



The New York Flute Club

NEWSLETTER

February 2012

Maron Khoury: New Met Flutist

Interview by Patricia Zuber

Maron Khoury joined the Metropolitan Opera Orchestra two years ago, at age 20, shortly after winning the audition for the second flute position. As an associate musician with the same group, I have played with Maron on many occasions since then. While I had been impressed with his artistry and good humor, I hadn't until now had much of a chance to chat with him about his life before the Met. This interview took place in early January, at Nanoosh, a Middle Eastern restaurant across from Lincoln Center on Broadway, after a rehearsal for *Götterdämmerung* we had just finished.

PATRICIA ZUBER: The last interview I did for the Flute Club [NYFC Newsletter, October 2009] was with your colleagues in the Metropolitan Opera Orchestra, Stefán Höskuldsson and Denis Bouriakov, and I started by asking them both how they pronounce their first names. Since this section is so international, I'd better do the same with you!

MARON KHOURY: My name is pronounced like the color maroon, not ma-ron. I am named after Saint Maron, father of the Maronite Catholic church, who lived in the fifth century. My grandmother belonged to the Maronite church, and my parents decided to name me Maron in her memory. This said, I am not a Maronite, I'm a Roman Catholic.



PZ: Tell me about how you started the flute.

MK: I'm from the small village of Tarshiha in northern Israel. The music conservatory in Ma'alot, the nearby town, wanted to start a woodwind band. One of my brothers was playing sax, so I wanted to play sax too, but my parents

(Cont'd on page 4)

In Concert

Maron Khoury, flute

Bryan Wagorn, piano

Sunday, **February 26, 2012**, 5:30 pm

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

Cantabile and Presto	Georges Enesco (1881–1955)
Introduction and Variations on "Trockne Blumen"	Franz Schubert (1797–1828)
In a living memory for solo flute	Toshi Ichianagi (b. 1933)
La Campanella arr. for flute and piano	Niccolò Paganini (1782–1840)
Carmen Fantasy	François Borne (1840–1920)

Program subject to change

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2011–2012

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Newsletter

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

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

www.nyfluteclub.org

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Orchestras in the News

by John McMurtery



From the
President

Over the past several months, people have asked me about the ongoing saga at the New York City Opera. I am happy to report that the musicians are back to work. At first, the parties involved could not reach an agreement, resulting in a musician lockout. Management then decided to call the orchestra committee and union representatives back to the table to renegotiate a new contract. Finally, a consensus was reached and a contract forged. The result is a spring season consisting of four productions in various NYC venues (none of them at our old home at Lincoln Center), with nine weeks of guaranteed work and several options for continuing health insurance.

In comparison with previous years, the new contract calls for huge cuts in salary and amount of work offered.

Management's efforts to save money have resulted in the loss of living wages for musicians. All of us must find employment elsewhere, and many of us will now have conflicts with the NYCO schedule due to outside work. This situation undermines the cohesion of the orchestra, which is already accustomed to very few rehearsals for most productions. The musicians deemed it necessary to ratify the contract in part because it was far superior to management's initial offers. Further, the musicians do not want to be perceived by the public as culpable not only for the failure of the spring season to materialize, but for the possible demise of the entire company. The orchestra committee and the union representatives considered the options from every angle, including the ways in which our negotiation process could potentially affect those of other orchestras in a similar position of fighting for their very existence. In the end, we are all committed to saving the company and to doing everything we can to rebuild it into the formidable performing organization it once was.

Many readers will have heard about what the *New York Times* dubbed "the ringtone heard round the world." At a recent New York Philharmonic performance of Mahler's Ninth, the culprit's cell phone rang ceaselessly, prompting conductor Alan Gilbert to stop the music and wait for the phone to be silenced. As it turns out, the offender, a longtime subscriber to the New York Philharmonic, had just been given an iPhone and was not familiar with its features. He had turned the phone to silent mode, not aware that any active alarms would still ring. He was understandably mortified, apologizing to Mr. Gilbert by telephone the next day and to the musicians and the audience through a follow-up interview in the *Times*. The surprising aspect of this incident was not that a cell phone went off at a concert (this happens all the time), but in how quickly it went "viral." The news was all over Facebook and Twitter within hours, with many articles appearing in blogs and print publications the very next day. A classical music event suddenly garnered front-page headlines. At first, some commentators were quick to vilify the anonymous patron for his apparent thoughtlessness. When more details emerged, however, anger turned to pity as many realized such a thing could easily happen to them as they struggle with a new device's features.

A less-reported incident occurred the same week at the Dayton Philharmonic. During the opening flute solo of Debussy's *Prélude à l'après-midi d'un faune*, a baby began to wail. When it became apparent that the child would not be silenced, the conductor, Neal Gittleman, stopped the music and waited for the infant to be removed from the hall. Mr. Gittleman later said, "The piece begins with a big, long, famous, hard, flute solo and my job at the beginning of that piece is to make the flute as comfortable as possible." Bravo, maestro! It is difficult to imagine how an orchestra concert, especially one featuring the hushed tones of Debussy's faun, would be an ideal place for an infant; however, we can hope the child will grow to love music and be a future symphony subscriber.

We are very excited about the NYFC's upcoming events, including Maron Khoury's recital and our annual Flute Fair. By now you will have received the brochure and registration form for the Fair. We still need volunteers; if you are interested in helping with the day's activities, please contact Susanne Gilchrest at sgilchrest@earthlink.net.

Member Profile

Dianne
Spitalny

NYFC member
on and off
since 1997



Employment: Freelance flutist in the tri-state area, principal flute with the Chappaqua (NY) Orchestra, founding member of Northern Westchester Flutes and the Spianato/Chappaqua Orchestra Winds; and private flute teacher in her home studio.

A recent recital/performance: At the Chappaqua Library: a recital of works by Piazzolla, Schmidt, Françaix, Rutter, and Scott (February 2011) and, with Northern Westchester Flutes, the world premiere of Pam Sklar's *A Tune for America-Nomad's Land*, a piece the six-member flute choir commissioned (August 2011). With the Chappaqua Orchestra: a premiere performance of Lowell Liebermann's Clarinet Concerto with Jon Manasse as soloist (May 2011).

Career highlight(s): Playing under the batons of Gunther Schuller in the NEC Orchestra (1977) and Andrew Litton in the Norwalk Symphony Orchestra (1980). Most enjoyable: performing chamber music in one of the mansions on the "Cliff Walk" in Newport, RI with the ocean as a backdrop (late '80s).

Current flute: A c. 1976 silver Haynes played with a 14k gold Williams head-joint and a 14k gold Haynes purchased right before the death of John Fuggetta, Haynes' president at the time.

Influential flute teachers: In high school, Murray Panitz (who taught her about tone production); in college, David Berman; in graduate school, John Heiss (who helped guide her study of contemporary music) and James Pappoutsakis; and, in postgraduate private studies, Samuel Baron (who helped her realize how much more there was to know).

High school: Hammonton High School in Hammonton, NJ.

Degree: BM in music education (Ithaca College, 1972) and MM in performance (New England Conservatory of Music, 1977).

Most notable and/or personally satisfying accomplishment(s): After years as an elementary and junior high school instrumental music teacher and band director (in NJ, MA, and most recently in Chappaqua, NY), Dianne says, "Each spring concert, it never ceased to amaze me how most of the students performing could not read a note, let alone, play their instruments just one year prior. To conduct those young students and feel their excitement and pride at those events was wonderful." She continues, "And while I could go on and on about the performances in which I participated as a freelance flutist, one of my loveliest experiences was performing a few flute and clarinet duets with one of my daughters at her elementary school's 'family variety' show."

Favorite practice routines: Taffanel and Gaubert's 17 *Daily Exercises* Nos. 1, 4, 6, 11, and 12, all with varied articulations, tempi, and dynamics; various harmonic exercises as well as selections from Moyse's *De la Sonorité*, Reichert's 7 *Exercises for Flute*, and Andersen etudes (e.g., Op. 15). Dianne says, "I like to play a couple of movements from the unaccompanied A minor sonatas of either C.P.E. or J.S. Bach as well as one of the Telemann Fantasies. These works are full of challenges, musically, technically, and beyond."

Other interests: Cooking, reading, Pilates, spending time with family, and maintaining her website (www.diannespitalny.com).

Advice for NYFC members: For flutists: Turn the automatic pilot off and actively listen to yourself while practicing—it is key to self improvement. For teachers: Remember that each student has their own learning style. Teaching the student, not just the music, takes time and patience, but is well worth it.

FLUTE HAPPENINGS

FEBRUARY '12

Feb 11 Saturday 6:30 pm - 9:30 pm

CAROL WINCENC, professor at the Juilliard School and Stony Brook University and flutist of the New York Woodwind Quintet, will present a masterclass on getting the most out of your warm-ups and etudes. Performers will be introduced to Ms. Wincenc's new Andersen Op. 15 edition and play warm-ups, etudes, and solo repertoire.

- Riverside Church, 490 Riverside Drive (entrance on Claremont Avenue between 120th and 122nd Streets), NYC.
- Admission: \$100 performers (e-mail short resume and application to Soo-Kyung Park at skpmanagement@gmail.com by January 9); \$40 auditors.

Feb 16 Thursday 1:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform Debussy's Sonata for flute, viola, and harp; Ravel's Sonatine, arranged for flute, viola, and harp; Richard Franko Goldman's Divertimento for flute and piano; and the NY premiere of Ladislav Rohozinski's Trio for flute, viola, and harp.

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

Feb 16 Thursday 8:00 pm

Flutist **SOO-KYUNG PARK** and the Musicians of Lenox Hill will perform Arthur Foote's *A Night Piece* for flute and string quartet and Claude Debussy's *Afternoon of a Faun* for flute and piano.

- Temple Israel of New York, 112 East 75th Street (between Lexington and Park Avenues), NYC.
- Admission is free with suggested donation of \$20.
- Info, visit www.LenoxHillMusic.com.

Feb 18 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of February 16.

- 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.

Feb 20 Monday 8:00 pm

"Dangerous Crossings," a Soundscape concert featuring Music from Copland House, a chamber ensemble with **PAUL LUSTIG DUNKEL**, flute. Premieres by Tamar Muskal, Pierre Jalbert, and Tony Moreno (*Fibonacci* x 7), plus works of Copland and Grainger. Benefiting Copland House and UpBeatNYC.

- Christ & St. Stephen's Church, 120 West 69th Street (between Broadway and Columbus), NYC.
- Admission: \$30.
- Info, call 914-629-4962 or visit www.paullustigdunkel.com.

Interview (Cont'd from page 1)

refused. They said I had to pick another instrument, so I said, "Maybe trombone?" They said no, as they were concerned about the neighbors and their complaints *[laughter]*. So my mom said, "Why don't you play the flute?" I said, "Yeah, I will try that." I was 10. Around the same time, my oldest brother, Hanna, who is nine years older than me, came to America to pursue his studies in violin and economics at UCLA. He knew I had started playing the flute, so he talked to the flute teacher there and asked about flute repertoire. A few months *[later]*, my brother gave me CDs of Bach sonatas performed by Rampal and James Galway. It was listening to them that made me fall in love with flute.

He brought me a lot of challenging pieces and would always say, if you really believe those pieces are difficult, then you should quit. Nothing is difficult, it just takes practice. I guess he was right about that.

PZ: The same thing happened to me! I loved the Rampal Bach flute sonatas as a young flutist.

MK: Which one?

PZ: All of them! I just put the record on.

MK: I love the B Minor Sonata, and it inspired me to practice longer hours so I could play it. I was studying with a couple of teachers in neighboring cities, but my brother Hanna recommended that I study with Eyal Ein-Habar, the associate principal flute in the Israel Philharmonic. My parents were very supportive. They traveled several hours every week for my private lesson.

PZ: That was the same thing with Stefán and Denis. When I interviewed them, they both talked about how much their parents had helped them and the long distances they had to travel for lessons. I see a pattern here!

MK: Yes, Stefán and Denis come from very small towns, too.

PZ: Did you ever end up playing in the woodwind band?

MK: No, I never did *[laughter]*. Eyal Ein-Habar was my main teacher. I remember he had a gold flute and a big sound. This was when I really got the basics down. I studied with him for a year, then I came to America.

I stayed with my brother Hanna in America every summer. He brought me to the practice rooms at UCLA and would leave me there to practice for hours and hours and hours while he went to class. I used to start my practice day at 8:00 AM, and leave at 8:00 PM with two hour-long breaks; one for lunch and the other for dinner. I had to do it—there was a lot of repertoire to learn.

PZ: Did you ever complain?

MK: No, there was no room to complain, because it was my choice to play the flute. Hanna told me about Curtis and Mr. Khaner when I was very young. After one year of playing the flute, he brought me two pieces, the Ibert Concerto and the Rodrigo *Pastoral*, and said, "Maron, if you want to get into Curtis, these are the pieces you have to play, and you have to start working *now!*" This is when I was 11.

PZ: Wow!

MK: In the summers when I was in LA he would come to my practice room and say "Maron, what are you doing? You're not practicing!" He would be like, "Play for me." And then he would say, "That sounds terrible! Come on, let's practice together." He would give me different ways to practice. He brought me a lot of challenging pieces and would always say, if you really believe those pieces are difficult, then you should quit. Nothing is difficult, it just takes practice. I guess he was right about that. In addition, he arranged a performance for me every Friday at the concert hall at UCLA. He would gather his friends, and ask me to run the pieces I learned the previous week.

During my last summer in LA when I was 14, I started taking lessons with David Shostac, principal flute of the LA Chamber Orchestra. He said, "There is a very good high school here called Idyllwild Arts Academy that you should look into." This was about a month before the school year was about to begin. Hanna made an appointment for me to play for Sara Andon, the main flute teacher there. I was going to play the Ibert Concerto, but when I started to play, one key just wouldn't

work. So, we had to reschedule the whole lesson. Later she listened to me at UCLA, and invited me to study with her on a full scholarship.

PZ: Were you afraid to go to school so far away from home?

MK: Here is the thing. I was fortunate to have the opportunity to study in the US. It was a dream. I did not think about the other aspects as my brother was already in the US. So I accepted the scholarship.

Once I was at Idyllwild I started getting isolated from Hanna and was feeling alone. I got along with the students, some of whom I met several years later at Curtis. The faculty was very good and very supportive. Sara Andon helped me a lot with my flute playing, and I got to meet and work with Ransom Wilson who conducted the [school] orchestra. However, the language barrier and the adjustment to a new environment was not easy. After three months, I was getting frustrated because my grades weren't good. I was getting Bs instead of As. In Israel, I was an A student and this was weird for me. I studied so hard and practiced so hard, and still focused on my dream that many of my classmates shared: get into the Curtis Institute of Music.

PZ: So you got in to Curtis right away?

MK: Yes. I was 14.

PZ: So you went to Curtis for high school or college?

MK: Everyone who goes to Curtis goes to college. The younger ones complete their studies at a high school while taking classes at Curtis.



PZ: I didn't know you could audition for Curtis at that age.

MK: They do not have a minimum age requirement, it solely depends on your audition. Back then you couldn't audition if you were older than 21. About two or three years ago they took away the age limit; anyone can audition.

PZ: What was your audition like for Curtis?

MK: Hanna organized a trip for me in December [2003] to play for Jeffrey Khaner at his condo near Central Park in NYC. It is interesting because on the exact date six years later, I signed a lease for an apartment in the same building when I got my job with the Metropolitan Opera. Before the lesson, my brother had me warm up outside in Central Park (in December!). We went up and I played. I had a great lesson with him, and he invited me to apply to Curtis and asked me to submit an application even though the deadline had passed. I went to Philadelphia to audition two months later and I got in.

PZ: Did you finish your year at Idyllwild?

MK: Yes, I finished it.

PZ: So you went to Philadelphia when you were 15 years old and attended Curtis. Did your brother stay in LA?

MK: No, he came with me to Philadelphia [where he still lives, now active as a musician in community arts organizations dedicated to cross-cultural understanding—Ed.]. Hanna finished his degree a year early at UCLA, so he could come live with me and be my legal guardian, since I was under the age of 16. Coming from the West Coast to the East Coast was a big change, especially the weather!

Coming to Curtis was my biggest accomplishment. Everyone was great. The school and faculty are very supportive, and everyone worked hard. I wasn't competitive, but I always wanted to sound my best. My main priority was playing the flute, and I was very lucky to work with Mr. Khaner. He is a great teacher, and a wonderful flutist. He inspired me to work harder. I averaged eight hours a day of practice on my first year. I used to check out a different piece from the library every day and I would just learn it. I would get etude books and run through them. In one year, I played through most of the flute repertoire; *Chant de Linos*, the Nielsen Concerto, all the things I didn't know; Andersen etudes, Paganini *Caprices*. Mr.



Nancy Toff to Receive NFA's National Service Award at 2012 Convention

by Don Hulbert

I almost skipped the last hours of the 2011 NFA convention in Charlotte, NC this past summer, but instead stayed behind to listen to NFA Board Chair Jonathan Keeble announce the NFA's 2012 award winners. As soon as he began to describe the National Service Award winner—someone with encyclopedic knowledge of the flute and a prodigious memory—I knew it would be none other than NYFC stalwart and animating spirit (drum roll): **Nancy Toff!** She will be recognized and honored at the 2012 convention, running from August 9th to 12th in Las Vegas, as part of what promises to be a wonderful celebration of the 40th anniversary of the NFA. As chair of the committee organizing her tribute concert, I would welcome receiving pertinent anecdotes or reminiscences readers might have.

Don Hulbert (don.hulbert@verizon.net) is a former NYFC membership secretary. His current writing project, planned for a spring NYFC Newsletter issue, is a Q&A with Nancy on her work as a flutist, editor, and archivist.

Khaner's policy is to have his students prepare four etudes a week. At my first lesson, I played several etudes including Paganini's fifth caprice with circular breathing. Mr. Khaner felt that I should concentrate more on the repertoire and musicality. He had me bring a different piece every week, which I played with a pianist at my lessons.

PZ: So you always had an accompanist at your lessons?

MK: Yes, always. I couldn't have learned anywhere else what I learned at Curtis. When I was 16, I focused more on my orchestral playing. I had a great teacher, wonderful faculty, and Mr. [Otto-Werner] Mueller as a conductor, from whom I learned so much. I cannot really thank them enough for their support. I was very blessed.

During summer of my second year, I played under the direction of Daniel Barenboim in Spain in his West-Eastern Divan Orchestra, and that was another great educational experience. [This orchestra, made up of young musicians from Israel, Palestine, and various Arab countries of the Middle East, was created in 1999 by Daniel Barenboim and Palestinian Edward Said, to enable intercultural dialogue—PZ.]

PZ: Did you ever go home to Israel during the summer?

MK: No, I never went home all my years at Curtis.

PZ: So how are things at home? Are things difficult politically? Did you want to return?

(Cont'd on page 6)

FLUTE HAPPENINGS

MARCH '12

Mar 2 Friday 7:00 pm

Women's Work will present Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, Donald Mokrynski, clarinet, and Ron Levy, piano. Program to include three works commissioned by PV: Melinda Wagner's *Thumbnail Moon*, Gwyneth Walker's *Full Circle*, and Amanda Harberg's *Birding in the Palisades*.

- Steve and Marie Sgouros Theatre of the Players Theatre, 115 MacDougal Street, NYC.
- Admission: \$15 general; \$10 students/seniors.
- Info, contact Women's Work at 516-586-3433 or visit their page at www.fracturedatlas.org.

Mar 4 Sunday 2:00 pm - 3:30 pm

The Palisades Virtuosi with **MARGARET SWINCHOSKI**, flute, in the program of March 2.

- Mahwah Public Library, 100 Ridge Road, Mahwah, NJ.
- Admission is free.
- Info, visit www.mahwahlibrary.org.

MEMBER ANNOUNCEMENTS

Greenwich House Flute Chamber Music Workshop, with coach **JAYN ROSENFELD**, will be offered on eight Wednesday evenings starting in February. Info, call Greenwich House registrar Margaret Cramer at 212-424-4770.

Flute Happenings Deadlines

Issue	Deadline	Mail date
March 2012	01/28/2012	02/25/2012
April 2012	03/08/2012	04/05/2012
May 2012	03/29/2012	04/26/2012

Interview (Cont'd from page 5)

MK: I love Israel. I love my home. But pursuing music for a living in Israel is very difficult. The music scene is very small. That was one of my biggest dilemmas. I was considering going to medical school if nothing else worked out for me. My other older brother is a doctor and my younger brother is now in med school.

PZ: So thank goodness the Metropolitan Opera orchestra audition worked out for you! How did you prepare for it?

MK: I took about 10 lessons with various people—Stephanie Mortimore, Stefán Höskuldsson, David DiGiacobbe, two lessons with opera coach Mikael Eliassen (at Curtis), and [another few lessons] with Jeffrey Khaner. When I prepared for the Met audition, it was really my last chance. It was either the Met or med school.

PZ: But you were so young!

MK: Yes, but the cost of living here is very high, and my student visa was expiring, so I needed to think of a Plan B.

PZ: You won the job when you were 20, after you had graduated from Curtis. How does it feel to have won this job at such a young age?

MK: This was my dream growing up. I have had some great [experiences] at the Met—going on tour with them this summer to Japan, [for example]. I enjoy playing in my section with my colleagues. They are really wonderful and supportive musicians. In my upcoming years, I want to keep growing as a musician. I also want to get a chance to explore a variety of things. But for now, I just really enjoy my time at the Met. It's been a long road and it all paid off.

PZ: And what do you do for fun, when not playing the flute?

MK: I like video games and playing the piano.

PZ: An interesting contrast! Anyway, 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.

Introducing Gloria Yun: Student Liaison to the Board

by Zara Lawler

In order to promote more college and conservatory student involvement in the Flute Club, the Board of Directors recently created the position of Student Liaison to the Board. The Student Liaison is a one-year pilot program. The Student Liaison will attend, observe, and participate in (when appropriate) all Board meetings, and will have an advisory (non-voting) role.

As part of the Club's effort to be responsive to the needs of conservatory and college level flutists, the Student Liaison will provide ideas, advice and information on activities and issues that are of interest to current college-age flutists. She or he will write a monthly column for the newsletter on subjects of interest to college-level flute students, and will actively recruit college-age members to the Flute Club. The Student Liaison will be mentored by a current member of the Board (this year, the job falls to me!).



Gloria Yun

As her Board mentor, it gives me great pleasure to introduce this year's Student Liaison, Gloria Yun. Gloria is pursuing a master's degree in flute performance at the Mannes College of Music, studying with Sue Ann Kahn. She has already attended one Board meeting, and impressed us all with her enthusiasm and her willingness to share ideas. We look forward to her contributions to the life of the Club, as well as to her newsletter columns, the first of which is below.

From the Student Liaison: The Mannes Flute Club

by Gloria Yun

Hello, readers! I have been a New York Flute Club member for six years and am thrilled and honored to have the opportunity to be its first Student Liaison. I am a student at the Mannes College of Music, which is the home of 314 undergraduate, graduate, and professional studies diploma students from all over the world. In the last few years, Mannes has been the host of various flute-centered events, including masterclasses with renowned artists, last year's "Gaubert Vivant!" festival, and a seminar on Debussy's *Syrinx* in collaboration with a dancer/choreographer from the American Ballet Theater. Mannes is also the home of seven other flute students besides myself—here's a glimpse at who these bright and talented young musicians are:

Julie Lee (BM, second year) is from Seoul, South Korea; she has been studying on her own in the US for the last six years, and loves to listen to music and read books. She has been a Flute Club member for one year.

Seung Jae Yoo (BM, second year) also hails from Seoul. In her spare time she likes to watch movies and listen to

music. Seung Jae has been a member of the Flute Club for one year.

David Ordovsky (BM, third year) has been a Flute Club member for two years. He is from St. Petersburg, Russia, and one of his favorite moments as a Mannes student was performing on the hallowed stage of Carnegie Hall. His favorite pastimes include reading and photography.

Juhyo Lee (MM; first year) is from Incheon, South Korea. While she's away from the practice room, she loves to make origami, do puzzles, and go window shopping.

Sojung Moon (MM, first year) was born and raised in Seoul. She has a great affinity for fashion and shopping, and loves to listen and dance along to house music.

SungAe Song (PSD, first year) is also from Incheon and also a gifted (and ambidextrous) artist. In her spare time, she enjoys watching Korean dramas and movies, and listening to music. She has participated in past Flute Club events such as the competition.

Rebecca Kuehl (PSD, second year) is a native of Minneapolis, MN, and has

NYFC ENSEMBLES PROGRAM

UPDATE

by Mary-Ann Tu

The NYFC Ensemble Program's first rehearsal of the new year took place on Sunday, January 15. Despite the freezing temperature, 13 flutists (including me), ventured out into the cold to play music together at Studios 353. To accommodate the varying skill levels, the first hour was "EZ reading," the second "advanced." However, most members attended both hours.

We started with Trio No. 1, Op. 83, from the Six Trios collection composed by James Hook, edited by H. Voxman. Trio No. 1 is particularly charming and is in typical fast-slow-fast Baroque format. Various members welcomed the opportunity to take a crack at first flute for the first time. We discussed how to lead, something most people take for granted, although not entirely intuitive for some.

Next on the agenda was *Aria: Hark Now! The Gentle Flutes in Chorus* from Cantata No. 201 by J.S. Bach, arranged by Martha Rearick. This wonderful piece is scored for piccolo (soprano), four C flutes, alto flute, and bass flute. Although we did not have a bass flute this time (Denise Koncelik was out of town), Mike Duckworth and Lauren Klasewitz on alto flutes provided the strong rhythmic pulse of the music as Karen Robbins on piccolo soared above with the melodic soprano line.

Lastly, the group read through *Apanbei-te Cavaquinho*, a Brazilian choros by Ernesto Nazareth. The piece is incredibly fast, high, and syncopated in typical choros fashion. Keith Underwood, in collaboration with Vanderlei Pereira, a Brazilian percussionist, gave a workshop on choros and rhythm at the Bloomingdale School of Music a couple days prior, so the timing was à propos. Although a pandeira would have been a plus, my egg shaker was good enough.



Participants in the January get-together were (back row, left-to-right): Eduardo Castillo, Sarah Pernick, Michael Williams, Jay Pendley, Michael Siegell, and Ann Bordley; (front row, left-to-right): Mary-Ann Tu, Nicole Schroeder, Lauren Klasewitz, Mary Lynn Hanley, Mary Rossabi, and Karen Robbins. Not shown: Mike Duckworth. Photo by Brian Klasewitz (Lauren's father).

been a Flute Club member for three years. While earning her undergraduate degree in Minnesota, she worked at a sheep-milk farm, taking care of lambs and learning how to train and milk sheep. She is currently training to be an Alexander Technique teacher.

Mannes' flute faculty is comprised of a mighty trio of artists and pedagogues:

Judith Mendenhall: The head of the wind department, Ms. Mendenhall is the principal flutist of the American Ballet Theater and a passionate teacher who gives masterclasses around the world and teaches in summer festivals like the ARIA International Summer Academy.

Keith Underwood: Mr. Underwood teaches in master classes across the US using an interesting combination of Alexander Technique training, breathing techniques, and technology. He has a wide repertoire ranging from classical to world music.

Sue Ann Kahn: A past president of the New York Flute Club, Ms. Kahn was also head of the Mannes Preparatory Division. She continues her avid passion of performing and coaching chamber

music at Bennington College's Chamber Music Conference and Composers' Forum of the East.

Now that I've introduced my flute family at Mannes to you all, I hope to get to know more of you in the coming months. In my next three columns, I'll be exploring what other flutists in NYC think about certain topics and issues prevalent in the student flutist's world. Keep reading, and stay tuned....

Membership Directory Corrections

from Lucille Goeres,
Membership Secretary

Please update your directory with these corrected addresses and emails:

- Sheryl Henze, sherylhenze@gmail.com
- Lynne Kraye-Luke, 52 North Gate Park, Boston, MA 02465
- Ji Hye Min, 200 West 70th Street, #11K, New York, NY 10023
- Emily Schneck, 1700 Rivercrest Drive, #1024, Sugar Land, TX 77478
- Barbara Siesel, 212 East 13th Street, #6D, New York, NY 10003

New York Flute Fair 2012 THE DYNAMIC FLUTIST

Saturday, March 24, 2012

The DiMenna Center
450 West 37th Street, New York City

Amy Porter, Guest Artist



The New York Flute Club is proud to present a day of inspiring concerts, workshops, exhibits, and the annual Young Artist Competition, headlined by guest artist **Amy Porter**, internationally acclaimed as a soloist for her exuberant artistry and exciting performances. She will present a recital and a special masterclass entitled "The Anatomy of Sound." This year's Flute Fair chair is **Kaoru Hinata** (kaoruhin@gmail.com). For updates and details, please check our website (www.nyfluteclub.org) and click on the Flute Fair page.



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



February 26, 2012 concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)
Maron Khoury, Metropolitan Opera Orchestra

92nd Season 2011 - 2012 Concerts

October 16, 2011 • Sunday, 5:30 pm
CAROL WINCENC, flute, & Kenneth Cooper,
harpichord

November 20, 2011 • Sunday, 5:30 pm
Flutronix! with special guest Greg Pattillo

December 18, 2011 • Sunday, 5:30 pm
DEMARRE MCGILL, Seattle Symphony

January 22, 2012 • Sunday, 5:30 pm
CHRIS NORMAN, Celtic flute

February 26, 2012 • Sunday, 5:30 pm
MARON KHOURY, Metropolitan Opera
Orchestra

March 24, 2012 • Saturday, all day
Flute Fair, guest artist Amy Porter
(DiMenna Center)

April 22, 2012 • Sunday, 5:30 pm
NYFC Competition Winners Concert

May 12, 2012 • Saturday, 2:30 pm
Annual Meeting & Ensemble Concert
(Bloomindale School of Music)

*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 \$20, students and seniors \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.***



From the Editor

Greetings! Our February concert will feature Maron Khoury, the newest member of the Metropolitan Opera Orchestra's flute section. Pat Zuber, an associate Met flutist, did the interview. I enjoyed learning about Maron's ethnic roots (he is an Arab Israeli Roman Catholic), his relationship with his older brother (an amazingly dedicated mentor, strategist, and one-person fan club with a quasi-Tiger Mother coaching style), and his knack for doing well at some pretty high-stakes auditions.

In his February "From the President," John McMurtery brings us up to date on the recently concluded New York City Opera negotiations. He then discusses some recent concert interruptions—most notably the cell phone heard towards the end of an Alan Gilbert performance of Mahler's Ninth with the

New York Philharmonic. While I've heard of piano recitals in which the performer was the last person to realize that it was his own cell phone interrupting the performance, I think the prize for the best response to an errant cell phone belongs to the Slovak musician Lukáš Kmit. On a video that has gone viral on the Internet (1.3 million hits), you can see him frowning slightly at the interruption and then offering a classical style improvisation using the offending Nokia ringtone as the theme.

This issue includes our first student liaison column, intended to be a regular feature in the newsletter. After board member Zara Lawler explains the role of the student liaison and why the NYFC is in need of one, student liaison Gloria Yun takes over and introduces us to the flutists of Mannes. Also in this issue are an ensembles update from Mary-Ann Tu, and a brief item from Don Hulbert on the NFA award that will be given to Nancy Toff this summer.

Dianne Spitalny, a Westchester-based freelance flutist is this month's member profile subject. She has some good advice: teachers need to teach the student as well as the music, and everyone (teachers and students alike) needs mindful practice with active listening.

Anyway, all for now. See you soon.

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