



The New York Flute Club

NEWSLETTER

March 2015

Claire Chase: Energetic Visionary

Interview by Jayn Rosenfeld

Claire Chase and I met at Ollie's Noodle Shop on 116th Street and Broadway this past October during a short break from a Miller Theatre rehearsal, where her group, the International Contemporary Ensemble*, was to present a Composer Portrait concert of Chaya Czernowin two days later. She ate her noodle soup with characteristic enthusiasm while casting her net widely over a huge array of musical subjects all intensely at her fingertips. Claire is what I call a "burner," kind and fierce at the same time, intelligent, well-informed yet curious, and metabolically always on high. I asked her, "Have you always been the way you are now?" and she said, succinctly, "Yes!" The interview below is based on our in-person chat supplemented with some follow-up emails.

*The International Contemporary Ensemble (ICE, www.iceorg.org) is a flexible contemporary ensemble, 14 years old, of 33 musicians, playing cutting edge music. It has undertaken more than 500 commissions to date, with worldwide touring, recording, and educational projects equally high on their list of priorities.

JAYN ROSENFELD: You said hearing Edgard Varèse's groundbreaking 1936 flute solo, *Density 21.5*, at age 13 was a life-changing experience. Your teacher in San Diego, John Fonville, played it for you. What happened?

CLAIRE CHASE: John brought the piece in and set these two modest pieces of paper on the music stand, and I didn't think much of it until he pulled out his flute and proceeded to blow my mind to

(Cont'd on page 4)

Gala Concert

Claire Chase, flute

Caley Monahon-Ward, sound engineer

Sunday, **March 15, 2015**, 6:30 pm

Faculty House at Columbia University, 64 Morningside Drive, NYC
(enter through the Wien Courtyard, on West 116th Street
between Amsterdam Avenue and Morningside Drive)

Program

Toccata and Fugue in D Minor, BWV 565	J. S. Bach (1685-1750) arr. Salvatore Sciarrino (b. 1947)
Vermont Counterpoint	Steve Reich (b. 1936)
Pessoa	Marcos Balter (b. 1974)
Luciform	Mario Diaz de Leon (b. 1979)
Density 21.5	Edgard Varèse (1883-1965)

After the Concert

Come for an informal chat with Claire Chase about her fascinating work of commissioning, collaborating, and curating 21st century music.

Program subject to change



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Chasing Your Dream: The Art of Possibility

by Wendy Stern



From the President

In the February 15, 2015 *New York Times Magazine*, editor Jake Silverstein's column prepared his loyal readers for its upcoming redesign, stating, "For the *Times Magazine*, arriving as it does with the Saturday or Sunday breakfast, these disruptions can have an almost domestic character, as if we had barged into our readers' homes and replaced the saltshakers." Although I really doubt the differences in our 2015 New York Flute Fair will elicit such consternation, I nevertheless want to let you know about the changes you can expect this year.

The Fair will take place at the Faculty House on the Morningside Campus of Columbia University (entrance on West 116th Street between Amsterdam Avenue and Morningside Drive). Easily accessible by public transportation, with plenty of street parking and parking lots close by, the Faculty House will provide us with a wonderful ambiance, more rooms for

simultaneous workshops and concerts, a larger area for exhibits, and (last, but not least!) free coffee and tea service throughout the morning.

Our New York Artists Concert, which usually fills a 1:00 pm spot, is slated for 10:00 am and features Susan Palma-Nidel, Helen Campo, Kathleen Nester, David Wechsler and the OMNI Ensemble, and Nathalie Joachim and Allison Loggins-Hull of Flutronix. This year, the 1:00 pm concert will instead feature the winning entries of our newly revived Composition Competition with performances by Nina Assimakopoulos, Jan Vinci, Jeffrey Stonehouse, and Nadine Dyskant-Miller.

Also new for this season is an Open Masterclass. Inspired by his success at the Chicago NFA convention, Brad Garner will team up with Bart Feller and Linda Mark to present this class with players chosen on a first come, first served basis. This presentation is part of a "kids track," featuring events of interest for kids of all ages occurring throughout the day. Other events are "The Discovery Zone" and "Applaud your Apps: Fun with Technology" with Flutronix, Gina Izzo and Pascal Le Boeuf of PINKK, Noelle Perrin, and others. See our website for a complete listing.

The New York Flute Club Competition finals will take place in the Skyline level of the Faculty House, but the preliminary round will take place in the morning at the Manhattan School of Music, only a few blocks away. As usual, the preliminary rounds are open to the public and we will have a list of all pre-registered attendees in the MSM lobby if you would like to attend.

Luckily, there are some things that haven't changed. Our annual events include the Ensemble Reading Session, this year conducted by Judith Mendenhall; the NYFC Table and Tag Sale; the raffle (to win a free lesson with Linda Chesis); and the exhibits, which this year will remain open until 6:00 pm. The warm-up session, called "Warm-Up with Awareness," will be led by Keith Underwood and flutist/Alexander Technique trainer Rebecca Kuehl. We have two wellness workshops, "Healthy Hands," with Andrea Brachfeld, and "Self-hypnosis and Visualization Techniques for Confident Performance," with Dr. Devra Braun.

This year's Flute Fair is called "Chasing your Dream" and features our guest artist, Claire Chase (the time of the gala concert is another change.....6:30 pm). With her vision, creativity, virtuosity, and musical integrity, Claire has carved a musical niche that melds entrepreneurship and artistry, a combination that has become a model for future generations of flutists to pursue their dreams. I am reminded of "It's All Invented," the first chapter of *The Art of Possibility* by Benjamin Zander and Rosamund Stone Zander (Harvard Business School Press, 2000) which begins with the following scenario: A shoe factory sends two marketing scouts to a region of Africa to study the prospects for expanding business. One sends back a telegraph saying, "SITUATION HOPELESS. NO ONE WEARS SHOES." The other writes back triumphantly, "GLORIOUS BUSINESS OPPORTUNITY. THEY HAVE NO SHOES." Claire Chase's career resonates with the latter category. In this month's interview, "Claire Chase: Energetic Visionary," interviewer Jayn Rosenfeld mentions an upcoming project that requires 24 consecutive hours of flute playing, and asks, "Is it possible?" Claire answers, "Who knows if it's possible!"

"Chasing your Dream" is not only a play on words with the name of our guest artist; it also refers to all of us who are pursuing our passions. Come on March 15 to become inspired. Anything is possible!

Member Profile

Linda
Rappaport

NYFC Member
since 2010



Employment: Partner at Shearman & Sterling LLP (an international law firm), specializing in executive compensation and corporate governance issues.

A recent recital/performance: Playing flute with Elliot Levioff's Senior Orchestral Society of New York in a January 31 program that included Mozart's 40th Symphony, Saint-Saëns' *Dance Macabre*, the Stokowski arrangement of Bach's Passacaglia and Fugue, Verdi's Overture to *Nabucco* and the finale of Tchaikovsky's *Swan Lake*.

Career highlight(s): As a flutist: Playing Prokofiev's *Classical Symphony* with the 92Y School of Music Orchestra in 2014, under the baton of Sean Kabuto ("After years of practicing the orchestral excerpt, I finally had the chance to play it—I felt like I had accomplished a lifelong goal and climbed my personal Mount Everest!"). As an attorney: clerking for Chief Judge James S. Holden, US District Court of the District of Vermont (1978–79), and, at Shearman & Sterling, becoming a partner (in 1985) and serving as a practice group leader, an elected member of the firm's Policy Committee, and a member of its Executive Group.

Current flute: A 2010 14k gold Brannen Brothers flute with silver keys, an anniversary present from her husband, who wanted her to have a replacement for the silver Haynes she had used since college ("I never looked back—I love it").

Influential flute teachers: From elementary through high school: Goia Armenia (a Juilliard graduate and a classmate of Samuel Baron), who introduced Linda to the breadth of the flute repertoire and what it means to be a musician ("To this day, I refer to her phrasing instructions on my sheet music."). In college: Salvatore Amato (a retired studio musician in the New Haven area), who had a "magically effective touch for teaching tone production" and prepared her for sessions with Julius Baker, and Keith Underwood ("an invaluable coach and an inspiration"). On the comeback trail, after years of playing very little: Judith Mendenhall ("a gifted teacher and a cherished friend").

High school: Farmingdale High School on Long Island, NY.

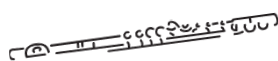
Degrees: BA in music and English literature (Wesleyan University, 1974); JD (New York University School of Law, 1977).

Most notable and/or personally satisfying accomplishment(s): Linda says, "A legal career can be demanding, but it definitely has its satisfactions. For me, the best part of my law practice comes from building relationships of trust with clients who are facing difficult problems. I've also enjoyed serving as chair of the Board of Governors of Mannes College The New School for Music. Music conservatories all face the question of how best to prepare gifted students for the challenges of a music career in the 21st century. It has been an honor to help Mannes' Dean, Richard Kessler, and his terrific leadership team guide Mannes through this period. Mannes is a very special place to me."

Favorite practice routines: A warm-up with Taffanel and Gaubert exercises, followed by a Mozart slow movement. When she's not happy with what she's hearing, she listens to recordings by Julius Baker and Tom Nyfenger, which usually help her over the bumps in the road.

Other interests: Family, first and foremost: Leonard Chazen, Linda's husband of nearly 35 years, an attorney at Covington & Burling; their son Matthew, now 28 and working in television production in Los Angeles ("He has a wonderful tenor voice, and I hope he'll return to performing someday."); two older stepsons—one married and one about-to-be married; and two young grandchildren. Additional interests include pro bono legal work (with the New York Women's Foundation and the Legal Aid Society); mentoring younger women in their careers; supporting the orchestra at Wesleyan University, where she is a member of the Board of Trustees; and attending as many concerts as she can ("I love the Metropolitan Opera and especially like chamber music and recitals by emerging young artists and ensembles.").

Advice for NYFC members: When confronted with a problem, just keep working at it ("Trite but true, and it's worked for me.").



FLUTE HAPPENINGS

MAR '15

Mar
16

Sunday 8:00 pm

"Sun Music," a program by the Da Capo Chamber Players with **PATRICIA SPENCER**, flute, featuring composers from the Caribbean, Mexico, and Central America—including Gabriela Ortiz, Paquito D'Rivera, and Eleanor Alberga.

• DiMenna Center, Mary Flagler Cary Hall, 450 West 37th Street, NYC. • Admission: \$20 general, \$10 students/seniors. • Info, visit www.da-capo.org.

Mar
21

Saturday 2:15 to 4:45 pm

MARK SPARKS, solo flutist of the St. Louis Symphony Orchestra, will be back in NYC for his second masterclass here this season.

• \$100 performer, \$35 auditor (\$25 for NYFC members). Email Mary-Ann Tu at maryann.tu@gmail.com if you would like to perform. • Info, visit www.masterclassesnyc.com.

Mar
25

Wednesday 7:30 pm

The Sylvan Winds, with **SVJETLANA KABALIN**, flute, will perform music by Beach, Seeger, Hoover, Blake, Aufderheide, Wolfe, Meyrowitz, Swados, and Shostakovich in a program entitled "From the Ashes!"

• The Museum at Eldridge Street, 12 Eldridge Street, NYC. • Admission: \$20 general, \$15 students/seniors. • Info, visit www.sylvanwinds.com.

APR '15

Apr
14

Tuesday 2:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flute, will perform music for winds and piano.

• Center for the Performing Arts at the College of Staten Island, 2800 Victory Boulevard, Staten Island. • Admission is free. • Info, call 718-859-8649 or visit theomniensemble.org.

Apr
18

Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, performing the program of April 14. Live streaming at bqcm.org/live.

• Brooklyn Conservatory of Music, 58 Seventh Avenue (at Lincoln Place), Park Slope, Brooklyn. • Admission: \$15 general, \$10 students/seniors. • Info, and ticket reservations, call 718-859-8649 or visit theomniensemble.org.

Flute Happenings Deadlines

Issue	Deadline	Mail date
April 2015	03/12/2015	04/10/2015
May 2015	04/03/2015	05/02/2015



Photo: Marc Perlish

Interview (Cont'd from page 1)

ecstatic pieces with his performance. It was a “before and after” moment in my life. I was reeling; I had no words to express the feelings I was having, or the longing I was having to someday do something like that, to have that kind of impact by having that kind of courage. I was totally overwhelmed with the power, the range, and the rawness of *Density*.

The *Density* project is so fun for me in that way because it’s a commitment to a complete reinvention of myself, the instrument, the project, and the repertoire every year. Even though it’s massive as an undertaking, it really has simplified my life; rather than having many disparate projects, I have one through-line.

JR: How did the flute become your instrument?

CC: When I was three, I desperately wanted a flute. My parents gave me one at age eight after I had been asking for

one five years in a row! Meanwhile, I took violin, singing, piano...and dancing, which I was horrible at. I was thrown out of ballet. I had two left feet.

JR: Were you a loud child?

CC: Probably....

JR: Did you come from a musical family?

CC: My parents are both musicians—my mother is a singer and voice teacher, and my father is a community choral conductor. My brother is also a singer, a writer, and a public school teacher here in New York. On my mother’s side, the Irish side, we have a long line of musicians—my grandfather, Mac McCann, was a vaudevillian early in his life; and the story goes that my great-great grandfather was a fiddler in the Irish circus! I love the circus. Maybe someday I will join one....

JR: It sounds like the apple did not fall far from the tree! Were they an important influence on you?

CC: A huge influence! I think my parents wanted me to be a singer, but, as a kid and especially as an adolescent, I didn’t want to do anything but play the flute and practice. That was, of course, once I realized that my first dream in life—to be a professional baseball player for the San Diego Padres—wasn’t going to pan out. Once I let go of that fantasy, I was laser-focused on the flute and I wanted to practice more than my body would let me. If I’d been able to, I would have practiced six or eight hours a day.

JR: Did you run into problems?

CC: I did end up with a bout of tendonitis, from overuse, but it was good, in a way, because that taught me a lot about how to pace myself, how to practice efficiently, how to take breaks.

JR: And now I hear that you plan in 2036 to play all your Density-celebration commissions in one fell swoop, 24 hours of flute-playing! Is that possible?

CC: I’m in training! Who knows if it’s “possible” and the point isn’t to win a race of some kind or prove anything—it’s more about my body in that extreme situation, 24 hours as its own gradually decomposing “composition,” being a kind of metaphor for the ephemerality of the performer. Ultimately what matters is that this material outlives me. In that way, what really matters is that while I decay, it grows, thrives, and lives on.

JR: You describe the Density 2036 project on your website (www.clairechase.net), but can you tell us a bit more about it here?

CC: I started it last year and I envisioned it as a 22-year-long commissioning project to create an entirely new body of repertoire for solo flute each year until the 100th anniversary of *Density 21.5*. Each season between 2014 and 2036, I will premiere a new 60-minute program of solo flute work commissioned that year in a special performance at the Kitchen in New York City and on tour in select cities thereafter.

JR: I was amused to see New York Times reviewer Zachary Woolfe's description of the inaugural Density 2036: part ii performance in October 2014 as "not your grandmother's flute recital—closer to Game of Thrones than Jean-Pierre Rampal." But what do you think of his comment that there was more continuity than contrast among the new works?

CC: For me, they were all very, very different. Each one had its own sound world, and its own distinct embodiment through the flute of that sound world. There are certainly techniques, vocabularies "du jour," that were common elements—a lot of the pieces involved text and vocal sounds, for example.

JR: How many pieces will you have by 2036?

CC: Oh, I don't know! Each year it might be a single long piece, or several short ones. We don't know where music is going, so we don't know where the forms will take us. The Density project is so fun for me in that way because it's a commitment to a complete reinvention of myself, the instrument, the project, and the repertoire every year. Even though it's massive as an undertaking, it really has simplified my life; rather than having many disparate projects, I have one through-line.

JR: How were you taught as a student? Did you do the traditional Rubank, Andersen, Taffanel & Gaubert, Mozart concerti, French salon music, that sort of thing?

CC: Sure, I did all of that stuff, and still play etudes and Reichert and T&G every day to keep the chops fresh and the muscles alert. Working with Debost at Oberlin was such a tremendous blessing in this way, because he let me go off and do my crazy projects and play all sorts of wacky things, even when he didn't understand them or approve of them necessarily, but there was always a technical and tonal foundation to return to daily. I am deeply grateful to him for that, and there isn't a day that goes by when I don't hear his voice in my head when I'm warming up.

JR: What kind of flute do you play? Any bells or whistles?

CC: I am currently playing Doriot Anthony Dwyer's old platinum Powell, which is one of the most remarkable instruments I've ever had the privilege of playing. I swear to God this flute plays itself sometimes...there's a reason the "Anthony" in her name comes from the Susan B. lineage—there is some major girl-power in that axe!

JR: What are some of your other influences?

CC: The percussionist/conductor Steve Schick. I heard him play a recital when I was 12, and it was totally life-changing. He was and is a huge influence on

my thinking and music-making. John Zorn is another profound influence for me—here is an artist who has completely charted his own path as a performer, composer, advocate, activist, bandleader, record label owner, book publisher...the list goes on and on.

John has written a lot of music for me and ICE lately, and we're in the process of recording several albums with him this year. With Steve, I'm playing Feldman's five-hour masterpiece *For Philip Guston* (flute, percussion, and piano) at the Rothko Chapel in Houston next week, a kind of dream come true. Talk about discovery! I'm learning so much about music, about process, about trust in collaboration, and about trust in one's own body and practice in preparing for something like this, which is very much a first for me. I have to go very deeply into a sense of calm, locating that calm physically in different places in the body, and being able to remember, both physically and psychologically, how to access those places quickly and precisely when fatigue and other distractions come along.

In ICE we are creating an environment; it's not about money. We do have to worry about money, of course, but all the fundraising and all the budgeting and all of the decisions come from one essential source, which is the "creative play" itself, the music, and the impulse to share it.

JR: When I played George Crumb's *Eleven Echoes of Autumn*, I experienced a similar learning curve and an amazing sense of involvement; I felt mesmerized during the performance.

CC: What a marvelous piece! I recorded that piece with Crumb; it's very much like working on *For Philip Guston*; every time I play Crumb (especially for him), I feel like a beginner. I guess I feel this way every time I play a new piece, like a first-grader. You look at a new piece, and feel despair, and despair metabolizes into adrenaline and then into power and focus and all kinds of other interesting things. As the Buddhists say, "Fear is the source of our very wisdom."

JR: In your Bienen speech [delivered as the June 2013 commencement address for Northwestern University's Bienen School of Music, and widely available on the Internet in video format—Ed.], you quoted Dorothy DeLay, "Every technical problem stems from a fear."

CC: Yes, that was advice given to me, passed down from DeLay, by the great violinist Gregory Fulkerson. I learned so much from him.

JR: You also spoke about the need for being a responsible entrepreneur....

CC: Yes. The root of the word entrepreneur is Sanskrit, and means "self-motivation, or inspiration from within." It has evolved to mean "to undertake." What intrigues me about the word is that we are 100% responsible for the environment we create, musical, professional, personal. In ICE we are creating an environment; it's not about money. We do have to worry about money, of course, but all the fundraising and all the budgeting and all of the decisions come from one essential source, which is the "creative play" itself, the music, and the impulse to share it. I think entrepreneurship has gotten a bad rap in the arts because people think it's just about money. ICE had absolutely no money for so many years, and I've spent so many years of my life broke beyond belief.

JR: How did you get to be so electronically sophisticated?

CC: I'm not! In the ICE office I'm not allowed to use the printer because apparently my electromagnetic field makes it malfunction! Really, I'm not joking. I am blessed to have on my team many brilliant technological minds, including my co-artistic director Joshua Rubin, and my engineer Levy Lorenzo, who is really my duo partner in the *Density* project—we are joined at the hip during performance, and I couldn't do anything without him.

JR: Where did you get your electronic fascination?

CC: I love electronic music and I am inspired by what Varèse said around the same time that he wrote *Density*, that "possible musical forms are as limitless as the exterior forms of crystals." If you think about that in the context of instrument development, electronic instruments will be the instruments of the 21st century. Now, that doesn't mean that they will supplant acoustic instruments, but it certainly means that we have an unprecedented opportunity to expand our acoustic languages because of the dialogue between us and these new instruments. It's hard to imagine a more fertile, creative time since the Renaissance era...I know I'm often alone in thinking that this era

Interview (Cont'd from page 5)

is an exciting one, but I really do think we're living in an extraordinary set of circumstances in which to make new work and share it and advance it together.

JR: Did you teach your engineers to do what you need and imagine?

CC: No, we work together, developing technology, and developing vocabularies of flute techniques and electronic instruments, electronic techniques, ways of processing sound and also ways of communicating with each other in live performance so that we can have the same type of spontaneity we'd have in any other live act. The only way to live is to develop new things. Our lives must be dynamic. Motion is important—in fact, unavoidable. It is the only way to live!

JR: What are your daily rituals?

CC: When I wake up in the morning, I usually do a loop in Prospect Park, about five miles. And I listen to podcasts. At the moment I'm listening to everything I can get my hands on by Sugata Mitra, an astoundingly brilliant educational innovator, who speaks of the self-organized classroom, the school of the future, based on the notion of discovery. The idea isn't radical at all, but his application of this idea into a new kind of learning modality is very radical. The point of life is to discover, to be curious...I always come back to Cage's comment: "I am trying to be unfamiliar with what I'm doing."

JR: Have you done any composing yourself?

CC: Nah, I'm terrible at it! I like to improvise, but as far as writing down what I'm doing—I'll leave that to the experts.

JR: What did you do with MacArthur money? (In 2012, Claire won a "Genius Award," a \$500,000 fellowship spread over five years.)

CC: The first year, I gave the award in the form of a donation to ICE, to jump-start a new program, OpenICE.

JR: What a wonderful pun!

CC: This is to create a platform for public access to contemporary music, including free concerts, conversations, online library-building, and outreach all over the world. I also used some of the funds to start a new little nonprofit which will be focused on commissioning flute repertoire.

JR: Has the OpenICE program begun yet?

CC: Yes, we had a soft launch in Chicago last week, with a packed concert in a rock club called the HideOut. We had an international launch in Brazil, in the



Amazon region of Manaus, a few weeks before that. The audience was modest, but the next day we played on Brazilian radio for about 450,000 people. We're trying to make our online and live and educational activities symbiotic, rather than disintegrated.

JR: What do you do in your "leisure time"?

CC: I love to cook and I love to read.

JR: When do you find the time?

CC: I read on subways, trains, planes; I like to read short stories.

JR: Ha, ha. What are you reading now?

CC: I am reading many things right now—an amazing new book by the choreographer Liz Lerman, called *Hiking the Horizontal*, all about creative process and community action. I'm rereading Seth Horowitz's fabulous book on the evolution of human hearing [*The Universal Sense: How Hearing Shapes the Mind*, Bloomsbury, 2012] and I'm constantly reading Deborah Eisenberg's short stories. She's my favorite short story writer of all time and everything she touches turns to gold. I'm also devouring Emily Dickinson's *The Gorgeous Nothings*—it's a big, beautiful book, and I am sad to leave it behind every time I travel, so I take pictures of the poems on my phone so I can read them on the road. They're so beautiful—sometimes I just burst into tears when I read one. She was the first truly "experimental" poet, long before we put that word into tired usage.

JR: What about that huge Sciarrino work, Cutting the Circle of Sound? I see you're doing it again in Los Angeles. [Claire, Eric Lamb, Kelli Katbman, and Jayn Rosenfeld played the solo parts at the Guggenheim Museum last year, with 100 migranti (migrants)-flutists walking

across the space, organized superbly by Zara Lawler.—Ed.]

CC: Yes, I fell in love with the piece, and am excited to get to do it again. I'll be doing it there with a group of kids from local youth orchestras.

JR: How are you going to overcome the resistance to contemporary music that some people have?

CC: I totally believe in doing the work we are compelled to do, no matter how shocking that might be to some. Generosity and enthusiasm are infectious! I played the US premiere of Felipe Lara's work at the last NFA convention. And as I walked out, I thought, they're going to hate this. But you could have heard a pin drop, and I felt that they were totally with me, along for the adventure. How do you love, how do you breathe, how do you listen to contemporary music? We just do these things. We have to have faith in our innate capacity to be as curious as adults as we were, effortlessly, as children. Love opens us up to this; grief does too. Music does this too.

JR: Claire, have you ever considered that your name is a natural pun? Claire:

clear, light, bright; Chase: running ahead, searching, accelerating.

CC: Never noticed that—but I like it! Thank you!

Flutist Jayn Rosenfeld teaches, coaches, and performs. She is a former president of the New York Flute Club.

Admit One

Gala Concert
TicketingAdmission to
6:30 pm Gala ConcertFree to registered
Flute Fair attendees
and NYFC membersMembers' guests
and others:
\$25 general,
\$15 students/seniors

Admit One

Flute Fair 2015:
Chasing Your Dream

Sunday, March 15, 2015 • 8:30 am to 8:30 pm

Guest Artist: Claire Chase, flutist

Program Chair: Deirdre McArdle

Faculty House at Columbia University, 64 Morningside Drive, NYC(enter through the Wien Courtyard, on West 116th Street
between Amsterdam Avenue and Morningside Drive)

Come for a day of flute-filled events of recitals, masterclasses, workshops, and exhibits.

New this year: Hear the pieces that won the NYFC's 2014 composition competition
(works by **Scott Rubin**, **Heeyoung Yang**, and **Nadine Dyskant-Miller**)**NYFC TABLE and TAG SALE:** Visit the NYFC table for CDs and publications by NYFC members and guest artists. NYFC members may sell up to 10 items (CDs or publications) at the exhibit table. We'll also have a tag sale of used music and flute-related items; contact Nancy Toff (nancy.toff@oup.com) or bring them the morning of the fair and pick up unsold items by 6:00 pm. The NYFC's own merchandise, including CDs and NYFC flute polishing cloths, will also be for sale.Visit the flute fair page at www.nyfluteclub.org for the latest info.

Katherine Fink's February 22 concert included works by five living composers, two of whom were in attendance at the concert. Shown here (L to R) are composer Eric Ewazen, Steve Finley of Wm. S. Haynes, Kathy Fink, and composer Philip Wharton. On the program, but not in the photo: Kathy Fink's stellar collaborators, Elizabeth DiFelice on piano and David Byrd-Marrow on French horn.



NYFC ENSEMBLES PROGRAM

UPDATE

The New York Flute Club Ensemble rehearsed on Sunday, February 22 at Studios 353 for its sixth meeting of the season. Fourteen members attended (1 new and 13 returning). Denise Koncelik and Mary-Ann Tu conducted, assisted by Lauren Klasewitz. Balance and intonation were the focus as the group worked on flute choir arrangements of five core pieces by Bach, Handel, Webber, Horner, and Gaubert in preparation for the May 30 annual meeting and ensembles concert.

All members of the NY Flute Club are welcome to participate. Meetings are held approximately monthly on weekend afternoons from 2:00 to 4:00 pm. Watch this space, read your eblast reminders, or visit www.nyfluteclub.org for event updates. More questions?

Contact Mary-Ann (maryann.tu@gmail.com) or Denise (dkoncelik@aol.com) directly. Remaining dates, all at Studio 150, 150 West 46th Street (between 6th and 7th Avenues), 7th floor, are as follows:

*Saturday, March 14 • Saturday, April 11 • Saturday, May 2

*NEW! Want to meet your fellow ensemble buddies but did not get to chat with your stand partner at rehearsal? Come join new ensembles member Catherine Xu for an informal coffee and chat after the Saturday March 14 ensemble rehearsal. Interested people please email Catherine at azulet@gmail.com and she will organize the coffee venue based on group size.



Present at the February 22 ensembles meeting: front (L to R), Denise Koncelik and Gail Clement; back (L to R), Iona Aibel, Tiffany Tsao, Lauren Klasewitz, Karen Robbins, Ann Bordley, Catherine Xu, Cynthia Reynolds, Joelle Morabito, Mary Lynn Hanley, Katherine Saenger, Mary-Ann Tu, and Sanae Nakayama. Photo: Brian Klasewitz



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



March 15, 2015 Flute Fair

Sunday, all day • Faculty House at Columbia University, West 116th Street, NYC

Claire Chase, guest artist

95th Season

2014 - 2015 Concerts

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

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

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

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

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

March 15, 2015 • Sunday, all day
Flute Fair, guest artist CLAIRE CHASE
Faculty House at Columbia University,
West 116th Street, NYC

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

May 30, 2015 • Saturday, 12:30 pm
Annual Meeting & Ensemble Concert
Bloomingdale School of Music 323
West 108th Street, NYC

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! March brings us “Chasing Your Dream,” the 2015 Flute Fair featuring the visionary (and MacArthur-certified “genius”) flutist Claire Chase. Jayn Rosenfeld, a longtime Claire Chase admirer and occasional collaborator, did the interview. I enjoyed learning about Claire’s musical family, her *Density 21.5* project, and what she did with the first installment of the MacArthur genius award money. I also enjoyed browsing the Internet for the videos of her 2013 Bienen speech on musical entrepreneurship.

In this month’s “From the President,” Wendy Stern tells us about what’s new this year at the flute fair. Most notably different is the venue: it will be our first time at the Columbia University Faculty House (on West 116th Street between Amsterdam Avenue and Morningside Drive); also different is the time of the gala concert: it will be at 6:30 pm instead of the usual 5:30. Not so different is the exciting mix of concerts, workshops, masterclasses, etc. that she describes in more detail. And, as typical of her monthly columns, she provides yet another addition to my ever-growing list of books I should get around to reading (this one promises, in the spirit of Claire Chase, to provide 12 breakthrough practices for bringing creativity into all human endeavors).

Linda Rappaport, the NYFC’s newest board member, is this month’s member profile subject. A corporate attorney and serious amateur flutist who recently played in a performance of Prokofiev’s Classical Symphony (“a personal Mt. Everest!”), she is also on the boards of Mannes College The New School for Music and Wesleyan University. We all should be happy to know that someone like her is in the conservatory board room worrying about how “best to prepare gifted students for the challenges of a music career in the 21st century.”

Anyway, all for now. Hope to see you at the fair! Best regards,

Katherine Saenger
klsaenger@yahoo.com