



The New York Flute Club

NEWSLETTER

November 2012

Jasmine Choi: New Vienna Symphony Orchestra Principal

Interview by Soo-Kyung Park

I first met Jasmine in 2000, when she was a student at Jeanne Baxtresser's International Master Class at Juilliard. I was on my way back to my room after a staff meeting and wondered who was practicing the Poulenc Sonata so late into the night. It was Jasmine, then a student at Curtis. At that moment, I remembered how Julius Baker's eyes twinkled when he talked about Jasmine and how hard working she was! This past March, Jasmine visited with me in New Jersey when she was in town. We caught up with each other for hours over a meal of spicy Korean tofu casserole, chocolate cake, and cappuccino. Happily, this interview (done over the span of few weeks in late August to early September) gave us another chance to chat. But it had to take place by email since Jasmine was either in Japan playing concerts or in Korea getting ready to release her upcoming album. However, if the physical distance had allowed it, we would have done it over another great meal like the one we had last winter!

SOO-KYUNG PARK: Jasmine, with your successes as an orchestral player—winning the associate principal chair with the Cincinnati Symphony at age 22 [in 2006] and then the principal chair with the Vienna Symphony Orchestra this past spring [in 2012]—we are very interested in your upbringing as a musician. Can you tell us about it?

JASMINE CHOI: I come from a very musical family. One of my grandfathers founded the Chung-Joo Philharmonic Orchestra and worked as its music director for 17 years, and my mother was a professional violinist who gave lessons in our home. I was always surrounded by different types of music growing
(Cont'd on page 4)



Concert cancelled due to Hurricane Sandy. See February 2013 for updated program.

In Concert
Jasmine Choi, flute

Kyung-Eun Na, piano

Sunday, **November 4, 2012**, 5:30 pm

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

Sonata in F Major, Op. 79, No. 1	Friedrich Kuhlau (1786–1832)
Prelude to the Afternoon of a Faun arr. flute and piano	Claude Debussy (1862–1918)
Concerto for Two Violins in D Minor, BWV 1043 with Chelsea Knox, flute	J.S. Bach (1685–1750) (arr. J. Choi)
Zoom Tube for flute solo	Ian Clarke (b. 1977)
Winter Jasmine	Gary Schocker (b. 1959)
Four Souvenirs	Paul Schoenfield (b. 1947)
Czardas	Vittorio Monti (1868–1922) (arr. J. Choi)

Jasmine Choi's appearance is made possible in part by Straubinger Flutes, Inc. and Ruth Baker. Straubinger flutes will be exhibited in the lobby starting at 4:00 pm, prior to Jasmine's concert.

Program subject to change

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No Passport Required

by Wendy Stern



As flutists, we have some options: some of us seek the solace of privacy when we play, others enjoy companionship, and still others long for the limelight. Over time, it becomes apparent which combination of choices works best for us as individuals. However, if playing for others is what we enjoy, then either we have to go to the audience or the audience has to come to us, whether it means traveling into another room, another building, another city, or another country.

It seems there have always been traveling musicians: troubadours of the middle ages, minstrels, gypsies, even the “Bremen Town Musicians” of Grimm fairy tale fame. Not all musical tours are as dramatic as that of the ancient Orpheus as he journeyed to the underworld to rescue Eurydice from Hades.

However, every musician who has traveled has a story to tell.

In the past, traveling to other cities or countries was a grueling enterprise requiring huge blocks of time. (It took Mozart and his family three years to complete their tour of the capitals of western Europe in 1763!) In 2012, one would assume that musicians having the option of air travel, could go from place to place with much greater ease. However, present day touring musicians are now faced with different obstacles. Today, we are confronted with airline regulations and international visa issues. A recent story in the news relates how a Japanese violinist had her million dollar Guarnerius confiscated by authorities in the Frankfurt airport because she couldn't pay the 380,000 Euros (\$490,000) in visa fees (she finally did get her instrument back in late September without having to pay). Last spring, on the return trip from the Orpheus tour to Japan, the airlines refused to allow all the cellos on board, even though seats for the cellos had already been reserved and purchased. (The situation was resolved by finding other flights for the musicians with their instruments.) Fortunately, as flutists, we don't have to worry about finding seats for our instruments.

Actually, there are now other ways for musicians to travel. Youtube enables us, as an audience, to hear music from performers all over the world and allows the performers to reach audiences of huge proportions, without ever leaving the room. There are many obvious downsides to this (no quality control, no personal interaction, for starters) but it is a great tool for both finding an audience and actually becoming one. It can be a generous way to share performances and a way to generate an impassioned following.

Our November concert features a flutist who travels to meet her audience in both of these ways. Within the past three months, Jasmine Choi has given concerts in California, Las Vegas (the NFA convention), Japan, and Korea, and immediately after her New York concert will fly to Vienna to start her season as principal flute of the Vienna Symphony. And she allows us to travel with her through her many Youtube videos; you can view pieces from these solo recitals and concerto performances through links on her website (www.jasminechoi.com, click on multimedia). Go virtually to her website to hear her, and go physically to her New York concert on November 4 to meet her. Either way, you will be transported—no passport or visa required.

Request for Flute Fair 2013 Program Ideas

Now is the time to mine those creative thoughts you have on possible workshops, lectures, and other events for the upcoming Flute Fair 2013!

Let us know what you think will stimulate and/or inspire the students, parents, adult amateurs, teachers, and performers attending the Fair; all ideas will be seriously considered by the Flute Fair Program Committee.

Proposals must be in writing and clearly explained. Please email Flute Fair Program Chair Kaoru Hinata at kaoruhin@gmail.com by **December 1, 2012**.

Member Profile

Denise
Marguerite
Trautmann

NYFC member
since 2001



Employment: Teaching piano, flute, and preschool music at the Belle Arti Center for the Arts in Forest Hills, NY.

A recent recital/performance: On flute, in May 2012: an arrangement of Delibes *Flower Duet* at the NYFC's ensemble concert. On voice, in April 2012: the *Pie Jesu* motet from the Fauré Requiem and "I Know That My Redeemer Liveth" from Handel's *Messiah* at the First Presbyterian Church of Forest Hills, as well as a voice/flute performance at the Naha Baptist Church in Okinawa, Japan.

Career highlight(s): In the Chicago area, being a flutist with the College of DuPage Chamber Orchestra (1998-2001) and the Salt Creek Sinfonietta (2006-2008), and a featured guest artist at the Nineteenth Century Club (where she sang, played the flute, and performed her first musical composition, *Seishin* for solo dizi flute in C, 2007).

Current flute: A c. 1998, A=442 Yamaha with a silver head joint and gold lip plate (she likes the sound and agility of Japanese-made flutes).

Influential flute teachers: Carolyn May and Gregory Blackburn (her first private flute teachers, while in college). A light lyric soprano now auditioning for opera roles, Denise has also studied voice/opera with tenor William Watson (in college) and baritone Cliff Derix (after coming to NY).

High school: Addison Trail High School in Addison, IL.

Degrees: College-level flute and piano studies at the College of DuPage (1998-2001, in Glen Ellyn, IL), BM in music education, flute, and voice (Northern Illinois University, 2006).

Most notable and/or personally satisfying accomplishment(s): Learning patience, kindness, and perseverance while teaching children who have autism and mood disorders; inspiring others with flute and/or voice performances of religious works;

and composing. Denise's compositions (contact her at furuuto@hotmail.com for details) include her solo dizi piece *Seishin*, *Vocalise* for flute and piano, and *Pour Ma Maman* for solo piano.

Favorite practice routines: On flute, she warms up for about 30 minutes, takes a break, and then works on repertoire, one piece at a time, for a total of two to three hours. Her warmups usually start with long tones, holding each note for four seconds, followed by downward scales. She does harmonics to help focus her embouchure, tapers to help with phrase endings, and Bach flute pieces to help with articulation. For finger exercises, she does five-note patterns in all the keys, as well as trills in a scale pattern (e.g., F to G and G to A, then F to A, etc.). For singing, she warms up in the afternoon with consonants, works up to vowels and tongue-movement exercises (such as e to a), and then works on her arias towards evening, when "my voice is nice and warmed up." She finds humming useful for focussing the tone on both voice *and* flute.

Other interests: Different languages and cultures, especially French and Japanese (she grew up in a musical family with a French-speaking mother and violin-playing sister, started studying Japanese in high school, and enjoys speaking Japanese at home with her Okinawa-born husband, Akio Omine). She and Akio enjoy cooking and, since moving to NY in 2010, trying out new restaurants on the weekends.

Advice for NYFC members: Have patience with yourself. Work hard and never stop learning.

Flute Happenings Deadlines

Issue	Deadline	Mail date
December 2012	11/01/2012	11/29/2012
January 2013	11/29/2012	12/27/2013
February 2013	12/27/2013	01/24/2013
March 2013	01/31/2013	02/28/2013
April 2013	03/07/2013	04/04/2013
May 2013	03/27/2013	04/24/2013

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

**Daylight Saving Time ends
Sunday Nov. 4 at 2 am
Nov. 4 is NYC Marathon Day**

FLUTE HAPPENINGS

OCTOBER '12

Oct 23 Tuesday 3:00 pm

Carnegie Hall presents **EMMANUEL PAHUD**, internationally renowned soloist and principal flutist of the Berlin Philharmonic, in a masterclass for young flute players on the art of the sonata.

- The DiMenna Center, 450 West 37th Street (between 9th and 10th Avenues), NYC.
- Admission is \$15 for auditors.
- Info/tickets, visit www.carnegiehall.org/Calendar.

NOVEMBER '12

Nov 2 Friday 6:30 - 9:30 pm

JASMINE CHOI will present a flute masterclass while she is in town for her November NYFC recital.

- Riverside Church, 490 Riverside Drive, NYC.
- Admission: \$130 performer, \$35 auditor.
- Info, visit www.jasminechoi.com, email skpmanagment@gmail.com, or call 917-834-5399.

Nov 2 Friday 8:00 pm

FLOYD HEBERT, flute, and Susan Martula, clarinet, will be the soloists in the premiere of a double concerto composed by Robert Kyr and commissioned by the Berkshire Symphony at Williams College.

- Chapin Hall, Williams College, Williamstown, MA.
- Admission is free.
- Info, visit music.williams.edu or email jcm1@williams.edu.

Nov 11 Sunday 4:15 - 6:45 pm

"A Fear-Free Approach to Improvisation for the Classically-Trained Flutist™," a workshop/Q&A with jazz flutist **JAMIE BAUM**.

- Studios 353, 353 West 48th Street, NYC.
- Admission: \$35 for participants.
- Preregistration, visit MasterclassesNYC.com; questions, email maryann.tu@gmail.com.

Nov 19 Monday 8:00 pm

"Low Flutes at High Tides" featuring music for alto, bass, and contrabass flutes. Works by Matthias Ziegler, David Gunn, Christine Potter, Alexandra Molnar-Suhajda, and others. Performers include Christine Potter, **CAROL WINCENC**, **WENDY STERN**, Sue Blessing, Paige Dashner Long, **KAREN DEMSEY**, Natalie Joachim, and **KATHLEEN NESTER**.

- East Side Manhattan location, email Chris Potter at cpotter@mac.com to get the address.
- Admission: is free, but reservations required.

Nov 20 Tuesday 8:00 pm

Attend the US premiere of Salvatore Sciarrino's *Il Cerchio Tagliato Dei Suoni* (*The Cut Circle of Sounds*) for four flute soloists (JAYN ROSENFELD, Claire Chase, Eric Lamb, and Kelli Kathman) and 100 wandering flutists directed by **ZARA LAWLER**.

- Guggenheim Museum, 1071 Fifth Avenue (at 89th Street).
- Info, visit guggenheim.org email zara@zaralawler.com.



Go to New York Flute Club on Facebook and hit the Like button to stay up to date on Club events. Members are invited to post and comment on the forum.

Joan Rudd, NYFC Publicity Chair

Interview (Cont'd from page 1)

up and, for a while, thought that all children grew up this way.

I started piano and violin when I was three years old, mainly as a way to get introduced to musical instruments and to fill up my leisure time. Unfortunately, I have no memory of practicing either instrument! However, when I started the recorder as a part of a third grade music class assignment, I couldn't stop playing it. I would get up early in the morning to play a few songs before going to school and, after returning home, would quickly finish my homework so I could play the recorder again until going to bed. My father even had to come up with stories of ghosts that haunted young children who played recorders at night. But this only made me more creative—I went under my blanket and played very quietly. I think my father's biggest concern was the neighbors who had to hear my nonstop playing!

When I slowly realized a shortage of notes compared to all the songs I wanted to play, I thought about the girl who lived a floor above me and played the flute. To my naïve set of ears, there were many more notes on the flute than the recorder, and I knew that was the next step to take! I asked my parents for a flute and they got me a nice Yamaha student model on my ninth birthday.

SKP: When did you know you wanted to be a flutist?

JC: Before I started the flute, I had thought of becoming a doctor, scientist, writer, or a professional marathoner, swimmer, speed skater, skier, and so on. I always loved music, but it was just something that I enjoyed, not something I wanted to do professionally. But the fun of playing the flute was enough to make all those previous dreams vanish! Once I started, there was no doubt that I wanted to do anything else.

I was 12 years old when I decided that I wanted to move away from home to pursue my musical education at a specialized arts school in Seoul. It was a very serious decision for me, as I had to decide between living at home with my family vs. living with a distant relative who I wasn't really close to. Even though I was very young, I felt that this particular music school was the best place for me to improve my flute playing. I begged my concerned parents for many weeks. At that time I had no idea what it would be like to live away from home! Only after I moved to Seoul did I realize how lonely and difficult it would be. But I wanted to take the responsibility for my

decision and I started working very hard from then on.

SKP: How involved are your parents and family in your musical career?

JC: I feel very lucky to be part of such a loving and supportive family—not only my immediate family of parents and one brother, but other extended family members as well. However, there were moments of conflict—when I wanted to move to Seoul at age 12, and later when I wanted to leave the country to study in the US at age 16. But when they realized how determined I was to pursue my musical goals, they supported me despite their concerns and worries about my living away from home at such a young age. To this day, the main conversation with my parents is that I should eat more and get plenty of rest.

Playing in an orchestra presents different challenges than playing as soloist. One has to know when to lead and when to blend, and to be flexible in style, tempo, and pitch at every moment, but I think these challenges also shape one into a complete musician.

SKP: You were Julius Baker's last student at Curtis [for four years, until his death in 2003] as well as Jeffrey Khaner's first student [for master's studies] at Juilliard. Any memorable moments you can share?

JC: I have so many incredible memories with both of them.

Mr. Baker was always so sweet and kind, just like my real grandfather. He invited me over to breakfast every Thursday morning before my eight o'clock lesson, at a restaurant called Little Pete's, which we instead called "Little Piccolo." I remember waking up at six or even earlier to warm up and get ready for the seven o'clock breakfast. On my way to the restaurant, I was often asked by some random person on the street, "Oh, you must be Jasmine! Mr. Baker was looking for you!" Honestly, I'd never been a morning person before then, but I was just so genuinely honored to have that time with Mr. Baker that I was never late to meet him.

He told me many wonderful stories about his amazing musical career. He was friends with some of our favorite composers like Hindemith, Prokofiev, and Poulenc, and renowned violinists such as Heifetz and Oistrakh. He said he even knew Picasso, who once wrote him a nice birthday note on a painting. Some mornings, I just couldn't believe it was me having breakfast with him—it just seemed unreal!

One story really inspired me. Mr. Baker told me very often how I should memorize not only my solo music, but also the entire orchestral flute part, just in case something might happen. He once was playing one of the Brahms symphonies in the orchestra and for some reason, he couldn't turn the page on time. Well, since he had the complete flute part memorized, he played the rest without looking at the music. I have some similar experiences of my own. At my graduation recital at Curtis, I was playing Piazzolla's *History of Tango* and realized after the second movement that the third movement wasn't there. I thought of announcing to the audience that I had to get my music from the backstage. However, I was too shy! It was easier for me to attempt to play the movement by memory than to speak in front of the audience. I started playing and got through to the end as if nothing ever happened! And later, when I was at Juilliard, right before going on stage for a chamber music concert at Alice Tully Hall, I realized that the flute part was in my locker upstairs at school. Fortunately, I was able to play the whole entire piece by memory. I even felt very comfortable playing the piece without the music, as it gave me complete freedom.

After I finished my studies at Curtis, I went to Juilliard to study with Mr. Khaner. From my very first lesson, I felt that it was the beginning of another chapter for me as a flutist. Although I had studied with him at Curtis, I was his first student at Juilliard. He really made me work hard and pushed my musical limits with assignments of many new pieces at each lesson. His expectations for my playing rose higher every week. It seemed as if he was never satisfied with my work, but, looking back, those were the days when I spent a lot of time building up my technique and exploring my musical abilities to find ways to better execute different expressions. Can you believe I was so concerned about my lessons that I practiced day and night and often had trouble sleeping the night before? It's strange that he never yelled at me nor was mean to me, but there was something

about Mr. Khaner that intimidated me and turned me into a perfectionist, especially in front of him. He will probably laugh reading this!

SKP: You joined the Cincinnati Symphony right after graduating from Juilliard and held the position for the past six years. What were your biggest accomplishments and personal challenges there?

JC: To be playing with such amazing colleagues with such a high level of musicianship every day while absorbing all different styles of interpretations from world-renowned conductors and soloists was both a blessing and an accomplishment. I gained a wider perspective of music and a deeper understanding of role of flute in a universe called “music.” I was able to come out of a box that limited the flute to one style and became more appreciative of any genre of music that I came across.

Playing in an orchestra presents different challenges than playing as soloist. One has to know when to lead and when to blend, and to be flexible in style, tempo, and pitch at every moment, but I think these challenges also shape one into a complete musician.

SKP: It made global headlines in the flute world when you won your principal position with the Vienna Symphony Orchestra in April. How did this come about?

JC: When I received the audition invitation from the Vienna Symphony Orchestra, my first reaction was a bit of disbelief, to be quite honest, simply because it was [against all] common sense for an Asian female wind player to even consider joining such a highly conservative musical hub. It literally took me an entire two-week period to digest the whole scene and finally decide to go for the audition. The scheduled audition date really didn't work in my favor because I already had regular season concerts with the Cincinnati Symphony and was scheduled to go to Korea to perform the Liebermann Concerto only a couple of days before the first round. In addition, there were 40 excerpts to prepare for the audition, quite an overwhelming thing to do in a very short time. By the time I arrived in Vienna, I was suffering from a bad case of flu, and my body had completely lost sense of what time zone I was in.

The first round took place behind the screen and I was later told that I

was the only person for that round to receive votes from the entire judging panel. The next two rounds didn't have the screen and only three out of 245 in total were called back for the final round. As I was advancing to the next rounds, I felt as if some kind of “superpower” took over me from within. Rather than being overwhelmed with exhaustion and illness, I was getting more invigorated by the music I was playing. I also felt like I was playing for a nice receptive audience rather than feeling that my every note was being criticized.



Jasmine Choi and Jim Walker at the 2012 NFA convention.

After vigorous rounds, it was announced that I won the job! Immediately following the announcement, the orchestra manager brought me back in the hall and 20 of the judges greeted me with a standing ovation for a long time. Then each one came to me and congratulated me. It was personally very emotional to be receiving such a warm welcome and huge compliments. Members of the orchestra asked how soon I could join them. Other flutist from the orchestra checked the next season's schedule with me and asked which pieces and concerts I would like to play. It was definitely too much for me to digest all at once!

I am so looking forward to joining them this coming season and being part of an orchestra with such a prestigious history and tradition.

SKP: Who and/or what have been your biggest musical influences?

JC: Oh, I have many. But just to name a few, Julius Baker and Jeffrey Khaner, of course, and the great flutists who I grew up listening to on recordings, such as Jean-Pierre Rampal, James Galway, and Emmanuel Pahud. I also listened to many recordings of Arthur Rubinstein and Jascha Heifetz when I was at Curtis. More recently, I have been influenced by other great musicians like Charles Neidich, Hilary Hahn, Paavo Jarvi, and other various conductors and soloists who came to Cincinnati Symphony.

If I had to pick a composer, it would definitely be Mozart. He is truly my all-time favorite! Mozart's music gives me so much comfort and calmness, and it always feels like home.

SKP: Your performance of your transcription of Saint-Saens' Introduction and Rondo Capriccioso in February in NYC [with the New York Classical Players, posted on a YouTube video] was quite impressive. How did you become interested in transcribing?

JC: When I was at Curtis, I had to bring new pieces every week to both Mr. Baker and Mr. Khaner. Therefore, by the time I was in my third year, I had begun to run out of flute repertoire to bring them, so I had to be more creative. As I grew up listening to lots of violin music, there were so many pieces I was familiar with, and when I realized that this could easily solve my problems, I began to learn them one by one. It was truly fascinating to play my favorite violin concertos and sonatas including the Mendelssohn and Tchaikovsky to name a few. I also brought some of the cello works to the lessons. It is always so nice to play such a well-written piece of music, regardless of the instrumentation.

SKP: Are any of your transcriptions published?

JC: The Bach Double Concerto for two violins, which I transcribed for two flutes and piano, is on its way to being published. I will be performing it at my NYFC recital and it should be in print by then. The Monti *Czardas* was published by the Falls House Press last July.

(Cont'd on page 6)

Interview (Cont'd from page 5)

SKP: In your latest album, there is a piece written by Gary Schocker for you. Could you tell us how it came about?

JC: I was actually planning to record his *For Dad* in my new album because I played it many times in different tours and I am very fond of the piece. When I told Gary about my plan, he said he would rather write another piece for me, also as a celebration of my new Straubinger flute. The title, *Winter Jasmine*, came from a flower which blooms in dark winter. The piece has such sweetness and simplicity to it, yet with such sorrowful emotional complexity from within.

SKP: You play a one of a kind instrument that is built for you. Could you tell us about your flute?

JC: Yes, I play a handmade 14k gold flute by David Straubinger, and I'm extremely happy with it! David really listened to every little comment I made and tried to improve my flute to the highest level. It has exactly the sound I imagined a flute should have, with an impeccable scale, a mechanism smooth enough to play by itself, and [a playability that allows] effortless execution of any kind of musical commands! I'm very grateful to David Straubinger for making this magic.

SKP: You were featured as one of the artists at the NFA convention in Las Vegas this year. Tell us about it.

JC: It was very surreal for me for several reasons: it was my very first time in NFA, I had a chance to play in front of my flute idols, and it was also my very first time seeing so many flutists in one place.

At the opening concert, I played my arrangement of the Bach Double Concerto with Demarre McGill, along with the Hugues *Grand Fantasy*. I was in the Napa Valley for concerts until the night before the convention started and arrived in Las Vegas only four hours before the concert. Demarre and I met with Colette Valentine to have a very short rehearsal, and, before we knew it, we were already on stage performing!

A nervous, but special, moment came a few days later at a solo recital when I played Ian Clarke's *Zoom Tube* in front of the composer. The program also included my arrangement of the *Czardas*, performed with my longtime collaborator Hugh Sung.

At the exhibits, it was very kind of the Straubingers to provide my own signing booth with all kinds of banners, posters, my upcoming schedules, and my CDs. I had a lovely time meeting so many students, teachers and flute makers! Jim Walker came by and made a funny video clip with me

which I believe is already on Youtube! I also played any kind of request I got on the spot, as if I was the "Flute Karaoke" machine. Oh, it was fun!

And then I was asked to step up for a last-minute cancellation during the closing ceremony and ended up playing *Syrinx* in front of all those flutists without even being able to warm up! Well, I must say, Mr. Baker's advice paid off again—memorize all your pieces!

The whole experience was such exciting one in every way and I will never forget it!

SKP: With such busy performance schedule all around the world, you still manage to meet young musicians to give them guidance in many different educational settings. What is your teaching philosophy?

JC: I really love teaching and meeting young people. I try to give them as much inspiration as possible, but amazingly, in return, they are the ones who inspire me because of their passion, eagerness, and yearning to learn more. I'm really looking forward to the masterclasses in New York during my upcoming trip in the fall. I hope many students can join me.

SKP: How do you try to keep a balanced life?

JC: I feel extremely lucky that I can sleep very well, even when in different time zones many weeks of a year. I have no trouble falling asleep in an airplane seat for the entire duration of any flight. I think this is a great energizing tool I have. I also love eating delicious food, scrumptious desserts, and spending time with good friends. If I can do these along with playing the flute, I'd say my life is perfectly balanced!

SKP: Jasmine, thank you for your time.

We are so thrilled to have you as our November artist in NYFC concert series!

JC: I can't wait to meet everyone at NYFC in person and I am looking forward to it very much!

Soo-Kyung Park studied with Julius Baker and Jeanne Baxtresser at the Juilliard School and is the presenter of Jasmine Choi's November 2 masterclass at Riverside Church.



Jasmine Choi and Demarre McGill at the 2012 NFA convention.

MEMBER



ANNOUNCEMENTS

Do you have a used or new flute or any other musical instrument in good working condition that you'd like to find a home for? The "Give the Gift of Music" project will arrange a transfer to needy music students in Louisiana or NY. For details, visit www.givethegiftof-music.net or email Roberta Perlman-Jaffin at rjaffin@aol.com.

100 FLUTISTS NEEDED! Movement specialist **ZARA LAWLER** invites you to perform in the US premiere of Salvatore Sciarrino's *Il Cerchio Tagliato Dei Suoni (The Cut Circle of Sounds)* for four flute soloists and 100 wandering flutists, on November 20, 8 pm, at the Guggenheim Museum. Join soloists Jayn Rosenfeld, Claire Chase, Eric Lamb, and Kelli Kathman in this exciting event. All levels welcome. Email zara@zaralawler.com.

2013 Competition/Contest Deadlines

The **Young Musicians Contest** will be held on Sunday March 3, 2013 at the Greenwich House Music School, 46 Barrow Street, NYC.

Postmarked deadline for applications is Friday, **February 1, 2013**.

The **2013 New York Flute Club Competition**, for flutists ages 18 to 27, will be held at the New York Flute Fair, on Sunday, March 17, 2013, venue TBA. Postmarked deadline for applications is Friday, **February 15, 2013**.

Details at www.nyfluteclub.org



Photo courtesy of the John D. & Catherine T. MacArthur Foundation.

Claire Chase: 2012 MacArthur Fellow

Flutist and arts entrepreneur Claire Chase, age 34, was named as one of the 23 class of 2012 MacArthur Fellows earlier this October. Informally known as the “genius awards,” the honor comes with a no-strings-attached \$100,000 stipend for five years. A 2001 graduate of the Oberlin Conservatory, Claire is perhaps best known for her work with the International Contemporary Ensemble, which she co-founded the same year. For more about Claire, visit her website (clairechase.net) or her “Meet the Fellows” page at the MacArthur website (macfound.org/fellows/860), or hear her at the Guggenheim in the company of 100 flutes (see Happenings, Nov. 20). In honor of this momentous event, I solicited some comments from her colleagues in the flute community—Ed.

Warmest congratulations to Claire on this wonderful development. Its great that such an energetic figure

in classical new music is recognized and raised in profile—and high time that a flutist dedicated to new music is celebrated in such a public way!

Robert Dick, *composer and flutist, author of The Other Flute*

Selfless, generous, courageous, loyal and fierce, Claire Chase is extraordinary in every way. The news of my closest colleague and best friend being granted a MacArthur genius award is indeed a

sign of shifting and changing modalities in American classical music. As the artistic director and founder of the International Contemporary Ensemble, she and the ensemble are slowly changing how new music is experienced here and abroad. From its humble beginnings and under her leadership, ICE has become one of the world leaders in music commissioning, performance, and education. Apart from her virtuosic business savvy, she is also one of the greatest flutists and musicians of our generation. She is tireless. Claire is a constant source of joy and inspiration for me and I am incredibly proud of her and look forward to many many years of playing the flute by her side!

Eric Lamb, *flutist, International Contemporary Ensemble*

I know Claire, and I just want to say, this is SO appropriate. She is unique, in both her head and her hands. When I hear her play, I can hardly inhale!

Jayn Rosenfeld, *flutist, New York New Music Ensemble*

Claire Chase is an extraordinary flutist whose imagination and energy have led ICE to a truly remarkable level of success—rivaling that of many long-standing orchestras. The MacArthur award suggests recognition that Claire’s combination of artistry and executive skill is a creative achievement in itself, an important boost to all of us in the business of bringing new music to new listeners. Bravo, Claire!!

Patricia Spencer, *flutist, Da Capo Chamber Players*

Building a Student Community

by Rachel Susser



I am honored and excited to be joining the New York Flute Club for its 93rd season as the second-ever Student Liaison on the Board. The Flute Club has many wonderful events planned for the coming months, and I look forward to being a part of them.

Before I go into detail about my hopes and plans as Student Liaison, a little about me. I am a junior at Barnard

College, where I am majoring in computer science and music technology. Barnard has a lesson exchange program with Manhattan School of Music, through which I have the privilege of studying with flutist Linda Chesis. After completing my undergraduate degree, I plan to attend graduate school for flute performance and, ultimately, to spend my life playing music with other people who are passionate about their work. When I am not playing or listening to music, I love swimming, programming, hiking, reading, and folk dancing.

So what is it like, being a serious musician at a liberal arts university? Sometimes it is very hard—not only is time management absolutely essential, but it is also difficult to feel a sense of musical community. Even among music majors at Barnard/Columbia, only a few students plan to pursue performance. On the flip side, I am constantly amazed by my peers’ abilities to recognize music as a cross-disciplinary study. Some of the best musicians I know are also studying psychology, urban studies, education, economics, and English, among other things. In my opinion, it is vital for musicians not just to play music, but also to examine the relevance and importance of music to the welfare of society and humanity as a whole.

Another challenge of the liberal arts context is the need to create one’s own opportunities. Though there are

some institutionalized activities and ensembles, we do not have the same resources (recital halls, specialized faculty, masterclasses, career development, etc.) as are available at conservatories and schools of music. However, the necessity of being a self-starter more closely mirrors the life of a musician in the “real world.” It is often necessary to reach beyond the walls of one’s own institution to create a new organization or ensemble, or to join forces with a group like the New York Youth Symphony or the New York Flute Club. Resources like Mary-Ann Tu’s masterclassesnyc.com and student rush tickets to various concerts are invaluable.

This brings me to why I am very excited to be working so closely with the Flute Club this year. I would like to help bridge the gap between flutists at different conservatories and liberal arts institutions so we can share our unique perspectives, knowledge, and experiences. There are students in NYC and the surrounding area for whom flute is a hobby, a passion, or a dream. We have so much we can learn from one another, whether we plan to perform, teach, research, compose, or remain amateurs or enthusiasts as we pursue another field entirely. I would like to reach out to students across the educational spectrum to find out what the Flute Club can do for all of us. Would it be helpful to have more student-specific programming? Panels, workshops, or peer networking events? A student blog, or an online calendar to list recitals and other events? Let me know what you want, and I will work with my contacts on the board (liaison mentor Karla Moe and members of Susan Lurie’s education/enrichment committee) to try to make it happen!

When I was in high school, I remember thinking, “There are so many flutists! How am I ever going to get into school or get a job?” Now that I am older (and hopefully wiser), I like to think, “There are so many flutists! Imagine the community we can build!”

Please email comments or suggestions to Rachel at rs3092@barnard.edu.



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



November 4, 2012 Concert

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

93rd Season

2012 - 2013 Concerts

October 14, 2012 • Sunday, 5:30 pm
PAUL FRIED, flute

November 4, 2012 • Sunday, 5:30 pm
JASMINE CHOI, flute

December 16, 2012 • Sunday, 5:30 pm
IMMANUEL DAVIS, baroque and modern flute

January 13, 2013 • Sunday, 5:30 pm
SOOYUN KIM, flute

February 10, 2013 • Sunday, 5:30 pm
FLUTE FORCE (flute quartet)

March 17, 2013 • Sunday, all day
Flute Fair, guest artist LORNA MCGHEE
(venue TBA)

April 21, 2013 • Sunday, 5:30 pm
Competition Winners Concert

May 11, 2013 • Saturday
Annual Meeting & Ensemble Concert,
Bloomingdale School of Music (time TBA)

*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! This month's concert features Jasmine Choi, the newly appointed principal flutist of the Vienna Symphony Orchestra. Soo-Kyung Park's interview touches on Jasmine's childhood in Korea, her move to the US at age 16 to continue studies at Curtis, and her career since Juilliard. I loved Jasmine's Julius Baker stories and her anecdotes about how memorizing your music can save the day. And I am looking forward to hearing her transcription of the Bach Double Concerto that she also played at this summer's NFA convention.

In her "From the President" column, Wendy Stern reminds us of the travel—both virtual and physical—often needed to meet up with today's audiences. I enjoyed being outraged by a new (to me) travel nightmare/stolen violin story and had fun rereading a Grimm Brothers' fairy tale she mentioned (happy endings to both, as easily verified on the internet!).

This year's NYFC student liaison—the second ever—is Rachel Susser, a Barnard College junior whose NYFC board mentor is Karla Moe. Rachel is taking over from Gloria Yun, whose board mentor was Zara Lawler. Rachel's top goal for the year? Building a student community among NYC area flutists. Read her thoughts on p. 7.

Denise Trautmann, an opera singer in training who is also a flutist, is this month's member profile subject. After all these years of being told how important it is for flutists to sing, it was kind of nice to read about a singer who feels it important to play the flute!

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger
klsaenger@yahoo.com