



The New York Flute Club

NEWSLETTER

April 2020

2020 NYFC Competition: Meet the Winners

JONAH MURPHY, age 20, is a sophomore at the Manhattan School of Music, where he studies with Michael Parloff. Past honors include awards from YoungArts, Alexander & Buono International Flute Competition, the New York Flute Club's Young Musicians Contest (ages 12–14 and 15–18), and the National Flute Association High School Soloist Competition (finalist). He has participated in masterclasses with Stefan Höskuldsson, Nicolas Duchamp, Mindy Kaufman, Mimi Stillman, and, at Orford Music International Festival, with Robert Langevin, Julien Beaudiment, Michael Cox, and Jennifer Gunn. Also an active composer, Mr. Murphy has won awards from ASCAP, YoungArts, NextNotes, National Young Composers Challenge, Mata Jr., and the Chamber Music Society of Rochester [NY].

JULIE NAH KYUNG LEE, age 25, has performed throughout the United States and Asia. Lee has been a winner of the Camerata Artists International Competition and the Eisenberg Fried Woodwind Concerto Competition. She performed the Nielsen flute concerto with the Manhattan School of Music's Chamber Sinfonia under Maestro Jane Glover in 2019.

HUNTER O'BRIEN, born in 1998, has won top prizes in the 38th Annual James Pappoutsakis Memorial Flute Competition and the 2020 Yamaha Young Performing Artists Competition. For his Boston recital debut in September 2018, he performed the Fenwick Smith Tribute Concert presented by the James Pappoutsakis Memorial Fund. He has performed across New England as a member of the Boreas Wind Quintet, a 2018 New England Conservatory honors ensemble. As a New England Conservatory Community Performance and Partnership Fellow, he provides lessons, workshops, and performances throughout Boston. Hunter performs as principal flute of the Boston Philharmonic Youth Orchestra and frequently performs with the Boston Philharmonic Orchestra. He is currently a senior at the New England Conservatory of Music, where he is a student of Paula Robison and a recipient of the Donna Hieken Presidential Flute Scholarship. He has also been a student of Joanna Cowan White of Central Michigan University.



Winners of the 2020 NYFC Competition, top to bottom: First prize winner Jonah Murphy, second prize winner Julie Nah Kyung Lee, and third prize winner Hunter O'Brien



In Concert

Winners of the 2020 NYFC Competition

Sunday, **April 19, 2020**, 5:30 pm

Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue

This concert has been postponed due to the coronavirus pandemic.

1st prize: Jonah Murphy

2nd prize: Julie Nah Kyung Lee

3rd prize: Hunter O'Brien



Our thanks to Phil Unger of the Flute Center of NY for funding the first prize of the 2020 NYFC Competition.

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2019–2020

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Newsletter

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 Jessica Yang, NYFC Social Media Chair

The Desert Island of Manhattan

by Nancy Toff



From the President

As I write this, we have moved from a state of voluntary self-isolation to one of enforced social distancing. The disappointments keep on coming: the cancellation of many concerts I'd hoped to attend, three professional conferences, and the NFA convention in Dallas. We had no choice but to postpone our March and April Flute Club concerts and to mothball our ensemble program (definitely more than 10 people!). The board continues to meet, albeit online, and we'll keep you apprised as we work to reschedule these events for next fall.

No Pollyanna, I have nevertheless determined to make the best of the situation. Fortunately, I can do some of my work with good music playing in the background. Many of our colleagues have posted recitals online, and presenting organizations have opened their archives for the duration, giving us a plethora of choices. But like many of you, I own hundreds of LPs and CDs, and this seems the perfect opportunity to revisit some of the classics in my collection and to earmark some for the proverbial desert island playlist—after all, Manhattan somewhat resembles a desert island right now.

- Here are some of my re-enjoyed favorites (no, no Kuhlau quartet!):
- the Debussy sonata for flute, viola, and harp, with Julius Baker, Lillian Fuchs, and Laura Newell
 - the complete Gaubert works for flute, with Fenwick Smith and Sally Pinkas
 - several compilations of classic recordings by Jean-Pierre Rampal (the ones I grew up on)
 - *Baroque Sacred and Profane*, with Jean-Pierre Rampal, Dietrich Fischer-Dieskau, and Robert Veyron-Lacroix in works of Telemann, Rameau, and others, based on a concert they were to give at Hunter College in 1971. Fischer-Dieskau was ill and could not sing, so tenor Ernst Haefliger filled in, and I, as a thrilled high school student, heard the substitute version from a stage seat and got to meet Rampal backstage for the first time. (see www.nytimes.com/1971/02/14/archives/baroque-concert-given-at-hunter-rampal-and-veyronlacroix-appear.html)
 - the Bach unaccompanied cello suites with Yo-Yo Ma
 - the *St. Matthew Passion* with Koussevitzky and the Boston Symphony in March 1937—with Georges Laurent as principal flutist and bass solos by Frederick Lechner, a German refugee whom I knew as the cantor at Central Synagogue
 - Handel aria discs with Janet Baker, Bryn Terfel, and Lorraine Hunt Lieberson
 - the Mozart concertos with Aurèle Nicolet
 - the Mozart oboe quartet with Ray Still and the Fine Arts Quartet
 - Mendelssohn's *Elijah* ("Be Not Afraid" seems all too appropriate)
 - the Brahms *German Requiem* conducted by Robert Shaw
 - Glenn Gould's two renditions of the *Goldberg Variations*

This is comfort music, to be sure—the tomato soup and grilled cheese of classical music—nothing too adventurous for the moment. The time for adventure will surely return.

And grateful as I am to have access to all this wonderful music, already I long for the experience of live music. Once "normal" life resumes, let's all commit to attending as many concerts as possible, and bringing our friends and students—not only for our own enjoyment, but to support the musicians and presenters who are so adversely affected by the current emergency.

Good health and good listening to you all.

2020 NYFC Annual Meeting Postponed

The 2020 Annual Meeting of the New York Flute Club, originally scheduled for Sunday, May 17, is being postponed. Details on timing and format will appear in the May issue of the NYFC Newsletter and be posted on the Club's website at nyfluteclub.org.

Member Profile

Carol
Sudhalter

NYFC member since
2015



Employment: Freelance musician, music teacher (with 30 private students on flute, alto/tenor/baritone sax, clarinet, and piano whom she teaches in their own homes) and director of a monthly jam session at the Flushing Town Hall.

A recent recital/performance: A program of “Women Composers of Popular Music” at Hamilton College on March 10, 2019, with works by Jutta Hipp, Lil Hardin Armstrong, and Kay Swift, played by Carol on baritone sax and flute with colleagues on keyboard, bass, and drums. “A thrill to visit and perform at this wonderful campus after my first time, which was 1962!”

Career highlight(s): As a performer: her Madison Square Garden Salsa Festival performance in 1978 with Latin Fever, the first-ever all-women Latin band (“It was the only time I ever played for an audience of 10,000—a great feeling to share a stage with such a wonderful band and to have the blessing of Tito Puente, who performed on the same bill!”) and a January 2005 jazz performance at the Campidoglio in Rome (“essentially Rome’s city hall, a very prestigious venue! Ours was only the second jazz group to have performed there—Woody Allen’s was the first. A marvel to see my quarter-page photo, together with the minister of culture, in every newspaper in Rome!”). As a role model: being profiled in the chapters of two books, Leslie Gourse’s *Madame Jazz* (1995) and W. Royal Stokes’s *Growing Up With Jazz* (2005, excerpts at sudhalter.com/profile-in-w-royal-stokes-growing-up-with-jazz/).

Current flute: A c. 1952 closed-hole silver Haynes played with a Burkhardt head joint (“I bought the flute after my teacher Aram Bedrossian let me know that its owner, a former student of his, had decided to stop playing.”) and an open-hole Giardinelli by Haynes (which “I prefer for jazz

work”), purchased around four years ago at the NY Flute Fair.

Influential flute teachers: For two years in the mid-1960s, in Springfield, MA: Aram Bedrossian (“A student of Marcel Moyse, he sensitized me to the poetry and colors of flute, and of sound in general. Once I sat there for 20 minutes while he tried to find a ‘good G,’ though they were all gorgeous...”); post-college, in 1968 Milano, Bruno Martinotti (“His Bach and Vivaldi were inspirational.”) and, in 1970, again in Milano, Adalberto Borioli (“He rescued my embouchure when it had somehow gone astray—he had me come to lessons every day for a month and play on nothing but the headjoint, and never charged me a penny.”); in Boston: in 1972, Blane Corey (“He got me to think about an operatic approach to sound production.”) and, in 1973, John Heiss (“He got me to look at composition and structure.”); and, last but not least, Robert Noonan, though himself a pianist, her flute teacher in 1967 (“Despite my youthful resistance, he made huge contributions to my musicality by insisting on rhythmic precision in my etudes!”).

High school: Newton High School in Newton, MA.

Degree(s): BA in botany (Smith College, 1964).

Most notable and/or personally satisfying accomplishment(s): The decision to take up and pursue flute in my senior year of college (and, much later, saxophone), when I was already intent on becoming a science writer.

Favorite practice routines: Andersen etudes and Jamey Aebersold jazz play-alongs.

Other interests: “Movies! Especially the slow, sensitive, poetic, usually foreign movies that don’t go over so well in a culture that loves ‘fast and violent.’” She also enjoys picking up foreign languages and is fluent in Italian, French, and Spanish.

Advice for NYFC members: Re flute: “Don’t just practice by rote. Intelligent practice saves a lot of time!” Re life in general: “It’s none of your business what anyone thinks of you (though it has taken me a lifetime of work to stop the over-thinking and just go about the business of living and performing...)”

FLUTE HAPPENINGS

Actually, Coronavirus NOT Happenings

APRIL '20

Apr. 11 Saturday 12:00 noon

PAMELA SKLAR plays flute, bass flute, and Native American flute in the world premiere of her *Words into Music (Five Movements for Three Performers)*.

• St. Paul’s Church National Historic Site, 897 South Columbus Avenue, Mount Vernon, NY. • Admission is free. • Info, visit pamelasklar.com.

Apr. 16 Thursday 7:00 pm

CAROL WINCENC, flute, in a 50th anniversary program of works by J.S. Bach, Martinu, Daniel Paget, Andrew Thomas and Larry Alan Smith.

• Staller Center Recital Hall, 100 Nicolls Road, Stony Brook University, Stony Brook, NY. • Admission: \$44. • Info, visit stallercenter.com.

Apr. 19 Sunday 2:00 pm

The Sylvan Winds with **SVJLETANA KABALIN**, flute, perform works by Israeli composers Jan Radzynski, Tzvi Avni, Pavel Haas, and Gene Kavaddo.

• Stephen Wise Free Synagogue, 30 West 68th Street, NYC. • Admission: \$10-25. • Info, visit sylvanwinds.com.

Apr. 23 Thursday 7:30 pm

The Musicians of Lenox Hill with **SOO-KYUNG PARK**, flute, performing chamber works by Beethoven, Chopin, Robert Schumann, and Gideon Klein.

• Temple Israel of the City of NY, 112 East 75th Street, New York, NYC. • Admission is free.

Apr. 24 Friday 7:30 pm

Lawler + Fadoul, with **ZARA LAWLER**, flute, present “Clickable: The Art of Persuasion,” a theatrical concert.

• Leonard Nimoy Thalia Theatre, 2537 Broadway (at 95th Street), NYC. • Admission \$50-100 (includes *Clickable* CD). • Info, visit zaralawler.com.

Apr. 25 Saturday 6:30 pm

Works by Handel, Haydn, Telemann, and John Stanley performed by the Hanoverian Ensemble with **RICHARD WYTON**, on 18th-century flutes made by Thomas Cahusac. Pre-concert talk by **JOHN SOLUM**.

• Christ Episcopal Church, 254 East Putnam Avenue, Greenwich, CT. • Admission: \$10-25.

CLASSIFIED

NEWLY PUBLISHED!

J.S. Bach’s *15 Three-part Inventions* arranged for three flutes by William Giannone. Set of parts \$15.95. Available from the Flute Center of NY (Rose Music, flutesheetmusic.com, 212-307-9737).

A Chat with David Ordovskiy, 2015 NYFC Competition Winner

Interview by
Judith Mendenhall

In March of 2009 a tall, young Russian flutist about to audition for Mannes came to me for a lesson. He was graduating from high school at the Idyllwild Arts Academy in California, and had come east for auditions. In the hour we worked together, I heard a remarkable talent who not only possessed superior skills, a great ear, and sophisticated musical understanding, but played with intelligence and feeling. This young man was David Ordovskiy. He began his studies at Mannes, and I was the lucky person who got to torture him in weekly lessons for eight years throughout his BM, MM, and Professional Studies degrees. His stunning tone, technique, and musicianship made

JUDITH MENDENHALL: David, tell us about your family and where you grew up.

DAVID ORDOVSKIY: I was born in Kiev, Ukraine, and I grew up in Saint Petersburg, Russia, where my family had moved before my first birthday. I have two half-siblings on my father's side, both quite a bit older. My parents are both in the arts (father is a cinema director and mother is a theater designer and embroiderer), but were not musicians.

JM: How did you begin learning the flute?

DO: I was five years old when my parents, having noticed my sincere curiosity whenever they played classical records, introduced me to my first teacher, Alexander Kiskachi. He was suggested to my parents by one of their friends, a well-known composer in Saint Petersburg. I largely owe my early growth as a musician to Mr. Kiskachi. I took regular recorder lessons with him for the first three years, and then, once my arms had grown long

in-depth explorations of craft and artistry a joy; witnessing his trajectory from week to week, year to year, was a thrill (and remains one of the high points of my entire teaching career). For the past eight years he has been a regular sub at American Ballet Theatre, where I am proud to sit next to him and call him my colleague.

Since David first trained in Russia, I knew that he would have a unique perspective on the Russian versus American approach to playing and teaching, and many interesting things to tell us. I conducted this interview with David by email and phone during late March and early April.

enough, was gradually introduced to the flute. The Armstrong I played came all the way from New York City, where my mother had traveled for a brief visit. I can clearly remember the day I first saw it. It looked so shiny, it had all those confusing keys, and I couldn't wait to learn about what they did. I was so excited that I kept the flute under my pillow at night, and I would open the case every day to admire it.

JM: What was your early experience like as a music student in Russia?

DO: I got familiar with the Russian style of teaching music from the very beginning. It was all about being blunt and explicit about what's not good, which included performances. Praise had to be earned. There was no such thing as, "This is good, but..." It was quite the contrary, and usually without the "good" part. Each one of the many concerts I had played as a student was a massive learning experience because the whole studio would sit down after the concert and go over what didn't go so well. If there was a little celebration afterwards—and we were rewarded plenty for successful concerts—it would begin with a review of what could be improved. As young kids, we were expected to show the same diligence as our older peers who took practicing seriously. Mistakes were frowned upon, both by teachers and parents; they pointed to a lack of practice and attention.

JM: Did you study with the same teacher all the way until your move to the US?

DO: I studied with Mr. Kiskachi until 2004 (I was 15), when I enrolled at the Rimsky-Korsakoff High School of Music, also in Saint Petersburg, in addition to regular school. There, I began lessons with Michael Kreiz. I quickly realized how lucky I had been to study with Mr. Kiskachi, whose bluntness and honesty had always been combined with incredible knowledge and parent-like care. While Mr. Kreiz was also blunt and honest, it was mainly in the form of shouting at the top of his lungs and using extremely colorful vocabulary. When I would bring a new piece, praise was abundant for the first reading. Then, from the second lesson and until the performance, he would break out the heavy artillery. Mistakes, wrong entrances (all lessons were accompanied), or anything else that didn't match his expectations resulted in streams of verbal—and, once or twice, physical—abuse. Rumors went around of chairs being thrown. Male and female students received the same treatment, with instances of nervous breakdowns in both groups.

JM: This old-school approach sounds frightening to us, nowadays. But were there advantages to this kind of training?

DO: It was certainly effective—at least for those who didn't drop everything and quit. I didn't want to be yelled at in every lesson, so I started putting the work in and practicing enough to make Mr. Kreiz quiet down. I picked up a lot of repertoire from my fellow students—the trickier it sounded, the more interested I was. Our repertoire included Schubert's *Introduction and Variations*, Andersen's *Ballade et Dance des Sylphes*,



Casella's *Sicilienne and Burlesque*, Mozart concertos, and some works by Russian composers, such as *Concert Allegros* by Vladimir Tsybin. All these works, especially those by Tsybin, were intensely difficult—keep in mind that we were all still young teenagers. While I strongly disapprove of Mr. Kreiz's methods, I think that learning such demanding repertoire early on, under a lot of pressure to perform it well, was very beneficial.

JM: Had you been learning English all through your early schooling? I remember that when I first met you, at age 19, your English was fluent.

DO: I've been studying English since first grade in school and taking extra classes starting from age nine or so, pretty much all the way until I moved to the U.S. Yet, when I arrived, I couldn't speak or understand all that much - even though my grammar was pretty good. It took me a good five or six months to get more comfortable.

JM: What circumstances brought you to America?

DO: During my second semester at high school, I was very lucky to get introduced to Ransom Wilson. Mr. Wilson had generously agreed to give me a lesson after a request from my sister, who was helping organize his performances in Saint Petersburg. The lesson was a success, and, a year later, I got accepted to the Idyllwild Arts Academy in California. The move to the US was a surreal experience, especially the first year. Everything was new: the language, the education system—and, of course, the way I was taught flute. My teacher at Idyllwild, Sara Andon, introduced me to the world of orchestral excerpts, also completely new to me, because I had no orchestral experience in Russia.

JM: What was different about your studies in the US?

DO: The American way of teaching was something it took me many years to get used to. The overall atmosphere in lessons and rehearsals was much more relaxed and accepting. I was still expected to perform well, particularly in the orchestra, but there was none of that primal fear for my life every time I made a mistake. After years of studying in Russia, I was used to very high expectations in every lesson, and all the way until the performance. My parents would always tell me, "Those teachers are investing so much time, effort, and support into you, and you must show your appreciation by performing at a very high level." These expectations, I believe, are at the root of my crippling stage anxiety. However, the positive side was that I came to expect the same things from myself. While there was much less external pressure while studying in the US, I was putting all this pressure on myself—whether preparing for an orchestra concert or a solo recital.

The lack of post-concert reviews was another thing. While I always appreciated the praise after my performances, I guess I never fully believed it in the absence of negative feedback—especially when I thought that the performance was far below my own standards.

JM: After Idyllwild came college and the beginning of your eight years at Mannes. Tell us about that transition.

The great takeaway from studying in Russia was discipline...half-measures were not accepted.

DO: Things changed when I began studying with you at Mannes. Your combination of directness and warmth instantly reminded me of the precious years with Mr. Kiskachi back in Saint Petersburg. Every lesson was a workout, and I would always gain a better understanding and tons of motivation to improve. I still had the same high expectations for myself, which would occasionally cause some emotional outbursts from me if I thought an aspect of my playing was not up to par in my opinion. This sort of perfectionism, often blind and completely unnecessary in the grand scheme of things, is something I brought with me from Russia.

JM: Your remarkable talent distinguished you immediately as you entered your freshman year at Mannes. Some people might have relied on just their talent to get them through, but I know that you had a relentless work ethic. Tell us about your practice routines and habits back then (and they obviously paid off!).

DO: One of the most important things I gained from my studies in Russia was curiosity. Starting from my high school years, whenever I heard a piece I hadn't yet played, I would procure the music and start practicing it, especially the trickiest parts. I wouldn't always end up performing it, but it gave me immense pleasure to prove to myself that I could master difficult passages. Since I wasn't experienced enough to practice efficiently, my way of learning them was slow repetition, which, over time, chiseled those tricky bits into my muscle memory. I'd practice until it sounded good, and I'd be highly critical of myself at all times. I didn't start taking warm-up exercises seriously until my first two years at Mannes. During that time, my active exploration of the flute rep started to include exercise books, primarily Taffanel & Gaubert. Also, with your invaluable help as a teacher, I became much more efficient in using the logical approach you taught us for learning something tricky: identify the problem, isolate, solve.

JM: I saw your curiosity in other dimensions as well. I remember an early lesson with you when you saw Tolstoy on my table and we began talking about Russian literature. But, not to digress... you won the first prize in the 2015 NYFC Competition. Can you tell us more about the experience?

DO: That win was six years in the making. Participating in the NYFC Competition was an unofficial requirement in your studio, so I did it every year. Every attempt was a fantastic, albeit very frustrating, experience, fueled by my constant desire to do better, impaired by my struggle with nerves on stage. The repertoire I picked would always be challenging, which put extra pressure on me: Taffanel's *Freischütz*, Dutilleux, Nielsen, among others. The *Mignon Fantasy* by Taffanel struck a perfect balance. It was a piece I truly enjoyed, and it was a very tough one to perform well. It was the one I had won the competition with (although I thought—of course—that my performance was lacking), and I happily come back to it nowadays.

JM: What really comes across is your drive and high standards...

DO: Frightening and stressful though it may seem, the great takeaway from studying in Russia was discipline, ever since I first started the recorder at age five. Half-measures were not accepted. I learned to expect the same things from myself as my teachers did from me, no matter what I was working on.

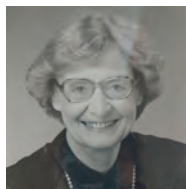
JM: You gave a full-length recital each of the eight years you were at Mannes, including your freshman year. Each program was highly ambitious and involved close collaboration with some pretty terrific pianists. How did doing these recitals shape your growth and artistry?

DO: I had the freedom of playing a recital every year and choosing my own repertoire for it, so I used it to the fullest. I was largely driven by that same curiosity and desire to learn challenging stuff, so I would often go overboard and come up with those massive programs: think the Franck, Liebermann, and Bach B minor sonatas, the Gaubert Sonatine, and a couple of showpieces in one concert. Those programs required a massive amount of preparation and rehearsal, and for me they were the best way to become a better musician. I was also very lucky to work with some incredible pianists such as Martha Locker, Renana Gutman, Vladimir Romyantsev, and, later, Haodong Wu, who is now my wife.

JM: What were some of the highlights of your Mannes years?

DO: What I appreciated the most about Mannes was the incredible experience of studying with you, the variety in the curriculum, and the multitude of performing opportunities. Another favorite part was the opera orchestra conducted by Joseph

Remembering Lois Schaefer (1924-2020)



The New York Flute Club is sad to note the death on January 31 of Lois Schaefer, longtime piccoloist of the Boston

Symphony but also a former New Yorker. Born in Yakima, Washington and mostly self-taught on flute, she attended the Interlochen music camp and took one lesson with Georges Barrère when he came to Yakima on tour in 1935. After studies with Georges Laurent at the New England Conservatory, she served as assistant principal flutist of the Chicago Symphony and then a decade as principal flutist with the New York City Opera Orchestra.

While in New York she took part in the historic 1956 CRI recording of Henry Brant's *Angels and Devils* with the composer conducting. Lois Schaefer was named piccoloist of the Boston Symphony in 1965, a position she held until her retirement in 1990. She reportedly played the *Stars and Stripes Forever* 2,000 times with the BSO and the Boston Pops. She also taught at the New England Conservatory. Schaefer premiered

Daniel Pinkham's *Concerto Piccolo* at the NFA convention in 1989 and received the NFA's Lifetime Achievement Award in 1993.

Lois Schaefer appeared at the New York Flute Club on five occasions. The first, in October 1947, paired her with soprano Nancy Trickey. At her December 1949 recital she gave the world premiere of the Martinu sonata, with the composer (whom she had never previously met) in attendance. Then, in January 1957 she appeared with cellist Charles McCracken and pianist Yura Morgan, concluding the 5:30 concert with a special appearance by Henry Brant as pianist in his own *Imaginary Ballet* for piccolo, cello, and piano; at 8:30 she and McCracken joined soprano Adele Addison at Town Hall for Ravel's *Chansons madécasses*. In March 1962 she joined flutist John Perras and pianist Gilbert Kalish in the Bach Trio in G, and finally, in January 1963, she shared a chamber program with her sister, the cellist Winifred Mayes. (Winnie, the first woman string player in the Boston Symphony, survives her at age 100.)

—Nancy Toff

The New York Flute Club
 INCORPORATED
 Organized 1920

SUNDAY AFTERNOON
 JANUARY 27TH, 1963
 FIVE-THIRTY P.M.

JUDSON CONCERT HALL
 165 WEST 57TH STREET
 NEW YORK CITY

Program

LOIS SCHAEFER	Flute
YURA CHUTE	Piano
WINIFRED MAYES	Cello
ARTHUR GRANICK	Viola

I

Sonata in G Major C. P. E. Bach

Allegretto Rondo Presto

II

Sonata Francis Poulenc

Allegro Cantilena Presto giocoso

INTERMISSION

III

Assabio a Jato (The Jet Whistle) Villa-Lobos

Allegro non troppo Adagio Vivo

Flute and Cello

IV

Trio for Flute, Viola, Cello, Op. 40 Albert Roussel

Allegro grazioso Andante Allegro non troppo

Ordouskiy (cont'd from page 4)

Colaneri; I absolutely loved working with him, and I requested to play opera every semester since my very first one.

JM: Where do you stand now as a working professional?

DO: Now that school is over and I have to "paint my own picture," I take every audition I can. My job with the Reading Symphony Orchestra in Pennsylvania and performing with ABT and other orchestras as a guest is a great way to stay inspired and in shape. Regular subbing with ABT is something I look forward to immensely, even though it gets fairly stressful at times, particularly when the call for a show comes on the day of the show. This part doesn't get any easier, even after having performed as a sub there over six seasons. There were a couple of nights I had to air-drop in to play second flute in the entire *Daphnis et Chloë* ballet, on short notice and with no rehearsal. It was a truly incredible and terrifying experience! As for Reading Symphony, I won the second flute audition there in January 2019, and I've enjoyed the 2019-20 season as acting principal. Auditions are where my perfectionism and nerves both get to have a field day.

JM: What kind of flute do you play?

DO: I play on a platinum Brannen-Coooper with a Burkart headjoint. The way I came to have this flute is actually quite an interesting story. I first ran across it in the spring of 2009 at the Flute Center of New York, where I visited regularly, to try all sorts of instruments. This flute, unlike all others, felt like The One from the very beginning. I took it on a trial, and—thanks to Phil Unger's kindness and generosity—this trial lasted quite a long time, as I simply couldn't stand the thought of bringing it back. Eventually, though, it was time to return it...

JM: Yes—the NFA convention was a week away and the Flute Center needed to be able to show the flute there. If anyone ever doubted the existence of fairy godmothers in real life, let me tell you—they are real, and they exist. A member of the Mannes Board of Governors, recognizing your remarkable talent, had attended all your performances and been part of your fan club. Knowing how much you loved this flute, the board member bought it in order to take it off the market and "hold it" for you, until and if you were ever able to purchase it. There were no strings attached, no pressure to buy it. Eventually

you were able to procure the funds and the flute became yours. I see this story as a testimony to the wonderful generosity of this benefactor, to Phil Unger's belief in you, and to your outstanding talent and promise which inspired this support.

DO: To this day, this flute is the one that speaks to me the most—and, while visiting and working at the Flute Center, I have tried hundreds of instruments. Some of them were better than others, but none of them came close to the kind of sound and response I get from my Brannen. Truly, the help and support I had received while in the US stretched far beyond the school premises, and I can't thank all these people enough for believing in me and giving me guidance, whether as a student or as a professional. I hope I am making them proud by succeeding in this realm, and I am constantly inspired by them to keep growing.

JM: Thanks so much for this conversation!

Judith Mendenhall is the chair of the woodwind department at Mannes School of Music, on the faculty of Queens College, and principal flute with the American Ballet Theatre Orchestra.

My Lesson with Maron Khoury

by Blythe Bonnaffons (winner of the 2020 Flute Fair lesson raffle)

At the Flute Fair, I was working the registration desk and the credit card swiper was being finicky. During a quieter moment, I decided to buy a raffle ticket with my credit card to test out the swiper. I never win anything, so I had ZERO hope that I would be picked to have a lesson with MET flutist Maron Khoury. But I felt like I could afford to give \$5 to the Flute Club, and my ultimate goal, to get the swiper working again, was accomplished.

The next day, Nancy Toff emailed me to say my name had been chosen and she was cc'ing Mr. Khoury so that we could arrange a lesson time. I edited and re-edited my email to him. Should I start with "Dear Mr. Khoury," or is that odd because we are around the same age? Should I talk about my own background to give him some context for this lesson, or would that be a waste of his time? Should I be upfront about my own schedule, or wait to hear when he's free? My final draft sounded like a respectful robot who was eager to meet up (but definitely not crazy!).

As I was about to hit send, Mr. Khoury replied all to Nancy's email. "Hi ya'all!!," the email began. What followed was full of exclamation points, a few smiley faces, and a line that read, "Hey Blythe, Congrats, Hope you've been practicing:) JKI!" I quickly edited my email to a more casual version (though still keeping the Mr.) and hit send. Mr. Khoury replied right away, offered to meet for a lesson at the MET, promised to show me backstage, and also asked me to call him Maron.

Our lesson focused on the second movement of the Reinecke concerto, which I was preparing to perform at a March concert at Silver Music, where I work. My vibrato was a focal point of the lesson—having more control over it and using it more thoughtfully through the piece's lyrical lines. Full disclosure: I'm so in love with this movement that I want to gush over every phrase and show every note how much I care for it by vibrating intensely. Maron showed me how to pull back and how my lines could be more musical and graceful with a purer sound—how a sustained note at the end of a phrase could be more satisfying to the listener. He proved his point through his gorgeous playing and then taught me an exercise he learned from Jeffrey Khaner during his first year at Curtis. Starting on high G, the player moves down chromatically to E while vibrating 8 counts on each note and then repeats the pattern in one breath. This would help me gain more control over my vibrato, and build up my endurance as it relates to my breath control. It sounds obvious now as I write this, but I really hadn't given much thought to how my use

of vibrato affected my ability to sustain a note.

Maron also let me try the K-model Yamaha flute he used for his MET audition and first album (set to be released over the summer). It was much heavier than mine and I loved its round, warm tone. "I would never sell this flute," Maron told me more than once.

After the lesson, he took me around the labyrinth behind the scenes of the MET. I saw the orchestra rehearsal rooms, the costume rooms, the musicians' locker rooms (with decorated lockers!), and got a quick peek behind the stage. Props lined the sides of most hallways—a carousel horse, an old bicycle, a life-sized statue of the Virgin Mary. At one point a man with a red clown nose and suspenders hurried past with a serious expression. Another clown followed him. The whole scene was like a fun house off-limits to actual tourists. Most of the time I had no idea where we were in relation to the stage, or to the outside world, and without Maron, I would surely still be lost below the opera house.

What a treat it was to win this lesson and to spend my morning navigating Reinecke and the underbelly of the opera house with Maron. I can't believe how generous he was with his time and how approachable he was as a flutist. I'm grateful to the NY Flute Club and the universe for giving me this opportunity, and I look forward to attending a MET performance with new insight—listening closely, as always, to the flute section.

Blythe Bonnaffons works as program director of the Upper West Side music school Silver Music and is an assistant treasurer of the NYFC. She gives private flute lessons and plays with the Brooklyn Wind Symphony.



Maron Khoury



Blythe Bonnaffons

NYFC ENSEMBLES PROGRAM

UPDATE

The 2020 NYFC Ensemble rehearsals scheduled for Sunday, March 22 and Saturday, April 25 were canceled in response to the coronavirus crisis. The ensembles concert planned for the May 17 annual meeting has been canceled as well.

Stay home, stay healthy!



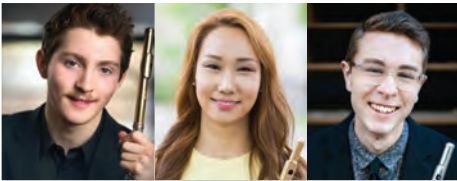
Denise Koncelik



Mark Vickers



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



April 19, 2020 Concert Postponed

Engelman Recital Hall, 55 Lexington Avenue (at 25th Street), NYC

~~Winners of the 2020 NYFC Competition~~

100th Season

2019-2020 Concerts

October 20, 2019 • Sunday, 5:30 pm
The Legacy of Samuel Baron

November 17, 2019 • Sunday, 8:00 pm
GALA CENTENNIAL CONCERT*
Merkin Concert Hall, 129 W. 67th Street, NYC

December 15, 2019 • Sunday, 5:30 pm
Flutists of the New York Philharmonic

January 12, 2020 • Sunday, 5:00 pm
Flutists of the New York City Ballet: Scott Kemsley, Tanya Witek, and Laura Conwesser

February 29, 2020 • Saturday, all day
FLUTE FAIR with Flutists of the MET Opera
W83 Ministry Center, 150 W. 83rd Street, NYC

March 29, 2020 • Sunday, 5:30 pm
Flutists of the American Ballet Theatre

April 19, 2020 • Sunday, 5:30 pm
Competition Winners Concert (Paula Robison
pre-concert masterclass/mini-recital at 4:00 pm)

May 17, 2020 • Sunday, time TBA
Annual Meeting & Ensemble Concert
Pearl Studios, 500 8th Avenue, NYC

Except as noted, all regular concerts will take place at Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street). 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.



From the Editor

Greetings! As you probably know by now, the April concert by the winners of the 2020 NYFC Competition has been postponed due to the coronavirus pandemic, hopefully to be rescheduled sometime next season. We congratulate Jonah Murphy (1st prize winner), Julie Nah Kyung Lee (2nd prize winner), and Hunter O'Brien (3rd prize winner) and wish them the best.

Like many of the rest of us, Nancy Toff is sheltering at home and has more time for listening to music than usual. In this month's "From the President" (p. 2), she tells us about some of the favorites rediscovered in her large collection of LPs and CDs.

During my own enforced time at home, my husband and I have spent several evenings watching the operas that the Met has been free streaming from its Live in HD series. The backstage intermission features were especially enjoyable for me since I had just read Blythe Bonnaffon's "My Lesson with Maron Khoury" (p. 7) about the lesson she won in the flute fair lesson raffle. Maron gave her some useful flute advice as well as a backstage tour through halls filled with scenery and props from the operas. And it was really fun to catch glimpses of familiar faces in the flute section (especially those of the players we so recently heard at the Flute Fair).

In a nod to the winners of the 2020 NYFC Competition, this issue features an interview with 2015 winner David Ordovskiy by his former teacher, Judith Mendenhall. I enjoyed learning about David's early training in Russia (pretty harsh compared to what most students experience here!), his years as a student in the US, and the story of how he came to have his current flute.

Carol Sudhalter, a classically trained flutist who has enjoyed a long career as a jazz band leader and doubler (mostly sax and flute) is this month's member profile subject. I was impressed to learn that she has been profiled in two books about women in jazz, but even more impressed to learn that she was in her senior year of college (as botany major with the goal of becoming a science writer) before deciding to try making her living as a musician.

All for now. Best wishes for staying well (or, if applicable, a smooth recovery).
Katherine Saenger (kksaenger@yahoo.com)