



# The New York Flute Club

## NEWSLETTER

March 2014

### A Round Table with the Met Flutists: Their Paths to the Pit and What It's Like to Be There

Video interview (online) by Michael Parloff · Text summary (below) by Katherine Saenger

On the afternoon of Wednesday, January 15, the four current flutists of the Metropolitan Opera Orchestra—Denis Bouriakov (principal flute), Stefán Ragnar Höskuldsson (principal flute), Maron Khoury (second flute), and Stephanie Mortimore (piccolo)—found themselves sitting around a table with Michael Parloff in the sunny library of Michael's Ridgewood, NJ home talking about life at the Met and their paths to get there. Michael's long association with that august institution—he was principal flutist at the Met for a 30-year period beginning in 1977, and now, since his 2008 retirement, regularly enjoys Met performances from seats with a view of the stage—made him ideally suited to guide the videotaped discussion. His edited video, divided into two 20-minute-long segments (biographies in Part 1, shop talk in Part 2) is now available for viewing at [www.nyfluteclub.org](http://www.nyfluteclub.org).

The following text summary of the interview highlights is provided in hopes that it will motivate you to view the actual video. Text aficionados (and I count myself among them) are likely to be pleasantly surprised at the added value of seeing the speakers' expressions while talking, the still photographs illustrating the points being made in the conversation, and the feeling that you are right there with them, enjoying their collegiality and good humor. Check it out!

#### PART 1: BIOGRAPHIES

This video segment touches on the flutists' geographically diverse backgrounds, early musical training, practice habits, and persistence in the face of discouragement.

#### Growing up: background and family influences

Stefán (at the Met since 2004) grew up in Neskaupst, Iceland, a fishing village with a population of around 1000. His musical father owned a furniture store and a record store, and was the town's  
*(Cont'd on page 4)*



#### Gala Concert

### The Flutists of the Metropolitan Opera

Denis Bouriakov, Stefán Höskuldsson, Maron Khoury & Stephanie Mortimore  
Carrie-Ann Matheson, piano

Sunday, March 16, 2014, 5:30 pm

*The Lighthouse, 111 East 59th Street (between Lexington & Park Avenues), NYC*

#### Program

Nocturne	Georges Barrère (1876–1944)
Stephanie Mortimore	
Partita in A Minor, BWV 1013	Johann Sebastian Bach (1685–1750)
Stefán Höskuldsson	
Fantaisie sur <i>Der Freischütz</i> , opéra de C. M. von Weber	Paul Taffanel (1844–1908)
Stefán Höskuldsson	
In a Living Memory (2000)	Toshi Ichianagi (b. 1933)
Maron Khoury	
Sonata, Op. 23	Lowell Liebermann (b. 1961)
Maron Khoury	
All Work and No Play (2007) for piccolo and piano	Daniel Felsenfeld (b. 1970)
Stephanie Mortimore	
Violin Sonata in E Minor, BWV 1023	J. S. Bach
Denis Bouriakov	arr. Denis Bouriakov
Lenski's Aria from <i>Eugene Onegin</i>	Peter Ilyich Tchaikovsky (1840–1893)
Denis Bouriakov	arr. Leopold Auer
La Campanella	Nicolo Paganini (1782–1840)
Denis Bouriakov	arr. János Bálint

#### Program subject to change

This appearance of the Met flutists is made possible in part by Verne Q. Powell Flutes, Emanuel Flutes, and Altus Flutes.

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2013–2014

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Paige Brook .....	1960–1963
Mildred Hunt Wummer .....	1963–1964
Maurice S. Rosen .....	1964–1967
Harry H. Moskovitz .....	1967–1970
Paige Brook .....	1970–1973
Eleanor Lawrence .....	1973–1976
Harold Jones .....	1976–1979
Eleanor Lawrence .....	1979–1982
Paige Brook .....	1982–1983
John Solum .....	1983–1986
Eleanor Lawrence .....	1986–1989
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### Newsletter

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

Meredith Norwood, Interim Designer  
 205-492-8492  
 merenorwood@gmail.com

[www.nyfluteclub.org](http://www.nyfluteclub.org)

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Follow us on twitter @nyfluteclub  
 Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum. —Nicole Camacho, NYFC Publicity Chair

## “And There I Stood With My Piccolo” by Wendy Stern



From the President

Meredith Willson, perhaps best known to most of us as the composer of *The Music Man* (the 1957 Broadway musical last seen there in 2000), was also quite renowned as a flutist. While still a student of Georges Barrère at Frank Damrosch’s Institute of Musical Art (later the Juilliard School) he was appointed as principal flutist and piccoloist of John Philip Sousa’s band. Later he was appointed to the second flute position at the New York Philharmonic, under Arturo Toscanini, and played principal flute on many occasions during his tenure there from 1924 to 1929. He recounted his experiences as a flutist in New York, with wit and acumen, in his autobiography *And There I Stood with My Piccolo*. His descriptions of the musical scene of the 1920s still ring true and resonate with timeless accuracy and humor in 2014. In this book, Willson also speaks of his earliest memories of growing up in Iowa, providing a backdrop for the scenes and story line of *The Music Man*.

In composing *The Music Man*, Willson created beautiful melodies (“Till there was you”), crafted interesting contrapuntal juxtapositions (“Pick-a-Little, Talk-a-Little” blended with “Good Night, Ladies”), and used rhythm and text to create an accelerating and decelerating train (“Rock Island”) in ways that foreshadowed Broadway’s *Stomp* and paralleled the operatic use of singspiel. He also had some very original and somewhat futuristic ideas about music education; with his character of Harold Hill (a non-musician con artist planning to skip town without teaching the newly assembled band how to play the instruments he’s just talked them into buying), he introduced the concept of the “think” system to teach musical instruments. Although perhaps intended as the ultimate scam, it actually worked in the play. But now we know it works in real life!..we just call it “visualization.” We now know we utilize our entire brain to process music; we enable students to experience learning using not only their auditory or visual skills, but their kinesthetic ones as well. We have learned about our left brain and right brain functions. We are told that if we can imagine it, we can do it. Meredith Willson was onto a really good thing!

However, thinking the note and hearing the note really only works if you know how to create the note on your instrument. We are so fortunate to have many incredible flutists who are sharing their understanding of this process at the Flute Fair this year. Highlighting these events, for students of all ages, will be three separate masterclasses taught by our guest artists—the flutists of the Metropolitan Opera Orchestra (view their wonderful new interview video with Michael Parloff on our website at [www.nyfluteclub.org](http://www.nyfluteclub.org)).

New this year at the Flute Fair will be a “piccolo track.” We will start the day with a piccolo mini-concert, featuring David Wechsler and an alarm clock performing Tillman Dehnard’s *Wake-up*, Lois Herbine performing Daniel Dorff’s *Tweet* (commissioned and premiered by the performer), and Steven Tanzer performing Katherine Hoover’s *Three Sketches*. Stephanie Mortimore will present an orchestral piccolo masterclass for the advanced player; for the novice, Koren McCaffrey will lead a workshop entitled, “Pick up the Piccolo,” complete with piccolos provided for those who do not have their own. This year, anyone can boast, “And There I Stood with My Piccolo.”

If you haven’t yet pre-registered, you can do so by mail or online at the Flute Fair tab under concerts-events-and-more. The day will start with a warmup led by Jayn Rosenfeld and end with the gala concert with the “Magic Flutes” of the MET: Denis Bouriakov, Stefán Höskuldsson, Maron Khoury, and Stephanie Mortimore. Other highlights include our New York Artists Concert, featuring Pat Zuber, Erin J. Bouriakov, Koren McCaffrey, and Yevgeny Faniuk (the extra and associate members of the Met); the Young Musicians Contest winners concert, and Barbara Siesel and Keith Torgan in an original presentation of songs and stories of the Holocaust. The annual New York Flute Club competition is open to the public throughout the day, and Nicole Camacho, and Zara Lawler will share a panel with Barry Alexander and Cosmo Buono on “the business of music.” As always, we will have exhibits of flutes. New this year is our “White Elephant” sale at the flute club table: the proceeds from the sales of donated CD’s, music, and other flute-related collectibles will go towards NYFC Education & Enrichment. Please email me at [info@nyfluteclub.org](mailto:info@nyfluteclub.org) if you have items to donate or just bring them to the flute club table at the fair. For a complete listing of events, please visit the flute fair page on our website.

So don’t just stand there...please come!

### “The Magic Flutes”

Lighthouse International · 111 East 59th, NYC  
 March 16 · 8:30 am to 7:30 pm

## Member Profile



Lauren  
Osaka

*NYFC member  
since 2012*

**Employment:** Student (master's student at Mannes since 2013) and second flute/piccolo in the Cayuga Chamber Orchestra in Ithaca, NY (since 2013).

**A recent recital/performance:** Her first graduate recital, in February 2014, at the Mannes College of Music. On the program: flute sonatas by Poulenc, John La Montaine, and Reinecke; *Tenderness of Cranes* by Shirish Korde for amplified solo flute, and Emmanuel Pahud's transcription of the Richard Strauss Violin Sonata.

**Career highlight(s):** Playing principal flute in Mahler's Symphony No. 5 in Seiji Ozawa Hall, while at Boston University's Tanglewood Institute (summer 2007); playing the Nielsen Concerto while in the Eastern Music Festival in Greensboro, NC, an experience that really helped her memorization skills (summer 2012); and playing principal in Stravinsky's *Petrouchka* at NYU's Skirball Hall with the Mannes Orchestra (fall 2013).

**Current flute:** A Haynes Supersilver (95% silver, 5% gold) with a 14k gold riser. C# trill, B foot, drawn tone holes, purchased new in 2013. She was surprised how the drawn tone holes lightened the sound (a plus, since her tone naturally tends to be dark).

**Influential flute teachers:** Isabelle Chapuis Starr (during high school), who "gave me a great foundation in the French style"; Les Roettges and Brian Gordon (summer 2012, at the Eastern Music Festival); Jim Walker (at USC), who "gave me confidence and some great advice on embouchure and vibrato, the importance of rhythmic accuracy (especially when playing excerpts), preparing for auditions, and using modern technology"; and Judith Mendenhall (at Mannes), who "excels at illustrating concepts with analogies, and helping me with synthesis and execution."

**High school:** Home schooling in combination with three years of courses at West Valley College (a community college in San Jose, CA).

**Degrees:** BM in flute performance (University of Southern California, 2012); MM in flute performance (Mannes College The New School for Music, expected May 2015).

**Most notable and/or personally satisfying accomplishment(s):** As a flutist: mastering techniques she once thought impossible and using them to play with more musical freedom and expression; being a finalist in the 2013 NYFC competition. Outside of music: building a computer with her dad in high school, working as a marketing intern at the Los Angeles Philharmonic one summer ("a great opportunity to learn about the other side of the business"), and learning how to bake croissants.

**Favorite practice routines:** Warmups of 30 to 45 minutes a day, starting with freeform long tones, "usually focusing on the low register, because I find that if that's working, everything else works." Her remaining warmup is tailored to whatever she's working on at the moment—scales, articulation exercises from Robert Stallman's *The Flutist's Detaché Book*, arpeggios from Taffanel/Gaubert. A recent favorite has been Philippe Bernold's *Technique d'embouchure for vocalises*.

**Other interests:** Dogs (the family dachshund resides with her parents in San Jose, CA; she'd like to get a dog of her own, but in the meantime enjoys the ones she sees on the streets); visual arts (she's now been oil painting for about 10 years); and yoga (originally Bikram, but now Vinyasa), a discipline which has helped her breathing, small muscles control, and sound quality, in that "yoga and making beautiful flute sound both require similar principles of alignment."

**Advice for NYFC members:** Listen to all the advice that you get—everyone has something to offer. At the Northern California Flute Camp (six weeks over four years starting at age 12), "I had often gotten feedback that I had dismissed as 'not for me.' Of course, when I later try to work through the idea and really apply it, I usually find it to be really helpful." And Ian Clarke sparked her imagination with the idea (presented at his recent NYC masterclass) that one should think of a phrase shape as a curve rather than a crescendo/decrescendo shape made up of angles ("I have been having a lot of fun applying this concept to old 'stale' excerpts.").

## FLUTE HAPPENINGS

### MARCH '14

Mar  
7

Friday 8:00 pm & 10:00 pm

Jazz at Kitano: jazz pianist composer Richie Beirach and jazz flutist/composer **JAMIE BAUM** celebrate their 25-year journey from teacher/student to mentor/protege to producer/recording artist in a duo concert as musical collaborators. • Kitano Hotel, 66 Park Avenue (at 38th Street), NYC. • Admission: \$30 cover plus \$15 minimum on food or beverage. Reservations recommended. • Info, call 212-885-7119.

### APRIL '14

Apr  
2

Wednesday 7:30 pm

Sylvan Winds, with **SVJETLANA KABALIN**, flute, and Kristi Shade, harp, present "A Spring Sampler: Winds and Harp." Music from the late 18th century to the present by Mueller, Naderman, Barboteu, Auric, Weigl, Debussy, Del Aguila, Mendelssohn, and Boutry. Post-concert fundraising reception. • The House of the Redeemer, 7 East 95th Street, NYC. • Admission: \$40 general (\$90-\$200 with reception), \$25 students/seniors (\$75 with reception). • Info, call 212-222-3569 or email [sylvanwinds@att.net](mailto:sylvanwinds@att.net).

Apr  
5

Saturday 2:00 to 4:30 pm

**JAMIE BAUM** masterclass on a fear-free approach to playing blues and modal jazz. • Studios 353, 353 West 48th Street (between 8th and 9th Avenues), NYC. • Admission: \$60 participants, \$30 auditors. • Info, visit [www.masterclassesnyc.com](http://www.masterclassesnyc.com).

### Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2014	03/13/2014	04/11/2014
May 2014	03/27/2014	04/25/2014

### 2014 Young Musicians Contest Winners

The Young Musicians Contest was held on February 23. The winners are listed below, with teacher names in parentheses. A big thank you to coordinator **Soo-Kyung Park** and all the judges!

#### AGES 8 AND UNDER:

Winner: Kay Considine (Noelle Perrin)  
Honorable Mention-Sophie Malagrath (Zara Lawler)

#### AGES 9-11:

Winners: Sophia Reyes (Valerie Holmes) and Claire Kwak (Soo-Kyung Park)  
Honorable Mention: Carissa Liu (Noelle Perrin) and Faith Shim (Soo-Kyung Park)

#### AGES 12-14:

Winners: Audrey Emata (Brad Garner) and Jonah Murphy (Frances Brodeur/Laura Gilbert)

#### AGES 15-17:

Winner: Yibiao Wang (Brad Garner)

**Hear them at the Flute Fair!**



Interview (Cont'd from page 1)

organist. Stefán tried recorder, clarinet, and trumpet before starting flute at age seven with lessons from a nearby relative. When he was nine, his parents made arrangements for monthly lessons with Bernhard Wilkinson, a flutist in the Iceland Symphony in Reykjavik, an 11-hour drive away.

Stephanie (at the Met since 2000) grew up in Milwaukee, Wisconsin, in a supportive middle class family that encouraged her interest in music.



Stephanie Mortimore

She started with the Kodály Method and then piano at a young age, and began flute at age 12. She realized she wanted a performing career when she was a high school exchange student in Switzerland, though at the time she was not sure whether it would end up being in piano, voice, or flute.

Denis (at the Met since 2008) grew up in Ukraine, in a town near the Black Sea. His father worked on a fishing boat for ten years and got introduced to classical music by a friend from the boat. His father encouraged him to study classical music because there were better educational opportunities for the town's

musically proficient children. After a short time, the best teacher in town told him he had talent and that if he wanted to get anywhere he would have to go to Moscow (1,000 miles away).

Maron (at the Met since 2010) spent his early childhood in northern Israel. His parents had an interest in Arabic music, but were unfamiliar with Western classical music. He was mentored by his "Tiger-Mom" brother Hanna, nine years his senior, a dedicated classical violinist who was a student in Los Angeles. Maron spent his summers in LA, mostly in university practice rooms under the supervision of his brother, with the goal of getting an early acceptance to Curtis.

### Early practice habits, good and bad

Stefán had to practice hard so as not to disappoint all the people (family and teacher) so invested in his success.

Stephanie was very self-motivated, and she doesn't remember her parents ever forcing her to practice.

Denis's father expected him to play many hours every day. He came up with a technique to reduce some of the pressure (and was not the only one in his class to use it). He taped a 15-minute segment of his practice routine and then replayed it when he wanted take a break and relax with a video game. One day Denis put the volume a little too high and his father rushed upstairs, happily exclaiming, "Oh Denis, your sound is so much bigger!" Oops...

Maron practiced for up to 12 hours a day, with regular checkups from his older brother.

### Persistence in the face of discouragement

The general consensus was that it takes a certain type of driven personality to keep on going when any sane person would quit. Michael recalled his first orchestral audition, at age 20. It was on the stage of Carnegie Hall, for the principal flute position in the Berlin Philharmonic. He was shocked to see the entire orchestra listening from the audience and shocked again when Herbert von Karajan (at the upright piano) dismissed him after hearing only a few notes of a Mozart concerto. But sometimes negative feedback can just make you more determined...

Stephanie's college flute teacher Mary Stolper was a no-nonsense pedagogue who let Stephanie know that she had the talent to make it if she worked hard enough. That said, she endured scores of quasi-rejections from music festival orchestras ("we've selected you as an alternate") and failed auditions (including

a rejection from the New England Conservatory of Music the first time she applied there for a master's program).

Denis also mentioned numerous unsuccessful competitions and a lot of nos before hearing any yeses. At age nine, a disappointed Moscow teacher told him he had no talent and should pack it up and go back to his home town. That made him realize it was time to take practicing more seriously (and put in seven hours the next day).

Maron spoke less about failed audition experiences—in his circumstances, there was no safety net and failure was just not an option.



Maron Khoury

### PART 2: LIFE AT THE MET: SHOP TALK

This video segment provides some very interesting "shop talk," touching on the special challenges and rewards in being an opera flutist.

### Unlike a flute recital, it's (usually) not about you!

The general consensus was that you have to subsume your ego into a massive machine.

Denis says that he views playing at the Met as a gigantic chamber music experience.

Stephanie took lessons with some of the "best second flute players of all time," and learned to modulate the color and texture of her sound so as to easily switch between blending and coming out.

### Opera musicianship: learning from the singers and the story

Michael said that his experience with the Met taught him a lot about shading and contrasts and pacing—critically important elements to keep listeners engaged throughout operas that can go on for hours and hours.

Denis said that you learn a lot from the singers when you have duets with them and have to match every shade of their vibrato and tone coloration. You also learn a bit about their personalities and



Stefán Höskuldsson

how they deal with nerves. He and Stefán are particularly fond of the sopranos Diana Damrau and Natalie Dessay.

Stefán talked about the process of setting up for the *Lucia di Lammermoor* mad scene duet. There is a music stand right next to the conductor, facing the stage. When it is time for the solo,

## MORE ABOUT THE MET FLUTISTS IN THE NYFC NEWSLETTER ARCHIVES:

(All on the [www.nyfluteclub.org](http://www.nyfluteclub.org) website, easily findable with a search on the artist or interviewer name):

**December 1998:** Don Bailey interviews Michael Parloff

**February 1999:** Don Bailey interviews Nadine Asin

**February 2000:** Ann Cecil Serman interviews Karen Griffen, Mary Ann Archer, and Jan Gippo

**November 2002:** Dorothy Wu interviews Stephanie Mortimore

**March 2004:** Kathy Fink interviews three opera flutists (Michael Parloff, Trudy Kane, and Bart Feller)

**February 2005:** Ann Cecil Serman interviews Stefán Höskuldsson

**October 2009:** Pat Zuber interviews Denis Bouriakov and Stefán Höskuldsson

**February 2012:** Pat Zuber interviews Maron Khoury

# Ensemble Program Update

by Mary-Ann Tu

The NYFC Ensemble met on Saturday, January 18, 2014 at Studios 353. Participants included Eddie Crawford, Randy Fields, Denise Koncelik, Karen Robbins, Mary-Ann Tu, Ann Bordley, Lauren Klasewitz, Jazmin Correa, and Nina Attar, all returning members.

We began the new year reading through a diverse assortment of repertoire. Several members had the opportunity to conduct/coach. We began the afternoon reading through a flute trio, *Arkansas Traveler*, by Ricky Lombardo, a delightful crowd pleaser. Denise Koncelik, co-director, conducted and gave many insightful musical tips.

Next, Lauren Klasewitz, our piccolo, alto flute, and C-flute player, conducted *Greensleeves*, in an arrangement by Ervin Monroe. Lauren's father Brian is the ensemble photographer. Variation XII includes lightning speed double tonguing. I recommended that everyone listen to Denis Bouriakov's class on double tonguing which is currently posted on masterclassesNYC.com. When it comes to double tonguing, Denis is my inspiration!

Then we moved onto Tractus and Alleluia II from *Mass for June 16* by Henry Brant, an unaccompanied Gregorian chant reset for flute choir. I recently discovered this piece at a chamber music soiree hosted by Jayn Rosenfeld, a former NYFC president, and fell in love with its mysterious melodies and modes. The NYFC recorded this piece in 2006 (*Henry Brant: Music for Massed Flutes*, New World Records, Cat. No. 80636). Genre: Classical. [http://www.newworldrecords.org/album.cgi?rm=view&album\\_id=15641](http://www.newworldrecords.org/album.cgi?rm=view&album_id=15641)

To gain some rhythmic relief, next up was the Bach *Brandenburg No. 3*, second movement. The driving rhythmic force was a huge contrast to the preceding piece and brought a smile to everyone. I conducted this and the Brant.

We concluded with *Birdland*, arranged by Ricky Lombardo, and conducted by Lauren. The jazz style is a challenge for many of us! Maybe we should get Jamie Baum to come coach.

Our next meeting is Saturday, March 15, 2014, from 2:00 to 4:00 pm at Studios 353.



Photo by Brian Klasewitz

you walk to the stand and play while watching the soprano. The rehearsal process includes time in a small practice room for the singer and flutist to work out the details.

Stephanie says that she thinks the piccolo in opera is sometimes very representational, and that her playing is better when she knows the story. In *Turandot*, there is an extended piccolo solo when the slave girl Liù dies, and Stephanie thinks that the music there represents her spirit.

Stefán says that learning what is going on at which particular point in the music is an ongoing process, a work in progress. It takes time to live it and feel it, but it makes the experience of playing so much more meaningful when you feel you are part of the story.

## Funny stories about being anonymous

Michael points out that the Met has quite a lot in common with a large circus, and that you never know who you might run into in the company cafeteria—stagehands, musicians, singers, fight technicians, you name it. But the famous stars are not the easiest to recognize, especially out of context. He mentions being in a Met elevator with the noted mezzo soprano Marilyn Horne and one of the Met's principal oboists. When the door opens, someone walks in and says to the oboist, "Oh, aren't you Elaine Douvas? I've always wanted to meet you."

Stephanie mentions that she was introduced to a "Nathan" during the

intermission of a flute recital Denis was giving, and had no idea who he was. She asked, "Are you a musician?" "Yes," he replies, "a singer..." After being informed that, "He sings with us," she realized it was Nathan Gunn, a baritone in that season's *Magic Flute*....she knew his singing voice, but not what he looked like in street clothes.

Denis tells the story about how he and Maron were in the pit during intermission one time, when this important-looking man from the audience walks over to them and says, "I see some new faces here. How's it going?" They make some small talk, and the flutists guess that he must be a conductor. They turn to the principal oboist, Nathan Hughes, and ask "Who was that guy?" and Nathan says, "You're kidding! You are probably the only two people here who don't know him. That was Placido Domingo, and he's conducting here tomorrow night."

## Stressful moments and challenges

Michael mentioned the unexpected challenges of playing softly enough (the Met's acoustics are very good and there is no problem playing loudly enough). The consensus was that passages of normal difficulty are made significantly more difficult by having to play them after very long rests (like half an hour!).

Denis finds *Carmen* the most

enjoyable opera to play—the solos are fun and there is not much down time. A couple of seasons ago he had a serious disagreement with the conductor about an unduly slow tempo for extended flute and harp solo in the Entr'acte [Intermezzo to Act III], so he worked it out with the harpist that she would play it at the flutist's tempo, not the conductor's. What really tests his nerves—out of all the things he has encountered in his five years at the Met—is the solo in the middle of *Götterdämmerung* (Act III, Scene 2). You haven't played much for hours and then you have to play this solo that finishes on this really soft high F#.

Stefán likes the well known *Magic Flute* solo, but finds it stressful to have to wait until the Finale of Act I to play it. It is the easy stuff that ends up being the hardest!

Stephanie finds that the sustained piccolo notes in *Falstaff* and *Bobème* can be challenging because of their extreme length. In *Bobème*, she has to play the note for anywhere between 24 and 35-1/2 seconds, depending on the conductor. After Stephanie brought up the issue, the slow conductor agreed to take it faster—but then reverted to the original tempo for the performance. But, as Denis pointed out, the musicians do the same thing. When conductors ask them to play softly they answer, "Yes, maestro," and then they play it the same way. Stefán: "You make them an offer they can't refuse."

**Katherine Saenger** is the editor of the NYFC Newsletter.



Denis Bouriakov



# Met Flutists at the NYFC:

## A Long Tradition

by Nancy Toff

The links between the flutists of the Metropolitan Opera (founded in 1883) and the New York Flute Club (founded in 1920) go back many years. Not surprisingly, a number of them performed on Club concerts with singers in an interesting role reversal of their “day jobs”: at the opera, the flutists supported the singers; at the Club, the singers became the assisting artists.

The first Met Opera connection—dating essentially to “pre-history”—was Hugo Wittgenstein, principal flute of the Met during the 1884-85 season and later a member of the New York Philharmonic. His link to the club is necessarily indirect: his son Milton was president of the NYFC from 1947 to 1952.

In the 1920s and '30s, neither of the Met principals, Nicola Laucella (1919-35) and Ewald Bernard Haun (1935-38), had any known connection with the Club, but section flutists Ellis McDiarmid (1926-27), George Possell (1941-43), and J. Henry Bové (1953-58)—all Barrère students—and Lambros Demetrios Callimahos (1939-40)—a student of Arthur Lora—all played on the concert series. Possell first appeared on a Club program in October 1921 and frequently in 1923 and '24. Bové played solo recitals in March 1924 and January 1934 (the latter with soprano Blanche Anthony), and in December 1941 he collaborated with soprano Katherine Skidmore.

Arthur Lora (principal flute of the Met from 1937 to 1944) studied with Barrère at the Institute of Musical Art (now Juilliard), graduating in 1923 and soon becoming Barrère’s assistant. Lora left the Met in 1944 to become a full-time professor at Juilliard, although in 1948 he joined the NBC Symphony under Toscanini, and then its successor, the Symphony of the Air. He remained on

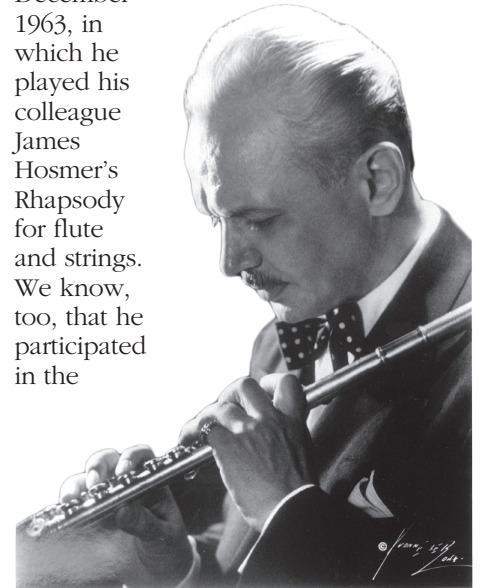
the Juilliard faculty a record 53 years, teaching future Met flutists Michael Parloff (1977-2008), Nadine Asin (1980-2000), and Leonard Lopatin (1977-79).

Lora had a long relationship with the Club, first performing there in May 1921, during its first season—along with William Kincaid, Lamar Stringfield, and several others. He appeared six times at the Flute Club and also served on the board for several seasons in the mid-1940s.

Lora was succeeded at the Met by Harold Bennett (Met principal 1944-65). Curiously, Bennett seems never to have played on a NYFC concert, but he was honored with a memorial at the Kosciuszko Foundation in December 1986 that involved 15 of his former students, many of them NYFC mainstays. (The NYFC newsletter that month said he served briefly on the board, but his name does not show up on the rosters—so far.)


James Politis, a student of John Wummer, joined the Met orchestra

as assistant principal for the 1951-52 season, became co-principal flute in 1956, and retired in 1972. He shared the principal desk with Bennett until 1965, then with Victor Just (who had no involvement with the Club). The NYFC archives indicate that Politis appeared on a Flute Club program only a few times: in a chamber concert in November 1947, and a solo recital in December 1963, in which he played his colleague James Hosmer’s Rhapsody for flute and strings. We know, too, that he participated in the



Arthur Lora (1903-1992) was principal flute at the Met from 1937 to 1944. Courtesy Nancy Toffin.

THE NEW YORK FLUTE CLUB  
INCORPORATED



*Contemporary Flute Music*

J. HENRI BOVE . . . . .  
HENRY ZLOTNIK . . . . .  
LAMAR STRINGFIELD . . . . .  
MILTON WITTGENSTEIN . . . . . } Flutes


**Programme**

1. The Pied Piper of Hamelin . . . . . J. Henri Bove  
Flute unaccompanied (First concert performance).
2. Canonic Sonatina for two Flutes . . . Paul Hindemith  
Allegro  
Capriccio  
Presto
3. The Realm of Dolls (Flute Quartette) . . Quinto Maganini
  - a. Fox Trot Burlesque
  - b. Nigger Doll's Lullaby
  - c. Jumping Jack gets frisky
4. Flute Trios
  - a. Two short pieces . . . . . Georges Barrere
    1. Preludietino
    2. Verlainade
  - b. Slippery Fingers (First performance) . . J. Henri Bove
5. Rondo Capriccioso for four Flutes . . Robert Russell Bennett

Beethoven Association . . . . . Sunday, March 19, 1939  
Clubhouse  
30 WEST 56TH STREET . . . . . FIVE P. M.  
NEW YORK

Courtesy NY Flute Club Archives

The New York Flute Club  
Incorporated  
24th Season



ARTHUR LORA . . . . . Flute  
Solo Flutist Metropolitan Opera  
LAURA NEWELL . . . . . Harp  
MILTON KATIMS . . . . . Viola  
ANTONIO LORA . . . . . Piano

**Program**

1. Sonate . . . . . Claude Debussy  
Pastorale  
Interlude  
Finale  
Flute, Viola and Harp
2. Joueurs de Flute . . . . . Albert Roussel  
Pan  
Tityre  
Krishna  
M. de la Péjaudio  
And Another Flute Player, to be Announced  
Flute and Piano
3. Fantasy Sonata . . . . . Arnold Bax  
Allegro moderato  
Lento espressivo  
Viola and Harp
4. Improvisation and Burlesque . . . . . Antonio Lora  
First Time in America  
Flute and Piano

City Center of Music and Drama . . . . . Sunday, November 28, 1943  
130 West 56th Street . . . . . 3:15 P. M.  
FIFTH FLOOR AUDITORIUM  
New York

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Please Note Change of Time and Place. This and the remaining concerts of the season will be held at the City Center of Music and Drama.

Owing to the artists' other engagements this concert will begin promptly at 3:15 P. M.

Following the concert, members and friends are requested to remain for a "house-warming".

Admission without Guest Card to Prospective Members \$1.00. This is credited to the Year's Dues on applying for Membership.

Courtesy NY Flute Club Archives



premiere of Gunther Schuller's Adagio for flute and string trio at the Club's concert on November 30, 1958, though we do not have a copy of the program. Politis served on the NYFC board from 1963 to 1965.

James Hosmer (third flute and piccolo, 1946-76) was a stalwart of the Flute Club for more than 60 years. A former student of both Barrère and Frederick Wilkins (NYFC president, 1955-57), he tirelessly served the club as its efficient and charming financial secretary and membership secretary. Even after his retirement and his move to suburban Philadelphia, Jim returned periodically to NY for Club events: Frances Blaisdell's program in 1992—they had been fellow Barrère students at the Juilliard Graduate School in the 1930s—and for the Barrère exhibit celebration in 1994.

A new generation took over at the



In 1994, James Hosmer came to NY for the opening of the Club's exhibition *Barrère and the Flute in America* at the New York Public Library at Lincoln Center. Photo by Ira N. Toff.

Met in the mid-1970s; Trudy Kane (principal 1976-2008) and Michael Parloff (principal 1977-2008) both began playing at the club as Juilliard students. Parloff appeared on the annual spring concert in 1973 and five times on the regular concert series, and Kane has played for the club at least seven times. Both were featured at the 2004 flute fair, "A Day at the Opera," along with City Opera flutist Bart Feller, mezzo Theodora Hanslowe, and—in the obligatory mad scene—soprano Lyubov

Petrova.

Leonard Lopatin (1977-79) left the Met to become a flutemaker, and is best known to NYFC members today as an exhibitor at the annual flute fair, where he demonstrates his square-holed flutes. Longtime Club members Mary Ann Archer (1977-2003) and Nadine Asin (1980-2000) were, like Kane, students of Julius Baker. Archer played on the

unique three-piccoloist recital in February 2000 (with Jan Gippo and Karen Griffen); Asin gave a joint recital with Carol Wincenc in February 1999.

The Met-NYFC link continues with the current generation; each of the section members has played here in recital, and, although we anticipate no mad scenes at this year's fair, we look forward to another lively day at the opera.

*Nancy Toff, first vice president and archivist of the NYFC, is the author most recently of The Flute Book (3rd edition, Oxford University Press, 2012) and Monarch of the Flute: The Life of Georges Barrère (Oxford University Press, 2005). Her principal flute teacher was Arthur Lora. She would be delighted to hear of other flute club programs performed by past Met Opera flutists, as there are still gaps in our archives.*

**The New York Flute Club**  
INCORPORATED  
Organized 1920

SUNDAY AFTERNOON  
DECEMBER 15, 1963  
FIVE-THIRTY P. M.

JUDSON CONCERT HALL  
165 WEST 57TH STREET  
NEW YORK CITY

**Program**

JAMES POLITIS.....Flute  
SEYMOUR WAKSCHAL.....Violin  
ALESSANDRO BOTTERO.....Violin  
MIDHAT SERBAGI.....Viola  
RICHARD SERBAGI.....Violoncello  
GEORGES ANDRE.....Double Bass

I

Rhapsody.....James B. Hosmer  
Flute and Strings

II

Quartet in D, K.285 (1777).....Wolfgang Amadeus Mozart (1756-1791)  
Flute, Violin, Viola, Violoncello  
Allegro · Adagio · Rondo

INTERMISSION

III

M.M. Quarter Note Equals 50.....Gunther Schuller (1925- )  
Flute and Strings

IV

Night Piece.....Arthur Foote (1853-1937)  
Flute and Strings

V

Suite in a.....Georg Philipp Telemann (1681-1767)  
Flute and Strings  
Overture — Les Plaisirs — Air a l'Italian  
Menuet — Passepied — Rejouissance

E.L.

Courtesy NY Flute Club Archives

# The 2014 New York Flute Fair

## *The Magic Flutes*

Sunday March 16, 9:00 am to 8:30 pm  
Registration begins at 8:00 am  
The Lighthouse, 111 East 59th Street, NYC

Guest Artists:

**Denis Bouriakov  
Stefán Höskuldsson  
Maron Khoury, and  
Stephanie Mortimore,  
flutists of the Metropolitan Opera**

Program Chair: Deirdre McArdle  
The Lighthouse, 111 East 59th Street,  
NYC

**Come for a day of flute-filled  
events: recitals, masterclasses,  
workshops, and exhibits.**

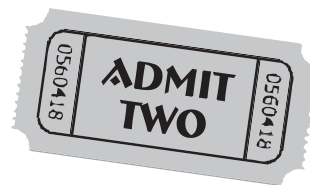
New This Year:

A concert by the winners of the 2014  
**Young Musicians Contest**  
(winner names on p. 3)

### **NYFC TABLE & WHITE (FLUTE-PLAYING) ELEPHANT SALE**

Visit the NYFC table for the white elephant sale and CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table. Questions? Contact Nancy Toff at nancy.toff@oup.com.

**Visit the flute fair page at [www.nyfluteclub.org](http://www.nyfluteclub.org) for the latest info.**



## Gala Concert Ticketing

Admission to 5:30 pm Gala Concert

Free to registered Flute Fair attendees and NYFC members

Member guests and others: \$25 general, \$15 students/seniors



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



## March 16, 2014 Gala Concert

Sunday, 5:30 pm • The Lighthouse, 111 East 59th Street (between Lexington & Park Avenues)

Denis Bouriakov, Stefán Höskuldsson, Maron Khoury, and Stephanie Mortimore

### 94<sup>th</sup> Season

2013 - 2014 Concerts

**October 13, 2013** • Sunday, 5:30 pm  
RAFFAELE TREVISANI, flute

**November 10, 2013** • Sunday, 5:30 pm  
GERGELY ITTZÉS, flute

**December 15, 2013** • Sunday, 5:30 pm  
JAMIE BAUM, jazz flute

**January 12, 2014** • Sunday, 5:30 pm  
FLUTE FORCE (flute quartet)

**February 2, 2014** • Sunday, 5:30 pm  
IAN CLARKE, flute

**March 16, 2014** • Sunday, 8:30 am - 7:30 pm  
Flute Fair with Metropolitan Opera flutists,  
The Lighthouse

**April 27, 2014** • Sunday, 5:30 pm  
Competition Winners Concert

**May, 2014** • Venue/date TBA  
Annual Meeting & Ensemble Concert

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!** March brings us the Flute Fair (titled “The Magic Flutes”), featuring the four flutists of the Metropolitan Opera—Denis Bouriakov, Stefán Höskuldsson, Maron Khoury, and Stephanie Mortimore—as guest artists. In honor of the occasion, we have a special treat from former Met principal flutist Michael Parloff: a video interview. A text summary of their instructive and entertaining conversation—touching on the players’ backgrounds, their journeys to the Met, and what it’s like to be there—starts on p. 1; visit our website ([www.nyfluteclub.org](http://www.nyfluteclub.org)) to see it for yourself.

To supplement this material on the four current Met flutists, Nancy Toff takes a look at the NYFC’s connections to some of their predecessors—among them Arthur Lora (principal from 1937 to 1944), Harold Bennett (principal from 1944 to 1965), and James Hosmer (section flutist from 1946 until 1976).

In this month’s “From the President,” Wendy Stern smoothly segues from Meredith Willson (the flutist better known to the world as the composer of *The Music Man*) to the offerings to be sampled at the Flute Fair. Her description of his book (*And There I Stood with My Piccolo*) was so interesting that I decided to order a copy of my own (originally printed in 1948 and—fortunately—reprinted by the University of Minnesota Press in 2009). She encourages us to not just stand there with our piccolos, but to pre-register and attend.

Lauren Osaka, a Mannes master’s student studying with Judith Mendenhall, is this month’s member profile subject. I was intrigued to learn that she was home-schooled for high school, and that there is an Emmanuel Pahud transcription of a Richard Strauss violin sonata that she played on a recital program last month.

Anyway, all for now. See you soon. Best regards,

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