



The New York Flute Club

NEWSLETTER

February 2003

ROBERT DICK: The Other Flutist

Interview by Ann Cecil Sterman

NYFC audiences over the last year have enjoyed fine performances of two major Robert Dick compositions: Fire's Bird and Eyewitness. The following interview gives us a close look at this important musician who has been a principal player in expanding the modern view of the flute. I interviewed Robert Dick by phone and found him to be very thoughtful, deeply committed, enthusiastic, and above all, highly positive in his outlook. The interview was an enjoyable one—there were times we were both laughing uncontrollably, as was the case after his response to my first question:

ANN CECIL STERMAN: Did you ever think you'd have such an illustrious career?

ROBERT DICK: Well, everything is really relative, you know. I remember when I was studying with Julius Baker he told a story about

how he went to the doctor and there was a scruffy looking young guy in the waiting room and his doctor made a big fuss about introducing Julius Baker to



George Harrison! And it was clear that neither had a clue who the other was. Afterwards his doctor said "But that's George Harrison—one of the famous Beatles!" And Baker said, "He didn't look that famous to me—he just looked like he wasn't feeling well."

On your extensive website

[www.robertdick.net] you say you wish more flutists would seek to understand your work as the music it is, rather than seeing it in terms of flute technique. Why do you think that's happened?

Understanding musical style—that takes longer. It's a lot easier to think in terms of technique; that's the level everybody begins at. Of course some people go on and go deeper. Partly it's also the legacy of the orchestral audition mentality, which is to learn to play things absolutely perfectly—cool and detached, but with a lot of caution interpretively.

What are the most common ways your music is misplayed?

Not seeing the long-term phrasing, not seeing the connections. All too often each sound is played as though it's happening in isolation.

How can that be overcome?

People need to just sing the phrases like any other music and put aside the anxieties about production. That's something that gets taken care of in

(Cont'd on page 4)

In Concert

ROBERT DICK

Flutes

"Solo Flute Music I Love, from the Baroque to Today"

Sunday, **February 23, 2003**, 5:30 pm
CAMI Hall, 165 West 57th Street

Edgard Varèse – Density 21.5

Claude Debussy – Syrinx

G.P. Telemann – Fantasy No. 2 in A Minor

G.P. Telemann – Fantasy No. 5 in C Major

Robert Morris – Raudra

C.P.E. Bach – Sonata in A Minor

Sigfrid Karg-Elert – Sonata "Appassionata"

Robert Dick – Afterlight

A special performance on the 30th anniversary of Afterlight's world premiere.

Niccolò Paganini/Robert Dick – Caprice in E Minor, Op. 1, No. 15

Robert Dick – T Might Equal C to the Tenth
for bass flute

Robert Dick – Sliding Life Blues
for flute with "Robert Dick Glissando Headjoint"

Program subject to change

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Do-It-Yourself Arts Management

by Jayn Rosenfeld



From the President

How many of you run something? I am thinking specifically of an arts group, a chamber music ensemble for example, but there are others equally difficult, a political group, a service organization, a family, a family plus a career plus one of the above? Multi-taskers unite!

Necessity is probably the mother of incentive. Who is going to do a job if you don't? If no one does it, something good will disintegrate; whereas if you do it, it might benefit many others and give you plenty of feedback and satisfaction. You start with love of music and of playing. Then:

- ✓ **Programming** is preeminently important. It influences your choice of personnel, whether you keep fixed players or change according to the program. Nowadays one seems to need a “hook,” a reason to play and a reason for audiences to be interested in you, beside the fact (a “precondition” if anything) that you're good.
- ✓ **Commissioning:** There are three ways to program, all of which work some of the time: copy other people, do library work, and commission new music from young or established composers. Get what you want by specifying instrumentation, length, even degree of difficulty. This is a thrilling and mutually beneficial exercise.
- ✓ **Concert procurement and touring:** There are several ways to get concerts: present an event yourself, get hired, get a residency. Where? At home, nearby, far away. Each of these requires lots of communication, alert action, and far-sighted planning, usually more than one year ahead. Friends, supporters and fans are very helpful.
- ✓ **Establishing a series:** One concert does not a viable group make. Plan big but start small. Think series, a beginner number is three, so your group has some heft to it. Choose a place where you can be visible if possible, a church or small hall in town or suburb.
- ✓ **Fundraising:** There are government sources, private foundations and trusts, corporate/business and individual donors. You will need help, so talk to people. It is essential not to do difficult and depressing jobs alone. Get a student, a colleague, a mentor; get help! You will need a tax-exempt status certification, which takes three years, so start giving concerts right away in your “home” territory.
- ✓ **Publicity, press relations and print/web materials:** You need a name, a statement of purpose (to differentiate you from everyone else); you probably need a photograph, a logo, a home setting, lists of critics and papers where you can get free listings, a designer and printer, a set of labels with concertgoers' names on them, and your info!
- ✓ **Record keeping:** Keep records! Of course you need to record all your incoming and outgoing money. And you need to keep tabs on government requirements. Then you need to remember in an orderly fashion: Every Concert, Who, When, Where, What. Computers are great for this. But keep hard copies of your programs too, for graphic purposes and a sense of longevity. Then your history begins to make sense—how many times have you played a certain piece, what instruments are in such and such a piece, when did you go to California. And things grow so fast; big boxes are not the best, but better than nothing.

In no time at all you've been running a group for ten years, twenty-five, forever. I believe anyone who *really* wants to can do it. Organizational skills per se are wonderfully helpful but not essential. (And I ought to know!)

I know you've read all about Robert Dick by now. This is a concert you don't want to miss; he is a unique flutist and a superb performer. Happy February. □

[Jayn Rosenfeld has been a member of the New York New Music Ensemble for over twenty years, and executive director for the past ten.— Ed.]

Member Profile

Amy Ziegelbaum

NYFC member
since 1972



Employment: Freelance flutist, recording artist, and recitalist; private flute teacher in Great Neck (Long Island); first flutist with the Band of Long Island, a cooperative concert band formed to assist not-for-profit groups raise money for charitable causes.

A recent recital/performance: On January 26, 2003 with Flute Cocktail: A Flute Quartet (other NYFC members Lauren Ausubel, Helen Richman and Jordan Vogel) at the Croton (NY) Free Library in a program of Mozart, Massenet, Guiot, and JeanJean. (Next performances: see March 3 and 15 Flute Happenings listings.)

Career highlights: Performances with the Queens Symphony, Riverside Orchestra, Great Neck Philharmonic, Long Island Opera, Chautauqua Festival; performing Bach's *Brandenburg Concerto* No. 4 with Sam Baron at LIU's Tilles Center for the Performing Arts in 1996; performing with pianist Laura Leon at the Museum of Jewish Heritage and other venues in the tri-state area (1991-present); presenting a program of American music (at the Hecksher Museum in Huntington, NY, in 1998) in conjunction with the Smithsonian's Modern American Realism exhibit.

Current flutes: A Miyazawa Model MC-375R, purchased in 1993, used with a silver Brannen or a gold Weissman headjoint; Miyazawa alto flute, Yamaha bass flute, Weissman piccolo. She is a Miyazawa Performing Artist.

Influential flute teachers: Sam Baron and Karl Kraber. Flute guru Jeff Weissman has also taught her a lot about the instrument (and bailed her out on many occasions when her flute went out of whack right before a concert!).

High school: Far Rockaway High School in Queens, New York.

Degree: B.A. in performing arts/music [Barnard College, 1976].

Most personally satisfying accomplishment(s): (i) Recording, editing and producing her own CD, *Blessings of Beauty: A Classic Collection of Judaic Gems* by Weill, Gould, Amram, and others, at Cove City Studios; finding that the experience of hearing herself the way others hear her made her a better flutist and a better listener; (ii) Founding a business, Musical Tapestries, Inc., and learning about the business of music—production, design, publicity, distribution, etc.; (iii) Sharing her love of the flute with her students and audiences in schools, nursing homes, and other community settings.

Favorite practice routine: She regularly works through a few exercises from each of the following: Moyses's *De la Sonorité*; scales and trill studies from the Paula Robison book; harmonics from Robert Dick's *Extended Techniques* book; and articulation studies from Trevor Wye's series. She loves sightreading, and says, "I've never stopped playing 'for fun' with friends and colleagues just because I am a 'professional' player."

Interests/hobbies: Exercise classes, biking, and crossword puzzles; spending time with husband Michael, a urologist, and three sons, ages 16, 15, and 9.

Advice for NYFC members: After an early start with piano and then violin, Amy fell in love with the flute at the relatively late age of 14. Playing "catch up" with all the players who had begun flute in fourth or fifth grade taught her that hard work and determination can pay off if you love what you are doing. Stopped practicing for a while? Just start again and work through the difficulty of getting back in shape (as Nike says, "Just do it!"). □

FLUTE HAPPENINGS

MARCH '03

March
3

Monday 6:30 pm

Flute Cocktail: A Flute Quartet (with **Amy Ziegelbaum**, **Lauren Ausubel**, **Helen Richman** and **Jordan Vogel**) will perform a program including works by Mozart, Massenet, Guiot, and JeanJean.

• Brooklyn Heights Library, 280 Cadman Plaza West (at Tillary Street), Brooklyn • Admission is free • Info, call 718-623-7100.

March
12

Wednesday 12:00 noon

Patricia Davila, flute, and Merynda Adams, harp, in a program including works by Elgar, Young, Debussy, and Bach.

• Presbyterian Church, 1 East Oak Street, Basking Ridge, NJ • Admission is free • Info, call 908-953-9809.

March
13

Thursday 7:00 pm

The Sylvan Winds with **Svjetlana Kabalin**, flute, will perform a program of "Scandinavian Sounds" for flute, bassoon, horn, and piano including works by Saariaho, Larsson, Jeppesen, Olsen, and Kuhlau.

• Victor Borge Hall, Scandinavia House, 58 Park Avenue, NYC • Admission \$20 general, \$10 students/seniors • Info, sylvanwinds@att.net or call 212-222-3569.

March
15

Saturday 2:30 pm

Flute Cocktail: A Flute Quartet (same program as March 3).

• Forest Hills Library, 98-27 Metropolitan Avenue, Forest Hills, NY • Admission is free • Info, call 718-261-5512.

ANNOUNCEMENTS

The Ninth Annual New Jersey Flute Choir Day will be held on Saturday, March 22, 2003 from 8:30 am to 6:00 pm at Drew University and Grace Episcopal Church in Madison, NJ. The event, directed by **Virginia Schulze-Johnson** with the assistance of **Patricia Davila**, will include seminars, flute choir readings, and concerts for players and teachers of all levels. Info, contact Virginia Schulze-Johnson at 973-408-3428 or VSchulze@drew.edu, or visit www.depts.drew.edu/music/beyond.

Flute Happenings Deadlines

Issue	Deadline	Mail date
March 2003	02/20/03	03/15/03
April 2003	03/20/03	04/12/03
May 2003	04/03/03	04/26/03

(ROBERT DICK, cont'd from page 1)

practice. When it's time to make the music, it's time to look at what goes where and why.

You once said you wanted to find every sound the flute could make. Are you getting close?

First of all, it was "every sound the flute could make inside the limitations of not wishing to do anything that would damage the flutist, flute, or audience." That's

important, because it eliminates some of the old things like buzzing into the flute like a brass instrument, and playing at earsplitting volume. (I sometimes use amplification, but not at rock 'n' roll levels.) But the more you can do, the more you can see. It's an endless quest. That said, I've certainly found a lot of the sounds!

You've really made a unique contribution there.

Thanks. I've really worked hard, not only to do the work, but to get it out there: if you want to bring about change, you have to beat the drums and keep beating them.

Did your dedication to exacting that change come from some particular annoyance?

What I've done has come out of a positive place, not a negative one. It's a vision.... One of the big inspirations was listening to electric guitar players in rock in the late '60s; they had such an amazing range of sound and I thought the flute should have that too. It wasn't that I had this 30-year fit of petulance! I do get frustrated with certain aspects of the standard repertoire because I just don't think many of the standard pieces are good music; in particular the 19th century works that were written for flute.

The fluffy ones?

The fluffy ones, yeah. I really can't stand them and things like the Paris Conservatory repertoire. Those pieces were

meant [to be enjoyed for the moment; they] were entertainment. There's really nothing wrong with playing music that makes people smile; there's an important place for lighter music. To the credit of all those composers of the 19th century: they were musicians who could play the flute and write. Today, all too many times, we have instrumentalists, not musicians who play. When Taffanel was writing variations on *Mignon*, it was a [pop] hit because the audience knew the tunes he was writing variations on. I'd love to see the kids today writing variations, or transcriptions, or in some way dealing with the music of their time, the pop music of today.

Even if it's Eminem?

Yeah! Absolutely! Eminem for flute, baby! I'm ready! The audiences they play for would be electrified. And they would get the same result that Taffanel got playing the music of his time for the audiences of his time!

You said it's okay to play music that will make people smile. Your music has enormous variation. I wonder whether you feel that all emotions are reachable by extended technique.

I don't think that's a relevant question, because it's not about technique. It's about music, about having something to say and finding the way to say it. In and of itself, a sound is a sound, that's all. Technique is only a means to an end, not an end in itself.

When you find a new sound on the flute are you happy to share it straight away?

On some rare occasions I've shown people material I'm working on and said, "Don't use this because I'm composing with it now...if you want to use it [later], that's cool." But a G7 chord is a G7 chord; it's the musical context that you put it into that matters. I've found "my" music with other people's names on it many times. If you're original you wind up being copied.

Do you take action?

Depending on the degree of the copying. I respond with anything from a rueful smile to being really really irritated. I heard someone essentially rewrite my piece *Afterlight* for flute and percussion. And to a really unconscionable degree. Why couldn't she

(it was a she in this case) write her own piece?

Nyfinger used to talk about a whistle tone competition you had with him, and how you knocked him out being able to play whistle tones down to low C.

I never viewed it as a competition. I had never before heard anyone play whisper tones as clearly, strongly, and musically as Tom. His example convinced me that developing beautiful whisper tones was really worth doing; it was natural to try to extend them down to the bottom of the flute. Reaching low C, and eventually low B, was very exciting.

Do you miss living in New York?

Yes, I do. I lived in Switzerland for ten years. On one hand I loved the calm, and on the other the calm drove me crazy!

You say on your website: "My time in Paris showed me why we use the French words for bureaucracy and chauvinism." Did you have a bad time there?

In certain ways, yes. For six months in 1978 I worked at IRCAM (the Institute for Research and Coordination of Acoustics and Music), trying to create a flute with a new fingering system. The project did not succeed at that time, largely due to bureaucratic obstacles. Some good things happened in that period, but they were based outside of IRCAM, like my getting to play with one of my musical heroes, the saxophonist Steve Lacy, who lived in Paris at that time.

On the Larry Krantz flute webpage there's a link [<http://users.uniserve.com/~lwk/geneva.htm>] to a very extensive report from the jury room that I wrote about the [2001] Geneva competition. After you were eliminated as a contestant you could go to any and all the jurors for feedback on how you played. One of the things that truly appalled me was that EVERY French contestant asked ONLY the French-speaking jurors for feedback. Karlheinz Zoeller, principal of the Berlin Philharmonic for 40 years, was on the jury and none of the French players had any interest in what he thought. That is chauvinism. All the Germans asked everybody. The Italians and Japanese asked everybody, sometimes dealing with tremendous language difficulty because they really wanted to know. This attitude has a lot to do with



NYFC Flute Fair 2003

SATURDAY, MARCH 29, 2003

9:00 am–7:00 pm

Union Theological Seminary

100 Claremont Avenue
(between 120th and 122nd Streets/
Broadway and Riverside Drive)

The Flute Fair will feature flutist Robert Aitken, who will host a masterclass and perform Henry Brant's new composition, *Ghosts and Gargoyles*. For more information:

Masterclass: contact Patricia Spencer at 215 W. 90th Street, 1G, New York, NY 10024 or at newflute@compuserve.com.

Student Flute Ensembles: contact Stefani Starin at starin@newband.org.

Exhibits: contact Rebecca Quigley at rebeccah1@yahoo.com.

Katherine Fink, *Flute Fair Chair*
finkkath@optonline.net

Volunteers: Would you like to help at the Fair? If so, please contact Laura George at 975-509-8059.

NYFC Table: Members may sell up to 10 flute-related items at the NYFC Table—check the website for details or contact coordinator Rie Schmidt at rieschmidt@aol.com.

NYFC ANNUAL COMPETITION

The winners will receive monetary awards and a performance at the Competition Winners' Recital at CAMI Hall, 165 W. 57th Street, on Sunday, April 27, 2003.

Application Deadline:

FEBRUARY 21, 2003.

For information and application go to:
www.nyfluteclub.org

Required piece: Sonata by Paul Hindemith, first movement only, to be played from memory, plus all movements of another piece of your choice. It is not required to play the piece of your choice from memory.

Competition Coordinator: Patricia Zuber, 152 West St., Closter, NJ 07624
zuberflute@earthlink.net.

Please check the NYFC website — www.nyfluteclub.org — for details and updates. Brochures will be mailed shortly.

why what is happening in France is largely irrelevant to the rest of the world; it's become terribly inbred. Nothing exciting compositionally is going on there, and I try to stay tuned.... But the food's good!

A friend of mine recently had a lesson with you during which you very quickly taught her how to create multiphonics using your "throat-tuning technique." Can you talk about that?

In the late '60s and '70s our colleagues the acousticians actually figured out that the sound of the flute (which starts with the air flipping in and out of the embouchure hole) not only radiates forwards into the air, it also radiates back through us. It matters what happens inside our bodies; the throat has a huge effect on the sound. In the classical French school model, the flutist's body is thought of in three essential parts: the posture and breath, the mouth (articulation and embouchure), and the hands and fingers. But what connects the breath to the mouth? The throat!

There's a lot more to it than "keep your throat open." If your vocal cords

are held in a way that you're prepared to sing the note that you're playing (in unison or in an octave relationship, sometimes even two or three octaves lower than the pitch being played, but ALWAYS in tune), you will get a much stronger and much more beautiful resonance. Anyone who's ever played any wind or brass instrument beautifully has done this to some degree, whether they were conscious of it or not. Some people sing all the time, some don't. People who don't sing should learn how to use their voices. Those who do sing should find the connection and exploit it to its fullest. This is all in my book *Tone Development through Extended Techniques*. The multiphonic techniques are there too.

Does a flute player need to be careful about developing tension in the throat with that technique?

No. What you do is sing correctly, softly and gently. There's absolutely no reason to be afraid of using your voice.

It used to be that there were a few distinct mainstays in modern composition that

were very focussed and traceable: the line from Mahler through Schoenberg and Webern; jazz was focussed along the line of increasing virtuosity through Parker and Coltrane; rock 'n' roll evolved down definable lines. I'm wondering where you put yourself in this very multi-tendrilled timeline....

I'm one of those composers who simply feels free to use it all. I didn't feel the need to be part of any group and I don't feel there are any "shoulds" except you should express what you feel. I don't feel that there are any "shouldn'ts" except you shouldn't repress what you feel. So there are times where I will definitely use what I learned from the 12-tone style and times where I'll use what I learned from the 12-bar blues. The lineage I feel part of is that of the virtuoso composer/performer.

You've called Hendrix an inspiration and of course Hendrix was an intensely charismatic performer. Is charisma an important part of your style and career?

Well, I guess it is. Audiences can tell if you're really feeling something, and if

(Cont'd on next page)

(ROBERT DICK, cont'd from previous page)

you aren't, then pretty much nothing else you do is going to matter. You have to play your truth and you have to be telling it because it's important to you. There are a lot of folks who can play their instruments really well but they don't hold an audience because what they're doing is just playing their instrument really well. Sometimes you hear



someone who really doesn't play all that well technically, but they've evolved whatever

technique is necessary for them to express themselves, and it's totally compelling.

What are we going to do about that? Last month I went to a young violinist's Carnegie Hall debut and her performance was absolutely faultless and yet every shred of enthusiasm had been carefully pared from her playing; it was so coolly perfect. What has to happen here?

That's a fascinating point and I've thought about it a lot. A player like that is obviously the product of a competition system where you must play every note perfectly and not offend anybody by having a strong point of view because whatever that point of view is, it's very possible that one of the judges won't like it.

I think that the basic educational system is going to change—it's already happening. The orchestra is going to move off center stage, and orchestra players will stop being the main source of instruction. Chamber music players will take over that role, and as the aesthetics of chamber music become the core I think we'll hear things played much more musically in general.

What hope do we have of seeing new music come to the fore in society when we have the New York Philharmonic feeling that it must routinely program 19th century works to survive?

I was on the New York State Council on the Arts music panel for a couple of

years back in the '80s and we were very seriously talking about this problem of orchestras, demographic curves, and declining audiences. During the years I was principal flutist in the Brooklyn Philharmonic, I'd sit there and look out at the audience at the Brooklyn Academy, and their heads were primarily bald or blue. The "Meet the Moderns" series, however, had a very cross-generational audience, a lesson the management didn't seem to be absorbing. Managements across the country are knee-jerkily in fear that if they do something that challenges the subscribers they won't come back.

But maybe they're underrating their subscribers. Maybe the subscribers WOULD like more of the new if it was presented better. Take Leonard Bernstein and Michael Tilson Thomas, for example. They didn't expect the audience to know how to listen to music completely unlike anything they'd heard before. Instead, they got the audience to thinking, "Wow, I CAN hear that! I CAN understand what the composer is doing." THEN they'll listen.

Turning to the sheer practicalities of demographics, the subscribers are already halfway out the door. When those folks are gone they're not going to be listening to anything the Philharmonic will be able to play them. They'll be at another concert hall hearing another group.

Yes, a harp... [Much laughter.]

You never know. There could be some very hip stuff going on with the harp! I'd love it if some group would commission me to write a flute, viola and harp piece. I have a lot of ideas for the harp.

But the future is in chamber music and new forms of performance—multimedia things. I tell students that the web is far more likely to be their concert hall than traditional concert halls, and that isn't a bad thing. We have to think about the doors that are opening—not just the doors that are closing.

[Remember], the people who were writing the music that's now considered classical were the working musicians [of their time, just as we are the working musicians of our time]. So while we want to keep the best of the tradition alive, we also need to keep in mind that

the vitality of any tradition is dependent on its ability to absorb new influences. Once we cut ourselves off from new influences we've entered museum mode. That can be okay up to a point, but...

I can really see you teaming up with the Kronos Quartet.

Well I proposed that to them but it didn't get anywhere. Maybe it'll happen in the future. I'd be thrilled to write more chamber music—a string quartet, a woodwind or brass quintet, a trio for acoustic instruments. Or to write pieces where there are interactions with electronics.

If you were to write a string quartet would you be looking to extend string techniques?

Let's get away from the word "techniques." Color of sound is really important to me, but those colors are going to be there because there's a reason for them to be there—there's something musically that needs to be said and certain colors have to happen. I've never written a sound just to write it.

Is your electric flute far away?

I'm a visiting faculty member at Iowa this year, but I'm hoping that when I have a permanent position at an American university I'll be able to use the resources of the university and collaborate with the science people and finally really come up with a true electric flute.

You made a very daring move in your career when you decided to stop playing other people's music in order to establish your own identity.

That was one of the most important decisions I ever made. I wasn't getting anywhere in terms of getting fellowships or grants as a composer. What I heard was, "Well there's a really warm feeling towards you but people don't think of you as a composer. They think of you as a flutist who writes some pieces." I guess they thought Chopin was a pianist who wrote some pieces, Rachmaninoff was a pianist who wrote some pieces, and Bach was just this organ player who wrote some pieces. I'm not trying to put my music on a plateau with Bach's by any means, but I'm just trying to show that the tradition of both composing and performing has very deep, time-honored roots. It's silly to think that one must

either compose or play but not do both. In Europe there's not as much fuss about that sort of stuff. Nobody feels that Heinz Holliger is not a composer because he can also play the oboe.

But turning back to the situation I was in—I took the financial risk and I just let it be known that I was focusing on my own music. Finally, after about three years I started to get all those grants and commissions.

Do you think about other arts such as theater, literature and painting?

Oh sure. A couple of weeks ago I gave a concert in Iowa called "Playing Art." I played some of the paintings in the University of Iowa Art museum as graphic scores. So I played Jackson Pollock's Mural, a Robert Motherwell painting, a group of African masks.

You have to come to New York and do that.

I'd love to.

Is there an essential difference between the type of improvising you do and the improvising of jazz musicians?

Well, jazz musicians in the swing to be-bop traditions are operating a very clear harmonic system, one you have to know a lot about to play musically. I have a huge respect for the people who know that canon, and I'm not a be-bop musician. It's not a tradition that has reached down and called me. My harmonic sensibility is a bit simpler.

What did you do with Albert Cooper in London?

Albert has in many ways been my teacher. Albert's a guy who's really connected to his world. One of the things you can learn from Albert is "Keep your eyes open! Answers are all around you." One time he needed a pad cutter for a truly unusual sized bass flute and he walked down the street and noticed a piece of exhaust pipe that had fallen off somebody's Jaguar. He said "Oh! That looks about the right size!" He took it home, cut off a bit, polished it, sharpened it, and made the pad cutter. We worked on a couple of projects. One was the bass flute headjoint and the fruition of that work is in my bass flute design for Emerson.

Which is out now.

Yes, the Robert Dick model. Accept no

substitutes! That's what I play on. Albert and I also worked on developing a flute where it's possible to play every combination of open and closed holes.

How far off is that?

That's alive and well in the Brannen Kingma system, which is I think a really great thing. It's the first instrument that really expands the possibilities of the flute for everybody—and it really works. It doesn't do absolutely everything but it does so much more than a regular Boehm flute that it's truly a quantum leap ahead. The flute Bickford Brannen built for me is a Kingma system flute modified to incorporate some of my ideas; it has already been cloned for another customer.

Tell us about your glissando headjoint.

Kaspar Baechli made the early prototypes in Switzerland. Bickford Brannen, who made the glissando headjoint I'm playing now, has again taken it to a completely new level of craftsmanship and musical possibility.

They'll be a custom order and in silver.

Yes. It's sort of funny to imagine somebody wanting a gold one but maybe they will! THE GOLD GLISS!

You pull the flute away from you as you play. What's the pitch range?

The pitch range is a major third for a short length of air like the first finger C and major 2nd for a long length of air like the low B.

Speaking to you it's very apparent that you're tremendously positive and enthusiastic. Do you teach that to your students?

I try. You can demonstrate. We talk about music in our culture, what it means to be a musician, the future and the world they're going to be in. But while it's fun to reminisce, I found that some of my teachers were teaching me how to launch *their* careers. When it was 1968, being told how to start a career as if it was still the 1930s was kind of frustrating. As a teacher I'm very concerned with history—one must know the past in order to benefit from it and to equip oneself for the present and the future. But the vital perspective is to look ahead, to think about what one might do in order to be thriving in 2020.

What's key in that?

I think it's to be a musician that plays. I don't have much hope for the instrumentalist who simply reads and plays really well, but cannot participate in a larger creative way beyond deciding whether this accent is stressed more than that one. There was an article in a recent *New Yorker* by a producer of classical recordings who brought up a very valid axiom: if you were a baseball fan, why don't you just watch a tape of a really great game, why go to a new one? The stadiums would be empty if we felt that every Sunday a whole bunch of people are playing the same basic game they were playing last week. But we're interested in the variations that happen in it, and that's true of music as well.

Unfortunately, while there is a huge economic viability in the National Football League it hasn't extended in our culture to classical music. So the musician who has an 18th century attitude will be fine: create music that works and convince folks that they need it. We can't be so pure as to think we shouldn't engage on those levels. So all of the people out there doing school concerts and outreach—it's incredibly valuable work, because if WE don't do it, it's not going to get done. Kids who go to school from kindergarten through college who've never heard anything but what the marketplace brings are not going to blossom into the intelligent, questing audience of the future. We have to go out there and plant those seeds as best we can, and as frequently as we can.

Thanks for talking to us. We're very much looking forward to hearing you (and your flutes!) in February. □

Ann Cecil Sterman recently returned from touring Europe where she played principal flute and piccolo with the Philip Glass Ensemble in Italy and Greece.

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



From the Editor

Greetings! March's NYFC concert will feature Robert Dick in a program of "solo flute music I love, from the baroque to today." Ann Cecil Serman's interview touches on his compositions (including how they are played and misplayed), the state of music in our culture, and the latest in extended flute technology. It begins with a terrific Julius Baker story—don't miss it!

Robert Dick predicts that innovative, small-scale chamber music groups will become the dominant "classical" music art form of the future. Jayn Rosenfeld's primer on do-it-yourself arts management ("From the President," p. 2) is thus fortuitously timed, as she describes the organizational (and other) skills needed to start and maintain a successful chamber music group.

This month's Member Profile subject is Amy Ziegelbaum, a Long Island-based freelance flutist whose favorite practice routine includes Moyse's *De la Sonorité* AND Robert Dick's *Extended Techniques* book. Her profile was especially interesting for me, since I got to catch up on what she's been doing since our paths first crossed many years ago as college students playing dorm-room flute duets.

All for now. Hope to see you at the concert.

Best regards,

Katherine Saenger
(klsaenger@yahoo.com)