



# The New York Flute Club

## NEWSLETTER

October 2010

### Robert Dick: His Beat of Life in the 21st Century

Interview by Lisa Bost-Sandberg

**R**obert Dick has been one of the most influential musical forces in my life. My lessons with him (in both flute and composition) and my time with him and his family have been an indelible experience, thanks to his limitless inspiration, creativity, intellectual intensity, and deep commitment to music and his students. We enjoyed the opportunity to catch up a bit at the NFA convention in Anaheim and then followed up with this interview conducted via Skype a couple of weeks later.

*LISA BOST-SANDBERG: As this concert is in honor of your 60th birthday, let's use it as a springboard to talk retrospectively. How do you feel the phases of your life have had an impact on you?*

**ROBERT DICK:** I've never had a phase in my life that was placid; they've all been intense. What I do feel is that, at this point, I have a much better idea who I am as a person and as an artist than I did when I was younger. In a way, it's kind of silly to celebrate these anniversaries, but in a way it's not, because I did manage to get to sixty, and I'm still creating, and I think I'm starting to do my best work. I would like to come much deeper to terms with some of the core musics that have been inspirations. These are all projects that have huge amounts of studying in front of them—I've always felt myself a life-time student.

*(Cont'd on page 4)*

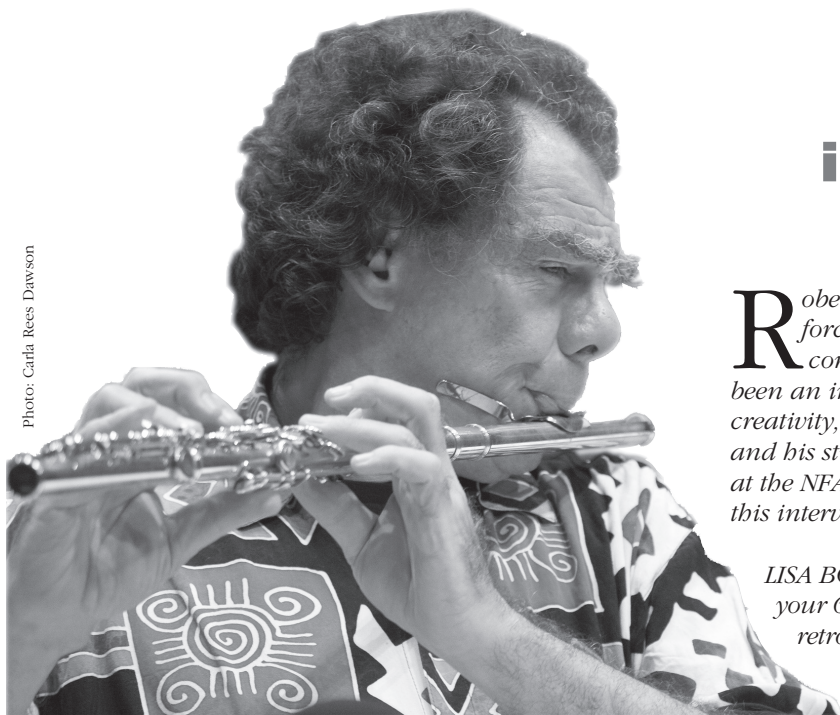
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Photo: Carla Rees Dawson



*In Concert*

### Robert Dick The Composer-Performer at 60

with Jun Kubo, flutist; Joshue Ott, visualist; Ursel Schlicht, pianist

Sunday, **October 17, 2010**, 5:30 pm

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

Time is a Two-Way Street (2004)  
for two flutes

Fumarole (2010)  
for contrabass flute

Air is the Heaviest Metal (2008)  
for flute

Spontaneous Fiction (2010)  
for flutes and visuals

Gravity's Ghost (2007)  
for piccolo

Heat History (2010)  
for flute with Glissando Headjoint®

Life Concert (1997, revised 2008)  
for flute and piano

Dark Matter (2005)  
for contrabass flute and piano

*All music composed by Robert Dick (b. 1950) and published by Multiple Breath Music, BMI*

**Program subject to change**



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2010–2011

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## On the Road with the New York Flute Club

by Nancy Toff



From the  
President

At the age of 91, the New York Flute Club is remarkably mobile, even spry, as we move our concerts to a new home at the Baruch Performing Arts Center. From our first concert, in January 1921, in the Rose Room of the fabled Ansonia Hotel on Broadway, we moved to the Art Center at 65 East 56th Street (1923), then to the Chickering Music Salon, Steinway Hall, the Beethoven Association clubhouse at 30 West 56th (where Barrère lived), Delphic Studio (44 West 56th Street), Midtown Music Hall (846 Seventh Avenue), and in 1945 to the chamber music hall on the fifth floor of the City Center of Music & Art. In 1949 we began a long run at Carl Fischer Concert Hall (renamed Judson Hall and then CAMI Recital Hall), moving to Yamaha Piano Salon in the fall of 2005. Indeed, we wandering flute players have proved ourselves a hardy and flexible bunch.

This season we begin a new chapter in a jewel of a recital hall at Baruch. In a 2008 article in the travel section, the *New York Times* listed Engelman as one of the city's hidden gems. Describing the city's musical venues, Seth Kugel wrote, "When it comes to describing places to hear music, here's an adjective that is tossed around a lot: intimate. In New York, that's sometimes a euphemism for 'tiny' or 'sardine-like' or, from a musician's point of view, 'unprofitable.' But sometimes it lives up to what you hope for: cozy, friendly, comfortable, with a sense of interaction with the performers."\* Engelman has raked auditorium seating, a Steinway concert grand, and excellent acoustics, and it's easily accessible by all forms of public transportation.

Our musical wanderings are not at all unusual in this city. The New York Philharmonic started in the Apollo Rooms on lower Broadway, and wandered through the Chinese Buildings, back to the Apollo Saloon (410 Broadway), then to Niblo's Concert-Room, Metropolitan Hall (Fifth Avenue and 10th Street), Broadway Tabernacle (340 Broadway), Niblo's Garden (Broadway at Prince), the Academy of Music (at 15th Street and Irving Place), Irving Hall (Broome and Norfolk Streets), Steinway Hall (then on 14th Street), and the Metropolitan Opera House (1411 Broadway), finally moving to steady homes in Carnegie Hall (1892) and then Philharmonic (later renamed Avery Fisher) Hall in 1962.

Venue notwithstanding, our objective has remained constant, to provide New Yorkers with something they get nowhere else: a broad spectrum of top-notch flute playing. This year, we offer one of our most adventurous performer-composers, Robert Dick; the first appearance of a traditional Irish flutist at the club; the New York premiere of a trio by a prominent American composer, Richard Danielpour, played by Mimi Stillman, protégée of Julius Baker, one of the giants of New York fluteplaying; a recital honoring Philippe Gaubert, exemplar of the French school; András Adorján in a program of Hungarian music; and Paula Robison, one of the luminaries of the post-Rampal generation, in a program of Songs without Words—which might be a good metaphor for everything we as flutists try to accomplish with our instruments.

These programs are emblematic of our attempts to be eclectic and wide-ranging; to both honor our past(s) and to look to the future; to support and learn from artists of all generations; and not least, to take advantage of all that New York has to offer.

Of course we haven't exactly been wandering in the desert for the last 91 (or even 40) years.... But have we now reached the Promised Land of musical venues? I hope so. And on October 17, Robert Dick, pied piper of the avant-garde, will help lead us there. I look forward to greeting you at the opening concert.

\*Seth Kugel, "Balcony? Not at These Intimate Listening Spots," *New York Times*, May 11, 2008.



## Member Profile

Cecilia  
Sparacio

NYFC member  
since 1977



**Employment:** Assistant supervisor of titles at the Metropolitan Opera, organist/choir director for Good Shepherd Episcopal Church in Granite Springs (NY), private flute teacher, and freelance musician.

**A recent recital/performance:** On October 3, 2010, a program of works by Danzi, Nielsen, Debussy, Arnold, and Ibert at the Lincoln Center Library for the Performing Arts with her woodwind quintet L'Amore della Musica (after six concerts with the same group for senior audiences in NYC and in the Berkshires this summer).

**Career highlight(s):** As a flutist: playing with L'Amore della Musica (a woodwind quintet she helped found in 2005) and Northern Westchester Flutes (since 2001). As a general purpose musician: her August debut as guest conductor of the Stockbridge Sinfonia (an intergenerational orchestra in the Berkshires) and her titles job at the Met (see below).

**Current flute:** A silver Muramatsu with a gold headjoint/silver crown designed by Miguel Arista.

**Influential flute teachers:** On flute: Robert Dick (1984-86) for breath control, extended and traditional techniques, refinement in finger technique, and interpretation; Thomas Nyfenger (masterclasses in 1983 and 1986) for general musicianship and analytical knowledge of the flute; Andrew Lolya (1977-83) for traditional repertoire and an introduction to the joys of playing/experimenting; and Trudy Kane (1974-77) for a structured and methodical foundation. In the vocal tradition: Anthony Amato, a master teacher of opera and opera production, whom she has known for 45 years,

and Franca Sparacio (her mother), for choral direction and insights into the relationship between vocal production and beautiful phrasing.

**High school:** High School of Performing Arts in NYC.

**Degree:** BM in music (Mannes College of Music, 1982), MPS in special and general education (Manhattanville College, 2007).

**Most notable and/or personally satisfying accomplishment(s):** Attaining a master of professional studies degree at age 47, and then teaching third and fourth grade special ed in the NYC school system for two years (“an experience that altered my perspective of education and the human condition”). Her administrative position at the Metropolitan Opera, one she feels recognizes her achievements as a musician and her knowledge of opera. Cecilia says, “I help produce the Titles—a derivative work based on the opera libretto. My job entails synchronizing and adjusting all title cues for understanding, musical accuracy, timing, and possible rewriting.”

**Favorite practice routines:** Cecilia's have four components: (i) Three exercises from Taffanel and Gaubert's *Complete Method*, doing No. 1 alternating singing and playing, then singing *while* playing; No. 12 (arpeggios); and the trill exercises toward the back of the book for finger evenness, (ii) Overtones (slowly) for embouchure flexibility and breath support, (iii) Moyse's *Douze Etudes d'après Chopin*, working slowly with a metronome and emphasizing melodic lines, and (iv) Andersen's etudes Op. 15 and 60 (“challenging, fun music!”).

**Other interests:** Cooking (especially Italian), reading, spending time with family members (partner, two grown children, 10 siblings and their families), playing racquetball, ping-pong, Scrabble and Boggle.

**Advice for NYFC members:** Set attainable goals—maintain them once you meet them, and then raise the bar. Be true to yourself and do what you love—your motivation and passion will be infectious and your enthusiasm will inspire others.

## FLUTE HAPPENINGS

OCTOBER '10

Oct  
10

Sunday 2:00 - 5:15 pm

Masterclass with **ROBERT DICK**.

- Church for all Nations, 417 West 57th Street (between 8th and 9th Avenues), NYC.
- Admission : \$75 participant, \$30 auditor. Registration, visit [www.masterclassesnyc.com](http://www.masterclassesnyc.com).
- Info, contact Mary-Ann Tu at [maryann.tu@gmail.com](mailto:maryann.tu@gmail.com) or 212-249-1594.

Oct  
16

Saturday 9:00 pm - 3:00 am

TangoBijoux, a trio with **MICHELE SMITH**, flute, and two guitars is playing for La Milonga de Gardel, hosted by Carlos de Chey. Come and dance to romantic tango!

- Sandra Cameron Dance Center, 199 Lafayette Street, NYC.
- Admission: \$15 cover.
- Info, visit [www.sandracameron.com](http://www.sandracameron.com) or email [dance@sandracameron.com](mailto:dance@sandracameron.com).

Oct  
21

Thursday 1:30 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flutes; Brian Snow, cello; James Johnston, keyboard; and Renee Manning, guest vocalist; will perform a program including Jay Vilnai's *Amiable Beast* for flute and piano; Henryk Górecki's *Goodnight* for voice, alto flute, piano, and tam tam; and Eric Klein's *Dolce far Niente* for flute, cello, 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.

Oct  
30

Thursday 8:00 pm

The OMNI Ensemble, with **DAVID WECHSLER**, flutes, performing the program of October 21.

- 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.

Nov  
12

Friday 7:30 pm

!Duo Caramba! with **CARLA AULD**, flute, and Ana Maria Rosado, guitar, will perform in a Latin American Cultural Week event sponsored by NoMAA (Northern Manhattan Arts Alliance).

- NoMAA, 178 Bennett Avenue, 3rd floor, NYC.
- Admission: \$20 general, \$10 students/seniors.
- Info, visit [www.nomaanyc.org](http://www.nomaanyc.org).

### TRAFFIC ADVISORY

To avoid getting caught in traffic on concert days, please visit the NYC Department of Transportation's weekend traffic advisory site:

[www.nyc.gov/html/dot/html/motorist/wkndtraf.shtml](http://www.nyc.gov/html/dot/html/motorist/wkndtraf.shtml)

*Interview (Cont'd from Page 1)*

**LBS:** It seems like the term “20th century” is still used frequently to encompass music that has been written since 2000. What really does the term “21st century” mean to you?

**RD:** That’s a great question. First off, there wasn’t some gigantic cleaver that came down from the heavens and WHAP!! Good-bye 20th century, hello 21st century! However, I do feel it’s time to drop concern with the burning issues of the 1950s and ’60s. The revolution is over. It’s been won. We’re free. We don’t have to pledge allegiance to twelve-tone music. We don’t have to pledge allegiance to minimal music. We don’t have to pledge allegiance to the neo-Romantic, or the neo-Baroque, or the neo-whatever. We can do what we want, and that’s our challenge. There’s no play in being against anything anymore. We’re not like the early serialists, who on one hand were the natural followers of the very complex chromaticism of late Romanticism, but on the other hand were standing up against tonality. We’re not like the early minimalists, who were declaring their freedom from serialism. In a nutshell—to me, 21st-century music means we’re not against anything. Our challenge is to truly find out what we’re for and to express it.

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**LBS:** Your inventions have been so significant in developing sonorities on the flute—why don’t you fill us in on current plans with the Glissando Headjoint®?

**RD:** The Glissando Headjoint® is coming back to the market this fall—it is very, very close. In fact, by the time of the October concert it should be available again. It is being made by the company in China that owns Haynes, and they’re



Photo: Carla Rees Dawson

doing a remarkable job. The actual brand name on the Glissando Headjoint® is going to be Robert Dick. I’m working now on a set of short style studies that people can use to get a handle on it—the Taffanel and Gaubert of Glissando-Headjoint® land! It really is a remarkable, transformative addition to the flute and opens huge new musical worlds. It’s very simple mechanically—it’s just a telescopic headjoint inside a carrier tube, and there are two arms that go around the chin and cheeks that can be bent to fit each person comfortably, and then you move the flute. It’s the electric guitar’s whammy bar transmogrified onto the flute—giving the flute the capacity to make a glissando on every single note.

**LBS:** You mentioned that your piece *Heat History* explores the color and sonority aspects of the Glissando Headjoint®. These are very different capabilities than were explored in *Sliding Life Blues*.

**RD:** Oh, yes. It is much more kaleidoscopic.

**LBS:** How are these colors achieved?

**RD:** For example, a first-octave B-flat—you play that with the slide all the way in so it’s a normal B-flat. Then you pull the slide out a half-step and finger B-natural, and you’ve got a B-flat with a very different color. Then you pull it out another half-step and finger C-natural, and you’ve got a B-flat with a different color. There are huge things that happen with this, including the way the multiphonics change as the slide is used—it’s really remarkable.

**LBS:** It was roughly 40 years ago when you started developing all of these sonorities and documenting them in *The Other*

*Flute*. Of course, since then so many musicians have studied with you and performed your pieces—what evolution have you seen in terms of skills and understanding of the sonorities that you worked so hard to promote from the category of “extended techniques” into the realm of widespread use?

**RD:** I think that the very concept of playing a multiphonics is not strange to the basic flute player any more. Rarely do I hear “I had no idea that that could be done.” One of the main reasons I’ve worked so hard at it is because I want this change in the very idea of what the flute is to stick. I don’t want

it to disappear when I disappear. I don’t want it to be a bubble that pops; I want this to be a permanent change, and I really feel that for purely musical reasons it should be. It would also make me feel much better about four million hours of work! [laughter]

**LBS:** How has having children changed your outlook in terms of life-structure and inspiration?

**RD:** I had wanted to have children for a long time and for various reasons got to it pretty late in life. My son Sebastian is four-and-a-half and my daughter Leonie is two-and-a-third. I always felt that career, while important, couldn’t be everything, and that if it was all only for me, it was just too existential. Life is so much more complete with children. It’s also so much more busy. It’s much more fun and much more work. I really understand why most people have children when they are quite a lot younger than I am. On the other hand, there are advantages to being an older parent. One has perspective and is more relaxed about less important stuff. Thirty years ago I would have been working-working-working-working-working, and I don’t think I would have been as “there” for the kids. I’m still working-working-working, but I’m finding lots of ways to be there with them. I have this incredibly deep reservoir of practice from 50-plus years of flute playing, so if I don’t have the time to work every day the way I used to, I can tap into my reserves. Fifty years of playing does not go away if you miss a day or three.

**LBS:** What are some of the main concepts you really want your students to understand about music and being musicians?

## Robert Dick comments on the program

**I**nterviewer Lisa Bost-Sandberg asked Robert Dick to comment on his program, which includes both solo and duo pieces, some composed, some improvised.

To celebrate turning 60, the program reflects the music that I'm creating and performing now, rather than being a retrospective.

The concert will begin with my flute duo *Time is a Two-Way Street*. Jun Kubo commissioned it in 2004 for her Artist Certificate recital at NYU, and she will join me for this performance.

The most improvised piece is next, *Fumarole* for solo contrabass flute. The idea of this piece is to portray the amazing life that's found deep undersea around volcanic gas vents, called fumaroles. Life where it should be impossible! The contrabass flute, which I'm going to play without amplification (doing sit-ups now!), is the perfect undersea vehicle. It has the fantastic, rich lows to portray depth, and with the powerful key percussion and wonderful range of high sounds it's very possible to express liveliness, which is what the piece is all about.

*Air is the Heaviest Metal* follows *Fumarole*. This piece is my take on heavy metal music, inspired especially by the group *Metallica*. It's the newest piece in the series that began with *Lookout* and continued with *Fish Are Jumping*. I originally thought I would leave a lot of room to improvise, and then I learned that the heavy-metal guys tend to work out every single little detail, to the last umpteenth degree, and then they play from memory, and so I thought, "Well, that would be the right thing to do." So I wrote every single note and every single detail and play from memory. Hopefully it will sound improvised!

Closing the first half we come to a most unusual duo, called *Spontaneous Fiction*, in which I work with Joshue Ott, an incredible visualist—a video improviser. He has written his own program called Superdraw, and it's like playing with Kandinsky in real time. We've been playing a lot over the past few years and create a full-blown abstract video, with score, on the spot.

After intermission, things pick up with my solo piccolo piece *Gravity's Ghost*. I was inspired by Otha Turner, the famous Mississippi fife. He had a leading fife and drum band for many years, and it's very special music. Imagining what would happen if suddenly he acquired a multiphonic technique and a chromatic instrument—I kind of took it from there.

Next is *Heat History*, my newest piece using the Glissando Headjoint®. The piece explores the rich color and sonority aspects that the Glissando Headjoint® has. When I first conceived of the instrument I was thinking of the glissandi themselves and the way the flute could be so vocal in expression, but I hadn't really anticipated how much the same note would have different colors with the slide in different positions.

The concert will close with two duos with pianist Ursel Schlicht. My duo with her is an ongoing project that is very important to me. The piece *Life Concert* is my biggest work for flute and piano, and though it was originally done in 1997, I recast it in 2008, so it counts as a 21st-century work. The score presents the musical DNA of the piece, and the two creative musicians bring it to life.

The final work, *Dark Matter*, for contrabass flute and piano, is a work with text, very much a performance piece. The text was generously provided by internet spammers who sent blocks of random words to get their messages through spam filters. I'm sure there are other people like me who did not read the messages but who read the random words. Sometimes these words said amazing things, sometimes sounding as if a very strange mind was making sense to itself. I have page after page of these texts and selected a bunch of passages for *Dark Matter*. The contrabass flute part is, for the most part, improvised, as is the piano part. It's funny—and I wish there were more funny pieces out there.



Photo: Anibal Pella

RD: The reality is to understand that music comes from inside of us all. And that includes "us"—the students. It doesn't just come from inside of other people, it comes from inside of you. Students need to understand that this must be worked with, just like your embouchure and your technique, and that we all must find our own way. I don't expect everyone to construct the tapestry of their life just like I did, but Quantz laid out the formula perfectly well, which is that a good musician is a good performer, a good composer, and a

good improviser. I'm not sure what order he put those in, but it doesn't really matter. It's just that a good musician is a good musician.

*LBS: Are you able to integrate composition and improvisation into flute lessons as much as you would like to?*

RD: No. I wish there was more time. Very often the beginning phase with a new student is taken over by repair work—embouchure, posture, and issues related to holding the flute. I wish there was more than an hour a week with

each student, I really do. If we had two or three hours weekly, the answer to your question would definitely be yes. I do the best I can, and some people are more passionate about the creative side of things—some people take a separate composition lesson, which really works well. I love teaching composition as well as flute, and I love working with improvisers, too.

*LBS: Then you see all these students trying to find a way to make a living in the field,*

*(Cont'd on page 6)*

*Interview (Cont'd from page 5)*

*and obviously there are different schools of thought as to how to accomplish this—what are your philosophies?*

RD: Nobody really asked for the economy to implode the way it's been imploding, and so starting a career is a real challenge. A musical career today is a great big do-it-yourself project. Having a very entrepreneurial approach is vital, and each person finds their own mix of teaching, playing gigs, having their own group, and creating their own music in some way. When I was young I hated the idea that I would actually have to deal with something called "business"—I wanted to play "pure" music. But it turned out that real life meant that other people had to be made aware of my existence; other people had to become aware of the music so that possibly they could become interested in it or perhaps even hire me to come do a masterclass, or come and study, or invite me to play a performance on their series, and so I realized that the business side is just part of life and isn't a dirty word. Many years ago I was told that if you watch four guys sweep a floor, one of them is going to do it best, and there's something to learn from him. It's so true. I've been very active over the years in trying to learn. Knowledge is there, it's all around us, we're just swimming in it—if we keep our eyes, ears, hearts, and minds open.

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*LBS: What do you think about the trajectory of music as you see it right now?*

RD: Music is doing just fine. I wish flutists were more adventuresome. Where's the heavy metal flute star? Where's the pop music flute star? Where's the country western flute star? There are so many genres out there, and I'm just talking about just music that we find every single day in the United States. There are

lots of great flute stars out there that most American or European flutists aren't aware of at all, and we can learn an awful lot from them. I never studied with Hariprasad Chaurasia, but I sure learned a lot from his recordings. There are a lot of people who have wonderful musical lives. I think in every case there was an epiphany: "I'm going to try to do the music I want to do, not what I've been told I should do or think I should do."

It's important again and again to stress that that doesn't mean that people should just forget the past. I believe we need to know the repertoire. I also believe we need to be selective about the repertoire. I don't see the point in playing bad music, but there is good music to play from every period, and really, if you don't know the past you can't enter the future, and if you can't really play, you're not going to fool anybody. You need a comprehensive sense of what the basics are, and the basics have gotten a lot bigger than they used to be. The basics include throat tuning and multiphonics and circular breathing. I can't understand why any flutist would not want to learn circular breathing, no matter what kind of music they wanted to play. What an advantage it gives you!

*LBS: You always emphasize that creativity is the norm, not the exception. What do you expect of yourself in terms of being a creative musician?*

RD: I expect to continue being creative. I expect to continue hearing the as-yet unheard music and to try to realize it, and I expect to continue to be inspired by other people. I expect to continuously be trying to hear music I haven't heard



Photo: Anibal Pella

before and also to go deeper into music that I love and want to hear again and again. I expect to keep going, because that's the basic thing—life itself. I was incredibly inspired the first time I saw the redwood trees in California because I had expected to enter a grove of timelessness, with a feeling of stasis and permanence, and instead it was a grove of the most youthful energy! How do you get to be eight hundred feet tall? You start growing as fast as you can, and you keep it up for a thousand years! The spirit of vibrancy and youthfulness from those giant trees—wow. They're just going like crazy, and that incredible beat of life is all around us. I just expect to keep participating.

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*Flutist, composer, and improviser **Lisa Bost-Sandberg** ([www.lisabost.com](http://www.lisabost.com)) is currently pursuing her DMA degree as a recipient of the Master's and Doctoral Fellowship at the University of North Texas.*

# NYFC ENSEMBLES PROGRAM

## UPDATE

The NYFC's annual Fall Ensembles Gathering is scheduled for **Sunday October 3** (2:00 to 4:00 pm, at Space on White, Room 3, 81 White Street, between Broadway and Lafayette, NYC), just as this newsletter issue is going to press. I thought readers might like to know a bit more about the new director of our Ensemble Program (Mary-Ann Tu) and her goals for the coming year.—Ed.

### Goals for 2010-11:

- Explore the music by NY-based composers (Katherine Hoover, Robert Dick, Gary Schocker, Cynthia Folio).
- Establish performance venues within our communities.
- Give back to our communities through music.
- Create a Flute Club presence in city-sponsored events such as Make Music New York.
- Make music while learning, making new connections, and having fun!

### About Mary-Ann Tu:

**MARY-ANN TU** received her musical training at the Eastman School of Music, earning a master's degree under the tutelage of Bonita Boyd. She has studied with Keith Underwood, Gary Schocker, and James C. Scott, and attended masterclasses given by Jean-Pierre Rampal and Maxence Larrieu in Nice, France. Returning to her musical roots after a successful career in finance, Mary-Ann now runs a flute studio in NYC and designs/maintains websites and manages masterclasses/workshops for several well-known musicians, teachers, and coaches.

### For more information:

Visit the NYFC website ([www.nyfluteclub.org](http://www.nyfluteclub.org)) for updates and be on the lookout for eblast reminders. Or contact Mary-Ann directly at [maryann.tu@gmail.com](mailto:maryann.tu@gmail.com).



### Guidelines for Listings

- **Flute Happenings** (free): listing of upcoming performances by members.
- **Member Announcements** (free): flute-related contests, auditions, and masterclasses organized and/or sponsored by members.
- **New Releases** (free): brief descriptions of members' new recordings, sheet music, and books, listed periodically.
- **Classifieds** (\$10 advance payment required; make check out to the New York Flute Club and mail to the Newsletter Editor): member advertisements (up to 320 characters/spaces).

*Submissions (email or hard copy) should be sent to the Newsletter Editor. Deadlines are listed on the right.*

### Flute Happenings Deadlines

Issue	Deadline	Mail date
November 2010	10/07/2010	11/04/2010
December 2010	11/04/2010	12/02/2010
January 2011	12/09/2010	01/06/2011
February 2011	01/13/2011	02/10/2011
March 2011	01/27/2011	02/24/2011
April 2011	02/24/2011	03/24/2011
May 2011	04/07/2011	05/05/2011



### Membership Directory Deadline

To be included in the 2010-2011 Membership Directory, dues (regular \$60, student/senior \$45, contributing \$75, sustaining \$125, life \$1,000, with discounts available for certain teacher-student combinations) must be paid by **OCTOBER 31** (Barrère's birthday). Dues and membership form (downloadable from <http://www.nyfluteclub.org/html/membership.html>) should be sent to:

John McMurtery, Membership Secretary  
 Park West Finance Station, Box 20613  
 New York, NY 10025-1515  
[mcmurter@gmail.com](mailto:mcmurter@gmail.com), 917-756-8280



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



## October 17, 2010 concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street)  
Robert Dick, 60th birthday celebration

### 91<sup>st</sup> Season 2010 - 2011 Concerts

**October 17, 2010** • Sunday, 5:30 pm  
ROBERT DICK—60th birthday celebration

**November 21, 2010** • Sunday, 5:30 pm  
CHRISTOPHER LAYER, Irish flute

**December 19, 2010** • Sunday, 5:30 pm  
MIMI STILLMAN / DOLCE SUONO TRIO,  
NY premiere of Richard Danielpour trio

**January 23, 2011** • Sunday, 5:30 pm  
NICOLAS DUCHAMP—Gaubert program

**February 27, 2011** • Sunday, 5:30 pm  
ANDRAS ADORJÁN—Hungarian music

**March 13, 2010** • Sunday, All Day  
NEW YORK FLUTE FAIR, with guest artist  
PAULA ROBISON, Songs without Words  
The Lighthouse, NYC

**April 10, 2011** • Sunday, 5:30 pm  
WINNERS OF THE 2011 NYFC COMPETITION  
& YOUNG MUSICIANS CONTEST

**May, 2010** • Date TBA  
ANNUAL MEETING & ENSEMBLE CONCERT

*All concerts and events (except as noted) 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 \$20, only at the door; free  
to members. For more information, visit the NYFC  
website at [www.nyfluteclub.org](http://www.nyfluteclub.org).*



### From the Editor

**Greetings!** The NYFC's fall season will open with a 60th-birthday concert by flutist-composer Robert Dick featuring his latest works. Lisa Bost-Sandberg, his former flute and composition student, did the interview. I learned a surprising new detail about the Glissando headjoint® (engaging the slider affects color as well as pitch in the low octave) and enjoyed hearing about Robert's insights on parenting toddlers at 60 (hard, but fun), the business aspects of music (not much fun, but necessary), and what's fun and not fun for composers of the 21st century (after the 20th, there is not much left to rebel against, so one's compositions have to be *for* something).

Readers should note the change in venue for the Flute Club concerts: Engelman Recital Hall on 25th Street between Lexington and Third Avenues. I did some (self-funded!) research on the neighborhood's South Indian restaurants a few weekends back and am happy to report that the one I sampled was both affordable (one step up from pushcart prices) and delicious.

Nancy Toff's "From the President" provides some more information about Engelman Hall, as well as an intriguing perusal of the real estate history of two venerable New York institutions—the New York Flute Club and the New York Philharmonic—both of which have done their share of moving around over the years.

Cecilia Sparacio is this month's profile subject. She has an interesting practice routine (alternately singing and playing her favorite T&G exercise and then simultaneously singing and playing it), but an even more interesting day job: editing opera titles at the Met (which, in case you ever wondered, are implemented by a live person following the score, for main stage rehearsals as well as performances).

Anyway, all for now. See you soon.

Best regards,

Katherine Saenger ([klsaenger@yahoo.com](mailto:klsaenger@yahoo.com))