



The New York Flute Club

NEWSLETTER

March 2002

MARY KAY FINK: A Young Artist Winner Returns

Interview by Tamara Kesbecki

Flutist Mary Kay Fink won the NYFC Young Artist Competition in 1984. She received a B.M. from Oberlin College Conservatory of Music and a M.M. from the Juilliard School, and has been the Cleveland Orchestra piccoloist since 1990. This virtual interview is based on an email correspondence that took place this winter.

TAMARA KESHECKI: How did you first get interested in playing the flute?

MARY KAY FINK: In public school general music class, the teacher played recordings of many different instruments, to teach us about them, and also to help us decide what instrument to choose if we wanted to sign up for 5th grade band. Interestingly, it was the *alto* flute that I really liked. Of course I was told I could sign up for flute lessons, but I could not start on the alto. (I never really liked the piccolo until

much later, after graduate school, in fact. All through school, I avoided it as much as I could, even trading parts with my classmates.)

You won the New York Flute Club Young Artist Competition in 1984. What do you remember about it?

Not much, I am embarrassed to say! I have absolutely no recollection of the audition or who the judges were.

(Cont'd on page 6)



In Concert

MARY KAY FINK
flute and piccolo

Nicholas Underhill, piano

Sunday, **March 24, 2002**, 5:30 pm
CAMI Hall, 165 West 57th Street

Prelude for flute and piano	Nicholas Underhill
	(b. 1953)
Sonata in F Major, Op. 1	Anna Bon
	(1740–1767?)
Exotic Impressions, Op. 134	Sigfrid Karg-Elert
Idylle champetre (Rustic Idyll)	(1877–1933)
Danse Pittoresque (Picturesque Dance)	
Colibri (Hummingbird)	
Lotus	
Evocation a Brahma	
To a Hummingbird (1998)	Michael Viens
	<i>World premiere</i>
	(b. 1953)
Fire's Bird for solo piccolo	Robert Dick
	<i>World premiere</i>
	(b. 1950)
Ballade	Frank Martin
	(1890–1974)

Program subject to change.

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2001-2002**

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Performance: The Fruits of Our Labor

by Jan Vinci



From the President

Dear NYFC Members:

As I think of the NYFC competition contestants practicing for their performances, I am reminded of those times earlier in my life when I was so focused on preparing for that one “crucial” moment. Although I know there are many ways to approach this important subject, I thought that I would share with you my own experiences and thoughts.

Before my college years, I remember getting up in front of people to play. I was so consumed by the fun of it all that I never thought about the “fear factor.” Then, during my freshman year, I began thinking that the audience had certain expectations of me. Because I focused on this false and self-imposed judgment, I began feeling nervous before and during performances. It took a few key events before I realized that I was looking at performances the wrong way.

During my junior year at Bowling Green State University I studied with Judith Bentley. In lessons she helped me find my own interpretive voice which instilled confidence in my playing; but I still had a problem with performance. After one recital in my junior year, I didn’t remember anything about my performance, except that I was nervous. At that point, Judith said to me, “I don’t understand why you are so nervous. I thought you loved to play the flute!” It is so funny how sometimes the blatantly obvious is only made clear to us when someone else holds a mirror in front of us. From then on, I enjoyed performing much more.

There was one other key event which helped me with performing. While I practiced for my senior recital, one passage in the Nielsen Concerto was stumping me. I told my future husband, Mark, that I was nervous about performing the passage in my recital. He said, “If you haven’t practiced it enough, you *should* be nervous!” Click! The light went on again! So, I got busy playing the passage every which way possible until it was comfortable. Today I am rarely nervous for performances, as long as I have put in the time required to feel comfortable.

When one looks at the great masters, one thing is consistent: they all have built a solid foundation upon which to express their music. They have attained exceptional technique, mature distinguishable sounds, and an acute knowledge of musical interpretation. All this frees them to express, and become a voice to be heard. They enjoy performing, and their audience enjoys listening. For musicians at all levels, performances are a time to truly enjoy the fruits of one’s hard work, to share your musical voice with others, and allow a synergy of joy between you, the music and the audience.

Speaking of enjoying performances, I am thrilled that Mark Kay Fink will perform for the NYFC members on March 24th. During our years as students at Juilliard, her unique musical voice made a strong impression on me. Come—enjoy her exciting program and performance! □

Ensemble Program Concert

Sunday, May 19, 2002, 4:00 pm
The Kaplan Space at Carnegie Hall

NYFC MEMBERS INTERESTED IN PERFORMING at the May ensemble concert should contact Rochelle Itzen at itzenflute@aol.com (email) or 420 East 23rd St., #10C, NY, NY 10010 (regular mail).

Please identify your proposed selection (title, composer, movements), the names of the musicians, and the length of the piece.

Member Profile

Katherine Hoover

NYFC Member since
the 1960s



Employment:

Composer, flutist, proprietor of Papagena Press (founded to publish her music).

Most recent recital/performance: While still known as a flutist, performances over the past few years have more typically featured her as a composer. Her 1998 string quartet for the Colorado Quartet was performed 13 times in the 1999–2001 seasons, and four of her pieces were performed in six programs at the 2001 National Flute Association (NFA) Convention in Dallas, TX.

Career highlight(s): Performing flute concertos of Mozart (G, D, C), Telemann, Tartini, Kennan, and her own *Summer Night* with the New York Concerto Orchestra, first in Central Park and later at Lincoln Center's Damrosch Park (1975–1987). Conducting the premiere of her *Night Skies* for orchestra with the Harrisburg Symphony in 1994, and working in Europe to oversee the production the *Night Skies* CD, currently her favorite among the 21 that include her compositions. The selection of her NFA-commissioned *Masks* (for flute and piano, 1988) as one of the required pieces for the 2002 NFA Young Artist Competition.

Current flute: A brand-new silver Brannen with a gold headjoint and lots of "bells and whistles."

Influential flute teachers: William Kincaid, Joseph Mariano.

High school: Springfield Township High School, in suburban Philadelphia, PA.

Degrees: B. Mus. (music theory) and Performer's Certificate in Flute (Eastman

School of Music, 1959); M. Mus. in music theory (Manhattan School of Music, 1974).

Most notable and/or personally satisfying accomplishment(s): Her fifty-plus compositions (see www.papagenapress.com for details), including four winning entries in the NFA's Newly Published Music Competition: *Medieval Suite* (for flute and piano, 1987), *Kokopeli* (for solo flute, 1991), *Canyon Echoes* (for flute and guitar, 1993), and *Lyric Trio* (for flute, cello and piano, 1994). About *Kokopeli*, a piece that has sold in the thousands and been recorded 12 times, she says, "This work has a special place in my heart and I have been very touched by people's reactions to it. It grew out of my love for a place and cultural traditions that were new to me."

Favorite practice routines: A strict 20–25 minutes daily, beginning with a repetitive scalar exercise that includes the range of the flute (one key per day) followed by tone work. Next, one of five Maquarre or similar exercises in every key, one breath per repetition, and always by memory. She works on composing the first thing every morning, when she's fresh. Most of her compositions are done on commission, but she also writes pieces for her own growth and diversity.

Interests/hobbies: Spending time with her husband (a high school guidance counselor in the South Bronx), traveling (especially to Vienna, where she has a granddaughter and several friends); reading, museum hopping, and (of course!) attending lots of concerts.

Advice for NYFC members: Follow your heart and do what you care about. A life in music can be difficult at times, but there is no substitute for spending your time and effort doing what you want and believe in. If, sometime, you decide to follow an alternate path, you will still be guided by the joy and depth of your musical experiences and understanding. □

FLUTE HAPPENINGS

MARCH 2002

MAR
9

Saturday, 8:00 pm

The Faculty Showcase series presents the duo *Essence*, with **Helen Richman**, flute, Jenny Mitchell, piano, and special guest Kate Sanford, cello, in a program of works by Reger, Ravel, Carter, Enesco and Weber.

- Brooklyn Conservatory of Music, 58 7th Avenue (corner of Lincoln Place), Park Slope, Brooklyn, NY • Admission \$5 at the door
- Info, call 718-622-3300.

MAR
18

Monday, 1:00 pm

Margaret Swinchoski, flute, and Ron Levy, piano, in a program featuring New Jersey composer Godfrey Schroth's *Spring in Bucks County* (also on the CD "From the Hudson Valley," Albany Records Troy #371) and works by LeClair and Widor.

- Trinity Church, Broadway at Wall Street, NYC • Info, call Noonday Concerts Hotline at 212-602-0747 • Suggested contribution \$2.

MAR
21

Thursday, 8:00 pm

Suzanne Gilcrest, flute, and David Alpher, piano, in a program including music of J.S. Bach (Sonata in E flat major), Martin (*Ballade*), Schumann (*Three Romances*), Dutilleux (*Sonatine*), and Martinu (*First Sonata*).

- Church of St. Luke in the Fields, 487 Hudson Street, NYC • Admission \$15 general, \$12 students/seniors at the door • Info, call 212-591-0715.

MAR
22

and

MAR
23

Friday & Saturday, 8:00 pm

LOOK AND LISTEN, a new festival presenting contemporary music in art galleries, presents **Patricia Spencer**, flute, in solo pieces by Claude Debussy, Thea Musgrave (*Narcissus*), Francis Thorne (*Sonatina*), Edgard Varèse, Shirish Korde (*Tenderness of Cranes*), and Noel Da Costa (world premiere).

- Ace Gallery, 275 Hudson Street (north of Canal), NYC • Info, call: 718 622-3005

(Cont'd on next page)

CLASSIFIED

Members may advertise in this section for \$10 for up to 320 characters/spaces. Your ad should be submitted by hard copy or e-mail. Name and phone number are required. Deadline is the same as for Happenings submissions. Ads must be paid for in advance. Make checks payable to the New York Flute Club and mail to the Newsletter Editor.

FLUTE HAPPENINGS

APRIL 2002

APR
14

Sunday 4:00 pm

Iridescence with **Jan Vinci**, flute, and Karlinda Caldicott, harp, will perform music by Alwyn, Persichetti, Bach, Young and others.

• St. Mark's Episcopal Church, 33-50 82nd Street, Jackson Heights, Queens, NY • Admission \$17 adults, \$15 children under 12, \$9 advance sale • Info, call 718-639-8893, ext. 17.

APR
16

Tuesday 8:00 pm

Iridescence with **Jan Vinci**, flute, and Karlinda Caldicott, harp, will perform music by Alwyn, Persichetti, Bach, Young and others.

• Monroe Lecture Center Theater at Hofstra University, Hempstead, NY • Admission \$16 general, \$13 seniors/students, free for Hofstra faculty, staff, students • Info, call 516-463-6644.

APR
19

Friday 7:30 pm

Patricia Davila, flute, and Elaine Christy, harp, in a faculty concert series program featuring works by Debussy, Schaposhnikov, Hicks, Caliendo, Bondon, Schocker, and Bizet/Borne.

• Rockland Conservatory, Simons Hall, 7 Perlman Drive, Spring Valley, NY • Admission \$10 general, \$5 students/seniors • Info, call 845-356-1522.

APR
22

Monday 8:00 pm

Music in the Air presents "A Night of Romance—An Encore" with

Sharon Levin, flute, Nancy Ranger, oboe, Daniele Doctorow, cello, and Allison Brewster Franzetti, piano. Program to include Boehm's *Grand Polonaise*, and works of Matthew Halper, Arthur Foote, and Vivaldi.

• Weill Recital Hall at Carnegie Hall, 57th Street and 7th Avenue, NYC • Admission \$15-35 • Info and tickets, call Music in the Air at 212-946-1563 or Sharon Levin at 201-798-9151.

ANNOUNCEMENTS

Composer Richard Lane wrote a piece, *Air Apparent*, for NYFC member **Nancy Horowitz** to perform with the Waldwick Community Band. It was premiered 3 years ago and is now available free of charge to Flute Club members who might wish to perform it themselves with a concert band. If you're interested, please contact Nancy at nancyhorowitz@yahoo.com.

Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2002	03/28/02	04/18/02
May 2002	04/18/02	05/08/02



William Bennett Masterclass Report

Four participants reflect on their "Wibb" masterclass experience.

Photos by Ardith Bondi

GWENDOLYN DORELL, 19, a sophomore at Mannes College of Music (student of Sue Ann Kahn):

I will never forget my experience at the NYFC's William Bennett masterclass. After the initial fear of Mr. Bennett's potential attack on my intonation had passed, I relaxed when I realized that his bark was worse than his bite—literally. Mr. Bennett's on-hands-and-knees demonstration of "how to be a dog" was an interesting method of teaching me what it feels like to support properly: it's very similar to how the abdomen muscles are used when one screams "Woof!" Rather than being overly preoccupied with lots of technique, Mr. Bennett remained very focused on the way



William Bennett ("Wibb") discusses a fine point of phrasing with Gwendolyn Dorell.

each student interpreted the music. His enthusiasm and high expectations for each flutist were very encouraging. His masterclass made me realize that being able to express music in a way that can be appreciated by your audience is important to furthering your strength and individuality as a musician.

JESSICA SCHMITZ, 18, a freshman at the Manhattan School of Music (student of Linda Chesis):

On the afternoon on February 16, I had the privilege of discovering Mr. William



Wibb listens as Mercedes Smith plays the Schubert Introduction and Variations.

Bennett's inspiring musicianship and distinctive teaching style. Addressing topics ranging from the true meaning of a staccato marking to the idea of tone colors through varied vibrato, Mr. Bennett presented each theme with innovative thought and creative energy. Frequently utilizing language as a teaching tool, he encouraged each performer to take words and phrases that are a part of daily vocabulary and use them as a means of discovering the true phrasing of a piece. Under his guidance, I found myself singing "I love elephants!" to explore the direction of the Prokofiev Sonata. But regardless of the specific phrases discussed or pieces played, the common thread running throughout the entire class was that musicians must ensure that each nuance of their playing contributes to the overarching theme and purpose of a work.

CASSIA RENATA FONSECA DE LIMA, 22, a first year master's student at the Mannes College of Music (student of Keith Underwood):

It is always a good opportunity to play for a really important and famous flutist like William Bennett. I was a little anxious about his personality, but I could see that he is a nice person. The way he used phrases like "I love you" or words like "elephant" to imitate the musical phrase were very simple and creative at the same time. To me, the best thing about the masterclass was playing in front of people who knew what I was playing and realizing that I was comfortable with that.



Wibb prayerfully coaxes a cantabile phrase from David Buck.

DAVID BUCK, 20, a sophomore at the Juilliard School (student of Robert Langevin):

I didn't know too much about William Bennett prior to his masterclass, so I wasn't sure what to expect (although I was certainly anxious about performing for him in front of a room full of flutists!). I ended up being most impressed with the way he used verbal analogies to help explain his phrasing. He's very conscious of the way an audience will perceive any given musical inflection, and he spent a lot of time with each of us to make the music sound natural, as if we were speaking the phrase rather than playing it. "ELEphant, not elePHANT" was one way he explained the problem with a mis-phrased phrase, so to speak, as was "TAXi, not taxI." It was a very clever (and effective) technique.

The other thing that Wibb was very particular about was intonation. After I had tuned, he made me very aware of the fact that my A didn't match the piano's A. I hadn't realized how far off I was, and I appreciated his attention to detail in this respect.

Overall, I had a very good experience observing the class and playing for Wibb. He's a very impressive musician, and the masterclass was both instructive and rewarding. □



Pianist Clifford Benson, Wibb's duo partner, poses with masterclass coordinator Sue Ann Kahn.

Industry Corner

How would you recommend getting a stuck headjoint removed from the body of the flute?

While it is a rare occurrence in our experience, it is possible for a headjoint to become stuck in the barrel of a flute. This occurs for a couple of different reasons, either singly or in combination.

First, the headjoint may not be designed to fit in the barrel in question. For instance, if two flutists swap headjoints to try in their own flutes, one headjoint might be a little bigger, and if forced, become stuck in the smaller of the two barrels.

Second, if the headjoint tenon or the inside of the barrel is dirty, it can make the fit so tight that the headjoint will not budge. Generally, if you notice a gritty or scratchy feel when the headjoint tenon goes into the barrel, you can be sure there will be trouble! Gold and, especially, platinum flutes are susceptible to this problem if not kept clean.

Regarding gold and platinum flutes, we advise that under no circumstances should you attempt to take a stuck headjoint out of a flute body yourself. It is likely that you will damage the flute unnecessarily. Find a way to package the flute safely and take it or ship it to an experienced repair person or the flute's manufacturer.

If the flute is silver, you may try removing the headjoint by:

- 1) Donning rubber gloves (the non-abrasive kind),
- 2) Keeping away from any hard surfaces (an open space of carpeting or bedding is fine), and
- 3) Holding the flute and headjoint firmly, but not by the lip plate or keys, and using a twisting motion to pull the headjoint out of the barrel.

Our prevention recommendations are to be careful when trying headjoints: if the fit seems too tight, do not force it. Clean off the headjoint tenon and inside of the barrel with an alcohol wipe regularly. A bit of nail polish remover containing acetone will also work—just keep skin contact to a minimum and avoid breathing the vapors. Finally, deep scratches in the headjoint tenon or inside of the barrel may trap dirt and cause a problem; have them checked by your repair person or the flute's manufacturer. □

Answers by:

Bickford Brannen and Elizabeth Watson, headjoint makers
Brannen Brothers Flutemakers, Inc.

This column will appear from time to time to answer member questions about flute maintenance, repairs, and mechanics. Send your queries to NYFC Corporate Member Liaison Rebecca Quigley at rebeccah1@yahoo.com.

(FINK, cont'd from page 1)

But I do remember the concert. I played the Piston Sonata. I was an over-tired, over-stressed student at the time and remember feeling less than satisfied with my performance. I remember Amy Porter played right after me and I remember meeting some very nice flute players afterwards.

In 1986 you won the National Flute Association's Young Artist Competition and debuted at Carnegie Hall in 1987. What was that like?
I was very fortunate to be one of the NFA Young Artist Winners who was presented in a formal debut recital. (This was included in the prize for only three years, I believe.) I will never forget it. I was out of school by then and playing in the New Jersey Symphony and freelancing a bit in NY. I put a lot of energy into that recital. I coached with several different people, including pianists, and did run-through recitals for friends, but I really wasn't under the guidance of a teacher. In the end it really felt like it was a major accomplishment that I did on my own. I learned a lot preparing both for the NFA competition and the debut recital. I felt I grew a lot musically.

How did winning the NYFC and NFA competitions affect your career?

I don't recall the NYFC competition having much of an impact. The NFA competition is really international, so that felt like a "bigger deal." I think perhaps both of these enhanced my resume and helped me get my foot in the door to various auditions. I think the NFA competition was particularly useful in landing the teaching job I had at the University of Wisconsin-Madison. Both competitions probably helped with freelance work in NYC. (The NFA convention was in NY the year I won it.)

Any advice for a young person auditioning or entering a competition?

Probably not anything that they haven't already heard before. Don't expect to win everything (or even to play well each time). Don't waste time wallowing in discouragement—learn what you can from the experience and move on—keep trying. Practice, patience and a positive attitude go a long way. Careful preparation is a must. I have always found it helpful to play for more than one person before an audition. You will soon learn that it is impossible to please everyone—and that is liberating—you can then concentrate on pleasing yourself. Of course, if every-

one tells you the same thing (that you play out of tune, for example) you'd better listen to it and do something about it.

What does careful preparation entail for you? What would your everyday routine be when you are getting ready for an audition or competition? What kind of mental preparation do you do?

To me, careful preparation means learning the music thoroughly. Obviously all the notes and rhythms, dynamics, etc. need to be learned well—but in addition, one needs to familiarize oneself with the piano part (or whatever one is playing with). If it is a baroque work, don't decide on phrasing without analyzing the harmonies and structure. Careful preparation means studying the score and working with your pianist beyond just fitting the parts together. More time and rehearsal are needed to come to a deep musical understanding of the piece and to present a unique interpretation based on that.

It is also helpful to play through a program (or audition list) for friends, colleagues and teachers. Run-throughs are very helpful in many ways. Besides useful feedback, you learn just how well you know your music, how well you do while nervous, and how you feel stamina-wise. Careful preparation also involves use of a tuner and a metronome and a tape recorder.

In an ideal world, one prepares carefully for every concert or audition—but I am the first to admit that that is not always possible. Students are very busy with their class work and soloists must do a lot of traveling. In my situation, the orchestra keeps me very busy and I have a three-year-old daughter. It is a challenge to prepare a recital on top of that. It is important to make good use of your time when you do practice and strive to do the best you can in any given situation. As for a daily routine, I don't really have one—and I never really did. I have a few favorite warm-ups, but I cannot say that I do them every day.

What was the auditioning process like for the jobs you won?

Each audition was so different. Some were "cattle calls," some were smaller scale. Some seemed more concerned with "fairness" than others. I will say this—the jobs that I won were not always the ones that I necessarily felt I played the best...you just never know...

Where do you see your career heading?

I don't see it heading in any wild new directions. I recently considered making a move to a different orchestra. I auditioned for piccolo in Chicago a year ago and was offered the job. In the end, I chose to stay here in Cleveland. As a result of that, however, it looks as though I will have more opportunities to play concertos with the Cleveland Orchestra.

Once my daughter gets a bit older I would like to start doing some teaching again and playing more chamber music again, as well. When she was born, I dropped a lot of my activities outside of the orchestra so that I could spend my time with her as much as possible. (I haven't played a full recital in several years now.) But when she is old enough to be in school, I can resume more of my "former life."

How did you get started being interested in commissioning?

I have always been interested in what composers are writing for flute and piccolo (although that does not mean that I like all of it!). As I have become a "piccolo player" I have become more acutely aware of a real lack of repertoire for the instrument.

What is it like working with composers who write pieces for you, specifically Robert Dick and your husband Nicholas Underhill?

My experience with my husband has not been typical. We collaborated and wrote one piece together and even the ones that he has written himself, I have often peered over his shoulder and "nagged" him, or helped with minor revisions. Other times, I gave him vague ideas I had or guidelines for a piece and he used those as a starting point. I haven't had that luxury with other composers that I have worked with, but usually they are open to suggestions to some degree.

What can you tell us about Fire's Bird, the Robert Dick piece that you will be premiering at the New York Flute Club concert?

Like all of Robert's music it is full of extended techniques...multiphonics, a wide variety of timbres, it requires circular breathing, etc. It is very difficult. But I really enjoy the challenge of his music. It reminds me a little of his piece *Flames Must Not Encircle Sides* (one of my favorite flute pieces of any style) but it has some "bird-like" elements. And unfortunately for most piccolo enthusiasts, it is written for a

ring-key (partially open-hole) piccolo. (Robert and I each own an old Bonneville ring-key instrument.) But the piece is very effective; the sliding between notes that is possible on an instrument of that type is a musical gesture he makes use of quite a lot.

Anything you would like to share with us about the rest of the program you'll be performing?

I tried to do pieces that are not played a lot. A baroque sonata by a woman composer, Anna Bonn, which is charming. The Karg-Elert *Exotic Impressions* are very unusual and musically interesting. Another short piccolo piece which I commissioned a few years ago and have not yet played: *To a Hummingbird* by Michael Viens. It is very tonal. Paired with Robert Dick's *Fire's Bird*, it will be an interesting contrast—two living composers both drawn to the bird idea when asked to write for piccolo; but these are two very different birds. The Karg-Elert also has a short movement that is to be played on piccolo called *Hummingbird* which presents yet another viewpoint. Due to a necessary program change I recently added *Ballade* by Frank Martin to close the program. Since this is rather short notice, I chose the Martin because I performed it last June in Boston for a concert at the Longy School—it was a tribute for Robert Willoughby's 80th birthday. It is one of his favorite pieces, and happens to be one of mine, as well.

Your husband mentions on a website (<http://cyorchestra.org/repertoire/underhill.html>) that Nocturne was written for you. He goes on to say, "It expresses the special feelings I have for her, and was designed with her qualities as a flutist in mind." How does it feel to hear that?

That piece will always be special to me... and it is one that he wrote with absolutely no input on my part. It is a lovely work.

Do you enjoy living with a composer and fellow musician?

It is great that Nick is a composer and pianist. I have made use of these talents a lot over the years.

Any particularly memorable experiences while playing in NY-area orchestras with NYFC members?

Sandy Church and I played together a lot in the New Jersey Symphony and I felt that we were a very good "team"—it was

very musically satisfying to play with her. I later played as a sub in the NY Phil with her again and that was a very exciting time, being part of that section. I remember they were all so supportive. I was very young and "green" and they were all so nice when I "screwed up."

I know that you studied with Robert Willoughby, Paula Robison, Julius Baker, Robert Dick and Robert Cole. Can you name the single most useful thing that you learned from each of them?

They were all so different and so important. In chronological order: Robert Cole—I was very young at the time and learned some very helpful basics of flute playing. He opened my ears to listening for certain details, especially legato playing. Robert Willoughby was probably the most important teacher because he taught me to teach myself; he taught me the importance of intellect. Stylistic matters need to be considered along with harmonic structure, etc. He also opened up my sound a lot which gave me a wider range of expressive possibilities. From Julius Baker I learned that it is a very competitive field. There are a lot of flute players around and that you have to work your butt off to make it happen for yourself. Paula Robison's poetic and expressive approach inspired me immensely. She made me love music more and encouraged me to dig deeper expressively. From Robert Dick I learned to do things on the flute I had never thought possible, but more importantly I learned the importance of being your own person, nourishing your creative spirit, and not getting "stuck" musically. Of course there was more from each of them, but that is what stands out the most.

What do you like best about teaching?

What do you feel you contribute most to your students?

I am not teaching at all right now—I basically quit when my daughter was born. I do miss it sometimes. It was fun and exciting to help someone improve or help them get excited about playing music. It was intellectually challenging, since every student is different and has different problems and different questions and I was dealing with a lot of repertoire, some of which I wasn't familiar with. As a teacher, I felt that my enjoyment of the task was an asset—I worked hard with my students but it was fun. And since I studied with so many different teachers,

I had a lot of ideas to draw upon in addition to my own. My experiences studying and performing on baroque flute and Chinese ti-tzu [dizi] (which I did in college and while I lived in NYC), and studying extended techniques with Robert Dick, and having won the Young Artist Competition. All these experiences gave me more than just an orchestral player's viewpoint to share with my students.

Anything inspiring you can say about playing piccolo—does it ruin your lips for flute?

It does not "ruin" your lips, but it does have an effect, sometimes good and sometimes bad. The program in March has a lot of piccolo and Robert's piece is very demanding, I am finding the preparation very challenging. I haven't done a program quite like this before, and I have to admit that it is difficult. I suspect that my flute sound will be somewhat compromised, but hopefully it will be adequate enough that the music will be enjoyable. If the concert were to be all flute, my flute chops would be in better shape—if the program were all piccolo, my piccolo chops would be in top shape. Mixing the two makes it more complicated, but more interesting, I think.

What type of music do you enjoy playing most?

I am not big on "favorites"—maybe because I am so fickle. I change my mind all the time. Of course some orchestra music has very satisfying piccolo parts such as Shostakovich, Rossini, some Ravel and Mahler, so I enjoy those. But one of my "favorite" pieces to play in the orchestra is the Mahler Fifth because I love the slow movement. I do not play a note, but I just love being surrounded by all that beautiful sound. (We have wonderful strings in Cleveland.)

What's your favorite part about being a musician?

I get paid to do something I love. The people I work with are great, and I would absolutely hate working 9 to 5! I also like the traveling. □

Tamara Kesbecki holds a Master of Music in flute performance from New Jersey City University and recently completed a short-term assignment with the Austrian American Mozart Ensemble in Salzburg, Austria.



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



March 24, 2002 concert

Sunday 5:30 pm • CAMI Hall, 165 W. 57th St. (across from Carnegie Hall)

MARY KAY FINK, flute and piccolo

In recognition of the 2002 NYFC Young Artist Competition, taking place on the same day, past winner and current solo piccoloist with the Cleveland Orchestra Mary Kay Fink will perform a concert including the world premiere of *Fire's Bird* by Robert Dick, and compositions by Spohr, Karg-Elert, and Martin.

2001–2002 Concert Season

October 21, 2001 • Sunday 5:30 pm
CHEN TAO—Traditional Chinese Music

November 18, 2001 • Sunday 5:30 pm
JIM WALKER, flute

December 9, 2001 • Sunday 5:30 pm
NOW, HEAR THIS!—*Great New Music*

January 20, 2002 • Sunday 5:30 pm
WOODWIND TREASURES from *Georges Barrère's Library*—featuring the Sylvan Winds and friends

February 17, 2002 • Sunday 5:30 pm
ELEANOR LAWRENCE MEMORIAL TRIBUTE
with guest artists William Bennett, William Montgomery, and others

March 24, 2002 • Sunday 5:30 pm
MARY KAY FINK, flute and piccolo

April 28, 2002 • Sunday 5:30 pm
2002 NYFC COMPETITION WINNERS

May 19, 2002 • Sunday 4:00 pm
NYFC ENSEMBLE PROGRAM
Kaplan Space at Carnegie Hall

Concerts are at **CAMI Hall**, 165 West 57th Street (across from Carnegie Hall), unless otherwise noted. All programs are subject to change. Tickets \$10, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org or call (212) 799-0448.



From the Editor

Greetings! Our March 24th concert features Mary Kay Fink, piccoloist with the Cleveland Orchestra and a 1984 winner of the NYFC Young Artist Competition. Tamara Keshecki's interview touches on Mary Kay's memories of the competition (quite vague!), her advice for young competitors ("Prepare, prepare, prepare!"), and the two piccolo pieces she will be premiering at the concert (commissioned from Robert Dick and Michael Viens). Readers interested in more advice on dealing with nerves while competing or performing should check out this month's "From the President" by Jan Vinci, a contemporary of Mary Kay's when they were both students at Juilliard.

Flutist/composer Katherine Hoover is this month's Member Profile subject. Also in this issue are some delightful reports on the February 16th William Bennett masterclass (by all accounts, a virtual carnival of zoological animals!) and our inaugural "Industry Corner" column, featuring reader questions about flute maintenance and technology. Rebecca Quigley, our corporate sponsor liaison, will be getting the answers from our industry members, but she needs your help (in the form of questions) to keep things going (details p. 5).

Hope to see you on March 24th. □

Regards,

Katherine Saenger (klsaenger@yahoo.com)