?

SH: Yeah, for hours. But it's only like that from October until March.

ACS: Do you enjoy any outdoor activities?

SH: When I lived there I cross-country skied a lot. I used to go hiking to the mountains and stuff like that.

ACS: Do you do sports here?

SH: Not much. People tell me at the Met, "You have to join the gym." (Laughs.) Maybe I will. But I walk and run, and do a lot of Hatha yoga and meditation.

AS: Do you implement pranayama [breathing practices] in playing?

SH: Absolutely. It's helped me a lot. Yoga is a big part of my life.

AS: Did you use the meditation practices to prepare for the audition?

SH: Oh yes! Very much. I have a great yoga teacher up in Bronxville where I live. I did a lot of work with her. The meditation factor is very important. She guided me in the right direction.

ACS: Is it too personal to tell us about?

SH: No, it's fine. Before you go into auditions like this it's very easy to fall into certain mind patterns, in terms of competing with other people. It is so easy to get caught up in negativity. It's dangerous. The practice is first of all really about taking the time to be grateful for the things one already has in life, and I think that really takes off the pressure of expectation. Even if one doesn't win an audition, there is life, and there are still things to be grateful for. The other thing is about wishing other people well. When you go into an audition, it is important to wish the other people around you well. It's a very deep philosophy. And that, I think, took me very far. Wishing other people success brings you success! It's like giving and receiving. It just opened up a whole new world for me and it took the edge off the whole audition process. So that mindset helped me a lot. If people could [only] incorporate that in more things in life...

AS: Sounds like a very good teacher. And a good student.

SH: It's not a thing that people talk about so much in music. Okay, let's play some flutes now! □

Ann Cecil-Sterman just returned from Australia, where she toured with the Philip Glass Ensemble, playing flute and piccolo.

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The New York Flute Club
Park West Finance Station
P.O. Box 20613
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February 20, 2005 concert

Sunday 5:30 pm • CAMI Hall, 165 W. 57th (across from Carnegie Hall)

STEFAN HOSKULDSSON and ELIZAVETA KOPELMAN, flute and piano

85th Season

2004–2005 Concerts

October 24, 2004 • Sunday 5:30 pm
BOREALIS WIND QUINTET

November 21, 2004 • Sunday 5:30 pm
MARCO GRANADOS, flute
Latin American chamber music

December 12, 2004 • Sunday 5:30 pm
KARL KRABER, flute
Chamber music with piano and strings
At CAMI Hall, 165 West 57th Street

January 30, 2005 • Sunday 5:30 pm
CARLA REES, alto flute
Contemporary music and Boehm transcriptions

February 20, 2005 • Sunday 5:30 pm
STEFAN HOSKULDSSON and ELIZAVETA
KOPELMAN, flute and piano duo
The new Met Opera Orchestra flutist and his wife

March 12, 2005 • Saturday, All Day
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Leone Buysse, guest artist

April 17, 2005 • Sunday 5:30 pm
2005 NYFC COMPETITION WINNERS

May 15, 2005 • Sunday, 6:00 pm
2005 NYFC ANNUAL ENSEMBLE PROGRAM

*Concerts are at CAMI Hall, 165 West 57th Street
(across from Carnegie Hall), unless otherwise noted.
All programs are subject to change. Tickets \$10, only
at the door; free to members. For more information,
visit the NYFC website at www.nyfluteclub.org or call
(212)799-0448.*



From the Editor

Greetings! February's NYFC concert will feature Metropolitan Opera flutist Stefan Hoskuldsson and his wife, pianist Elizaveta Kopelman. Ann Cecil-Sterman's wide-ranging interview with Stefan touches on his Icelandic roots, his preparation for the audition that won him the second flute position at the Met, and his fascination with old Louis Lot flutes (one shared by Ann and her collector husband Andrew Sterman). I was inspired by Stefan's positive thinking, and intrigued by his thoughts on the art of being a good second flute player.

In her "From the President," Jayn Rosenfeld muses on the differences between modern art and contemporary classical music. In particular, why does modern art have such a devoted following (witness the crowds at MoMA) while the audience for 20th-century classical music seems to dwindle with every concert? If you have a theory on this topic, Jayn would like to hear it.

This month's Member Profile subject is flutist/composer Jane Rigler, a new member who joined in January (2005!). Her profile is a must-read for anyone interested in improvisation and the history and techniques of singing and playing the flute at the same time.

All for now. See you soon.

Best regards,

Katherine Saenger
(klsaenger@yahoo.com)