



The New York Flute Club

NEWSLETTER

February 2022

Sooyun Kim: A Playful Flutist with Energy and Focus

Interview by Amir Farsi

Flutist Sooyun Kim has been an artist member of the Chamber Music Society of Lincoln Center since 2009 and is on the faculty of the Longy School of Music of Bard College (in Cambridge, MA) and the Orford Musique Academy (in Québec); since her first solo performance with the Seoul Philharmonic Orchestra at age 10, she has enjoyed an international career as a soloist and chamber musician. I first met Sooyun in March 2020, just days before the COVID pandemic/lockdown, when I came to her for a lesson, needing some last-minute help for what turned out to be a successful audition for a Carnegie Hall fellowship. We are now good friends and fellow members of a Zoom book club. The following conversation took place in early January, by email. [Editor's note: Highlights from Bart Feller's January 2013 NYFC Newsletter interview, "Sooyun Kim: Wild Stallion to International Soloist," are in a p. 6 sidebar.]

AMIR FARSI: I'm so happy to be interviewing the extraordinary Sooyun Kim! Maybe now I'll get to find out how you make it all work—concerts, rehearsals, teaching, personal projects, etc. Your artistry clearly extends to being a virtuoso in time management!
SOOYUN KIM: It's like a balancing act, like walking on a tightrope. I do it with lots of vitamins, prayer, and laughter. And I try to remember to enjoy being in the moment!

AF: Let's start with some questions about teaching. You've been at Orford for the past four summers and on faculty at the Longy School of Music for about two. How does teaching a group of people in a mas-

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"I Just Wanna Play!"
February 17, 2022
Thursday • 7:00 pm

Tango!
with Marcelo Alvarez
See p. 7 for presenter info.
Connection details on p. 3.



In concert

Sooyun Kim, flute
Min Young Kang, piano

Sunday, **February 20, 2022**, 5:30 pm

Good Shepherd-Faith Presbyterian Church, 152 West 66th Street, NYC
(See p. 2 for COVID protocols and option for remote viewing)

Program: Friendship that Inspires

First Sonata (1945)	Bohuslav Martinu (1890–1959)
Sinfonische Kanzone, Op. 114 (1917)	Sigfrid Karg-Elert (1877–1933)
Chansons de Bilitis	Claude Debussy (1862–1918) arr. Sooyun Kim
Thirst and Quenching for Solo Flute (2020) <i>World premiere of flute version</i>	Kati Agócs (b. 1975)
Impromptu, Op. 7	Joachim Andersen (1847–1909)
Scherzino, Op. 55, No. 6	Joachim Andersen

Program subject to change

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Newsletter

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Comments heard at concerts

by Jayn Rosenfeld



From the President

My husband should get some sort of medal for the sheer number of flute concerts he has attended over many years. In the process, he has gleaned a few comments which are unforgettable. I'll start with a c. 1968 Peter Schickele "living room" concert, complete with a rug and a standing lamp, on the stage of Carnegie Hall. He invited me to join Paula Robison for a flute duet, but being eight-and-a-half months pregnant, I demurred, saying it was too risky, etc. Unexpectedly, he was thrilled, and said, "Yes, it fits the mood; if we have to substitute for you at the last minute, we will." So it happened: tall slender Paula and extremely round Jayn played. My husband, seated in the balcony, heard from behind him, "They're going to have to take the flutist out in a wheelbarrow."

Another time I played a trio concert and introduced a new work by Michael White. I shared the story of how I myself had attended a concert where his music was played and had liked it very much. So I went up to him after the concert, introduced myself, and asked if he would like to write for the New York Camerata. He said yes, we became friendly, our group raised some funds, and he wrote us two pieces. That was my verbal intro before our own performance. My husband heard from behind him, "Wow, she's pushy."

And then there was the time when I was in the band at the NJ Performing Arts Center down the turnpike, playing *La Bohème* outdoors on a sunny afternoon. Behind my husband were some folks who clearly had not attended an opera before. Before each act, one woman read the synopsis to her friends. Before the last movement, she was reading away, and all of a sudden she gasped, shocked, hesitated, and said, "I can't believe it! She dies!"

Thank goodness we are getting back, slowly, to hearing music "in the flesh." There are so many pleasures to attending a concert, what we've missed for nearly two years, and what you never get in a recording. The acoustics of the hall make a huge difference, as does the temperature of the room, and the churchly smells of a lovely space; there is the visual stimulation of seeing the musicians move, looking at each other, and hopefully liberating themselves from the specific moment; and the subtle pleasure of sharing the music with other listeners, experiencing a sense of community. We keep our ears open for the music, the vibes, the ambiance, and try to keep our memories working, absorbing, and retaining. When you hear the next Flute Club recital, by Sooyun Kim and her wonderful pianist, Min Young Kang, consider what you hear beside the music—not only chitchat, gossip, and tales out of school, but judgments on the music and the players, what everyone is wearing, the mood and aura of expectations and receptivity; it's almost a *gesamtkunstwerk* in itself. Well, nearly. When you concentrate and focus, you the listener are doing a kind of work, recreating the music and the experience in your head. Maybe it can be called, in both senses of the word, "recreation."

And we won't go into what musicians talk about among themselves backstage, concerning their colleagues, the conductor, the music, what they had for dinner.... But that is for another time....

COVID protocols for February concert

In-person attendees:

- Proof of vaccination is required and must be shown at entry (as per NYC's indoor public activities requirements: www1.nyc.gov/site/doh/covid/covid-19-vaccines-keytonyc.page).
- All members of the audience must wear masks.
- Performers are not required to wear masks.

Remote option: A video will be posted on YouTube shortly after the concert.



2022 Competition Deadlines

NYFC Competition: Kaoru Hinata, Coordinator

Flutists ages 18-27 are eligible to compete in the annual NYFC Competition. Preliminary and final rounds will be held *in person* on **April 23, 2022**, at the NY Flute Fair; the winners will perform on the Flute Club's concert series in May. The deadline for the application (**now online!**) is Friday, **March 25, 2022**.

Young Musicians Contest: Caroline Sonett-Assor, Coordinator

The Young Musicians Contest is open to four age groups spanning ages 8 to 18. This year's contest requires video entries and an in-person Flute Fair performance by the winners. Videos due Sunday, **February 13, 2022**.

Details & requirements at nyfluteclub.org/concerts-events-and-more/competitions

Member Profile

Ellen Isaacs

NYFC member since
2018



Employment: Retired internal medicine physician and non-retired social activist.

A recent recital/performance: Thanks to COVID, none since her student recital at the Summertrios music camp in 2019 (where a past memorable camp recital featured a performance of several movements of Bolling's Suite for flute and jazz piano).

Career highlight(s): As a physician and activist: Ellen enjoyed being a clinician with a small private practice ("I could give each patient as much time as I wished and follow them in the hospital, things which are now rarely possible in medical practice today.") while concurrently leveraging her medical training to fight for social justice (see details below). As an amateur flutist: being in a weekly woodwind quintet for about 20 years, first coached by Dorian Quintet bassoonist Jane Taylor and then oboist Lisa Kozenko, and attending Summertrios, where she also played with strings, winds, and piano in many other combinations. Prior to COVID she enjoyed being in the NYFC's flute choir, and she's overjoyed to have recently reunited with a couple of pianists to play with.

Current flute: Miyazawa silver model 602, MX-1 headjoint, bought new in 2019.

Influential flute teachers: Patricia Spencer ("It is a somewhat common story—I played flute from about ages 10-20, followed by a 30-year break. I then studied with Pat for about 15 years, until COVID hit. Flute playing became a hobby for me, a way to relax and meet another group of friends, though I never became more than a passable amateur.")

High school: Bethesda-Chevy Chase High School in Bethesda, Maryland.

Degrees: BA in chemistry (University of Chicago, 1965) and MD (New York University, 1969).

Most notable and/or personally satisfying accomplishment(s): "As a student and medical trainee during Vietnam and the Civil Rights Movement and working in the NYC hospital system, deeply divided by class and race, I became a left-wing political activist, which has continued to this day. Some highlights: As a resident in 1972, I publicly debated Dr. Saul Krugman, architect of the notorious hepatitis experiments at the Willowbrook home for the mentally disabled; since then, I have been in many struggles about racist medical practices, such as the overdiagnosis of children with ADHD, and the violent police response to those in mental health crises. From 2004-2015, I visited Israel/Palestine seven times as an MD and anti-Zionist activist. For the last four years I have coedited and written for a blog, multiracialunity.org, and had some articles published elsewhere."

Favorite practice routines: "When I was practicing regularly, I would do harmonic exercises prescribed by Pat Spencer, playing "Taps" [the bugle call] from low C and the harmonics of the scale in sequence, a piece from Moyse's *Tone Development Through Interpretation*, a Bitsch etude or something similar, and then the piece I was working on. I should get back to it..."

Other interests: Raising her son as a single parent was her greatest challenge and joy. Now that he is in LA, she reads, writes, walks, gathers with friends, travels (Australia/New Zealand, the Amazon, etc.), and participates in struggles for social justice (further details on request at eisaacs66@gmail.com).

Advice for NYFC members: Given the imminent perils facing the world—climate change, expanding pandemics fueled by profiteering, and probable war between the US and its rival superpowers—I would urge all musicians to become involved with these issues even as we enjoy our artistic endeavors.

FLUTE HAPPENINGS

FEBRUARY '22

Feb. 9 Wednesday 8:00 pm

The Da Capo Chamber Players with **PATRICIA SPENCER**, flute, opens its 50th anniversary season with "Bridging Eras: Then and Now," a program of past commissions by the group and a new work by Bruce Adolphe.

- Merkin Hall, 129 West 67th Street, NYC.
- Admission: \$20 general, \$10 students/seniors
- Info, visit www.dacapochamberplayers.org.

Feb. 17 Thursday 7:00 pm

"I Just Wanna Play!": *Tango! the Language of Piazzolla and the Flute*, with **MARCELO ALVAREZ**.

- Virtual event
- Access is free (registration required).
- Details, visit nyfluteclub.org/calendar.

Feb. 24 Thursday 3:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, will present a program of music for flute, clarinet, harp, and strings.

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

Feb. 26 Saturday 8:00 pm

The OMNI Ensemble with **DAVID WECHSLER**, flute, in the program of Feb. 24.

- Brooklyn Conservatory of Music, 58 Seventh Avenue, Park Slope, Brooklyn, NY.
- Admission: \$15 general, \$10 students/seniors
- Info, visit theomniensemble.org or call 718-859-8649.

2022 FLUTE FAIR: *I Just Wanna Play!*

with guest artist
VALERIE COLEMAN

This season's *I Just Wanna Play!* series will be a springboard for the Flute Fair on **April 23, 2022**.

Visit the Flute Fair page (at nyfluteclub.org/concerts-events-and-more/flute-fair) for additional details.

VOLUNTEERS NEEDED!

The NYFC needs YOU!

Help needed in multiple areas:
Education • Outreach • Publicity •
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For details, visit
nyfluteclub.org/membership-and-support/volunteer

(Sooyun Kim, cont'd from p. 1)

terclass session differ from teaching long-term students in your studio at Longy?



SK: The biggest difference between a masterclass and studio lessons is actually just the fact that one is in a group setting and the other is one-on-one. My role as a teacher shifts a little bit from one to another. In a masterclass, I like to think of my role as a moderator who leads a conversation. I try to encourage students to engage in open discussion. Each participant is expected to give constructive feedback on the others' performances; I always try to be the last one to speak, just to avoid steering the discussion in a certain direction.

I try to impress upon my students the value of being able to articulate what they hear in words. It can be challenging in the beginning, and it definitely takes practice. It is important that the students feel a sense of community and comradery among themselves so that everyone feels safe to speak their minds freely. In studio lessons, I try to think of myself as a lighthouse. Different students have different goals. My job is to help them see and identify different paths so that they can learn how to navigate through them.

In sports, it's drive and discipline that make the difference between a good player and a great player. But music is not a sport...

AF: As a teacher, what is your philosophy and what do you want your students to gain from studying with you?

SK: The biggest lesson I received from my teacher, Paula Robison, was to figure out where to look for inspiration. As a student, I had many questions, but Paula never gave me the answers. Instead, she pointed me to where to look to find the answers. Just the other day, in my practice, I had an "Aha" moment when I suddenly realized, "Oh, that's what she meant...."

I love being able to learn and grow together with my students. I love being able to spark their curiosity. I would love for them to go on and ponder the ideas we discuss and come back to me with more questions or even better, come back to challenge me!

AF: I'm very curious about how you got started in your professional career.

When you were a student, what did you envision yourself doing after school? Were you the type that always tried to plan everything out or were you more "go with the flow"?

SK: That is a very interesting question! I don't think I ever had a specific goal for myself after school, as in "I would like to be XYZ." I did, and I still do, dream of maybe being able to play the flute, by which I mean to sing with the flute, like my teacher, Paula Robison. If I could sing like her, if only for a day, or if only for an hour...then, I think I could happily say, "Yes, my goal has been accomplished." I don't think I will ever get there, though, which was another big lesson I got from Paula during my last year of studies. She told me at almost every lesson, "Sooyun, now you must go find your way!" Another mentor, the great harpsichordist John Gibbons, once told me, "You only want to be 98%. Always leave a little room for tomorrow."

AF: I noticed that doing international competitions were a big part of your time in school. How did you prepare for them musically and mentally? Did you have a very strict process, or was it different for each situation?

SK: The thing I loved most about participating in international competitions was the opportunity to hear so many wonderful flute players and friends play at their best. Everyone came so prepared, and everyone poured all of their hard work and heart into their performances in these contests. It was so inspiring—the amount of dedication, commitment, and discipline! I met and became friends with so many flutists from all around the world. After much trial and error, I learned from experience what it takes to prepare for such big commitments.

I once read an interview of a famed tennis coach on what he looks for in promising young players. In his words: "Yes, there should be a talent. That's a prerequisite. But it's drive and discipline that make the difference between a good player and a great player." I agree with him 100%.

However, music is not a sport. We are artists. Our art cannot be measured or scored, as it is purely individual and unique. Yes, it felt nice to win a prize in the [2010] Munich ARD Competition. A little extra cash in my bank account was very nice, but it didn't last very long. What really lasted was the experience—preparing all the repertoire, navigating performances under extreme pressure, the invaluable comments I received from the jury members, and all the great friends I met.



Sooyun Kim with Paula Robison, her former teacher, on the stage of Alice Tully Hall after a rehearsal for their 2011 Brandenburg Concerto concerts with the Chamber Music Society of Lincoln Center

AF: As the application and audition season is starting, rejection is something very commonly experienced in our field. When faced with adversity or rejection, what sorts of things did you tell yourself in order to stay motivated?

SK: Your question reminds me once again of the lesson from Paula—look around for answers and inspirations! Over the years, I had the good fortune to meet a few great ceramic artists. In my conversations with them, the thing that resonated most with me about their working process was the fact that once pots go in a kiln, all that is left to do is to fire up as best as they can and pray. We often see images of potters breaking their pots as they come out of kilns. There are too many elements in firing that one cannot control. In his book, Brother Thomas Bezanon, a ceramic artist who never ceases to inspire me, calls it "Gifts from the Fire." Naturally, these ceramic artists become very spiritual. All they can do is do their best and just pray.

I learned a great lesson from that. We do what we can and give our best in our performances, whether in concerts or auditions; then the rest is not in our hands anymore. All we can do is pray. Why bother agonizing over things that are not in our control? Instead, I try to direct all of my energy in what I CAN control—just as potters study the fire, I study and prepare as best as I can, so that I can give my best. I also learned very quickly that this mindset only works when I know for sure that I have given all I've got. What happens after that doesn't really matter for me as long as I feel satisfied. It's quite liberating to not care about what you can't control!

AF: Are there any pivotal memories from your career to date that have shaped your path as a musician? And can you share any of the hopes and

(Cont'd next page)



Sooyun Kim with pianist Hirota Shunji at the Gonjiam Festival (Korea) in 2019



A subway sighting at the A train station at 50th Street and 8th Avenue, c. 2019

dreams you have for your classical music performances in the future?

SK: Once, backstage, I asked the great violist Paul Neubauer, “What was your most memorable concert with the Chamber Music Society of Lincoln Center?” His answer was, “It’s the next concert I am going to play! It’s all for the next!” I love that so much. Every moment so far has been pivotal and is for the next.

AF: The pandemic has been a very difficult obstacle for us all. As we are still in the midst of it, what are some things that bring you enjoyment during times of uncertainty?

SK: It is a difficult time for everyone worldwide. What seems to be most difficult is how unpredictable everything seems. However, unpredictable could also translate as unexpected, don’t you think? The unknown can be fearsome, but on the flipside, it could open up many unexpected possibilities.

In a way, I am thankful that I had all this time to practice, to meditate, and to reflect. As you know, Amir, I have a pretty extensive warm-up routine, and I could just go on for hours and hours and days and days. It felt so luxurious to have the time without any dead-

line! The weekly Zoom meetings with my close friends (including you) have been helpful and challenging. I was reminded how important it is to listen and how important it is to be in a supportive community.

My friends have inspired me to expand my horizons and to think beyond my comfort zone. I have also been enjoying taking online courses on various subjects not related to music or art. Some of these courses helped me realize the importance of self-awareness and communication. In the end, musicians are communicators too. We just do it through sound and music. I learned that the better I can articulate what I envision in my sound and music, the clearer my ideas become.

I also love to cook, so I have been cooking up a storm in my kitchen.

AF: I know you’re a big reader. Is there a particular work of literature that you can recommend for young musicians to check out?

SK: Yes! I strongly recommend Constantin Stanislavsky’s *An Actor Prepares*. It was one of the many books I had to read during my studies with Paula, and she often quoted him in our lessons. I

still go back and revisit the book every year. It’s a must-read for any performing artist.

AF: Please tell me about your upcoming recital for the NYFC, titled “Friendship that Inspires.” What made you think of this program, and how are the pieces connected?

SK: One can draw inspiration from many places. For me, where I look depends on where I am in my life at that moment. It could be from a quote from a book, a melody I heard, or even a movie. This time, it was friendship. During the lockdown of 2021, I spent a lot of time thinking and reflecting on the people in my life—who I am thankful for and what they mean to me: my teacher, Paula Robison, who taught me how to sing through the sound of the flute; my husband, my parents, and my family, who constantly teach me how to love unconditionally; and my friends, who encourage, challenge, and support me—these are the people who helped shape me into who I am now.

For this recital, I wanted to build a program that reflected my thoughts about these people in my life. All the pieces on the program have an element of friendship. Martinu wrote his



Sooyun Kim with a recent Orford Musique Academy summer class and (second from left) their wonderful pianist, Mariane Patenaude



Sooyun Kim with a few of her favorite flutists: (L to R) Demarre McGill, Tara Helen O’Connor, and Adrien Spence (NYC, December 2019)

(Cont’d next page)

In-person NYFC concerts resumed in January

The New York Flute Club's Sunday concert on January 23, 2022 marked an historic occasion of sorts: our return to in-person events, the first since the NY Flute Fair in late February 2020. The venue was a new one for us: The Theatre at St. Jean's (at the intersection of Lexington and 76th). Approximately 25 brave souls turned up to enjoy Julietta Curenton's fabulous program.

I myself was one of the chickens who stayed home and waited for Jenny Cline's video of the event to be put up on the Club's YouTube channel (it is here: youtu.be/gZVloN8YGgU). A week after the concert, the views were up to 150.

One of the things that made the concert so enjoyable was hearing Julietta's comments about what to listen for in the pieces and why she put them on the program. Two pieces new to me really stood out for being both accessible and interesting: three spirituals (arranged by her mother, Evelyn Simpson-Curenton) and Coleridge-Taylor Perkinson's Sonata for flute and piano (which Julietta said was written for former NYFC president Harold Jones). Jayn Rosenfeld (current NYFC president) told me that she found the spirituals "complex and mesmerizing" and that she really liked James Lee III's *Niiji Memories* (a NY premiere).

Hoping more of us will be brave enough to attend the next one!

—Katherine Saenger

Photos: TOP: Flutist Julietta Curenton and pianist Lydia Brown after their performance. BOTTOM: (L to R): Carol Wincenc (Julietta's former teacher at Juilliard), Lydia Brown, Julietta Curenton, and Jayn Rosenfeld.



Nancy Toff



Carol Wincenc

(Sooyun Kim, cont'd from p. 5)

First Sonata while he was in Cape Cod, inspired by his friend Georges Laurent, who was principal flutist of the Boston Symphony at the time. Karg-Elert was encouraged to write pieces for the flute by a friend who was the principal flutist of the Gewandhaus Orchestra, and his piece was the first one that Min Young [Kang] and I played together as we continued our friendship over the last year.



Debussy's *Chansons de Bilitis* was based on a poem written by a friend [Pierre Louÿs]. Only a sketch of the original version (for two flutes, two harps, and a celeste) exists, and I got to work on reconstructing this piece with Paula a few years ago. I am excited to try an arrangement for flute and piano. Kati [Agócs] spent the whole year during the lockdown writing *Voices of the Immaculate*, a piece for my group, Third Sound; we premiered it this past December at a Miller Theatre "Composer Portrait" concert in NYC. During the year the premiere was delayed we continued working on the piece, and I got to know Kati and her music more deeply. Not only is she a brilliant composer, she is also very open and generous. When I asked her about adapting her solo violin piece, *Thirst and Quenching*, into a piece for solo flute, she embraced the idea and we reworked the piece in a matter of just few days. I am so excited to be premiering the flute version of this wonderful piece, that literally sprang out of our friendship.

The last two pieces on the program are by Joachim Andersen. Andersen's

etudes are well known to most flutists, but many of his concert pieces remained unknown or less popular jewels in our repertoire. Paula discovered and recorded them, and I got to know these wonderful pieces through her recording. One of the most important things that Paula talked about in my lessons was to "sing between the notes." During my lessons with her, we spent a lot of time listening for and singing between the notes of Andersen's melodies. I thought that there couldn't be a better way to end the concert than with these two pieces. It is my way of paying tribute to her.

AF: On social media I've been seeing a lot of this "10-year challenge," showing a picture of a person now next to one from 10 years earlier. If you could talk to the 2011 Sooyun Kim now, what piece of advice would you give?

SK: Wow, two years ago feels like it was a different world than where we are now, and 2011 feels like an eternity ago! Looking back, around 2011, a lot seemed to be in cloud. Nothing really felt clear to me, and I was constantly searching, not knowing what I was searching for. I would tell the 2011 Sooyun to just keep swimming! Rather than searching for an answer, just keep swimming, but don't forget to look around. There are many beautiful things out there, and your answers might not be where you look!

AF: Thanks so much! I know it will be a great concert.

Amir Farsi is a New York-based flutist currently playing in Carnegie Hall's Ensemble Connect Fellowship.

Sooyun Kim: Wild Stallion to International Soloist

Excerpts from Bart Feller's January 2013 NYFC Newsletter interview (available online at nyfluteclub.org/uploads/newsletters/2012-2013/13-Jan-Newsletter-final.pdf).



- Sooyun moved with her family to the NY area from Korea when she was 14.
- Bart Feller and Sooyun first crossed paths when he coached her for the NFA's 1997 high school soloist competition (which she went on to win).
- Fun fact: "Paula Robison used to call me 'a wild stallion' when I first started studying with her and I guess I may have been a pretty wild pony then. Every Saturday, my parents would drop me off at the Juilliard lobby, and I immediately turned around and wandered around in town instead of going to my classes."
- An affecting video interview about her audition for the Chamber Music Society of Lincoln Center (and more) is here: youtube.com/watch?v=BztImvN8JB4

***I Just Wanna Play!* Thursday, February 17, 2022 at 7:00 pm** **Marcelo Alvarez: Tango! the Language of Piazzolla and the Flute**

Connection details at nyfluteclub.org/calendar.

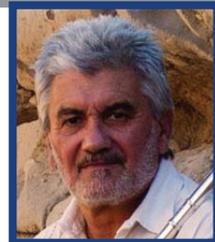
Articulation is essential in the process of creating our tango language and it is a tool that we can use to further define our sound. In tango, the articulation even defines the sonority in many cases. It is necessary to distinguish the rhythmic elements that are shared in all studies. And we will do it together!

Remember, *playing* tango is not the same as *speaking* tango. —Marcelo Alvarez

Argentine flutist **Marcelo Alvarez** was born in northern Patagonia and began his musical studies under the guidance of Jorge Fontenla (in theory) and Jorge de la Vega (on flute). He later studied with Lars Nilsson at the National University of Cuyo, and in masterclasses with the Swiss flutist Félix Renggli.

Alvarez played with the Symphony Orchestra of the National University of Cuyo (10 years as substitute flute soloist and solo piccoloist), was a member of the Río Negro Chamber Orchestra, and is currently solo flute with the Neuquén Symphony Orchestra. He has toured Peru, participated in festivals and masterclasses in Chile and Brazil, and, since 2001, taught in workshops at Teacher Training Institute No. 805 in the Patagonian city of Trelew, Chubut. He helped found the Municipal Youth Orchestra of the city of General Roca, Río Negro, and has been with the group since 2006.

He has written two methods for the flute (*The Conscious Flutist* and *Flute Technique for the Music of Villa-Lobos*), worked with the publisher Dasi-Flautas Ediciones in Spain, and presented his Conscious Flutist methodology at Yale and Rice universities and the Longy School of Music on a tour organized by the Pan American Cultural Exchange. In 2020 he created his own flute academy in which he shares his Conscious Flutist methodology.



Recap of December's *I Just Wanna Play!* **Jin Ta on** **“Andersen Etudes with a Christmas Twist”**

Jin Ta, principal flute of the Singapore Symphony Orchestra (SSO), presented a class on Andersen's Op. 15 etudes. His friend, University of Central Florida-based flutist Nora Lee Garcia, was the Zoom moderator. Roughly half of the 25 people attending were NYFC members. If you missed it (or want to see it again), here is a link to the YouTube video: youtube.com/watch?v=ZirNqJ68w70

The class started with one of Jin's own melodic longtone exercises, played with a soundtrack. He then rapidly dispensed the tips that he uses when teaching the etudes and when playing them for himself. For example:

- Plan your breathing and take breaths intentionally, not randomly whenever you feel like it.
- Mark out the chord structure measure by measure (and maybe play along with a sound track that plays the root of the chord).
- It's okay to cheat with non-standard fingerings in superfast passages as long as no one can hear the difference.
- And use colored markers to highlight what you need to be remembering.

Deirdre McArdle, the *Wanna Play!* series coordinator, told Jin at the end of the session that she felt motivated to dust off her own copy of the etudes. My own reactions? First, I had no idea that anyone would ever even try to play these etudes as fast as Jin did (or that they would sound so much like real pieces at those speeds). Second, listening to Jin play Op. 15, No. 1 (a C major etude in 3/4 time with running 16th notes) made me realize that it might be worthwhile to play it as an etude in 4/4 time with running triplets (which I did, with much enjoyment!). —Katherine Saenger



NYFC ENSEMBLES PROGRAM

UPDATE

Save the date! Saturday, February 19, 2022

NYFC Ensemble Program directors **Denise Koncelik** and **Mark Vickers** will host a Zoom meeting for the ensemble program members (past, present, and future) on Saturday, February 19, 2022, from 2:00 to 3:00 pm.

It will be a meet and greet to see everyone, and discuss our future options. Participants should be NYFC members with valid memberships for 2021-22. Denise and Mark will email connection details to their list a few days before the event. Not sure you are on their list? Other questions? Contact them directly at ensembles@nyfluteclub.org.

Small Ensembles Program

Small Ensembles Program coordinator **Teresa Payne** reports that four NYFC members have contacted her (at teresapayne@hotmail.com) about finding small, home-based groups to play with.



Denise Koncelik



Mark Vickers



Teresa Payne



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



February 20, 2022 Concert

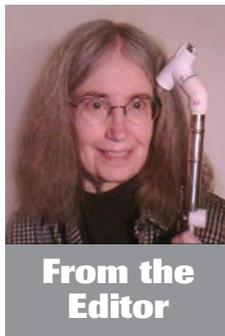
Good Shepherd-Faith Presbyterian Church, 152 West 66th Street, NYC
Sooyun Kim, flute

102nd Season

2021- 2022 Events

October 17, 2021 (C) • Sunday, 5:30 pm
Maxence Larrieu, flute
October 21, 2021 (T) • Thursday, 7:00 pm
Dotti Anita Taylor and Chip Shelton
November 18, 2021 (T) • Thursday, 7:00 pm
Miguel Villanueva, flute
November 21, 2021 (C) • Sunday, 5:30 pm
Alhelí Pimienta: Mexican/Latin American music
December 16, 2021 (T) • Thursday, 7:00 pm
Études with Jin Ta
December 19, 2021 (C) • Sunday, 5:30 pm
Sonora Slocum, flute
January 20, 2022 (T) • Thursday, 7:00 pm
Irwin Hall, alto flute
January 23, 2022 (C) • Sunday, 5:30 pm
Julietta Curenton, flute (in-person)
February 17, 2022 (T) • Thursday, 7:00 pm
Tango! with Marcelo Alvarez
February 20, 2022 (C) • Sunday, 5:30 pm
Sooyun Kim, flute
March 12, 2022 (C) • Saturday, 5:30 pm
Massed flutes in works by J. Wolfe & E. Brown
March 17, 2022 (T) • Thursday, 7:00 pm
Hawk Henries, Eastern Woodlands flutes
April 23, 2022 • Flute Fair • All day Saturday
"I Just Wanna Play!" with Valerie Coleman
May 15, 2022 (C) • Sunday, Time TBA
Winners of the 2022 NYFC Competition
May 2022 • Annual meeting

All events will be virtual unless otherwise noted; C = concert, T = "I Just Wanna Play!" Third Thursdays. Visit the NYFC website at www.nyfluteclub.org for additional information and connection details.



From the Editor

Greetings! Happy New Year! February brings us our *second* in-person concert since the start of the COVID pandemic (this time at a church near Lincoln Center). Sooyun Kim, last seen at the Flute Club in 2013, will present a program on the theme "Friendship that Inspires." The program includes a work by a friend of hers (Kati Agócs), works by Debussy, Karg-Elert, and Martinu (written with their own friends in mind), and works by Andersen associated with Sooyun's former teacher, Paula Robison. Amir Farsi's interview delves into Sooyun's teaching style, approach to competitions, and pandemic coping strategies.

Members who missed the *first* in-person concert since the start of the COVID pandemic can get a taste of what they missed from the write-up on p. 6 (and something closer to the full experience from the video on the Club's YouTube channel).

This month's *I Just Wanna Play!* Thursday features Argentine tango expert Marcelo Alvarez. His topic: "Tanguistic studies: the language of Piazzolla and the flute"; his memorable quote: "Remember, *playing* tango is not the same as *speaking* tango." Details are on p. 7; with luck, some of us will be speaking our first words in that language soon.... A recap of Jin Ta's December's *Wanna Play* on the Op. 15 etudes of Joachim Andersen can be found on the same page.

In her "From the President," Jayn Rosenfeld tells us about the perks and perils of having an incognito family member in the audience when you are on stage performing. Many funny stories, but the take-away for me was that it is wise to be circumspect about what one says in pre-concert chitchat with one's seatmates.

Ellen Isaacs, a retired physician and still-unretired social justice activist, is this month's member profile subject. I was acquainted with her through the NYFC ensembles program, but had no idea of her rich life outside the flute, including writing for an anti-racist blog (multiracialunity.org).

Anyway, all for now. Hope to see you at one of our February events (and/or to hear that you might be taking on some work as a NYFC volunteer, details p. 7).

Best, Katherine Saenger (klsaenger@yahoo.com)