



The New York Flute Club

NEWSLETTER

December 2023



Dominique Kim: Rising Star

Interview by Leone Buyse

Dominique Kim is one of the rising stars of the flute world and currently plays principal flute in the Hartford Symphony Orchestra. She studied both flute and piano at the Juilliard Pre-College Division and was a member of the Student Producers of the Chamber Music Society at Lincoln Center. She holds a bachelor's degree in history of art and architecture with a secondary in Germanic languages and literature as well as an M.M. through the Harvard/New England Conservatory dual degree program. After studying with Paula Robison at NEC, she studied with Leone Buyse at the Shepherd School of Music at Rice University. She has been a fellow at the Music Academy of the West and at Tanglewood.

Dominique Kim won first prize in the 39th annual James Pappoutsakis Memorial Flute Competition, in addition to the Fenwick Smith Memorial Prize for Best Performance of a New Work. She also won first prize in the San Diego Symphony's Young Artist Competition "Hot Shots" and first prize in the National Flute Association's Young Artist Competition in 2021. Dominique Kim most enjoys collaborating with her violinist/pianist sister Valerie on various projects in their ensemble Dal Duo.

LEONE BUYSE: You have compiled a very attractive program for your upcoming New York Flute Club recital. I'm sure members would like to hear what led you to those particular choices.

DOMINIQUE KIM: It's funny, because when I started putting the program together I thought, "Wow this is great; I can play whatever I want and not have to follow a rubric like I would for a degree recital!" But then I ended up pretty much satisfying the requirements for a degree recital...always important to find balance I suppose!

I had the chance to meet and play for Amanda Harberg when I played

Court Dances on my NFA YAC winner's recital in Chicago last summer, and was really hoping for an opportunity to actually perform the piece with her. I'm so grateful she could do this recital and join me for the Poulenc, too. Last year at Rice I was inspired by a studiomate who played the Poulenc in studio class—it reminded me how great a piece it is, and made me want to perform it sometime soon. The Poulenc and Enesco are both pieces that I studied in passing when I was young, but never got the chance to perform. And then the two pieces by Nicky Sohn are special because I commissioned them and got to work

closely with the composer during the composition process.

LB: Your educational background includes a bachelor's degree in history of art and architecture with a secondary focus in Germanic languages and literature and an M.M. under the Harvard/New England Conservatory dual degree program, followed by an M.M. from the Shepherd School of Music at Rice University. What impact did your studies in liberal arts make as you simultaneously pursued equally intensive music studies? Did you find complementarity between those two pursuits? It would appear that you may have enjoyed the best of both worlds...

DK: I am really grateful that I was able to pursue a liberal arts education because I had free rein to challenge myself and explore so many different topics, ranging from plant biology to a German literature class that culminated

(Cont'd on page 3)

DOMINIQUE KIM, flute Valerie Kim, piano and violin Amanda Harberg, piano

Sunday, December 3, 2023 • 5:30 pm
The Allen-Stevenson School, 132 East 78th Street, NYC

Program

Cantabile et Presto (1904)	George Enescu (1881–1955)
Whispers on a Sleepless Night (2021)	Nicky Sohn (b. 1992)
The Dragon's Bamboo Flute (2022)	Nicky Sohn
Sonate (1957)	Francis Poulenc (1899–1963)
Fantasia No. 6 for Solo Flute (ca. 1733)	Georg Philipp Telemann (1681–1767)
Court Dances (2017)	Amanda Harberg (b. 1973)

Program subject to change

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2023–2024

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
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Newsletter

- Nancy Toff, interim editor
- Alice Barmore, design
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Young Musicians Contest 2024

Sunday, February 25, 2024 9:00 am to 5:00 pm
 School for Strings, 419 West 54th Street, New York, NY 10019

APPLICATION DEADLINE: **February 1, 2024**

The Young Musicians Contest, first held in 2008, was 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. Each contestant will receive comment sheets from all the judges, in addition to a certificate with a colored ribbon reflecting one of three levels of awards. The Young Musicians Contest is a great experience for students and we hope that many teachers and their students will decide to participate.

The contest is divided into four age groups: ages 8 and under, 9 to 11, 12 to 14, and 15 to 18 years of age (in the last category, students must currently be in high school or the home schooling equivalent). A winner is then chosen from each category to perform his or her audition piece in a concert at the New York Flute Fair on March 24, 2024. The student's teacher must be a 2023-2024 NYFC member.

REPERTOIRE: One piece written for either solo flute or flute and piano. Individual movements of multi-movement works are allowed but cuts or alterations are not. Pieces written with piano accompaniment must be performed with the accompaniment. Contestants unable to bring their own accompanist may use the one provided by the Club if scheduled in advance (to do so, email Caroline Sonett-Assor at ymc@nyfluteclub.org). There is no charge for using the accompanist at the contest or Flute Fair performances, but there will be a \$40 per half hour charge for any rehearsals.

TO APPLY: Visit www.nyfluteclub.org/concerts-events-and-more/competitions/young-musicians-contest. Your online application must be submitted no later than **February 1, 2024**. Payment is by PayPal.

QUESTIONS: Email YMC coordinator Caroline Sonett-Assor, ymc@nyfluteclub.org.

NYFC ENSEMBLES PROGRAM UPDATE

Twenty-two flutists (19 returning and three new) attended the NYFC Ensemble rehearsal on Sunday, October 15 at Studios 353 in Manhattan. Co-director Mark Vickers led the group through most of the season's repertoire, with some extra digging in on Daniel Dorff's *Fireworks*. The players noted that they were working at a higher level than normal, so tempos were held down until people had more of a chance to practice on their own.

The icebreaker question was "What is your favorite thing to do on Halloween?" Some people like to dress up and go to parties, and others stay at home to dole out candy to the trick-or-treaters (one person reports getting around 400 trick-or-treaters annually and dispensing around 16 pounds of candy; others hope the trick-or-treaters don't show up so they can eat the leftovers). Mark likes to visit the carved pumpkin show at a zoo in Providence, RI.

The monthly rehearsals are at Studios 353 at 353 W 48th Street, from 2:00 to 4:00 pm; the next two dates are:

Sunday, December 17, 2023
Saturday, January 13, 2024

To join the ensemble:

- You must be a current member of the NYFC.
- You must have proof of Covid-19 vaccination.
- No audition is required. We accept all levels of players.

If you'd like to participate, email Ensembles co-directors Denise Koncelik and Mark Vickers at ensembles@nyfluteclub.org. Details and full schedule available at www.nyfluteclub.org/concerts-events-and-more/ensemble-program.



Denise Koncelik



Mark Vickers



At the October 15 rehearsal: (L to R) Jinni Rock-Bailey, Judith Sherman, Elizabeth LaBarbera, Lisa Vickery, Elizabeth Doyle, Luisa Ladeveze, Cora Riechert, Katie Soricelli, Hannah Goldstein, Mira Begovic, Lauren Kurtz, Gene Coleman, Gwen Mandell, Frances Lenci, Roger Brooks, Judith Thoyer, David Russell, Maribel Arce, James Marcus, Doug Ramsdell, Mark Vickers, and Karen Robbins. Photo: Carmen Brown

(Dominique Kim, cont'd from page 1)

in performing in a German play! Studying art history and German helped me spin a more intricate web of understanding music and art, and trained me to examine things from different angles, which helps me play with more creativity and conviction. Trying so many different things helped me feel sure about my choice to pursue music, since I had returned to it after an odyssey of trial and error in other fields.

LB: It sounds as though you were undecided as to the career path you ultimately would follow.

DK: Oh yes...I actually never imagined pursuing music professionally when I was younger because I just didn't think I had it in me! In fact in the beginning of college I followed a pre-med track because all my life I thought I wanted to be a doctor, but by the middle of sophomore year I realized that my desire to become a doctor wasn't strong enough to overcome my fear of blood and guts...

From there, I was so lost because I had no idea what I really wanted to do. I ended up trying all kinds of classes and internships, from computer science and user experience design to working at an art gallery in Germany, and even working at a tech start-up. Looking back, I realized that I always looked most forward to orchestra and opera rehearsals, and during my fifth year at NEC it finally hit me that I truly loved playing in an orchestra. I decided to give it my all for that one year to see how far I could get, and things went pretty well so I am happy to report that I have not looked back since!

LB: Your Korean heritage has remained a very strong influence in your life and has led to collaborations with Korean American composer Nicky Sohn. Please tell us about that.

DK: During the pandemic, my family watched a lot of Korean singing competition shows, particularly ones of the Trot genre. Trot is an old school popular genre, and probably became so mainstream during the pandemic because it provided comfort and nostalgia during an uncertain and scary time. My sister and I were inspired by all of the collaborations and compositions on the show, so we reached out to Nicky Sohn, a Korean-American composer friend of mine from Rice, to write us a piece inspired by the Trot genre. We wanted to imbue the piece with

as many different colors and textures as possible, so we asked if she could score it for different combinations of flute, violin, and piano. After several Zoom meetings and score exchanges, *Whispers on a Sleepless Night* was born!

The Dragon's Bamboo Flute was similarly inspired by my Korean heritage—there exist countless pieces about flutes and mythological/legendary/literary flute players, and I always wished there were a piece like this about a Korean tale. After some research, I came across the folk story of Manpasikjeok, a legendary Korean flute that held incredible powers. This bamboo flute was believed to be able to calm the raging sea, cure diseases, and bring peace to the world. So once again I asked Nicky to write for me, and I am thankful to the NFA for funding the commission of this piece, as well as another piece by my friend Steve Long, through my Young Artist Competition career grant.

LB: Working with composers has been a very meaningful part of your musical life and I'm delighted that you'll be collaborating with Amanda Harberg during your NYFC recital. Are there other composers whose music has inspired collaborations?

DK: Ever since Pre-College, I always said yes to composer readings and composition concerts, and found it fun to work with composers to help them write better for the flute. Working with composers makes me feel like I am helping shape future repertoire. In college I ended up meeting many composer friends, and one of my dearest friends even wrote a piece for me to perform at my master's recital at NEC. This was the first time I had truly collaborated with a composer about what I wanted in the piece, what kinds of extended techniques I liked, what this fingering sounded like, etc. It was so fun to be part of this creative process, and I am always looking for more opportunities to collaborate!

LB: Also, being an accomplished pianist, and having a violinist sister who is equally accomplished as a pianist, has given you some unique performance opportunities. Are there particular performances that stand out for you?

DK: Performing a movement of a piano concerto with orchestra definitely stands out—especially now, because I can't believe I could memorize and

FLUTE HAPPENINGS

DEC '23

Dec
3

Sunday 7:30 pm

Palisades Virtuosi, with **MARGARET SWINCHOSKI**, flute, celebrates 20 years. World premieres of works by Beth Anderson, Steven Burke, Pamela Sklar, and Rain Worthington; other works by Florent Schmitt and Horatio Parker.

• Unitarian Society of Ridgewood, 113 Cottage Place, Ridgewood, NJ. • \$25 general; \$20 student/senior; www.eventcreate.com/e/pv100in20

play all those notes! But the most influential and foundational performances were the countless recitals I performed with my sister when we were younger at retirement homes, libraries, and even a benefit concert for the Leukemia and Lymphoma Society. I owe my versatility and flexibility to these concerts, where we would play a mix of piano solos, flute and violin pieces for which we accompanied each other on piano, and piano trios with a cellist friend.

LB: This is your second year as principal flutist of the Hartford Symphony. Have there been any surprises along the way? Are you able to find time for playing chamber music with some of your new colleagues?

DK: Not exactly a surprise, but it's always fun and inspiring to hear even the most seasoned players really give it their all during the concerts. It's exciting to ride this energy and make great music with my wonderful colleagues. Over the summer I played a lot of new music with the principal clarinetist, because we were both Fromm Fellows at Tanglewood, and I look forward to playing more chamber music with additional colleagues soon.

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Following a 22-year career as an orchestral player (Rochester Philharmonic, San Francisco Symphony, Boston Symphony), Leone Buyse embraced a full-time academic teaching career. On July 1 she became professor emerita after 26 years as professor of flute at Rice University's Shepherd School of Music. She enjoys watching her former students thrive in their own careers. □



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



December 3, 2023 Concert

Sunday, 5:30 pm • The Allen-Stevenson School, 132 East 78th Street, NYC

Dominique Kim, flute

104th Season

2023-2024 Events

September 24, 2023 (FOF) • Sunday, 2:00 pm

Dennis Rendleman, flutist, dancer, conductor

October 15, 2023 (C) • Sunday, 5:30 pm

Adam Eccleston, Portland Symphony

November 5, 2023 (C) • Sunday, 5:30 pm

Borealis Wind Quintet

November 19, 2023 (FOF) • Sunday, 2:00 pm

Lawrence Liggins, flutist and educator

December 3, 2023 (C) • Sunday, 5:30 pm

Dominique Kim, 2021 NFA YA Comp. winner

January 4, 2024 (IJWP) • Thursday, 7:00 pm

Laura Lentz, Modal Flute Warmup

January 21, 2024 (C) • Sunday, 5:30 pm

Carol Wincenc and the Gossamer Trio

January 28, 2024 (FOF) • Sunday, 2:00 pm

Haruna Fukazawa

February 5, 2024 (C) • Sunday, 5:30 pm

Michael Kofler, Munich Philharmonic

March 24, 2024 • Sunday, all day

NY Flute Fair, Marianne Gedigian, guest artist

April 18, 2024 (IJWP) • Thursday, 7:00 pm

Kim Scott, jazz flutist/recording artist

April 28, 2024 (C) • Sunday, 5:30 pm

Winners of the 2024 NYFC Competition

May 19, 2024 (C) • Sunday, time TBA

Annual Meeting and Ensemble Program Concert

Additional events to be announced.

Unless otherwise noted, concerts (C), "Flutes Out Front" (FOF), and Flute Fair (FF) events will be in-person; "I Just Wanna Play!" (IJWP) events will be virtual. Details, visit nyfluteclub.org.

Flute Fair 2024:

Focus Forward—On Track for Success

Sunday, March 24, 2024

Allen-Stevenson School, 132 East 78th Street

Mark your calendars for the 2024 NY Flute Fair, with guest artist Marianne Gedigian, Professor of Flute at the Shepherd School of Music at Rice University. The theme this year will center around the practical aspects of flute playing as a vocation, whether actual or potential, or an avocation. We are seeking workshop/lecture/recital proposals that address topics such as creating success in orchestral or conservatory auditions, how to find non-professional chamber music partners, creating a niche, inventive ways of earning a living playing the flute, and participatory workshops and performances reflecting our diverse NYC musical community. There's lots to think about and we want to hear from you.

Email deirdremcardle49@gmail.com if you have any questions or visit <https://www.nyfluteclub.org/concerts-events-and-more/flute-fair> for info and a proposal form. Deadline is January 8, 2024. Don't miss the NY Flute Competition finals and the Young Musicians Contest winners. Find your next flute at the exhibitor's hall and pick up cool flute stuff at the NYFC table and tag sale. Don't forget to bring your flute! Play in the Ensemble Reading Session or one of our participatory workshops.

2024 New York Flute Club Competition Sunday, March 24, 2024

The New York Flute Club is pleased to announce the 2024 New York Flute Club Competition for young artists ages 18-27. The competition will be held on Sunday, March 24, with the finals at the New York Flute Fair. The winners will be presented in recital on Sunday, April 28, 2024 at the Theater at St. Jean (150 East 76th Street).

For more information, please visit nyfluteclub.org/competitions.