



The New York Flute Club

NEWSLETTER

Vienna Philharmonic's Schütz Showcases Beethoven Concerto

By Isabella Carucci

For his New York Flute Club recital on March 2, Karl-Heinz Schütz has crafted a program that blends the classical with the contemporary, showcasing both his personal arrangements and new commissions.

This program offers a glimpse into Schütz's diverse career as an active soloist, avid player of contemporary chamber music, professor at the Musik und Kunst Privatuniversität Wien, orchestral flutist with the Vienna Philharmonic, and artistic director of the Horizonte Landeck music festival.

At the heart of the program is Schütz's own arrangement of the second and third movements of Ludwig van Beethoven's Violin Concerto in D Major, Op. 61. This

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Karl-Heinz Schütz will present his arrangement of Beethoven's Violin Concerto in D Major.

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This Year's Flute Fair Promotes Idea of "Creative Connections"

By Deirdre McArdle

Despite the weather, spring is right around the corner for the March 30 Flute Fair team.

The renowned flutist and composer Gary Schocker will be featured as the guest artist, performing a gala recital and a teaching a unique mastery class. Unlike traditional mastery classes, where only a few get to play, in this session everyone is encouraged to bring their flutes and participate.

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2024-2025

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From the President



**We Flutists
Share the Joy!**

Members of the New York Flute Club had a busy February! We seemed to be everywhere sharing our joy of music. Several Club members, including myself,

had the wonderful opportunity to present recitals and lectures at the Mid-Atlantic Flute Convention in Virginia. We connected with our Flute Society of Washington friends and built relationships with attendees from all over the country. We were reminded that music is powerful and community is essential.

Back home, we came together online for another wonderful “I Just Wanna Play!” event with Laura Lentz, who helps us connect with our curiosity and creativity. Her energy and thoughtfulness prompts us to think about how we approach our own sound and to think about the flute in many different ways.

And then suddenly, it’s March. You might be reading this before seeing Karl-Heinz Schütz’s mastery class and recital while he is on tour with the Vienna Philharmonic, or you might be reading this after the events. Regardless, we are very lucky to have him spend time with us again.

Finally, March will wrap up with our annual Flute Fair with guest artist Gary Schocker. This is a time for celebration and shared experiences, so I can’t wait to see you on March 30th.

~Lish
president@nyfluteclub.org

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A Salute to Robert Dick

Club Celebrates Boundary-Pushing Flutist for His 75th Birthday



Robert Dick collaborated with harpist Stephan Haluska at the Jan. 26 event, which kicked off with a mastery class where Ilaria Hawley, above, and Ruiqi Liu, right, received tips from the maestro.

Photos: Lisa Vickery



Vienna Philharmonic's Schütz to Showcase Beethoven Concerto, Boulanger, Doppler

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piece has been a special one for the flutist, who has spent years carefully arranging it for the flute. "Some adaptations must be made, of course, since the range of the instruments is different, but now we can come much closer with today's instruments than we would have been able on historical instruments found during Beethoven's time," he explains.

Schütz sees this arrangement not just as a technical challenge but also as a way to highlight that Beethoven wrote this concerto very open to other sonorities; Beethoven himself arranged it for piano. In Schütz's arrangement, the flute is featured as a vocally inclined solo instrument, purposefully hinting at the "golden era" of solo flute after Beethoven's time. To further this theme, the program opens with *D'un Matin de Printemps* by Lili Boulanger, a piece that exemplifies the flute's lyrical and expressive possibilities.

Schütz also will honor the Austro-Hungarian flute tradition with a performance of *Airs Valaques* by Franz Doppler, a work that connects him to the Vienna Philharmonic's founding roots. "Doppler was a founding member and solo flutist of my orchestra, so I feel obliged to highlight this very Austro-Hungarian touch," Schütz explains.

The program also features a newly commissioned work written for Schütz by Austrian composer Clemens Gadenstätter titled *Making of Intimacy*. Completed in 2024, the concerto explores a wide range of sonorities, from intimate and delicate to strident and percussive. Schütz was so inspired by the piece

Karl-Heinz Schütz, flute Eliko Akahori, piano

Sunday, March 2, 2025, 6:00 p.m.
Mannes School of Music
Ernst C. Stiefel Hall
55 W. 13th St., NY, NY

Program

D'un Matin de Printemps

Lili Boulanger (1893-1918)

Violin Concerto

Beethoven (1770-1827)

(Transcribed by Karl-Heinz Schütz)

Air Valaques, Op. 10

Franz Doppler (1821-1883)

Soliloquies III and IV (from Making of Intimacy) for Solo Flute

Gadenstätter (b. 1966)

Sonata, Op. 23

Liebermann (b.1961)

that he encouraged Gadenstätter to write a more accessible companion solo work, *Four Soliloquies on Making of Intimacy*. Reflecting on the process of learning new compositions, Schütz shares, "It offers a classical musician the opportunity to enter a field quite free of expectations and traditions. It almost always asks you for a nearly improvisational answer to what is written upon the first sight reading.

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Schütz Showcase

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Sometimes, there can even be a funny moment when you discover that you were in the wrong boat regarding the interpretation this whole time!”

“I will perform Lowell Liebermann’s Sonata for Flute and Piano to show my appreciation of his wonderful work and his significant dedication to enriching the repertoire for our instrument,” Schütz says about the final piece of the program.

Schütz’s formal music education took him through Austria, Switzerland, and France, where he studied under renowned teachers Eva Amsler, Aurèle Nicolet, and Philippe Bernold. Each teacher encouraged him to find his own voice while grounding him in the essential stylistic elements of their respective traditions. “They all encouraged me to express myself in an independent way, but it is always the surrounding artistic circumstances which also form musicians,” he reflects, noting that his playing has been deeply affected by his daily interactions with his colleagues in the Vienna Philharmonic, collaborative vocalists, and guest conductors. He credits his French training, specifically, with the development of his clear articulation and sensitive vibrato. He thoughtfully contemplates the purpose of sound itself, asking, “What is beauty after all? Some music has different content, and it’s

important to search for truthfulness in the sound.”

Schütz’s outlook on the future of classical music is one of optimism. Despite the rise of artificial intelligence and the distraction of social media, Schütz is firm in his belief that technology cannot replace or distract from the soul and unpredictability of human expression. “Human soul and its expression isn’t negotiable,” he asserts. “The actual ‘sit down, take a rest, I will play something for you now’ will take another dimension during the next decade.”

He highlights the risk inherent in live performance, which is often what makes it so compelling. “The human act can try to be

perfect—but it will always have this feature of being a bit unpredictable, imperfect, or risky. Only by taking this risk can we make music alive. This is why amateur musicians performing is so

incredibly touching!” Schütz believes that this live interaction, fueled by genuine human expression, is what makes music resonate so powerfully.

For musicians navigating a world increasingly dominated by new music genres and technological influences, Schütz offers practical advice: “Be a reliable translator of the composer’s intentions.” He stresses the importance of embracing both tradition and creativity when approaching all types of repertoire. “It’s not necessary to reinvent things,” Schütz suggests. “Often, it’s enough to have a fresh, creative mindset nourished by a good deep breath.”

Mastery Class Set for March 1

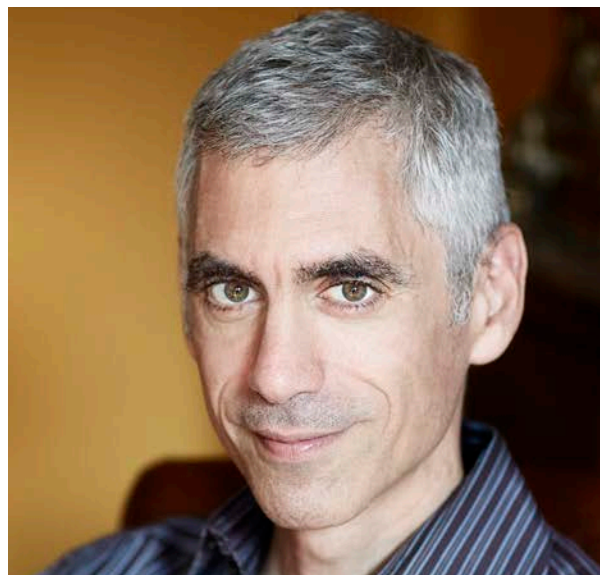
While most NYFC guest artists hold their mastery classes on the same day as their club concerts, Karl-Heinz Schütz has an orchestral gig at Carnegie Hall the afternoon of March 2. Due to that scheduling conflict, the class will be held on Saturday March 1 at 4 p.m., at Mannes, 55 W. 13th St.

Flute Fair Promotes “Creative Connections”

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The Flute Fair’s focus this year is on playing, with many opportunities to take your flute out of the case. Grab a cup of coffee first thing in the morning and warm up with Lish Lindsey in the cafeteria, try improvising with Chip Shelton in his Jazz Workshop, or join Jayn Rosenfeld for her Ensemble Reading Session. Journey with Nora Lee Garcia through the landscape of Latin music, check out what’s new on Broadway with Janet Axelrod, experience a hands-on workshop on the shakuhachi with James Nyoraku Schlefer. The Flute Fair has something for everyone with ensemble performances, the NY Flute Club Competition Finals and a dedicated hour after lunch to visit the exhibit hall upstairs in the gym.

The event is being held in the same space as last year, at the Allen-Stevenson School, 132 E. 78th St. in Manhattan (one block from the 77th Street stop on the 6 train). Doors open at 10:00 a.m. The fair runs until 8:30 p.m., with the Gary Schocker mastery class beginning at 4:30 p.m. and his concert starting at 7 p.m.



Gary Schocker—flutist, harpist, pianist and prolific composer of flute music—will headline this year’s fair as guest artist.

For online registration, attendance fees, and the schedule for the full day of workshops, visit nyfluteclub.org.

Interested in volunteering? Please email jenn.forese.nyfluteclub@gmail.com.

Questions? Contact Deirdre McArdle at deirdremcardle49@gmail.com or Jenn Forese at jenn.forese.nyfluteclub@gmail.com.

Tag Sale and Club Table at the Flute Fair

Each year one of the most popular features of the flute fair is a tag sale of used music, CDs, vintage LPs, flute-related artwork, jewelry, figurines, and other music-lover items.

We need your donations! Clean out your closets of flutey things and bring us your duplicate Bachs, Mozarts and Kuhlaus and the pieces you no longer play. We’re happy to give you a tax-deduction receipt. Please bring your items to the exhibit hall on the day of the fair.

Separately, the Flute Club table also sells CDs and publications by club members; you may sell up to 10 items. Bring them to the table beginning at 9:00 a.m. and collect unsold items by 5:00 pm. The Club takes a 10% commission to support its programs.

For more info, contact Nancy Toff, nancytoff@gmail.com.

New York Flute Fair 2025

A Preview of Workshops and Sessions

Registration form and fee schedule can be found at nyfluteclub.org

Note: All events and times are subject to change.

10:00 a.m. sessions:

Flute Warm-Up, with Lish Lindsey

Ensemble Reading Session, with Jayn Rosenfeld

11:00 a.m. sessions:

Alexander Technique, Mindfulness and Your Flute, with Abbé Krieger

Early Flutes: an Introduction, with Boaz Berney

Echoes of Piazzolla: The Flute's Improvisational Journey through Bandoneon Styles, with Sarah Rulli

"Act One": New Music by Celebrated Composers of Broadway, with Janet Axelrod

12:00 Noon sessions:

Expressive Synergy: Movement & Music, with Juan Carlos Navaraz

Effortless Sound: The Power of Breath Coordination in Flute Playing, with Vanessa Mulvey

Flutists of the New Jersey Wind Symphony, with Kristin Bacchiocchi-Stewart

Bridging Eras: A Musical Conversation for Flute and Bassoon, with Ashley Mendeke

Estampas Latinas Flauta y Piano (Latin Works for Flute and Piano), with Nora Lee Garcia

1:00 p.m. Lunch Break: Attendees are encouraged to visit the exhibit hall.

2:00 p.m. sessions:

Alexander Technique for Comfort, Coordination, and Confidence, with Fanny Wyrick-Flax

Emotion and Fantasy: A DCFlutes Journey, with Sandra Ragusa, director

Shakuhachi Workshop, with James Nyoraku Schlefer

A Musical Tribute to Bonnie Lichter's Legacy, with Soo-Kyung Park

3:00 p.m. sessions:

Musical Entrepreneurship: Creating your Own Playing Opportunities, with Carla Auld

Paramus High School Honors Flute Choir, Tyler Adel, director

Not Too Sweet: Flute Music Through a Culinary Lens, with Annie Wu

4:00 p.m. session:

Sharpen Your Improvisation Skills—Jazz Flute Workshop, with Chip Shelton

4:30-5:30 p.m.:

Gary Schocker open mastery class

5:30 p.m.:

NYFC Competition Finals

7:00 p.m.:

GALA CONCERT WITH GUEST ARTIST GARY SCHOCKER AND PIANIST FUMI KUWAJIMA

2024-2025 EVENTS

Sun. Oct. 6: **Sandra Miller**, concert 5:30 p.m. at Mannes School of Music*, 55 W. 13th St., NYC

Mon. Oct. 14: **Lish Lindsey**, ‘Play With the President,’ online, 7 p.m.

Thurs. Oct. 17: **Kim Scott**, jazz improv, online, 7:00 p.m.

Sun. Nov. 17: **Miguel Ángel Villanueva**, 3:30 p.m. mastery class, 5:30 p.m. concert, at Mannes

Thurs. Nov. 21: **Denis Savelyev**, Ukrainian pieces, online, 7:00 p.m.

Thurs. Dec. 5: **Leonard Garrison** on Gaston Crunelle, online, 7:00 p.m.

Sun. Dec. 15: **Chamber music concert** featuring **UpTown Flutes** and friends and a premiere by **Tyson Gholston Davis**, performed by **Tadeu Coelho**. 5:30 p.m. at the Allen-Stevenson School, 132 East 78th St.

Thurs. Jan. 9, 2025: **Molly Gebrian** on the Neuroscience of Practicing, online, 7:00 p.m.

Sun. Jan. 26: **Robert Dick** 75th Birthday Celebration, 3:30 p.m. mastery class, 5:30 p.m. concert, live at Mannes.

Thurs. Feb. 20: **Laura Lentz**, Modal Flute Warmup, online, 7:00 p.m.

Sat. March 1: **Karl-Heinz Schütz**, mastery class 4:00-6:00 p.m., Mannes

Sun. March 2: **Karl-Heinz Schütz**, concert 6:00 p.m., at Mannes

Sun. March 30: **NY Flute Fair** with **Gary Schocker**, live at Allen-Stevenson School, 132 East 78th St.

Sun. April 27: **NYFC competition winners concert**, Theatre at St. Jean, 150 East 76th St.

Sun. May 18: **NYFC annual meeting** and Ensemble program. Time and venue TBD.

***NOTE:** All concerts held at the Mannes School of Music are presented in collaboration with the Mannes School and held in Ernst C. Stiefel Hall, 55 W. 13th St., NYC.

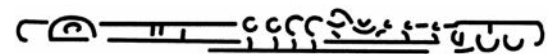
THE NEW SCHOOL
MANNES

Have a Say on Programming

What kind of American flute music do you like? We want to know.

As the Club’s program committee works to schedule events for coming seasons, we would like your input on the most important pieces of American music for flute. What do you consider the classics? What do you just like? What would you prefer to hear? We are interested in pieces for solo flute through small ensemble.

Please send your nominations to Nancy Toff, nancytoff@gmail.com.



Flute Happenings

The OMNI Ensemble continues its 42nd season at the Brooklyn Conservatory of Music on Saturday March 15 at 8:00 p.m. Music Director/Flutist David Wechsler hosts an evening featuring Igor Stravinsky’s *Four Russian Songs*, Manuel Valls’ *Canciones Sefarditas*, Shulamit Ran’s *All Roads Lead*, Thea Musgrave’s *Sunrise*, and David Wechsler’s *Three Movements for Flute, Viola and Harp*. Visit theomniensemble.org for more info.



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