



The New York Flute Club

NEWSLETTER

December 2014

Mark Sparks: Orchestral Flutist with Many Passions

Interview by Sjetlana Kabalin

I had the pleasure of hearing Mark Sparks play the Reinecke Ballade, Op. 288 on the final Sunday concert of the 2009 NFA convention in New York City. Even though the preceding days had been filled by exciting performances by big-name and up-and-coming young flutists, I was completely taken by Mark's ravishing sound and elegant interpretation. We met briefly after his performance and I was delighted to continue our discussion in this interview, conducted via email early in November.

SK: Do you have many memories of the 2009 convention and your participation?

MS: I remember it was fun, but recall being pretty wiped out. I wish I had been at the convention longer. Traveling to and from Aspen in the midst of the festival season can be hairy. The NFA convention was a challenging gig even this past year when it was in Chicago. I am planning on playing in Washington next year, and think I will have more time to spend there.

SK: What can you tell us about Reinecke's Ballade? Reinecke happens to be one of my favorite composers....

MS: Yes, he was very good, and very prolific. I believe Brahms encouraged him to keep composing, which probably says a lot. He was a well-known pianist, and great interpreter of Mozart. Some of the first piano roll recordings are of his playing. The *Ballade* may

(Cont'd on page 4)



In Concert

Mark Sparks, flute

Linda Mark, piano

Sunday, **December 14, 2014**, 5:30 pm

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

Program

Romanza, Op. 85 (originally for viola and orchestra)	Max Bruch (1838–1920) arr. Mark Sparks
Spirit Flight for solo flute	Katherine Hoover (b. 1937)
Thème Varié, Op. 68	Henri Büsser (1872–1973)
Élégie, Op. 24 (originally for cello and piano)	Gabriel Fauré (1845–1924) arr. Sparks
Sonata in F Minor, Op. 120, No. 1 (originally for clarinet and piano)	Johannes Brahms (1833–1897) arr. Stephanie Jutt

Program subject to change

Mark Sparks's appearance is made possible in part by Brannen Brothers Flutemakers, Inc.

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Our Family Tree

by Wendy Stern



From the President

What's in a name? Perhaps more than we know... Recently, while attending a masterclass taught by baroque flutist Rachel Brown, I was shocked by her uncanny resemblance to my friend and colleague with the same last name. This was apparent not only in her musical ideas and her clarity (and humor) in explaining them, but also in the way she moved, the way she held her flute, the way her fingers moved...even her hairline....all reminded me of my friend. When I asked Elizabeth if they were related, she replied, "Not to my knowledge," but then added, "though we might be if you go back 500 years!"

In his book *The Seven Daughters of Eve* (London, Corgi Books, 2001), geneticist Brian Sykes writes about an unbroken genetic link between his Irish friend Marie and the Iceman's mother, stretching back over 5,000 years and faithfully recorded in the DNA. (The Iceman was the human whose half-frozen remains were found at the edge of a glacier in the Italian Alps in 1991.) Both scientists and anthropologists are fascinated with the lineage of human genomes, and have theorized about the existence of certain similar traits and cultural developments among very different and geographically isolated cultures. Leonard Bernstein remarked in one of his Charles Eliot Norton lectures at Harvard in 1973 that the descending minor third was evident in children's games across the globe. The tune "Ring around the Rosy" appears in many other children's songs (in solfège: sol sol mi la sol mi..., in other words "Nyah, Nyah Nyah Nyah Nyah"). Does our global family tree emanate from one source or has it converged from several divergent cultures?

And although maybe a bit far-fetched, the same could be asked of our flute family tree. We are very familiar with the lineage of the French school and Georges Barrère in America (read Nancy Toff's *Monarch of the Flute* if you'd like to know more), but how do we include the independent developments of the ancient bamboo instruments of Asia and the wooden flutes of Native America? Even within those cultures, there are distinct lineages and pathways in the evolution of their instruments.

What lineage of flute playing have you evolved from? Tom Nyfenger talked about his "grand teachers" (the teachers of his teachers), but, in a very real sense, we are all great-great-grandchildren, genealogically evolved from a long line (or divergent lines) of a family tree of flutists. In Svjetlana Kabalin's interview of Mark Sparks, Mark speaks about the influences of his teachers and includes in his lineage not only flutists, but also violinists, pianists, and singers. This overarching musical sense is evident in his Flute Club program for December 14. He is playing his own transcriptions of viola, cello, and clarinet pieces (Bruch, Fauré, and Brahms) and also a piece of Katherine Hoover's influenced by the Native American flute. Having heard Mark perform many of these pieces this past summer at the Chicago National Flute Convention, I know we are in for a treat.

And speaking of treats, after the concert, we will have our annual holiday reception. Please contact Jayn Rosenfeld (contact info on p. 7) to coordinate the items you would like to bring.

Going back to my initial question, "What's in a name?," I hope Mark "sparks" your interest in coming to hear him on December 14. I am looking forward to seeing you there.

Mark Sparks Masterclass

December 12, 2014
Friday 2:00 - 4:30 pm
 Studios 244, 244 West 54th Street, NYC
 With pianist Linda Mark

Free to all NYFC members, \$60/40 performer/auditor for nonmembers.
 Please email info@nyfluteclub.org if you are interested in performing.

Member Profile

Soo-Kyung Park

NYFC Member
since 1992



Employment: Faculty member at NYU and the precollege division of the Manhattan School of Music; artistic director and flutist with Musicians of Lenox Hill; and founder and president of SKP Consulting and Management, Inc.

A recent recital/performance: A solo recital, lecture, and masterclass at the Dana School of Music in Youngstown, Ohio, and a NYU flute faculty recital with colleagues Robert Dick, Brad Garner, Gary Schocker, and Keith Underwood, all during one four-day period in October.

Career highlight(s): As a performer: being the first place winner in the 1994 NYFC Competition. As a teacher: giving masterclasses in Korea, the US, and Europe as a colleague to her former teachers (most recently at this fall's Consummate Flutist weekend at Carnegie Mellon with Jeanne Baxstresser). As an events manager: presenting NY-area audiences with masterclasses and concerts by master flutists from around the world.

Current flute: A Brannen platinum flute (3000 series) with silver tone holes and keys, used with a Lafin 14k gold headjoint. She also enjoys playing a silver Powell (purchased used in 1985).

Influential flute teachers: PRE-COLLEGE: Hae Sook Yang, her first teacher in Korea “for the year before I came to America” (“Even as a beginner, she always assigned me challenging projects that stretched my limits”); Yong Ho Choi, Ms. Yang’s clarinetist/conductor husband (“He helped me prepare for undergraduate auditions when I visited Korea during summer vacations, in lessons that lasted two or three hours and concentrated on both musical beauty and presentation”); and Bonnie Lichter, her first teacher in the US, for seven years at Juilliard (“I met her when I couldn’t speak a sentence in English. She’s been a huge influence on my life—my family thinks of her as my American mother! She helped me build a great foundation and introduced me to the Alexander Technique.”). COLLEGE AND LATER: Julius Baker (more on him below); Keith Underwood (“I worked with him for a long time. Even now, playing for him leaves me with new ways to approach

any flutistic issues that come up.”); and Jeanne Baxstresser (“She took my musical maturity to another level, but also saw me as more than a flutist. She was the one who encouraged me to put my skills and interests in organizing and helping people to use in my own business handling music educational consulting and masterclass/concert management. SKP Management now organizes many of her classes, and we have become close colleagues and sister-like friends.”).

On Julius Baker: “A teacher I miss dearly! I studied with him in the 1990s and his teaching at that time was very Zen-like to me. He never really told you exactly what to do, but good students would find a way to learn by listening to and analyzing his playing. He truly loved a good flute playing and didn’t make you change your style just because it wasn’t like his. I became a more independent and self-motivated student during my years with him, and his teaching still resonates with me when I find myself repeating his words when I teach!”

High school: The Windsor School in Flushing, NY.

Degrees: BM and MM in flute performance (Juilliard, 1995 and 1997).

Most notable and/or personally satisfying accomplishment(s): Becoming fluent in English (reading, speaking, and writing) and gaining an in-depth understanding of US culture after coming to this country at age 11 with near-zero skills in English; working with jazz musicians on *Reminiscing*, a CD of gospel-themed flute music.

Favorite practice routines: Soo-Kyung loves to start the day with tone exercises, adding vibrato once she is comfortable with the speed of her airflow and the shape of her “air reed.” After that, it’s an intonation exercise followed by scales (usually something from Taffanel and Gaubert, typically No. 4 alternating between slurred and double tongued).

Other interests: Vacation travel with her husband (“During 10 days last spring, we went to seven European cities in four different countries—eventually we’d like cover the whole globe!”) and baroque flute (“It reminds me of the many layers of soft timbres that we tend to ignore and forget with our focus on projection and tone color, and given me a totally different view of the Telemann *Fantaisies* as well as a better understanding of baroque music in general.”).

Advice for NYFC members: Soo-Kyung appreciates Daniel Levitin’s notion that “world-class mastery in anything can be achieved with 10,000 hours of practice” and has similar

advice for her flute students: If you love the flute, sensible, consistent practice will put you on the path to becoming an expert.

FLUTE HAPPENINGS

DEC '14

Dec
7

Sunday 3:00 pm

Flutist **CARLA AULD** will perform Bach’s Brandenburg Concerto No. 4 with Joanne Keeler and members of the North Jersey Symphony.

• Thomas Jefferson Middle School, 35-01 Morlot Avenue, Fairlawn, NJ. • Admission: \$18 general, \$15 students/seniors. • Info, visit www.northjerseysymphony.com.

Dec
7

Sunday 3:00 pm

PATRICIA SPENCER, flute, will perform with Collide-O-Scope Music in a program featuring Pierre Boulez’s Sonatine for flute and piano and the world premiere of Lou Bunk’s *Winter Variations* for solo flute, designed to be a companion/overlay piece to John Cage’s *Winter Music* for 1-20 pianos.

• Spectrum, 121 Ludlow Street, 2nd floor, NYC. • Admission: \$15 general, \$10 students/seniors. • Info, visit www.collidemus.com.

Dec
10

Wednesday 12:00 noon

Nielsen’s Flute Concerto will be performed by **LAUREN WUERTH** as soloist with the Queens College Symphony Orchestra.

• Lefrak Concert Hall at the Aaron Copland School of Music, Queens College, 65-30 Kissena Boulevard, Queens, NY. • Admission is free. • Info, call 718-997-3800.

Dec
12

Friday 7:30 pm

LAUREN WUERTH in a repeat of the December 10 program.

• Lefrak Concert Hall at the Aaron Copland School of Music, Queens College, 65-30 Kissena Boulevard, Queens, NY. • Admission is free. • Info, call 718-997-3800.

JAN '15

Jan
11

Sunday 2:00 pm

The NJ Flute Society presents the London Trio with **CARLA AULD**, flute; Laura Hamilton, violin; and Lanny Paykin, cello; in a program of works by Danzi, Gershwin, Villa-Lobos, and Haydn and a world premiere of a composition written for the ensemble by Steven Giammarino.

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

Flute Happenings Deadlines

Issue	Deadline	Mail date
January 2015	12/04/2014	01/02/2015
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

Interview (Cont'd from page 1)

be his last published work. It is still too obscure in the flute repertory; as one of the only German late Romantic works for our instrument originally with orchestra it deserves much greater attention.

SK: I also read your 1999 interview with Don Bailey [NY Flute Club Newsletter, November 1999—Ed.] where you described your path in the orchestral world from Memphis, to San Antonio, then becoming associate principal flutist in Baltimore, then acting principal in St. Louis, and now principal flutist in the St. Louis Symphony Orchestra as well as the Aspen Chamber Orchestra. Do you still enjoy playing in orchestras as much as when you were younger? What keeps you engaged?

MS: It has been great fun to start in smaller orchestras, and I still love orchestral playing. I started out in the Caracas Philharmonic in Venezuela. I guess I am just a diehard. I just really like orchestral music, maybe some Karmic thing. I am still engaged because I find the whole business challenging. I still find it hard to play something beautifully.

The role of a musician today is the same as it has always been: to explore, illuminate, and remind others of the nature of the spirit and the human condition, specifically through sound. We also need to be good entertainers, as a distraction from the mundane. I believe performing is a form of teaching.

SK: What was Caracas like when you played there [in the early 1980s]?

MS: When I arrived, Caracas had all the earmarks of an oil-rich country, but the good times ended during my stay, with the collapse of their currency. The orchestra was very good, and international. I had fun. I owe a lot to Laura Gilbert, who was a great friend, and to Renée Krimsier who was principal flute there. The orchestra collapsed the next year and a lot of fine people were kind of stranded there for a bit.

SK: Can you tell us a little about your experiences playing in the other orchestras?

MS: All the orchestras I have played in have been basically the same. People tend

to adopt the same roles, and orchestras are all little tempests in a teacup; it can be isolating and disillusioning. I really enjoyed the NY Phil tour I did. There were a lot of really nice people. Baltimore [in the 1990s] was a bit of a tough crowd, and I did not particularly enjoy the dynamic in the section. I was there for 12 years. But then, Zinman was pretty hard on everyone when I think of it. He certainly was hard on me for quite a while, until he started to trust me and I started to play better. Then Temirkanov was even harder on them. He did not tolerate any funny business at all. I had gone on by then. The smaller orchestras were a lot of fun; each concert is more of a happening and people tend to go out more. The STL Symphony is a very nice and professional orchestra, and can be a very fun group on tour; lots of young players who don't mind a good after-concert party.

SK: Generally, how are things different playing in orchestras now as compared to 15 years ago?

MS: Things are somewhat different. Either the younger players coming in are getting better, or I am getting worse. Also, the tenure process has become much more complicated. Back then, the pathway to tenure was not discussed much. Now the new players know pretty well where they stand.

SK: Where are you teaching now?

MS: I am really enjoying teaching. I love my students. I will be interim teaching at DePaul University [in Chicago] starting in January, and may continue depending on circumstances there. I teach at Aspen Music Festival in the summers (22 years now), and I am excited to be teaching with Sergio Pallottelli in Tuscany this summer at Flauti al Castello, a masterclass at the Castello di Sorci in Anghiari. I teach quite a lot in my home studio, and have built something of a brand with audition preparation coaching. I also have been working with professional-level players at places like New World Symphony and Pacific Music Festival. I have done a lot of master classes in different schools and for flute festivals and clubs, and this past year my wife and I hosted eight students for two sessions in May-June of what we call "SuperClass," a masterclass in our home. Each session featured many hours of performance and study, living together for five days. It was really fun, and I think we will try to do it again this year. My wife [Valentina Takova] is a wonderful class coordinator, chef, den mother, and hostess for the students.

SK: What do you emphasize in your teaching?

MS: I try to connect with each student, get to know them as best as I can, and help them reach a higher state of awareness about themselves and their playing. It

all sounds sort of huggy, but I am pretty honest; friendly but with a bit of old school I suppose. We work to connect fundamentals directly to artistic and poetic aspects. I try to explain and demonstrate this connection clearly and concisely. I remember Willoughby's model: the skills had to be there; that is the craft and business of playing well. Beyond that, it is the individual voice of the player that needs to have the freedom to emerge.

SK: You spoke about how influential Jacob Berg, Robert Willoughby, and Jan Gippo were. Do you still think of them? How much do they influence your teaching now?

MS: Willoughby, especially, has had a very lasting impression, but all of my teachers, (among whom I count recording artists whom I have heard, and many colleagues, conductors, and soloists with whom I have played) are constantly close to my thoughts as an artist, and influence my teaching.

SK: Can you tell us more about which recording artists, colleagues, conductors, and soloists come to mind?

MS: Yes, tons. Just players and recordings: Yo-Yo Ma, Manny Ax (Mozart), Renée Fleming (everything), Pahud (personality, freedom, stage presence, and basic musicianship), Moyses (intensity), Galway (Franck Sonata, early Mozart recordings... any of his early recordings, for that matter...), Fischer-Dieskau (natural communication), Caballé (long line), Oistrakh (everything), Samuel Coles (sound), Fenwick Smith (languid beauty and intonation), Yolanda Kondonassis, Lang Lang (command and virtuosity), the violinist Augustin Dumay... So many more it would take the whole page.

SK: Which exercises do you like personally and which routines and methods do you encourage your students to use?

MS: For scales and technique, Taffanel and Gaubert, Andersen, and Maquarre are sufficient. For almost everything, Trevor Wye's books are great. Pat George has some great studies for fundamentals. For phrasing and musicality, I encourage my students to listen to and copy great artists. Not only flutists, like Samuel Coles, but of other artists of the past and present, like the pianist Mitsuko Uchida, for example. But basically I must admit I am not really a big exercise and warm-up-oriented teacher or player. You can spend a lot of time just playing the things you already do well. For myself these days, I try not to cool down. I play a lot. I like a simple approach. For tone and posture stand in front of the mirror and look at yourself. Blow hard and straight across the pipe. Relax. Do not roll the flute in or out too much, or stick your chin out when you play. Stuff like that.

SK: You also spoke a lot about recording yourself when preparing for auditions. Is this something that you still do and also encourage your students to do?

MS: Recording yourself is essential at all levels, not just for auditions, and is easy to do these days. I have written quite a few articles for *Flute Talk* lately, and some of them deal with this topic. Working with the recorder is a skill you need to refine, including your skill of listening to playback. When we speak of listening, we are usually talking about listening to others. Listening honestly to ourselves is definitely harder, and maybe more important.

SK: With only a finite number of orchestra jobs in the country, what other career paths do you encourage your students to pursue?

MS: Jobs are not infinite or guaranteed in any field. Getting a bigger job in the US is a long shot, but advanced students need to remember they can look for an orchestra gig elsewhere in the world as well. I guess things with my own teaching have developed in such a way that I almost always work with students who are only interested in playing. While other areas within the field sound exciting, I do not have any direct experience there, so I think I am not very useful to students seeking an alternative. But I encourage my few younger students who have other skills and interests to keep all doors open and work hard in all areas.

SK: I hadn't thought of that, playing in orchestras elsewhere in the world, but it is very true. I have certainly noticed how much more international the music circles in this country have become. Even in popular sports like basketball and baseball, there are many more international players in this country. Have you noticed this in St. Louis and Aspen as well?

MS: Yes, for sure.

SK: What is the role of a musician today? Do you see any shift in the mix of performing, teaching, and community involvement?

MS: It sounds preachy, but I think the role of a musician today is the same as it has always been: to explore, illuminate, and remind others of the nature of the spirit and the human condition, specifically through sound. We also need to be good entertainers, as a distraction from the mundane. I believe performing is a form of teaching.

SK: And community involvement?

MS: Music is of course a very important part of all communities and cultures these days. All kinds of music are now readily available on a whim. Orchestras in particular are more involved with their communities than ever and that is good. The St. Louis Symphony here has a huge community partnership program [see www.stlsymphony.org for details—Ed.],

Mark Sparks on Robert Willoughby, stubbornness, and the benefits of a tape recorder

Don Bailey interviewed Mark Sparks for the November 1999 New York Flute Club Newsletter (visit the newsletter archives at www.nyfluteclub.org to read the interview in its entirety). Excerpted here are a few of my favorite interchanges.—Ed.

DON BAILEY: What were your lessons with Willoughby like at Oberlin?

MARK SPARKS: A disaster at first! He and I joke about this now, but I was an extremely stubborn student, and I think my first year there was very frustrating for him. He threatened me with expulsion at the end of the year, which I probably deserved.

DB: Stubborn in the sense that you had your own way of doing things?

MS: Exactly. Bob wanted to open my mind and show me new possibilities with the flute, but I was loath to let go of some of the stylistic traits that I had developed. To this day, I'm still hardheaded at times and like to do things my own way.

DB: So, were you expelled?

MS: Amazingly, no. The turning point was when Bob recorded my playing and had me listen to myself. I had to face the fact that I didn't sound the way I thought I did. He pointed out things that I needed to change in order to grow, and he was RIGHT! From that moment on I realized what a compassionate teacher and open-minded person he was. I finished my degree at Oberlin with him.

DB: Did you find your self-confessed "stubbornness" from your student years a hindrance in the orchestra?

MS: It's interesting, I found that although I applied my stubbornness to my own standards, I really did have the ability to be flexible and work with others. I had very good training in my high school orchestra, and especially in the SLS Youth Orchestra, but I admit that playing in a professional orchestra proved to be a different thing altogether. I worked a lot with a tape recorder, listening carefully, asking myself a lot of hard questions about my playing.

DB: Ah, the tape recorder thing... it's like a picture "being worth a thousand words."

MS: Absolutely. I think if you do it for enough years, you begin to know what you really sound like.



Photo: Stuart Zolotorow

so we are always out in the schools, churches, everywhere.

SK: Where do you live? I know you grew up in Cleveland and St. Louis...

MS: I went to high school in St. Louis. During the STL Symphony season we live in downtown St. Louis, in an okay neighborhood with kind of a New Orleans feel to it.

SK: I also remember that you liked having a physical outlet. Do you still mountain bike, or have you discovered something

else that you enjoy and requires a different kind of focus?

MS: I have always been a bike nut. I was the kid who threw the Saturday paper onto your front porch from his bike and won the local bike competitions. Mountain biking is wonderful and I love to do it, but it is quite stressful on the body and I cannot afford to push the envelope and crash any more. Now I like to road cycle, do some weights, and I am thinking about my next century ride which will be my fourth in the past year or so.

(Cont'd on page 6)

Interview (Cont'd from page 5)

SK: Do you encourage your students to do something physical as well?

MS: Yes definitely. It puts really good chemicals into your body.

SK: Anything specific?

MS: Anything that gets the heart rate up. We musicians have to watch the joints though. The Eastern forms are really cool and super hard. Big changes on all levels can happen if you combine exercise with some meditation.

We musicians have to watch the joints though. The Eastern forms are really cool and super hard. Big changes on all levels can happen if you combine exercise with some meditation.

SK: Fifteen years ago you were married, with two young children. How has your personal life changed since then?

MS: My kids are now in college and doing well. It has been occasionally rocky with them since my divorce in 2007, but things are generally okay. I am now happily married to Valentina Takova, who is Bulgarian by birth, a remarkable cellist, a great partner, and the love of my life.

SK: What were the challenges of raising children as a professional musician (like being away on weeknights and weekends)? Do you think your life in this profession had any effect on their own career choices?

MS: I think raising kids is tough whatever one's profession. As a musician I was actually around a good bit, except when

I started doing full-time teaching at Peabody while playing with the [Baltimore Symphony] orchestra, which was hard on everyone. I had a lot of growing to do as a teacher and it took energy. Being a good father is harder though. My children think my profession is pretty cool but they do not want to do it. (I think they saw how much I had to practice.) My son is doing fine arts/business/parks management; my daughter is a French major.

SK: Also since you mentioned that Valentina is the chef of your SuperClass, what is Bulgarian cuisine like?

MS: Bulgarian cuisine has lots of similarities to Greek and Turkish food—special spice combinations, very complex. Shopska salad (voted best salad in Europe in a recent survey) is a staple, as is banitsa, which is like Bosnian burek—buttery fillo pastry with Bulgarian feta inside. Bulgarians cannot live a day without the stuff. They also put that feta on hand cut fries—try it and it will change your life.

SK: I'm of Eastern European background myself—my parents emigrated to this country from the former Yugoslavia, and burek is one of my personal favorites! What's in the Shopska salata?

MS: Okay, cool! Shopska is made with English cucumbers, green onions, Bulgarian feta, tomatoes, and oil (olive is okay but canola or vegetable are more authentic).

SK: You have two wonderful CDs out. Are there any plans for more?

MS: Thank you for that. I just released my third solo record, *French Album*, with the wonderful pianist Peter Henderson. It is beautiful repertoire, some familiar, and some not so much. For us this is about exploring tonal color. I also wanted to record the Saint-Saëns *Romance*, which my father really loved. The album is selling pretty well, and I also have a number of other things on YouTube.

SK: What kind of repertoire do you like to perform?

MS: I do have a fondness for playing French music, which Willoughby thinks is funny because my playing was so not French when I first went to Oberlin. I like to play it because, if you sound like you are searching for the right sound to reflect the harmony, it is very enjoyable and natural.

SK: Can you tell us about your program for the NY Flute Club in December?

MS: Rather than go for novelty or thrills right now, I am interested in communicating a spiritual and expressive message. The program, romantic in nature, features two transcriptions which I recently did and published with Theodore Presser, the Bruch *Romanza* (originally for viola and orchestra) and the Fauré *Élégie* (originally for cello and piano). Incidentally, Bruch was a great composer, who studied with Reinecke. I have recently been playing Stephanie Jutt's transcription of the Brahms F minor Sonata, originally for clarinet and piano, and cannot wait to play it for the NY recital. It is a transcendent masterpiece which more flutists should play. The Büsser *Thème Varié* is very little known, but I think it is just lovely, harmonically quite daring for the time, and fascinating. Büsser was also a great composer whose catalogue of works is neglected. I also want to do the little *Spirit Flight* by Katherine Hoover—I just love her Native American-inspired stuff. I am really looking forward to it.

SK: Thank you so much! It will be great to see you again and to hear you in this inspired program.

NYC-based freelance flutist and teacher **Svetlana Kabalin** is flutist and artistic director of the *Sylvan Winds*.



Beaumadier Masterclass Report

by Wendy Stern

In a community-spirited effort to bring the artistry of French piccoloist Jean-Louis Beaumadier to NY-area students, the New York Flute Club joined forces with the Mannes College The New School of Music to present him in a masterclass on Sunday, October 20, 2014. The class took place from 7:00 to 9:30 pm in the intimate Goldmark Hall in the Mannes College campus on West 85th Street. Beaumadier treated those in attendance (about 40 flutists, students, and parents) to his special warm-up routine (Moyses *De la Sonorité*, Taffanel and Gaubert scales, one-octave chromatic scales, and scales in repeated thirds) while emphasizing the importance of homogenous color in the sound throughout all registers and mindful attention to detail while practicing (not at all different from what one does on the flute!).

There were six performers on piccolo; Michael Stewart was the capable pianist. Sophia Saunders-Jones, Jamie Rucinski, and Michelle Stockman played Antonio Vivaldi's *Piccolo Concerto* in C Major. Stephanie Pizza played James Christensen's *Piccolo Espagnol*, Katie Barbo played the *Andante Comodo* from Lowell Liebermann's *Concerto for Piccolo*, and Fanny Wyrick-Flax played J.S. Bach's *Sonata in E minor*. The Bach was surprisingly beautiful on the piccolo; it sounded like a baroque flute and Beaumadier liked it too. My favorite quote of the evening was "Time is solfège...solfège is music."

This class marked the second such cooperative venture between Mannes and the New York Flute Club (the first was in January 2014, with Ian Clarke). I would like to give a special thank you to Judith Mendenhall for this wonderful collaboration.

NYFC's 2014 Composition Competition Winners

by Kaoru Hinata



We are pleased to announce the results of the New York Flute Club's 2014 Composition Competition. After two rounds of deliberation by our panels of judges, the following compositions were selected as the winners and will be featured at the 2015 New York Flute Fair on March 15.

- 1st prize: *The Bath Clown Duo* by Scott Rubin
- 2nd prize: *Credo* by Heeyoung Yang
- 3rd prize: *They Move with No One Watching: Dances* by Nadine Dyskant-Miller

Many thanks to our judges:

First round: Kelli Kathman, Margaret Lancaster, Kathleen Nester, Jayn Rosenfeld, Stefani Starin, and Patricia Zuber
 Final round: Paul Lustig Dunkel, Margaret Kampmeier, and Zara Lawler

And thanks most of all to the many composers from all over the world who wrote the works for flute and piano that were entered into the competition. It is inspiring and heartening to hear from so many of you, and to hear such diversity and creativity.

Holiday Refreshments

Post-concert refreshments are needed for December 14th.

Please contact
Jayn Rosenfeld
 (212-633-6260,
jaynrosenfeld@gmail.com)
 if you can bring something.

Requested items include
 wine, soda,
 cheese, crackers,
 cookies, grapes,
 and other nibbles.

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

NYFC ENSEMBLES PROGRAM

UPDATE

by Denise Koncelik

The New York Flute Club Ensemble rehearsed on Saturday, November 15, 2014, with Denise Koncelik conducting and Lauren Klasewitz assisting. Eight members (two new and six returning) attended. The group read arrangements of J.S. Bach's Prelude and Fugue in E minor, a passacaglia by G.F. Handel, Schubert's Scherzo (D887, Op. 161), James Homer's "My Heart Will Go On," and Andrew Lloyd Webber's "Music of the Night," as well as two arrangements by Bill Holcombe, *American Flute Salute* and *Swingin' Stars and Stripes*.

All members of the NY Flute Club are welcome to participate. 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.

Meetings are held approximately monthly, on weekend afternoons from 2:00 to 4:00 pm. Meetings through December will be held at **Studios 150**, 150 West 46th Street (between 6th and 7th Avenues), Floor 7, Room 7.5, NYC (a new location). Remaining dates are as follows:

- Sunday December 21, 2014 Saturday January 17, 2015
- Sunday February 22, 2015 Saturday March 14, 2015
- Saturday April 11, 2015 Saturday May 2, 2015



Present at the November 15 ensembles meeting: (L to R) Denise Koncelik, Karen Robbins, Katherine Saenger, Mary Lynn Hanley, Ann Bordley, Gail Clement, Iona Albel, and Lauren Klasewitz. Photo: Brian Klasewitz



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



December 14, 2014 Concert

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

Mark Sparks, 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

Greetings! December brings us both a concert and masterclass by Mark Sparks, principal flute of the St. Louis Symphony (see p. 2 for masterclass details). Svyetlana Kabalin's interview touches on Mark's thoughts on teaching (he's built something of a brand in audition coaching), good chemicals (from any exercise that gets your heart rate up), parenthood (it's hard whatever one's profession), and inspiring musical influences (a long list that includes the flutist Samuel Coles). I enjoyed learning of his weeklong residential "SuperClass," hosted in his home, where the lucky students get treated to

Bulgarian specialties cooked by the in-house chef (his professional cellist wife) in the downtime between lessons.

In this month's "From the President," Wendy Stern brings together a bunch of different threads relating to our flute family tree and amazingly makes them fit altogether. I came away with the title of one more book to check out (as usual!) and, this time, a new insight about nursery tunes, courtesy of Leonard Bernstein.

Miscellaneous items in this issue include an ensembles update, a report from Wendy on Jean-Louis Beaumadier's piccolo masterclass last month, and the latest from Kaoru Hinata on the NYFC's composition contest (yes, the winners have been selected!).

NYFC board member Soo-Kyung Park, known to many at the Club from her work with the NYFC's Young Musicians Contest, is this month's member profile subject. I found her words on the wonderful teachers she has had (Julius Baker among them) to be quite inspiring, and think that they are likely to make teachers and students alike think hard about the quality of their own student/teacher relationships.

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

Katherine Saenger (klsaenger@yahoo.com)