



The New York Flute Club

NEWSLETTER

October 2009

Denis Bouriakov and Stefán Höskuldsson: New Met Flutists

Interview by Patricia Zuber

Denis Bouriakov and Stefán Höskuldsson got together with me over coffee at the West 65th Street Le Pain Quotidien in Manhattan on an early afternoon in September. This interview took place amongst the clinking of coffee cups and classical music piped over the stereo system. Stefán had just finished a week of rehearsal for the Met's pre-season and Denis had just arrived in New York that morning from Japan.

From left: Denis Bouriakov, Stefán Höskuldsson



PATRICIA ZUBER: Let's start off with telling everybody how you like your names pronounced because there seems to be a bit of confusion about it!

STEFÁN HÖSKULDSSON: "STEF an."

PZ: With the accent on the first syllable?

SH: Yes, like taxi.

PZ: And you, Denis?

DENIS BOURIAKOV: For me it's a bit difficult because in Russia they say "Den EESE." In English it doesn't sound

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In Concert

Denis Bouriakov and Stefán Ragnar Höskuldsson, flutes

TBA, piano

Sunday, **October 25, 2009**, 5:30 pm

Yamaha Piano Salon, 689 Fifth Avenue

(entrance on 54th Street between Fifth and Madison Avenues)

Flute Trio in G Minor, Op. 13, No. 2	F. Kuhlau (1786–1832)
<i>Erin Jang, Denis Bouriakov, and Stefán Ragnar Höskuldsson</i>	
Sonata for flute and piano	Lowell Liebermann (b. 1961)
<i>Stefán Ragnar Höskuldsson</i>	
Violin Concerto, Op. 35 (1st movement)	P. Tchaikovsky (1840–1893)
<i>Denis Bouriakov (trans. D. Bouriakov)</i>	
"Esurientes" from the Magnificat, BWV243	J.S. Bach (1685–1750)
<i>Stefán Ragnar Höskuldsson and Denis Bouriakov</i>	
Bachianas Brasilieras No. 6 for flute and bassoon	H. Villa-Lobos (1887–1959)
<i>Stefán Ragnar Höskuldsson and Natalie Pilla</i>	
Trio Sonata No. 1 in G Major, BWV 525 (originally organ sonata in E♭ Major)	J.S. Bach (1685–1750)
<i>Denis Bouriakov and Erin Jang</i>	
Rigoletto Fantaisie for two flutes and piano, Op. 38	Franz and Karl Doppler (1821–1883, 1825–1900)
<i>Stefán Ragnar Höskuldsson and Denis Bouriakov</i>	

Program subject to change

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Newsletter

Katherine Saenger, Editor
 115 Underhill Road
 Ossining, NY 10562
 914-762-8582
 klsaenger@yahoo.com

Naomi Ichikawa, Designer
 230 East 71st Street, Apt. 4D
 New York, NY 10021
 646-417-3789
 nichikawa@gmail.com

www.nyfluteclub.org

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The Flute at the Opera

by Nancy Toff



In the Paris of Paul Taffanel's day, there was a definite hierarchy to musical performance, and at the top of the heap was opera; symphonic music was second and chamber music a distant third, with solo recitals a rarity. Yet there was also the 19th century brand of crossover: the same instrumentalists played in both opera and symphony orchestras, and they indulged in chamber music on their own time.

The situation today is much the same, particularly at the Metropolitan Opera, where the orchestra now has an independent performing life of its own in addition to its primary obligations in the opera pit. While there is no formal chamber music program, as the Philharmonic has had for the past two decades or so, orchestra members frequently perform on their own as schedules

permit. (During the Met Opera strike in 1969, some of the brass players, authentically clad in lederhosen, performed in the oompah band at Luchow's, a historic German restaurant on 14th Street.)

Whatever the hierarchy of musical genres, the list of prominent flutists who have found professional homes in opera pits is a long one—to cite just a few: Franz Doppler and Ary Van Leeuwen in the Vienna State Opera, Charles Nicholson and Albert Fransella in the Royal Opera, London; Michel Blavet, Jean-Louis Tulou, Henri Altès, Paul Taffanel, Adolphe Hennebains, Philippe Gaubert, Georges Barrère, Jean-Pierre Rampal, Maxence Larrieu, and Benoît Fromenger at the Paris Opera.

One might posit that opera flutists have to be especially fine musicians because they face certain difficulties/challenges that orchestral players don't. First, of course, the prima donna roles are already cast. The instrumentalists are not the stars—the singers are—and the orchestra must serve the singers. Playing in the opera also requires a great deal of flexibility in rhythm, dynamics, and of course vibrato, and an ability to adjust those characteristics to the changing casts of singers. The flutists' task is compounded by their inability to make eye contact with the singers whose lines they complement. Opera is thus, perhaps, the ultimate form of chamber music. I remember Frances Blaisdell describing the art of playing obbligatos for Lily Pons in recital, where at least she could see her collaborator. Nevertheless, she recalled, Pons never did an aria or song the same way twice, so she always had to try to anticipate what she would do.

Over the years, New York's two main opera companies have had a fine complement of flutists, many of whom have also been enthusiastic solo and chamber players and have been very much involved with the flute club: from the Met, Arthur Lora, Harold Bennett, Trudy Kane, Michael Parloff, and of course Jim Hosmer, longtime Met piccoloist, who was the NYFC's beloved membership secretary for many years. The New York City Opera in no way comes in second when it comes to the strength of its flute section; its principals have included René le Roy, Harry Moskovitz, Fred Wilkins, Lois Schaefer, John Wion, Gerardo Levy, and, since 2003, Bart Feller. And now John McMurtery, a NYC Opera section member, is the NYFC's membership secretary.

In 2004, our resident opera principals joined forces to present "A Day at the Opera" for the flute fair—one highlight of which was Bart Feller's performance of William Schuman's *XXV Opera Snatches*, commissioned by the Metropolitan Opera Association in 1978. In the fine tradition of pastiche, this work for solo flute incorporates excerpts from the operatic repertoire—and presents a "name that tune" challenge to the most experienced operagoer.

With the changing of the guard at the Met this season, the city and the club are delighted to welcome two new principal flutists. Stefán Höskuldsson has, of course, been with the Met since 2004 as second flute, and he played a club recital when he first arrived; Denis Bouriakov will be making his flute club debut, though he gave some terrific performances at the NFA convention in New York this summer.

Rossini once wrote, "How wonderful opera would be if there were no singers." That might be going too far, but it's fair to say that even if there were no singers at the Met, we'd have wonderful music from the orchestra. Please join us at the first concert of the season to hear why.

Member Profile

Zara (“Zadie”) Lawler

NYFC member
since 1990



Photo: Nino Cocchiarella

Employment: Freelance flutist currently working as a soloist, chamber musician, interdisciplinary performance artist, coach, and writer of a blog about learning music (www.zaralawler.com/blog).

A recent recital/performance: “The Flute on its Feet,” a performance and workshop combining solo flute works with dance and storytelling, at the 2009 NFA convention in NYC on August 15.

Career highlight(s): Winning first prize in the NYFC Young Artist Competition (1992) and the Houston Symphony Ima Hogg Competition (1995); in 1993, performing Brahms’ Fourth Symphony under the direction of Georg Solti at the Schleswig-Holstein Musikfestival in Germany after a private coaching session with him on the solos (“...in a salon in a castle, no less! He accompanied me on the piano as we worked. He said all the things my teachers did—make the whole thing one long, yearning phrase—but somehow I really got it then, and did it right the next day”); playing for the official handover of Hong Kong from Britain to China with the Hong Kong Philharmonic during her years there as assistant principal flute (1995-1998); and her NYC debut recital at Merkin Concert Hall (2001).

Current flute: A Brannen-Cooper with silver keys and a 10k gold body and headjoint.

Influential flute teachers: Judith Mendenhall and Susan Rotholz (in high school), Carol Wincenc (in college and graduate school), and Samuel Baron (off and on as a graduate student).

High school: Nyack High School in Nyack, NY.

Degrees: AB in music (Barnard College, 1992); MM in flute performance (Juilliard, 1994).

Most notable and/or personally satisfying accomplishment(s): Her eight years (2000 to 2008) as flutist with Tales & Scales, a music education group consisting of flute, clarinet or oboe, bass trombone, and percussion—200 performances a year, coast-to-coast, including premieres of works for young audiences commissioned from composers such as Jon Deak, Alla Barzova, Randall Woolf, and Jerome Kitzke; learning to dance and act as she plays, as part of her “Flute on its Feet” project; and performing new classical music this summer at a folk festival (Old Songs, in upstate New York) with her former colleagues from Tales & Scales as the group Asterisk.

Favorite practice routines: Zara writes (and has instructional videos) about practicing on her blog, www.thepracticenotebook.com, and she says she practices what she preaches. She says, “I love figuring out the best way to practice things. For technical passages, I always use what I call Metronome Trick No. 1: Increase the tempo by going up two levels on the metronome and then down one (then go up another two, etc.). This is a very methodical and totally reliable way to build speed and confidence with difficult passages.”

Other interests: Folk music (playing the banjo and leading group singing) and folk dancing; playing with toddler nieces and nephews; making plans for a possible treehouse in western Massachusetts.

Advice for NYFC members: From her uncle, Kevin Lawler, who was not a musician, but did a lot of public speaking: “Never lose the butterflies, just keep them in formation.”

FLUTE HAPPENINGS

OCTOBER '09

Oct
10

Saturday 6:30-9:30 pm

Preparing for music school auditions: A **JEANNE BAXTRESSER** lecture and masterclass on the preparation of solo repertoire.

• Christ Chapel, Riverside Church, 490 Riverside Drive, NYC. • Admission for auditors: \$50 for one masterclass, \$90 for both; walk-ins welcome. • Info, visit www.jeannebaxtresser.com or email skpmanagement@gmail.com.

Oct
11

Sunday 6:30-9:30 pm

Preparing for music school auditions: A **JEANNE BAXTRESSER** lecture and masterclass on the preparation of orchestral excerpts.

• Christ Chapel, Riverside Church, 490 Riverside Drive, NYC. • Admission, info: see above listing.

Oct
14

Wednesday 1:00 pm

CARLA AULD, flute, will perform *Suite Buenos Aires* by Máximo Diego Pujol and *Sonatina Mexicana* by Carlo Domeniconi and other works from the Latin music repertoire in a Midday Recital with Ana María Rosado, guitar, and Yvette Luynaz, voice.

• Ingalls Recital Hall at New Jersey City University, NJ. • Admission is free. • Info, visit www.njcu.edu/mdt.

Oct
21

Wednesday 12:10-12:40 pm

The Bas Duo with **ELYSE KNOBLOCH**, flute, and Peter Press, guitar, will perform works by Piazzolla and Beaser in a Downtown Music at Grace: Noon Getaway concert.

• Grace Church, 33 Church Street, White Plains, NY. • Admission is free, with \$10 suggested donation. • Info, visit www.dtmusic.org/programs_noonday.htm.

Oct
25

Sunday 5:00 pm

J.B. de Boismortier’s Concertos I-V for five flutes will be performed by **SHARON LEVIN, AMY HERSH, SERGIO PALLOTTELLI, PAMELA SKLAR, and KATHIE SUMROW.**

• St. Anthony of Padua Church, 149 South Pine Creek Road, Fairfield, CT. • Admission is free, light reception follows the concert. • Info, call 203-557-3973 or visit www.slflute.com, www.sharonlevinflutist.com, or email sharonlevin@optonline.net.

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FLUTE HAPPENINGS

(Cont'd from page 3)

NOVEMBER '09

Nov
2

Monday 7:30 pm

DAVID WECHSLER, flute and midi wind controller, will perform his own *Eight Moods* for solo electronic flutes and the OMNI Ensemble program of November 5 minus the solo cello pieces.

- Baisley Powell Elebash Recital Hall at the CUNY Graduate Center, 365 Fifth Avenue at 34th Street, NYC. • Admission is free. • Info, call 718-859-8649.

Nov
4

Wednesday 5:00 pm

BERNARD GOLDBERG, retired principal flutist of the Pittsburgh Symphony and former student of Georges Barrère, will present an open masterclass focusing on basic articulation practice and legato playing in repertoire from the 19th and early 20th centuries.

- Levenson Recital Hall in Gershwin Hall, Brooklyn College, 2900 Bedford Avenue, Brooklyn, NY. • Admission is free to participants and auditors; walk-ins welcome. • Info, call 718-951-5286 or email brooklyncollegeconservatory@brooklyn.cuny.edu.

Nov
5

Thursday 1:25 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute and midi wind controller, Brian Snow, cello, and James Johnston, piano, will perform trios for flute, cello, and piano by Beethoven (a transcription of the Op. 28 piano sonata) and Rorem, flute sonatas by J.S. Bach (E major) and Wilder, and two Elliott Carter pieces for solo cello.

- Center for the Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info, call 718-859-8649.

Nov
6

Friday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of November 5.

- Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors. • Info and ticket reservations, call 718-859-8649.

Nov
9

Monday 7:30 pm

ROBERT LANGEVIN, principal flutist of the New York Philharmonic, will present a masterclass and recital with collaborative pianist Gary Hammond.

- Ingalls Recital Hall at New Jersey City University, 2039 Kennedy Boulevard, Jersey City, NJ. • Admission is free. • Info, visit www.NJCU.edu.

Interview (Cont'd from Page 1)

well if you stress the last syllable because it sounds like “Denise,” the woman’s name. I prefer DEH-nis (pronounced like Dennis) when I’m here. In France they call me “Den-EE,” because they don’t pronounce the S and they stress the last syllable.

PZ: And you’re fine with all these variations?

DB: I don’t mind. My wife calls me Deni. She doesn’t pronounce the S.

PZ: Stefán, how did you start the flute?

SH: I was eight years old, and lived in a small town in Iceland called Neskaupstaður. [N.B. SH was born in 1975.] I played the recorder and I was good at that, so I tried clarinet and trumpet, but neither worked. A relative who played the flute gave me a flute lesson and it was like THAT {snaps}.

When I heard you playing,
I heard myself a lot.

- Stefán Höskuldsson

PZ: Love at first sight?

SH: Yes. My father was in the furniture business and he was also an amateur pianist and organist. He loved music. Once he went to Hamburg for a furniture fair. He went to Steinway House and he bought my first flute, a Yamaha. And a recording of all the Bach sonatas [by Aurèle Nicolet]. It was my present.

PZ: Was there music taught at school?

SH: No, and there was no real flute teacher in the town where I lived. My father wanted to get the best teacher so we looked to Reykjavik [the capital]. It was about nine hours away from my town.

PZ: How often did you go for lessons?

SH: Once a month. I studied with Bernhard Wilkinson, the principal flute of the Iceland Symphony. He’s retired now. Everyone studied with Bernie. He was a

student of Trevor Wye and also studied with William Bennett. He agreed to teach me when I was nine.

PZ: Is that why you were encouraged to go to Manchester for college?

SH: Yes. Bernie was raised in Manchester, and he went to the Royal Northern College of Music there. I wanted to go to the Royal Academy of Music in London, but I was too late to apply. And I really wanted to get out.

DB: Yeah, they have a really early deadline.

SH: So I ended up going to the Royal Northern College.

PZ: Denis, how did you start on the flute?

DB: Stefán and I have quite a lot in common. I started when I was eight as well. Before that, since age five, I played the piano. My father was not a musician, but he wanted us to study music because he had a friend who was really fond of classical music. My father couldn’t understand what was so great about it, but he wanted us to be able to. He sent my brother and me to music school.

PZ: Where did you grow up?

DB: In Simferopol, in Crimea, by the Black Sea, in southern Ukraine. [N.B. DB was born in 1981.] When I was eight we had to sing in a choir at school and I hated singing. I was so embarrassed to sing in front of people and I thought I was so bad at it that my father asked the teacher if I could do something else instead. He said I could take a wind instrument. So at first I wanted an oboe but they didn’t have the instrument in the school, so I took the flute instead. It was the same thing for me as with Stefán. The flute just went so well.

PZ: Did you play in a band at school?

DB: I played in a pop band with some kids and my brother, who plays the saxophone. In my town also we could not find any good flute teachers. My father wanted the best teacher for me, so we found a teacher in Moscow.

PZ: How far away was Moscow from you?

DB: Twenty-two hours by train. It’s about a 15-hour drive, but we had to take the train. We have very slow trains in Russia. I had taken lessons with the

best teacher in my town, and he said to go to Moscow to study. We went to the Central Special Music School. It is attached to the conservatory in Moscow. I went to play for the professor, who has to give you permission to take the exam. He asked me to play the piano as well as the flute, and later he told me that he did it because he thought I was horrible on the flute and wanted to see if I had any musical talent. I was composing a little and I played him one of my compositions on the piano and that's why he decided to take me. He said my flute playing was all completely wrong, and we had to start from the very beginning. So when I was nine, my father and I moved to Moscow to study.

PZ: Did your father have to change occupations?

DB: This was at the edge of the Soviet Union's collapse, and he tried all different jobs like driving a taxi and managing some small businesses as things were slowly becoming capitalist. After we moved to Moscow, he had a job in the hostel in which we were living. He was the electrician.

PZ: Did your whole family make the move?

DB: No, my mother and brother stayed in Simferopol. My father and I lived in a hostel. It was really horrible. Three years later my mother and brother joined us in Moscow too.

PZ: You were nine years old and moved to Moscow after only one year of playing the flute?

DB: One year, yeah. Even though everyone thought my dad was crazy to give up everything in Simferopol and move to Moscow, I owe him my life, I think.

SH: These are such parallel stories. My father made sure I got a great education. I owe him everything for that.

PZ: Who was your first teacher in Moscow?

DB: His name was Yuri Dolzhikov. He was the star teacher in the Soviet Union because he was the only flute teacher who had studied in France with Jean-Pierre Rampal. He knew some things that nobody else did. He was the only

professor whose students could get a decent sound. Everybody else in the Soviet Union played with a really airy, unfocused tone, and he was the only teacher who could teach you to blow into the flute and open up the throat with a really focused sound.

PZ: When do you feel like you first developed your concept of sound? Actually, you both have very similar sounds.

DB: I've never heard you play.

SH: Well, when I heard you playing, I heard myself a lot.

PZ: You're the only two people in New York who sound like this. I think I could pick you both out from behind a screen, because you sound so very WIBB-ish (William Bennettish)!

SH: I have to say my teacher Bernhard was my inspiration for my sound. His sound was amazing.

I discovered you can make three distinctly different colors. One really hollow, one really focused, and one in between.

- Denis Bouriakov

PZ: Is it like WIBB's?

SH: It's very schooled from that. It's very focused, very open, and he made me realize about sound production. I had a very good ear, and my first impression of him back in those days was the love of his sound. I drank it in with my ears. And this I just tried to reproduce. When you hear something and you want the same thing, you do everything to sound like that.

PZ: Was he able to teach you how to get it?

SH: He was able to guide me, of course, with the embouchure opening and blowing into the tube.

DB: I find most of the people they blow a little bit above the flute. And for me

it's directing the air into the instrument which makes a big difference in the sound.

SH: Exactly. Proper focus and really finding that edge. I was very influenced by WIBB's recordings. And of course Jimmy [Galway].

PZ: Did you listen to Rampal very much, Stéfán?

SH: Not really so much.

PZ: Denis, who did you listen to?

DB: My teacher had copies of LP's which he brought back from France. He brought as many recordings as he could, because in the Soviet Union there was no way to get even the Beatles albums there. They were illegal. You couldn't get music or LPs anywhere. If people had them, they would copy them and give them to each other. My teacher copied them onto tapes and gave them to us. From the time I was a kid I listened to recordings of James Galway and Rampal. James Galway was my hero.

SH: Same for me.

DB: I had recordings of both and was trying to decide who was better, and I finally decided that James Galway was better. {Laughter from all}

DB: When I was 11 I went abroad for the first time to France [under the auspices of a] Moscow-based charity called the New Names Foundation, which organized concerts for talented kids. They still exist. We played concerts for state dignitaries—I even have a picture with the Pope! I did this until I was 18. So when I went to study with WIBB I had already been to more than 20 countries. I also got support from the Vladimir Spivakov Foundation—for playing a week of concerts they would pay us \$300 or so, a lot of money for that time in Russia.

PZ: Stéfán, during your high school years, what was your performance experience?

SH: I just had experience in Iceland. There were really no programs for young talented musicians. In Iceland, they don't care about music. If you're good at soccer that's good enough. But I did play with my father. He accompanied me and

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Interview (Cont'd from page 5)

we went around the country playing in homes for the elderly, and in hospitals and churches. It was really good for me to get a feeling of what music can do in terms of healing and lighting up the lives of people living in challenging [circumstances]. You get a deeper understanding of what music really is. And I did play for the president of Iceland once, when I was 14.

I also played principal flute in the Iceland Youth Orchestra under Paul Zukofsky, a Juilliard-trained violinist. I played Messiaen's *Turangalila-symphonie* with them, the first piece I ever played with an orchestra. And while in high school, I went to masterclasses with WIBB and Trevor Wye. I was hugely influenced by WIBB.

PZ: Then you went to Manchester for college?

SH: Yes, I studied there with Peter Lloyd, then went to London and did some private studies with [Wissam] Bustany. I had a duo with my ex-wife, who plays piano, and we played recitals. We decided to move from England, so we came to New York. Her parents lived in Westchester. I did a few auditions and got the second flute job at the Met [in 2004].

DB: That was your first job? Nice!

PZ: Denis, what was your journey after high school?

DB: I went to James Galway's summer school in Weggis, Switzerland in 1995, and he recommended I study with either WIBB or Felix Rengli. When I was 13, James Galway brought a recording of my playing to WIBB and also to the principal of the Royal Academy. I considered attending their Junior Academy, but my father decided it was better to stay in Moscow and finish there because I was too young. It was a dangerous age for a boy to leave his country. I think he was right. I had some friends who left when they were 15 and they got into drugs. When I was 17, I went to WIBB's masterclass because a student of an accompanist I was working with happened to have a leaflet about it. I went to the

masterclass, but I was not too excited because I still thought James Galway and Rampal were the two best players in the world.

PZ: Right, who WAS this William Bennett?

DB: I came with very low expectations. I hardly spoke any English, and his English was very hard for me to understand. "Hello, teacher" didn't sound like the Moscow-school English ("Chellow, teeecher") I was used to. I couldn't really understand what he was talking about, but once he picked up his flute I was suddenly 100 percent there. I couldn't believe it. I thought, "Where is this sound coming from? It's huge."

PZ: Yes, you wonder where's the amplifier?

DB: He was talking about colors all the time, changing colors. My teacher in Moscow had never even used the word color, and I thought, "How come I never thought about this before?" My teacher had always wanted you to play with only a focused tone, always loud in the low register. I learned about phrasing from my accompanist in Moscow. He was a very good musician. He taught me how to breathe properly too. He'd say, "Oh no, you have to play this phrase in one breath." It was a pianist, funnily enough, who pushed me to do that.

After WIBB's master class I went back to Moscow so excited. I started experimenting with colors and I discovered you can make three distinctly different colors. One really hollow, one really focused, and one in between. I would actually mark them in my music: 1, 2, or 3.

DB: I was playing Chant de Linos for my teacher and using a hollow tone for the slow part. My teacher got so angry. "What is that sound?" I said I wanted to use a different color here. He said, "This is shit color!" But he was a great teacher in many ways. He taught really good basics like how to produce a sound. That was really his thing. He wouldn't talk much about music, but even to get one thing right is quite good, I think.

I decided to apply to study with WIBB

and I sent my application, which got lost in the mail, so I missed the deadline. With the help of Michie (WIBB's wife) and WIBB himself, who spoke to the principal of the school, I was accepted. The Royal Academy helped me by setting up a scholarship and stipend. For my second year, James Galway found a sponsor for me from America. I studied for two years at the Royal Academy of Music as an affiliated student. Then, without technically earning a degree, I went on to a postgraduate course for two years, followed by one year on the fellowship program. I got my first job, as principal flute in the Tampere Filharmonia, in Finland, in 2005. I left there in October 2008 to become principal flute with the Barcelona Symphony Orchestra in Spain, and then took the audition at the Met in December.

PZ: That audition was for two principal flute openings, so for you, Stefán, it was the second audition you won from behind a screen at the Met. So now that there is a full complement of two principals, how will you divide your work?

SH: We'll get together and try to outline as far ahead as we can and see who wants to do what. If there's a conflict, we try to work it out—flip a coin or negotiate. It usually just works itself out. It's not that difficult really.

PZ: How often will you play together?

SH: It could happen in the symphonic concerts. If we play Mahler one of us might play the third part. It's very rare.

PZ: Any plans to get together?

DB: Yes, we'll be working out at the health club together!!

PZ: Thanks so much. We are all looking forward to your concert.

Patricia Zuber is an associate flutist and piccoloist at the Metropolitan Opera and principal piccoloist with the Northeastern Pennsylvania Philharmonic.

NFA CONVENTION THANKS

The Club thanks all those members who helped make the 2009 National Flute Association convention in NYC such a success—the many people who performed and organized programs, and especially Michele Smith, local arrangements chair; Jackie Martelle, local arrangements co-chair; Laura George, volunteer chair; and Hal Archer, information booth chair. They did an absolutely heroic job at all hours of the day and night. Countless club members heeded their call and helped move furniture and equipment, guard doors, turn pages, give directions, and do many other unsung tasks. Thanks also to Susan Lurie, who organized and edited the Broadway musicians' restaurant list. Congratulations to all on a job superbly done.



Membership Directory Deadline

To be included in the **2009-2010 Membership Directory**, dues (regular \$50, student/senior \$35, contributing \$75) must be paid by **OCTOBER 31** (Barrère's birthday). Dues and membership form (downloadable from <http://www.nyfluteclub.org/html/membership.html>) should be sent to:

John McMurtery, Membership Secretary
 Park West Finance Station, Box 20613
 New York, NY 10025-1515
mcmurter@gmail.com, 917-756-8280

Guidelines for Listings

- **Flute Happenings** (free): listing of upcoming performances by members.
- **Member Announcements** (free): flute-related contests, auditions, and masterclasses organized and/or sponsored by members.
- **New Releases** (free): brief descriptions of members' new recordings, sheet music, and books, listed periodically.
- **Classifieds** (\$10 advance payment required; make check out to the New York Flute Club and mail to the Newsletter Editor): member advertisements (up to 320 characters/spaces).

Submissions (email or hard copy) should be sent to the Newsletter Editor. Deadlines are listed below.

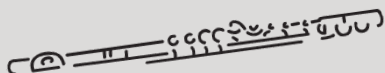
NYFC ENSEMBLES PROGRAM UPDATE

This year's **NYFC Ensembles Program** promises to be outstanding. It consists of scheduled, informal get-togethers of Club members who meet for the pleasure of playing the considerable body of music written for multiple flutes.

ANNETTE BARON coordinates activities and works hard to make the program innovative and fun. The program meets **three times a year at Shetler Studios** in midtown Manhattan. The participants, who must be members in good standing, perform at least one concert per year.

Visit the NYFC website (www.nyfluteclub.org) for updates and be on the lookout for e-blast reminders. To contact her, please e-mail ensemblesNYFC@aol.com or call 973-628-7700.

Annette Baron, New York Flute Club Ensemble Coordinator
 Email: ensemblesnyfc@aol.com
 Daytime phone number: 973-628-7700



Flute Happenings Deadlines

Issue	Deadline	Mail date
November 2009	10/08/2009	11/05/2009
December 2009	10/29/2009	11/26/2009
January 2010	12/10/2009	01/07/2010
February 2010	01/14/2010	02/11/2010
March 2010	TBD	TBD
April 2010	03/11/2010	04/08/2010
May 2010	04/08/2010	05/06/2010



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



Oct 25th, 2009 concert

Sunday, 5:30 pm • Yamaha Piano Salon, 689 Fifth Avenue (at 54th Street)
Denis Bouriakov and Stefán Ragnar Höskuldsson

90th Season 2009 - 2010 Concerts

October 25, 2009 • Sunday, 5:30 pm
DENIS BOURIAKOV, STEFÁN RAGNAR
HÖSKULDSSON, newly appointed principal
flutes, Metropolitan Opera

November 23, 2009 • Sunday, 5:30 pm
BONITA BOYD, professor of flute, Eastman
School of Music, with GREG ZUBER, percus-
sion; BARRY SNYDER, piano

December 13, 2009 • Sunday, 5:30 pm
MINDY KAUFMAN, solo piccoloist, New York
Philharmonic, with strings and harp

January 24, 2010 • Sunday, 5:30 pm
RACHEL BROWN, baroque flute

February 28, 2010 • Sunday, 5:30 pm
MARIANNE GEDIGIAN, associate professor of
flute, University of Texas, formerly member of
the Boston Symphony

March 2010 • date TBA
NEW YORK FLUTE FAIR

April 25, 2010 • Sunday, 5:30 pm
2009 NYFC COMPETITION WINNERS

May 23, 2010 • Sunday, 5:30 pm
ANNUAL MEETING & ENSEMBLE CONCERT

All concerts and events (except as noted) at Yamaha Piano Salon, 689 Fifth Avenue (entrance between Fifth and Madison on 54th Street). All dates and programs 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 732-257-9082.



From the Editor

Greetings! The NYFC's fall season will open with a joint concert by Denis Bouriakov and Stefán Höskuldsson, the newly appointed Met principal flutists. Given their non-overlapping schedules at the Met, this will be a rare opportunity to hear them playing together. As I learned from Pat Zuber's interview, these two flutists have a remarkable amount in common, from their difficulties in finding suitable teachers while growing up (in Ukraine and Iceland, respectively) to how their concept of color was influenced by the British school of flute playing espoused by William Bennett (WIBB).

Nancy Toff's "From the President" offers a sympathetic historical perspective on the challenges of being an opera flutist. Reading it made me want to get a copy of William Schuman's *XXV Opera Snatches* (1978), and I got as far as confirming that it is still in print.

This issue is the first for our new Newsletter designer, Naomi Ichikawa. Those of us who attended the May 2009 ensembles concert may remember her as the person who prompted all the "How could anyone who played for only two years sound so good?" questions. Naomi's job as a manager for UNICEF has taken her all over the globe; fortunately (for us) she is now stationed in NY where she has easy access to the Internet. We thank last year's designer Lauren Zavlunov for all her good work and help with Naomi's transition.

Zara Lawler, who some of you no doubt heard in "The Flute on its Feet" at the NFA convention this summer, is this month's profile subject. Her online practice blog is fun to read and I expect that we will get to hear more about it in an article this coming spring. And at this writing, we still have open slots for new profile subjects; if you'd like to suggest one (or be one!) please let me know.

Anyway, all for now. See you soon.

Best regards,
Katherine Saenger (klsaenger@yahoo.com)