



The New York Flute Club

NEWSLETTER

January 2015

Emma Resmini: A Flutist Finds Her Voice

Interview by Valerie Holmes

Emma Resmini, our January performer, will have the distinction of being the youngest flutist to appear in a solo recital at the New York Flute Club since its founding in 1920. At the ripe young age of 14, she is known worldwide through her YouTube channel with more than 100 video performances with close to three million views. Modern technology has provided a unique opportunity for the flute community and public at large to literally watch her grow up and develop into an exceptional young flutist and musician.

Emma's numerous accomplishments are well documented, and include appearances on National Public Radio's "From the Top" and "All Things Considered" series, concerto appearances with the Dallas, National, and Pittsburgh Symphony Orchestras, and a TEDTalk recital. So via an email interview this past month, we wanted to delve a little deeper and find out more about her as a person as well as how she is finding her own "voice" in today's musical world.

VALERIE HOLMES: What drew you to the flute and music making?

(Cont'd on page 4)



In Concert

Emma Resmini, flute

Bora Lee, piano

Sunday, **January 18, 2015**, 5:30 pm

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

Preconcert workshop at 4:00 pm

Alice Kogan Weinreb on "Teaching the Exceptional Student"

Program

Prélude à l'après-midi d'un faune	Claude Debussy (1862–1918) transc. Gustave Samazeuillh
Sonata "Undine," Op. 167	Carl Reinecke (1824–1910)
Zigeunerweisen, Op.20	Pablo de Sarasate (1844–1908) transc. Emma Resmini
Demons	Brett Dean (b. 1961)
maya for two flutes and piano with Alice Kogan Weinreb, flute	Ian Clarke (b. 1964)
Flute Poetic	Jennifer Higdon (b. 1962)
Velocity	Kenji Bunch (b. 1973)

Program subject to change

Emma Resmini's appearance is made possible in part by Powell Flutes.

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 button to stay up to date on Club events. Members are invited to
 post and comment on the forum.
 Nicole Camacho, NYFC Social Media Chair

Flute Poetic

by Wendy Stern



From the President

This month I went on a quest to find a particular poem. It was a somewhat daunting task because all I remembered was the essence of the poem—I had neither a title, an author, or an actual line to Google, but I remembered my epiphany, upon originally reading this poem, as the narrator described the dichotomy of listening to her neighbor's beautiful flute music in the night, imagining the player to be young and beautiful, only to discover by day that the actual player was old and weathered. I went searching for this poem because it had a special relevance (although in reverse) to this month's recitalist Emma Resmini. If you were to close your eyes while listening to her play, it is doubtful you would envision a girl of only 14 years of age.

Although I was aware of Emma Resmini's performances, at ages six and seven, of the Chaminade Concertino and Borne's

Carmen Fantasy through her YouTube videos, it was only years later that I became intrigued with her precocious abilities. In 2011, while attending the National Flute Association convention in Charlotte, I was surprised to hear Marilyn Resmini talk about her daughter during a presentation about teaching children with learning differences.... somehow I was expecting to gain tools and tricks about teaching the developmentally challenged child, not the exceptional one. Through this session, I learned that although Emma did not start speaking until age five and a half, she was enrolled in Suzuki flute lessons at age three because she seemed really responsive to flute music (her sister took Suzuki violin lessons). At these early lessons, not only did Emma not speak, but sometimes she didn't play either...so Marilyn would "take" the lesson home and show Emma what she had learned. Often, Emma would shake her head "no," and then demonstrate whatever point it was correctly. Even without speaking, Emma communicated her strong ideas on music and how the flute should sound. In a way, flute was Emma's first language (as can be sensed from this issue's interview by Valerie Holmes, "A Flutist Finds Her Voice").

Emma progressed rapidly through the Suzuki books and at age seven and a half started lessons with Alice Kogan Weinreb, who nurtured, inspired, and guided this voice into a mature expressive artistry, while also developing a mutually respectful relationship and familial bond. (In various interviews, Emma has said that her favorite part of her lessons was playing duets with Alice.) As both a teacher and the mother of a child who started lessons at age three, I personally was fascinated and impressed by the way Alice's pedagogy allowed Emma's unusual musical ability to emerge and flourish. Immediately prior to the concert on January 18, Ms. Weinreb will share some of her experiences teaching Emma, describing the challenges and rewards of teaching an exceptional child, and then join Emma on stage in a performance of Ian Clarke's *maya* for two flutes and piano.

While Googling keywords from my elusive poem, I inadvertently discovered a limerick by Edward Lear, "There was an Old Man with a Flute," a poem by the ancient Chinese poet Li Po, "Listening to Flute in a Yellow Crane Pavilion," Elinor Wylie's "Velvet Shoes," the Griffes *Poem* for flute and orchestra, and composer Jennifer Higdon's *Flute Poetic* (which, incidentally, will be performed on January 18). I also happily discovered that my missing poet was Amy Lowell, and the poem I was looking for was entitled "Music." (You wouldn't think that was such a hard title to remember!)

As so often happens, once rediscovered, I realized my memory had embellished Amy Lowell's actual words and my interpretation of the poem was perhaps more powerful than the poem itself. But in my quest, I was reminded that listening to music (or responding to a poem) is an individual and ageless sport.

Please come listen to Emma Resmini on January 18.

New Board Member at the NYFC

The New York Flute Club is pleased to welcome Linda Rappaport to the board of directors to fill the vacancy created by a recent vote to increase the size of the board. We look forward to working with her.

Member Profile

Judith Thoyer

NYFC Member
since 2010



Employment: Partner at Paul, Weiss, Rifkind, Wharton & Garrison LLP from 1975 to 2010 and currently of counsel with an office at the firm. Her career was in corporate law, specializing in mergers and acquisitions and advising public companies.

A recent recital/performance: A May 2014 performance with the Mannes School of Music Extension Division's flute ensemble at the school's concert hall, mostly playing low flutes ("because the parts have fewer 16th notes!").

Career highlight(s): Judith entered the legal profession in the 1960s. She says, "It is an old story now, but I went to law school when very few women did. At Columbia, I was in a class of 350, with 12 women. I had a full scholarship and was an editor on the *Law Review*. But the real accomplishment was that I was brave enough to take a leave from law school after my second year when those around me said, 'You are just getting married and will never come back.' I did get married, but I also came back and graduated a year and a half later." She and Michael (now her husband of 51 years) left for the University of Ghana School of Law, where he taught law and she was the law librarian ("I knew nothing about how to run a library, but I learned and loved it"). Upon their return to NY, he went off to a large law firm and she finished at Columbia. "I then went to work for Paul, Weiss where (to my surprise) I stayed for over 40 years. I became a partner in 1975 and was the only woman partner for 10 years. I had a wonderful practice and even some moments of fun!" In the category of "fun" might be 20-plus years working with the Women's Action Alliance (founded by Gloria Steinem), serving on various boards (often as pro bono counsel), and co-founding the Friends of the University of Ghana.

Current flute: A 2010 Powell Aurumite C flute with a B foot, a 2012 Di Zhao alto flute, and a 2014 Altus bass flute (appreciated for its wonderful, booming sound). The Powell was preceded by a Gemeinhardt she bought when restarting the flute in the mid-2000s (selecting

Gemeinhardt because it rhymed with Reinhardt, her maiden name).

Influential flute teachers: Judith started flute at Junior High School 80 in the Bronx and somehow learned enough to be first flute in her high school orchestra without ever having had a private flute lesson (though childhood piano lessons must have helped!). In 2006 she started lessons with Mary Barto, whom Judith now also knows as a flute ensembles coach (learning that "playing well with others means counting counts!") and fellow board member of Friends of Flutes.

High school: The Bronx High School of Science in the Bronx, NY.

Degrees: AB in journalism (University of Michigan School of Literature, Science and the Arts, 1961), LLB (Columbia University School of Law, 1965).

Most notable and/or personally satisfying accomplishment(s): Founding the Friends of Flutes Foundation (www.friendsofflutes.org), FFF for short: "My inspiration came from a flute major in college who needed some funds to attend a summer masterclass program. After paying the tuition I got the idea that I could do things like that in a more tax-efficient way by forming a foundation to help flute majors. As I am a corporate lawyer, I could do most of the work myself; Paul, Weiss supplied tax counsel. FFF's mission is to provide grants to flute majors at universities and conservatories for extras—summer masterclasses, coaching for auditions and competitions, travel expenses—that they need to advance their careers as flutists. Since 2011, FFF has given over 65 grants to students at 34 different institutions all over the US, including ones for commissioning new flute music, piccolo lessons, and flute repair.

Favorite practice routines: Judith tries to practice at least a few times a week. After chromatic scales, octaves, and a couple of exercises, she proceeds to whatever piece she is working on (currently the Poulenc Sonata) and the parts for her flute ensembles.

Other interests: Tennis (played year-round); the cultural offerings of NYC, especially opera and concerts regularly attended with her music-loving husband; and Cape Cod (where they now spend their summers).

Advice for NYFC members: Consider making a contribution (or a grant request) to Friends of Flutes!

FLUTE HAPPENINGS

JAN '15

Jan 8 Thursday 6:00 - 10:00 pm

Jazz Resolutions for 2015: an evening of music presented by the Ben Wendel Group, **JAMIE BAUM** and Short Stories, Joel Harrison 4, and the Michael Blake Quartet.

• Greenwich House Music, 46 Barrow Street, NYC. • Admission: free with an APAP, Jazz Connect, and/or Winter JazzFest badge or proof of registration; \$10 without. • Info, call 212-242-4770.

Jan 11 Sunday 2:00 pm

The London Trio with **CARLA AULD**, flute, will perform works of Danzi, Gershwin, Villa Lobos, Haydn, and a world premiere of a composition, written for the ensemble by Steven Giammarino. Hosted by the New Jersey Flute Society.

• Calvary Lutheran Church, 165 West Crescent Avenue, Allendale, NJ. • Admission: \$20 general, \$15 students/seniors, free for members of the NJFS. • Info, call 201-327-4786 or visit www.njflutesociety.org.

Jan 18 Sunday 8:30 - 11:00 pm

Yard Byard: The Jaki Byard Project, with **JAMIE BAUM**, flute and alto flute; Adam Kolker, tenor sax and clarinets; Jerome Harris, guitar; Essiet Okon Essiet, double bass; and George Schuller, drums.

• Cornelia Street Café, 29 Cornelia Street, NYC. • Admission: \$10 cover plus \$10 minimum applicable to food or drink. • Info, visit www.yardbyard.com

FEB '15

Feb 5 Thursday 7:00 pm

The Sylvan Winds with **SVJETLANA KABALIN**, flute, will present "From Paris to New York: Music of the Gilded Age" a program of French and American works by Debussy, Fauré, MacDowell, Still, and Lefebvre that will transport the audience back to the musical salons of NY high society c. 1900. Pre-concert tours of the newly refurbished "Gilded New York" exhibition; post-concert reception.

• The Rotunda in the Museum of the City of New York, 1220 Fifth Avenue (at 103rd Street), NYC. • Admission: \$35 general, \$30 students/seniors, \$25 for museum members. • Info, visit www.mcny.org.

MEMBER ANNOUNCEMENTS

The NJ Flute Society's High School and College Solo Competition will be held on April 12, 2015 at 11:00 am. The competition is open to NJ residents and full-time students in NJ schools under age 24 as of April 12, 2015. The first prize winner of the competition will perform with the Park Avenue Chamber Symphony in NYC. Visit www.njflutesociety.org for applications (due February 1) and additional details. Application fee is \$50 plus \$25 NJSF membership fee if not currently a member.

Interview (Cont'd from page 1)

EMMA RESMINI: From the moment I first heard the flute [at her sister's summer camp, see sidebar Q&A—Ed.], I thought it was the most beautiful thing I had ever heard. I started Suzuki flute lessons at the age of three.

VH: Can you tell us a little about your path of music study and how it led you to where you are today?

ER: Flute was always important to me from the very beginning. I started getting really serious about it when I played [in the National Symphony Orchestra's] Christmas Pops Concerts with Marvin Hamlisch when I was nine and ten years old. Mr. Hamlisch was a great mentor to me back then, and his confidence in me really boosted my confidence in myself. After those experiences, I started playing wherever I could, and working to make my playing the best it could be.

For me, I really don't dwell on whether something is difficult or not. I figure it out and do it. The wisdom of Yoda: "Do or do not. There is no try."

VH: Were there any specific influences that inspired you as a flutist and musician?

ER: My greatest influence is my amazing teacher Alice Kogan Weinreb. Even though I had just turned eight, she always took me seriously, right from the beginning. She got straight to work on the technical issues in my playing with scales, exercises, and etudes. Right from the start I was working about 45-60 minutes a day on technique. It was amazing how my playing took off. But also from the start, Ms. Weinreb respected my opinions about interpretation. She instilled in me a belief in my own ideas and I was encouraged to have them. I was always so happy to see her every week!

VH: This fall you have embarked on a new chapter in your life by becoming a student at the Curtis Institute of Music in Philadelphia. How have you adjusted to this change personally and musically?

ER: It is amazing to be at Curtis! It was an honor to be accepted, and I plan to make the most of every second that I'm here! Since I'm too young to live in the dorms [not an option until age 16—Ed.], I live in a small one-bedroom apartment near Curtis

with my mom and my dog Maxi. Maxi is my baby, so it worked out great that I'm not in the dorms because I can have her with me. It's a big change going from a house in the Virginia suburbs to a tiny apartment in downtown Philadelphia. But I love walking around the city, and so does Maxi. It's very dog friendly here, so she is having a great time too!

VH: Do you continue high school academic work as well as your music studies?

ER: I'm working hard to finish up high school as soon as possible, I'm taking online classes so I can double up the course load.

VH: Tell us about your music studies there. How often and how long are your flute lessons?

ER: I have a weekly one-hour lesson with Jeffrey Khaner. We're still getting to know each other, but he likes to tease me, and I tease him right back. We're going through lots of repertoire: something different every week. One thing that's different about lessons with Mr. Khaner is that he requires us to have an accompanist at the lesson. The studio accompanist is the amazing pianist Hugh Sung, so I get to work with him every week as well.

VH: What other kinds of classes do you take?

ER: In addition to my flute lesson, I have music theory, music history, college English, piano, woodwind quintet, and orchestra.

VH: It sounds like you have a very full and varied schedule! What do you like to do in your spare time and what other interests do you have?

ER: I especially like baking and spending time with my dog Maxi. I also enjoy reading (Percy Jackson and the Olympians series, and the Harry Potter and Hunger Games series) and action/adventure movies (*Zombieland*, *Bridget Jones' Diary*, and *How to Train Your Dragon* are favorites). I also enjoy watching *Modern Family*, *The Daily Show with Jon Stewart*, and *Saturday Night Live*.

VH: Your presence on YouTube is amazing—over 100 videos and heading towards three million views! Already at age 14 you have a huge documented repertoire. How do you choose new repertoire and, more interestingly, how do you approach learning a new piece? Do



you have a method for this?

ER: I think this might be the opposite of how most people do it, but I start by trying to figure out what the piece is saying, how the parts work together, and how to bring out the storyline. I think it's really important for a piece to say something; to have a point of view, and not just be nice or pretty. Then I go back and practice the technique so that it adds to the interpretation, rather than have it stick out as the "technical part." It also helps to work with a pianist as early as possible. I frequently change my ideas once I hear everything together. The ensemble is very important.

VH: Do you have a favorite period or genre of flute music?

ER: I'm very partial to new music—20th century and on.

VH: Any favorite composers?

ER: I especially like Jennifer Higdon, Kalevi Aho, and Ian Clarke.

VH: Can you talk about something that was difficult for you to learn—a skill, technique, or perhaps a piece—and how you overcame it?

ER: For me, I really don't dwell on whether something is difficult or not. I figure it out and do it. The wisdom of Yoda: "Do or do not. There is no try."

VH: I've noticed that for many of your performances you play so comfortably and naturally from memory. Does

memorization come easily to you or is it a skill you had to develop?

ER: The way that I memorize music now is very different from when I was [younger]. When I was little, I would just play something a few times through to memorize it. During a performance, I'd basically go into a kind of trance; I could feel the piano or orchestra going through me, and the music would all just come out. Now, I still have an easy time learning the music and the piano/ensemble parts, but I plan my playing a lot more—kind of like a roadmap. Since I always try to do a lot with tone color and phrase shaping, a plan is very important so that each piece makes sense as a whole. I still try to be very “in the moment” at every performance; I get so much energy from the audience, and hearing the way the sound moves around the room. But I don't want it to sound random. And also, if I get the chance to have multiple rehearsals, it's great to have an ensemble plan as well, so that it's all completely together.

I plan my playing a lot more—kind of like a roadmap. Since I always try to do a lot with tone color and phrase shaping, a plan is very important so that each piece makes sense as a whole.

VH: What is the biggest challenge for you as a flute player?

ER: So far the biggest challenge has been to get concert series [managers] to accept the idea of a flute concert as something interesting that people will want to hear. I get a lot of responses saying “I'm sure you're good for a flutist, but audiences want to hear violin and piano.” It feels like I get 50 nos for every one yes. Of course, I am undeterred. And I'm happy when someone comes up to me after a concert and says that they've never heard the flute played that way, or that they are amazed to hear the flute as a solo instrument. In my mind I'm thinking, “Yeah, one more for Team Flute!”

VH: What will you be playing on your recital for the Flute Club next month? Anything that is special in some way for you or brand new?

ER: First of all, I would like to thank the New York Flute Club for inviting me to play on your concert series. I

Student Q&A: Kids Ask Emma

It is evident from her YouTube channel and Facebook page that Emma Resmini enjoys communicating with her many fans and friends worldwide who ply her with comments and questions. At a recent rehearsal of a holiday student flute choir here in NYC, interviewer Valerie Holmes gave the students an opportunity to come up with questions they would like to ask Emma themselves. Here are Emma's replies.

Q: What was your inspiration to start playing the flute?—Isabella Carucci (age 11), United Nations International School; Sophie Malagraph (age 8), West Nyack Elementary School

A: When I was three, my mom and I went with my sister Marissa to a Suzuki violin camp. They had a KinderMusik-type class for siblings. I was very lucky that the class was taught by Suzuki flute teacher extraordinaire Joyce Bennett. She ended every class by turning the lights down low and playing beautiful flute music for us. By the end of the week, flute was all I could think about. Thank you Mrs. Bennett!

Q: At what age did you begin to play?—Kali Blain (age 13), Packer Collegiate Institute

A: I started when I was three. I basically can't remember not playing the flute. I had a little Jupiter curved headjoint flute that looked like a silver candy cane. But I was terrible at first. It took me about two months to even make any kind of sound. And I was so shy that I never once said a word to my first flute teacher, Anne Papp. All I ever did was nod.

Q: How much do you typically practice? And what kind of flute do you play?—Sophia Reyes (age 11), Special Music School/P.S. 859

A: Now I practice between two and three hours a day, depending on what performances are coming up. But that's just my personal practice, and doesn't include piano practice or rehearsals. My flute is a silver Conservatory Powell and my headjoint is a 14k gold Powell Philharmonic.

Q: Have there been times when you don't enjoy or want to practice and what did you do?—Olive Glass (age 9), Special Music School/P.S. 859

A: There have definitely been times when I didn't enjoy practicing the flute. For me, usually it's just a low point, but I soon come out of it. That is what's really helpful about performing a lot. Even if I don't want to practice, I know I have to so I'll give a good performance. Having a performance coming up is a great motivator.

Q: What do you feel when you play?—William Garrity (age 7), Dwight School

A: It depends. When I'm practicing, I mostly feel curiosity about the piece. What is the music trying to tell me, and how do I make it come out of the flute? I try to be very picky and analytical, and see where my curiosity takes me. When I'm performing, I mostly feel the audience and how the music is expanding into the space. Every audience, and every room, and every moment is different. I always hope that every person in the audience is happy that they came.



am absolutely thrilled! Bora Lee [my accompanist] and I have an amazing program planned, a mix of standard repertoire and new pieces. I really think it showcases the drama of the flute. I'm playing one of my old favorites, the Reinecke Sonata *Undine*. That piece has it all, and is a storyteller's dream. I'll also be playing one of my new favorites, *Flute Poetic* by Jennifer Higdon. I've been addicted to this piece since I first decided to learn it. Some other new pieces I'll be playing are *Demons* by Brett Dean,

Velocity by Kenji Bunch, and *maya* by Ian Clarke. *maya* is a flute duet, which I'll be playing with Alice Weinreb.

VH: It seems a bit unusual to ask this of someone your age, but where do you see yourself ten years from now?

ER: Yes, I'm very curious to see how this all plays out. It would be amazing to be principal flute of a major orchestra, and have an active solo career as well. The flute is very under-explored as a solo

(Cont'd on page 6)

Interview (Cont'd from page 5)

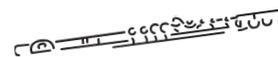
instrument, and I would love to play a part in changing that by premiering new pieces and bringing a composer's vision to life! I'd also love to be a member of a new music ensemble.

VH: Thank you, Emma, for letting us get to know you and for sharing your thoughts

with us. We are certainly looking forward to meeting and hearing you on January 18.

Valerie Holmes is a faculty member at Special Music School (P.S. 859), a pre-conservatory level public-private partnership school for the musically

gifted. She also teaches all ages at the Lucy Moses School at Kaufman Music Center, and is director of the InterSchool Orchestra Flute Ensemble program.



Preconcert Workshop with Alice Kogan Weinreb Teaching the Exceptional Student Sunday, January 18, 2015, 4:00 pm

National Symphony Orchestra flutist Alice Kogan Weinreb was Emma Resmini's teacher for many years and played a key role in Emma's musical development. In her preconcert workshop, Ms. Weinreb will share some of what she has learned about the special satisfactions and challenges of teaching exceptional students. The text below is excerpted from her December 2009 "A Lesson with Emma" post on the Kennedy Center's blog website on the occasion of nine-year-old Emma's performance with the NSO Pops.

Emma is a delightful child. She appears at my door for her weekly lesson with one of her many stuffed animals in tow. First I put Emma through the paces, starting with scale studies and tone exercises, then two etudes. Amazingly enough, she loves these and has usually memorized everything. I try to give Emma a lot of variety in her solo repertoire. Last year she learned about the Baroque period and started creating her own ornaments for a performance of the Vivaldi Concerto *Il Cardellino*.

Each lesson ends with a duet. Emma runs to fetch me a chair. If I sit and she stands, we can read from the same music stand. When Emma first started studying with me, about a year and a half ago, she was a very timid sight reader. Now, she is a whiz.

Each week Emma also tackles an orchestral excerpt. She is too young to join one of the local youth orchestras (she says she is not ready to stay out late for evening rehearsals), but she is learning all of the big flute solos—*Afternoon of a Faun*, *Midsummer Night's Dream*, *Firebird*—for later use.

Without my noticing just when, she has been transformed from a little girl into a savvy, musically sophisticated adult. Yes, she takes some breaks during the lesson for a hug from Timmy [a stuffed animal] or from her mom, but her concentration while playing is mind-blowing. It is so rare to see a prodigy on a wind instrument. The flute demands not just great finger dexterity but also good breath control. The instrument is held to one side, at an awkward angle that is tiring to a small person. Not only has Emma learned to play smoothly at fast tempos, but she can also play long phrases on one breath. Add in perfect pitch, an amazing memory, and innate musicality and you have super talent.

So where does this incredible ability come from? Emma has bright, loving parents who claim not to be particularly musical. But her older sister, Marissa, is an excellent violinist. Both girls are very good students and love learning. Emma's dad is a scientist, and Emma loves to join him in launching small rockets. Emma's mom, Marilyn, is her scribe for lessons, writing down all that we talk about and later practicing with her at home.

It all adds up to pure joy for a teacher.

<https://blogs.kennedy-center.org/sites/nso/Lists/Posts/Post.aspx?ID=43>



Alice and Emma at the 2009 National Flute Association convention.

Workshop/Masterclass Report

For an hour before her November 23 concert in Engleman Hall, **Nicole Mitchell** shared her signature improvisational concepts and techniques in a workshop entitled "Breaking Boundaries with Experimental Flute Improvisation: An Inside Approach." The event began with a conducted improvisation session in which around eight volunteer flutists on stage followed cues for dynamics, pitch, and note speed (with the full flute, or just headjoint plus footjoint) to make an interesting and quite appealing musical performance. Ms. Mitchell pointed out that conducted improvisation is a good teaching tool because it develops "listening to others" and "connecting" skills in a low pressure/low anxiety environment where there are no wrong notes or rhythms. She then demonstrated a bunch of techniques that we were to hear later in the concert, including singing and playing at the same time (with the voice either below or above the flute note, with voice above the flute note being easier for female flutists), and rapid alternation between singing and playing. All attendees were struck by the sonic beauty of her special effects and by the musically convincing way in which she used them in the concert that followed.—Ed.

On December 12, **Mark Sparks** presented a NYFC class at Studios 244 on West 54th Street. A master of careful listening, honest evaluation, constructive corrections, and amazing time management, Mr. Sparks was able to offer everyone in attendance an inspiring experience. He provided memorable advice on the topics of collaboration ("...with your pianist, your conductor, your orchestral colleagues, and your flute"); communication with the audience ("Preach the piece"); dealing with nerves ("Open up, regardless of how you feel"), and tuning ("Accept the piano...tune yourself"). He reminded everyone of the importance of developing artistry without losing attention to basic fundamentals. Performers were Francesca Moorman, Jonah Murphy, Nadira Novruzov, Denis Savelev, Ellie Tsachtani, Anna Urrey, and Fanny Wyrick-Flax, all students or former students at Juilliard Pre-College, Mannes College, Special Music School, Mannes College, Queens College, Manhattan School of Music, and Bard College Conservatory. Linda Mark was the collaborative pianist.—Wendy Stern

NYFC ENSEMBLES PROGRAM

UPDATE

The New York Flute Club Ensemble rehearsed on Sunday, December 21, 2014, with directors Denise Koncelik and Mary-Ann Tu conducting and Lauren Klasewitz assisting. Sixteen members (four new and twelve returning) attended. The group read arrangements of works by Bach, Handel, Schubert, James Horner, and Andrew Lloyd Webber, and a selection of holiday carol arrangements.

All members of the NY Flute Club are welcome to participate. Meetings are held approximately monthly on weekend afternoons from 2:00 to 4:00 pm. Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions? Contact Mary-Ann (maryann.tu@gmail.com) or Denise (dkoncelik@aol.com) directly. Remaining dates are as follows:

Saturday, January 17, 2015 (Studios 150 at 150 West 46th Street, 7th fl.)
 Sunday, February 22, 2015 Saturday, March 14, 2015
 Saturday, April 11, 2015 Saturday, May 2, 2015



Present at the December 21 ensembles meeting: front, Mary-Ann Tu (L) and Denise Koncelik; back (L to R), Joelle Morabito, Iona Aibel, Terry Hannigan, Alex Hahn, Katherine Saenger, Lauren Klasewitz, Mary Lynn Hanley, David Russell, Judith Thoyer, Roger Brooks, Amy Appleton, Karen Robbins, Ann Bordley, and Catherine Xu. Photo: Brian Klasewitz



NYFC Young Musicians Contest 2015

by Soo-Kyung Park

This season's Young Musicians Contest will take place on Sunday, March 8, 2015 at the School for Strings, 419 West 54th Street, NYC. The contest, first held in 2008, was specifically designed to foster the development of young local flutists by exposing them to a healthy competitive environment and allowing them to receive constructive comments from professional flutists in town. The contest is divided into four age groups: ages 8 and under, 9 to 11, 12 to 14, and 15 to 17 years old. Each contestant receives comment sheets from all the judges in addition to a certificate with a colored ribbon reflecting one of three levels of awards:

Blue Ribbon Awards: *Audition piece highly polished. Given to students who demonstrate a high level of skill, musicality, and preparation as well as good stage presence and an overall comfort with the instrument and performing.*

Red Ribbon Awards: *Audition piece well prepared. Given to students who have abundant talent as musicians and should consider work in several areas to fully realize their potential.*

Yellow Ribbon Awards: *Audition piece "in progress." Given to students who have substantial potential as musicians and should consider the judge's comments for further study.*

Then a winner is chosen from each category to perform their audition piece in a concert at the New York Flute Fair, this year on Sunday, March 15. While there are pieces that tend to be more popular than the others each year, we prefer that the contestants play the piece that works for them and shows off their strengths so that the comments they receive will truly help them to better their flute playing. Memorization is not required and it is completely up to the contestant whether to memorize or not. Because of the way competition is constructed, the contestants can enter in multiple years to participate in different age categories with more challenging pieces as their flute skills develop. However, previous winners are not eligible to compete in the same age category.

In order to enter, contestants must (i) have a teacher who is a NYFC member and (ii) register by completing a form and paying an entrance fee (\$25 or \$35 for forms postmarked by January 23/February 8, 2015). Additional contest details, updates, and the downloadable registration form may be found on the contest page at www.nyfluteclub.org.

TRAFFIC ADVISORY

To avoid getting caught in traffic on concert days, please visit the NYC Department of Transportation's weekend traffic advisory site: www.nyc.gov/html/dot/html/motorist/wkndtraf.shtml

Flute Happenings Deadlines

Issue	Deadline	Mail date
February 2015	01/08/2015	02/06/2015
March 2015	01/29/2015	02/27/2015
April 2015	03/12/2015	04/10/2015
May 2015	04/03/2015	05/02/2015

Guidelines for Listings

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

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



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



January 18, 2015 Concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street))

Emma Resmini, flute

95th Season

2014 - 2015 Concerts

October 19, 2014 • Sunday, 5:30 pm
PAUL DUNKEL, flute

November 23, 2014 • Sunday, 5:30 pm
NICOLE MITCHELL, flute

December 14, 2014 • Sunday, 5:30 pm
MARK SPARKS, flute

January 18, 2015 • Sunday, 5:30 pm
EMMA RESMINI, flute

February 22, 2015 • Sunday, 5:30 pm
KATHERINE FINK, flute

March 15, 2015 • Sunday, all day
Flute Fair, guest artist CLAIRE CHASE
The Lighthouse

April 26, 2015 • Sunday, 5:30 pm
Competition Winners Concert

May 2015 • 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.



From the Editor

Happy New Year! January brings us a concert by Emma Resmini, a young Curtis student whose widely viewed performances as an even younger child prodigy have charmed YouTube followers and NFA conventioners alike. Valerie Holmes's interview touches on Emma's musical beginnings (falling in love with the flute after hearing it at her older sister's Suzuki camp) and longtime private teacher (Alice Kogan Weinreb), but focuses more on Emma's new life as a first year conservatory student and her evolving approach to performing. The interview is supplemented with Emma's answers to questions from some K-12 flute students (my favorite: What do you do when you don't feel like practicing?) and some words from Alice about what Emma's lessons were like (for more on that topic, come to the pre-concert workshop at 4 pm).

In this month's "From the President" Wendy Stern talks about Emma's unusual odyssey with the flute, and provides a poetical reflection on the unreliability of guessing a musician's age or gender from the sound of the performances alone. In a less poetical view, one might see this as one more vote for the benefits of auditioning behind a screen, but I am still planning to look up the Amy Lowell poem she mentions...

Judith Thoyer, a NYFC ensembles participant and founder of Friends of Flutes, is this month's member profile subject. I enjoyed learning about Judith's pioneering career as a corporate lawyer (she was her firm's first female partner, and remained so for a long 10 years) and was intrigued to learn that she and I shared the same high school music teacher (Mr. Rensin at the Bronx High School of Science), though in two different decades.

K-12 flute students and their teachers should take a look at Soo-Kyung Park's piece on the Young Musicians Contest (and note that the entry forms for the 2015 contest have a rapidly approaching due date...). This issue also includes a combined workshop/masterclass report (Nicole Mitchell/Mark Sparks) and an ensembles update (a most enjoyable meet-up on December 21, with record attendance).

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

Katherine Saenger (klsaenger@yahoo.com)