



The New York Flute Club

NEWSLETTER

October 2018

Harvey Sollberger at 80: Celebrating an Evolving Aesthetic of Creation

Interview by Patricia Spencer

Flutist/composer Harvey Sollberger (www.harveysollberger.com), a notable figure on the NY music scene from 1960 to 1982, is the recipient of major composition awards (Koussevitzky, Guggenheim, Naumburg, Fromm, NEA). In 2015 he was honored by the National Flute Association with a Lifetime Achievement Award. This interview took place by phone and email in mid-September, when I caught up with Harvey at home in Iowa after his recent trips to Italy and UCSD. The interview title is a nod to Harvey's "Two Commandments" (no need for ten!) for all producers of art: 1—Create a world, 2—Don't bore me; and to my interest in the significant, though hard-to-describe, shift of focus in Harvey's recent compositions.

PATRICIA SPENCER: A lot of NY flutists remember your "Flute Farm" from the 1970s [a summer program that Sollberger gave in Cherry Valley, NY; Siena, Italy; Woodstock, NY; and Bowling Green, OH, during 1975-83]. Do you think the concepts you are describing in your "Wild Strawberries" article [excerpts on p. 4-5] are another, deeper and longer, version of the Flute Farm?

HARVEY SOLLBERGER: I feel I've lived my life in constant tension between country and city. I need both, and for me my 22 years lived in NYC propelled me forward and were critical for me at that time of my life. And yet, I love the country. After a week in San Diego earlier this month, I remember my sense of relief and free breathing as [my wife] Marla and I emerged from the Cedar Rapids airport late at night upon our return: "Why, it's DARK here, really dark!" I like that now.

PS: You describe an interesting fascination with "smallness" in the article. One might observe that it could hardly evolve in a big city atmosphere. How does this tension between country and city play out in relation to the music?

HS: Smallness. A solo flute piece can be just as deep as an orchestral piece; the ideas can keep renewing and deepening our perception. For several years (Cont'd on page 5)



Photo: John Richard

In Concert

Harvey Sollberger 80th Birthday Celebration

Sunday, **October 21, 2018**, 5:30 pm

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

Program

New Millennium Memo III (2000, 2015)	Harvey Sollberger (b. 1938)
	Harvey Sollberger, flute
Life Study (1982)	Sollberger
	Jubal Trio: Sue Ann Kahn, flute; Susan Jolles, harp; Constance Beavon, soprano
A Winter's Tale (2018)	Sollberger
<i>World premiere</i>	
	Jayn Rosenfeld and Patricia Spencer, flutes
Symphony "Breath" (adapted from <i>À même rive</i>) (2016-2018)	Sollberger
	4 piccolos, 8 flutes, 4 alto flutes, 4 bass flutes, and 4 contrabass flutes
<i>World premiere</i>	
	Harvey Sollberger (conductor) and flutists listed on p. 7

Program subject to change

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Opus 99

by Nancy Toff



From the President

Welcome to the 99th season of the New York Flute Club, or [centennial] minus one. Eager as we are to prepare for our 100th, there is much to celebrate this year, and I hope you will enjoy what we have planned for you.

At one point I considered programming an entire concert of Opus 99 works. The best part was the bibliographic challenge. Some artful googling and “advanced searches” in the Library of Congress and other online catalogs produced a fascinating list—Italian melodies arranged by John Clinton, a Concertino for piano and woodwind quintet by Paul Creston, a Diabelli serenade for flute and guitar, a Kuhlau piece, and a multitude of Reicha woodwind quintets—alas, not the stuff of which good programming is made. I was quickly convinced of the folly of that idea. (Teachers, you can try this at home:

pick an opus number and see what flute pieces your students can find.)

Instead, we will rely on our guest artists—including Aaron Goldman of the National Symphony, Karl-Heinz Schütz of the Vienna Philharmonic, and Jeffrey Khanner of the Philadelphia Orchestra—for their own distinctive ideas about repertoire.

In addition, we are reviving a NYFC tradition: thematic concerts, performed by a variety of top local flutists. We have such a deep bench in New York; what better way to take advantage of the talents of so many of our colleagues? So in November, on what was formerly known as Armistice Day, we will observe the exact centenary of the end of World War I. For music, it truly was the Great War, as many notable musicians served in the armed forces, and some of them—including Philippe Gaubert—actually wrote music in the trenches. The war motivated some of those musicians to emigrate to the United States—harpist Carlos Salzedo, Edgard Varèse, and 20-plus future members of the Boston Symphony—to the great benefit of American musical life. More on that in November.

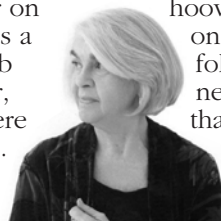
In January, we will initiate a partnership with the Center for Jewish History, which will co-host a concert of music by New York Jewish composers. As you might guess, the shopping list for that repertoire was long and varied, and we will feature some core works of our repertoire—the Bloch *Suite Modale*, the Copland Duo, and Bernstein’s *Halil*—along with some pieces that may surprise you.

Another initiative this year will be a renewed emphasis on outreach and education. We are pleased to welcome Amy Appleton, a professional arts educator as well as a flutist who plays in our ensemble program, as our education chair. With board members Julietta Curenton, who is hoping to broaden our outreach to underserved communities, and Jenny Cline, who is helping to expand our mailing list of teachers, we are assessing what the greatest needs are and what the flute club can do. We’re looking at potential partnerships with other non-profits, such as museums and schools, and we welcome your ideas and participation. If you would like to join this effort, please contact Amy (amy.m.appleton@gmail.com).

This brings us to our opening concert, when we will welcome back flutist-composer Harvey Sollberger for a celebration of his 80th birthday. The concert has been expertly organized by Pat Spencer, flutist of the Da Capo Chamber Players and a former president of the NYFC. Harvey, who has been involved with the Flute Club over many decades, represents what the Flute Club does best: honor our past while looking to the future. The all-Sollberger program will include a piece premiered by the Jubal Trio in 1982, a world premiere (*Winter’s Tale* for two flutes), and a New York premiere (*Symphony “Breath”* for 24 flutes), demonstrating that our birthday boy is in fact 80 years young. Please come help the New York Flute Club, 99 years young, as we wish him a happy birthday!

Katherine Hoover (1937–2018)

The Club mourns the death of flutist-composer Katherine Hoover on September 21. Katherine was a longtime member of the club and a former board member, and several of her works were premiered at NYFC concerts. Please see the obituary at www.dignitymemorial.com/



obituaries/new-york-ny/katherine-hoover-7996775. More information on her important career will follow in a future issue of this newsletter. The family requests that friends wishing to honor Katherine’s memory contribute to the musical organization of their choice.

Member Profile

Diane
Taublieb

NYFC member on
and off since 2006



Employment: Flute teacher at the Lucy Moses School (where she also coordinates the adult chamber music program and teaches adult theory classes), Special Music School, and the Turtle Bay Music School (all in NYC); the Kinhaven Music School in Weston, VT; and her private studio.

A recent recital/performance: A December 2017 faculty recital at the Turtle Bay Music School in a program of flute-centered chamber works that she hadn't previously performed; and an August 2018 performance of "a wonderful Nonetto by Louise Farrenc" (for string quartet and wind quintet) at the Kinhaven Music School.

Career highlight(s): Meeting and getting to know so many people— young and not so young; having the opportunity to share my love of the flute and of music with others and feeling that I've helped to bring something wonderful into their lives; receiving positive feedback for my teaching and for my approach to music—as a teacher and as a performer; seeing the joy that students get from sharing our love of the flute and music.

Current flute: A solid silver, B-foot Haynes with its original headjoint, purchased new in 1973.

Influential flute teachers: Sam Baron (while in high school and again as a master's student); Irvin Gilman (a former student/protege of William Kincaid) and Julius Baker (while in college); Thomas Nyfenger and Trudy Kane (while a working flutist in NY during the 1980s); and Keith Underwood (when back in school for her DMA, which she began in 1992).

High school: Great Neck North John L. Miller High School in Great Neck, NY (which allowed her to spend her

last semester in Sao Paolo, Brazil, where she lived with relatives, soaked in a new culture and studied flute).

Degrees: BA in music (SUNY Albany, 1976), MM in music (SUNY Stony Brook, 1978), and DMA (the Graduate Center at CUNY, 2005).

Most notable and/or personally satisfying accomplishment(s): Personal: raising two wonderful daughters (now 20 and 23 years old) who enjoy spending time with her and each other. Professional: earning her DMA (and completing her thesis, *Arthur Weisberg's Contemporary Chamber Ensemble, 1960-1983: A Documentary Study*).

Favorite practice routines: A 45-to-60-minute warm-up, starting with whistle tones and continuing with long tones (from Moyses), scales (as slowly as possible, concentrating on breath control and clean motion between notes), a vibrato exercise, and double tonguing on a variety of scales and chords/intervals from Taffanel & Gaubert's *Daily Exercises*. She then works on repertoire and whatever else she might be in the mood for on a given day and finishes by reading through music that is new to her or that she hasn't played in a while.

Other interests: Spending time with family and friends, hiking ("the New Paltz area in upstate NY is close enough for day trips, but interesting enough to stay overnight"), and arranging music ("I often arrange/transpose pieces for the players/instrumentalists who want to play together in the adult chamber music program I coordinate when I can't find appropriate repertoire elsewhere"). She also loves dogs, reading, musical theater, and discovering new music and/or composers.

Advice for NYFC members: Be true to yourself—as a person and as a musician/flutist. On a lighter note, some long-ago (and easier to implement) advice from Julius Baker: A good musician ALWAYS has a pencil (though Diane sometimes wonders if she could be an even better musician if she had LOTS of pencils).

FLUTE HAPPENINGS

OCTOBER '18

Oct. 2 Sunday 3:00–4:30 pm

The NY Jazz Flutet—**HARUNA FUKAZAWA** (alto flute), **GENE COLEMAN** (bass flute), **DOTTI ANITA TAYLOR** (C flute & piccolo), and **CHIP SHELTON** (contrabass)—performs an autumn matinee of music by jazz masters Clifford Brown, Horace Silver, and Duke Ellington, plus originals by ensemble members and surprise guests.

- The Triad Theater, 158 West 72nd Street, NYC.
- Admission: \$20.
- Info/reservations, visit www.triadnyc.com.

Oct. 20 Saturday 6:00–7:00 pm

A Juilliard Pre-College faculty recital with **CAROL WINCENC** and the Wincenc flute studio performing the Andrew Thomas A *Samba* (for two solo flutes and flute choir) and works by Fauré, Gaubert, and Peter Schickele.

- Paul Hall, 60 Lincoln Center (155 West 65th Street), NYC.
- Admission is free.
- Info, visit www.juilliard.edu/stage-beyond/performance-calendar.

Oct. 21 Sunday 9:00 am–7:00 pm

The New Jersey Flute Society's Flute Fair with guest artist **AMY PORTER**.

- Shea Performing Arts Center, William Paterson University, Wayne, NJ.
- Admission: Free to NJFS members (annual dues \$35 general, \$25 students) with advance registration.
- Info, visit www.njflutesociety.org.

Oct. 27 Saturday 8:00 pm

A rare chance to hear **KATHERINE HOOVER's** *Peace is the Way* (2003) in its original choral version plus five premieres and choral pieces by other composers having 80th birthdays this year (Bolcom, Corigliano, Harbison, Tower, and Wuorinen).

- Advent Lutheran Church, Broadway at West 93rd Street, NYC.
- Admission: \$25 general, \$20 students/seniors; free to NYFC members with advance email to haroldrosenbaum@gmail.com.
- Info, visit www.nyvirtuoso.org.

NOVEMBER '18

Nov. 9 Friday 7:00 pm

A Turtle Bay Music School faculty concert featuring **DIANE TAUBLIEB**, flute.

- Turtle Bay Music School, 330 East 38th Street, NYC.
- Admission is free.
- Info, visit www.tbms.org/social/artist-series/.

Flute Happenings Deadlines

Issue	Deadline	Mail Date
November 2018	09/27/2018	10/29/2018
December 2018	11/01/2018	12/03/2018
January 2019	11/29/2018	12/31/2019
February 2019	01/17/2019	02/18/2019
March 2019	01/31/2019	03/04/2019
April 2019	03/14/2019	04/15/2019
May 2019	04/04/2019	05/06/2019

Excerpts from “Wild Strawberries,” a reflection by Harvey Sollberger on his life and work*

*He walked through the night
Conducting Mahler to trees.
This was a blessing.*

As I awoke, I returned from a world where on a dark summer night I had been walking through a forest. In my right hand there had been a long white baton—one far longer than any ever employed by me in “real” life—that I’d been using to conduct the forest’s trees in a Mahler symphony (I don’t know which one). Strangely enough, there were no sounds to be heard; the music was me, flowing through me, more an internal psychic presence than external sounding vibrations. At any rate, my conducting had been energetic, involving my whole upper body as I walked, and as my gestures waxed and waned the trees responded, expanding and filling-out or pulling-back and drawing into themselves. I wonder now whether I was conducting them or the other way around.

The little haiku above is my after-the-fact attempt to record and respond to that experience.

Does this dream matter? What else might matter? (Or martyr, for that matter?). Our world today is filled with myriad heavy concerns that, pulling rank—I’ll be 80 in May—I’ll leave to folk better versed in such things than I to address. Meanwhile, as my life goes on I’m amazed to find more and more in less and less. Call it the William Blake Syndrome, I suppose (“To see a World in a Grain of Sand /And a Heaven in a Wild Flower”); or simply call it Smallness. Then—in this world where the going cultural assumptions so often privilege bigness and speed—I’ll posit Slowness as Smallness’s temporal partner. Slowness: the ability to live with something for a long time, to marinate in it, to enter and be entered by it. And finally, as a third value, I’ll posit a propensity to seek and find value in unexpected places. I don’t have a word for this, though, perhaps, serendipity might come close.

Living as I do, in a small town in northeast Iowa—I find myself in opposition to the kinds of “development” that see underpopulated rural areas as sources of raw material and fair game for exploitation; and in my own way, I practice my own humble form of podunkology, fighting for the Small, the Local, and the Long Picture. And when I’m not worrying about the Big Farming avarice that’s despoiling the landscape, I try to discern what matters, what else matters in this my small, my very local life?

As a student and translator of Italian [I have found a second or third or tenth calling in bringing the works of my favorite] “obscure Italian writers” to a wider audience. For instance, I’m working to pay off an old debt to the Italian flutist Severino Gazzelloni—whose example inspired me so much in my first efforts to play new music—by finding a publisher for my translation of his autobiography. His voice

is unique, and fun, too, as he recounts a childhood dream wherein his dead mother appears in order to give him the winning numbers of the Naples lottery so that he can buy his first flute. In short, she did, he won—and Gazzelloni became Gazzelloni.

My work as a flutist also reflects a pared-down focus on “what really matters.” As time passes, I’m delving ever deeper into a small group of works for solo flute. How much musical substance can there be in a bunch of solo flute pieces, you might ask. A lot, if you’re willing to look closely and dig deeply. This music, each piece, has for me the substance of a world or spirit entity somewhat similar to W.H. Auden’s idea of works of art as sentient beings, each with its own twilight consciousness or presence. At the top of my list is a work called *Tetratkys* by Giacinto Scelsi. A 26-minute long, four-movement solo “epic,” [it] is a compelling experience, both to play and to listen to; I’ve gotten to calling it the most remarkable solo flute work

of the 20th century. My own work on it began in 2004, and the work continues to progress and be rewarding. In all, there are about 15 or 20 solo pieces I’ve been zeroing in on, including works of Babbitt, J.S. Bach, C.P.E. Bach, Carter, Donatoni, Gaber, Honegger, Huber (Klaus), Koechlin, Martino, Piazzola, Reynolds, Takemitsu, Varèse, Wuorinen, and my own *New Millennium Memo*. These get played in mix-and-match fashion in a variety of places ranging from nursing homes, libraries, and Lions Clubs to colleges and

castles, the castle in question being the castle of the counts of Ayala-Valva in Valva, Italy, west of Salerno. It was there that Scelsi spent much of his youth, and where I was the guest of the local Gozlinus Cultural Association in presenting *Tetratkys* in Valva for the first time in 2013. For fun, after the Scelsi, I played several Neapolitan songs on the accordion, asking the audience to join in. They all did, and they all knew the words; just like a movie, as people say these days.

Turning to composition, among the things that loom large for me are a series of pieces I’ve been composing since 2011. I call them my flexible form—or flexform—pieces. These are works in which I strive to decenter the musical flow to such a degree that each work can avail itself of multiple starting and ending points. Thought of as a circle or “snake that swallows its tail,” each piece offers a variety of choices as to where to begin and end. By no longer composing within the “frame” of a single, fixed beginning and ending, the challenge is to create material that can function in a variety of positional contexts. My goal in most of these pieces has been to create a kind of music that “forgets itself as it goes along” and that in its presence and presentness becomes a kind of musical equivalent to clouds that change shape, forming and reforming with no particular goal or definitive statement in mind; the music, in this sense, becomes a form of acoustic weather.



Harvey Sollberger in his studio (2015) Photo: John Richard

My first flexform piece was *December* for solo alto flute, composed in 2010 for Lisa Bost-Sandberg. It's very simple formally, being comprised of four successive sections which I'll call a, b, c, and d. A performance might begin at the start of any of these sections, the possibilities thus being abcd, bcda, cdab, and dabc. Further, at the performer's discretion, the four sections need not be played continuously but can be played in any order as separate movements. Finally, any section or sections can be played without the others, thus offering considerable flexibility in program-building.

December was followed in 2011 by *Thin Music/Thick Music* for 20 players, composed for David Dzuby and the Indiana University New Music Ensemble. It's in two movements (Thin and Thick) and lasts 34 minutes. There are, by my calculation, 198 possible paths through it. Another characteristic of these thick and thin movements is that they're constituted of exactly the same music. *Thin Music* presents it laid-out horizontally over 24 minutes while *Thick Music* presents the same material arranged in anywhere from two to four layers or strata and takes 10 minutes to perform. Additionally, the performers can choose the order in which the movements will be presented. In the case of the thin-thick reading, listeners will first hear very clearly and explicitly what they'll then hear layered and juxtaposed in the second movement; while in the case of the thick-thin version they'll first hear the busier, composite (or "packed") version which the subsequent (thin) movement essentially "unpacks" and lays bare. "Thick" and "Thin" can also be presented singly in concert. I estimate the end-to-end, continuous performance of all 198 versions of *Thin Music/Thick Music* and *Thick Music/Thin Music* taking anywhere from five to six days; absent My Own Private Bayreuth, I'll stick to imagining them. Subsequent works have continued to build on similar ideas.

Most recently, I've been at work on a duet for treble instruments in 12 sections wherein there are—if all 12 sections are played—two different and complementary ways of parsing the overall experience: viewing the 12 sections as projected on a circular "clockface," the first involves a vertical division pitting sections 1-6 against sections 7-12; the second images a horizontal bisection pitting sections 10, 11, 12, 1, 2, 3 against sections 4-9. The listener can focus on one or the other grouping or—more rewarding and more challenging—track both at the same time; or she can just follow the play of surface elements

and forget their deep, dark structural undercurrents. Finally, performances can begin and end at any point on the circle, though they shouldn't extend beyond a full cycle of 12 successive sections.

Such concerns are not these days, it seems to me, in or near the forefront of most composers' minds. And because of that, all the more reason for me to pursue them to their logical and illogical conclusions. Against their lack of currency or contagiousness, I must measure the depth and strength of my own convictions regarding them. And in the end, it's those convictions that win out. Out of the rain, sun, soil, air, rivers, trees, and natural and unnatural history of these Northeast Iowa hills, I'm left alone to bottle my sturdy and rude elixir with its own DOC [the widely used Italian wine metric—Ed.] qualities and characteristics. If anything I do should turn out to be half as compelling as what my colleagues, friends, and heroes across the years have created, I'll be well-rewarded. And, in fact, am so, just in that very creating and the effort that goes into it.

And so, what matters? Standing back, the thing that most strikes me is that, for all their "localness" and distance from the main thoroughfares of cultural exchange, my activities and pastimes have always depended on relationships with a great many people spread across a crazy quilt of

languages, continents, and eras. For me to bring a duet for treble instruments to fruition loops back into Jack Beeson's composition seminar at Columbia and Edgard Varese's handshake and Scelsi's castle and Roger Reynold's Southwestern cooking and the Elliott Carter sketch on my wall and Gazzelloni's golden flute, and Stefan Wolpe's laughter at my preferring (he thought) to eat a hotdog in the subway instead of the piece of cheese he was offering me in his house. All of these people offered something, and they connected, as do [people] closer to home—friends, wives, husbands, partners, students, children, grandchildren. So many.

Relationships. Offerings. Blessings.

Here. There. Everywhere.

Past. Present. Future.

Smallness. Slowness. Serendipity.

Solitude.

Endings (deferred and otherwise).

*Excerpted from *Open Space*, Vol. 21 (2018), available for download from www.the-open-space.org.



Harvey Sollberger in his studio (2015) Photo: John Richard

Interview (cont'd from page 1)

now I have been zeroing in on about 12 to 20 solo flute pieces (by Giacinto Scelsi, Klaus Huber, Milton Babbitt, and others), and as I keep exploring them I keep finding new depths. The composer, George Benjamin (interviewed in a recent *New Yorker* article) goes for weeks and months on end with no contact with the outside world when he's working. For him, the process can't be

speeded up and made more "efficient." Slowness is NOT waste; it's just something we've lost in our headlong rush to gobble up as much experience as we can. Experience less and spread the experience over time and penetrate more deeply into it. There are great rewards to be had in doing so. This is my attitude to what I call "my Immortals," those solo pieces that offer so much to study, experience, and project as the years pass.

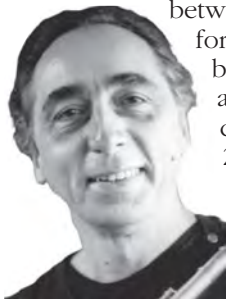
Living where I do and being surrounded by nature as I am, supports me in this attitude.

PS: So as we practice, we need to learn how the architecture of a piece reflects back or forward at any given moment. HS: For instance, I've been playing my *New Millennium Memo* since 2004. It has gone through three versions, and I've come back to it five or six times. In that

(Cont'd on page 6)

From the archives: Harvey Sollberger and the NY Flute Club

Harvey Sollberger appeared at the NYFC on numerous occasions between his first concert for the Club in December 1966 (at age 28) and his 65th birthday concert in February 2004. *Newsletter* coverage (available on the Club's website) includes 65th birthday tributes and an interview by Patti Monson in our February 2004 issue, and short interviews by Cathy Comrie



Sunday, February 29, 2004
5:30 pm

CAMI Hall
165 West 57th Street

Harvey Sollberger Flutist, Composer, Conductor 65th Birthday Concert

Assisting Artists: Sue Ann Kahn, Katherine McClure, Patti Monson, flutes, Christopher Oldfather, piano, Al Cerulo, vibraphone, the Da Capo Chamber Players: Patricia Spencer, flute, Blair McMillen, piano, David Bowlin, violin, André Melianoff, cello, Meighan Stoops, clarinet.

PROGRAM

about pieces on new music programs (*Aurelian Echoes* in December 2000, and *To the Spirit Unappeased and Peregrine* in December 2002) presented during Pat Spencer's tenure as NYFC president. A December 1983 holiday program at the NY Horticultural Society

SUNDAY, DECEMBER 18, 1983 5:30 P.M.		HORTICULTURAL SOCIETY OF NEW YORK 128 West 58th Street, New York	
ANNUAL WINTER CONCERT			
JEAN-JACQUES RIPPERT	Pièces à deux parties (from Premier Recueil de Noël, 1722) Joseph est bien marié Une jeune Pucelle Noël pour l'amour de Marie A la venue de Noël Que de gentilles pèlerines Laissez paître vos bestes Où s'en vont ces gais bergers John Solum and Anne Briggs		
JOSEPH BODIN DE BOISMORTIER	Sonata in D Major, Op. 7, No. 1 (1725) for three transverse flutes Gravement Allemande: Gayment Lentement Gavotte en Rondeau Gayment Anne Briggs, Don Hulbert, John Solum		
PALESTRINA (Arr. Katherine Hoover)	Litanae Domini		
ORANDE DE LASSUS (Arr. Katherine Hoover)	"Echo Song"		
	Russel Dedrick, Joanne Frediani, Amy Hersh, Rheva Kaplan, Kathleen Nester, Ellen Reidman, Rachel Rudich, Mary Schmidt Conductor: Katherine Hoover		
HARVEY SOLLBERGER	Killa Pata—Chaska Pata (1983) for solo flute and flute choir Rachel Rudich (solo), Leslie Cullen, Russel Dedrick, Joanne Frediani, Amy Hersh, Valerie Holmes, Lisa Johnson, Rheva Kaplan, Kathleen Nester, Ellen Reidman, Mary Schmidt, Kathy Stewart Conductor: Harvey Sollberger		
INTERMISSION			
HARVEY SOLLBERGER	Killa Pata—Chaska Pata (repeat performance)		
ANTOINE REICHA	Quartet in D Major, Op. 12 for four flutes Allegro Andante Minuet Allegro Vivace Eleanor Lawrence, Margaret Schechter, Florence Nelson, Susan Stewart		
NEXT CONCERT: LEONE BUÏSE, January 22, 1984, at CAMI HALL			

featured Sollberger's *Killa Pata/Cbaska Pata* for solo flute and flute choir, conducted by the composer (as well two arrangements for flute choir by Katherine Hoover).

The New York Flute Club INCORPORATED Organized 1920	
SUNDAY AFTERNOON DECEMBER 18, 1966 FIVE-THIRTY P.M.	JUDSON CONCERT HALL 165 WEST 57TH STREET NEW YORK CITY
Program	
HARVEY SOLLBERGER AND SOPHIE SOLLBERGER, Flutists assisted by OTTO LUENING, Flute CHARLES WUORINEN, Piano	
I	
Sequenza (1958)	Luciano Berio
Solo Flute	
II	
Cursive (1963)	Chou Wen-chung
Flute and Piano	
III	
Flute Variations (1963)	Charles Wuorinen
Solo Flute	
INTERMISSION	
IV	
*Trio for Three Flutes (1966)	Otto Luening
in six sections	
V	
Three Pieces from "Chu-u"	Kazuo Fukushima
Flute and Piano	
VI	
Synchronisms No. 1 (1963)	Mario Davidovsky
Flute and Electronic Sounds	
VII	
Two Pieces for Two Flutes (1958, revised 1960-1962)	Harvey Sollberger
* First Performance	
Steinway Piano	
Next concert, January 29, 1967	Philip Dunigan, Flute

Interview (cont'd from page 5)

piece there will always be a "kernel" that is a starting point for a number of things which then branch off in several directions. In my mind, this seven-minute piece is both a) complete and b) a kind of seed or generating kernel out of which expanded versions of itself will continue to be born as long as I live. I envisage creating offshoots that will emerge from the core music at various points and then rejoin it at other points, it being, thus, a kind of musical organism—or what I choose to call a "world entity"—that evolves as slowly as and in rhythm with my own life and ageing."

PS: Is this related to the "flexible form" that you speak of in the "Wild Strawberries" article?

HS: Not really. The first flexform piece that I wrote is a solo alto flute piece, titled December, written in 2010 for Lisa Bost-Sandberg. The four sections of it can be played in any order, and each can also be played independently. I didn't want a "beginning-middle-end." Since then I've done seven or eight pieces exploring flexform [including *A Winter's Tale*, to be premiered on the October 21 concert].

PS: You quote Anna Maria Ortese as saying she has "learned to desire the free breathing of each creature and every community. Breath is everything." (A

beautiful thought!) Thinking way back to Riding the Wind (1973)—a work that is certainly seminal in the development of the extended voices of the flute—do you think the expanded role of the breath sounds in that work is an early hint of your current fascination with Ortese's concept?

HS: I'm sure Ortese couldn't have dreamt of what we flutists are doing with "breath" both literally and metaphorically. The piece is framed by a giant "unison breath" at the beginning and by independent solo "loops"—every-one "talking" at once—at the end. In between these framing elements, a lot of other things happen. Think of the music as a river. Not a straight, boring one constructed by the Army Corps of Engineers, but a real one with loops and oxbows and rapids and every now and then a piccolo/fish breaking the surface. Mahler said that a symphony should contain the whole of life. If that's what a symphony is, then *Symphony "Breath"* is a symphony.

PS: I seem to remember that in program notes for Life Study (1982), you say that the piece is partly drawn from the experience of illness, of invasive treatment followed by return to health! Would you say that, perhaps more than some other composers, your compositions have a direct connection to life experiences?

HS: *Life Study* did plug into some life

experiences of mine at the time. Otherwise, I don't see much conscious correlation between my specific life experiences at a given time and the music I was writing then. The key word here is "conscious," because some reaction(s) to lived experience may be being expressed unconsciously in my work. But if that's the case, I'd rather leave them wrapped in mystery than try to decode or analyze them.

PS: Returning to the flexform concept—will we bear that in *A même rive*?

HS: That piece is not flexform. And I've reworked it and renamed it *Symphony "Breath."* It is not "orchestral" in the sense of hearing a whole section of players playing the same lines—rather, each player has a solo role. But there is a giant unity which contrasts with the independent voices, the diversity. It is born of the white noise of the breathing, and ends with everyone talking at once. There is no over-arching form—it is more like stream of consciousness.

PS: When I heard it in Minneapolis I was mesmerized from beginning to end. So many layers of sound to hear, so many voices within a huge, fascinating texture. We are all very excited to have this chance to program it!

Patricia Spencer is the flutist of the Da Capo Chamber Players.

Flute Fair 2019: Request for program ideas



Now is the time to mine those creative thoughts you have on possible workshops, lectures, and other events for the March 17, 2019 New York Flute Fair with guest artist **Jeffrey Khaner**, principal flute of the Philadelphia Orchestra. One focus of the fair will be the Kincaid legacy.

Let us know what you think will stimulate and/or inspire the students, parents, adult amateurs, teachers, and performers attending the Fair; all ideas will be seriously considered by the Flute Fair program committee.

Proposals may be submitted through our online form (through the link on our Flute Fair page at www.nyfluteclub.org/concerts-events-and-more/flute-fair) through **December 1, 2018**. Questions? Contact Flute Fair program chair Deirdre McArdle at deirdremcardle49@gmail.com.

Centennial Commission



We are proud to announce that we have commissioned **Gabriela Lena Frank** to write a work for flute and piano to commemorate the centennial of the Flute Club. It will be premiered at a gala concert next season and will be published by G. Schirmer. For more information on Ms. Frank, visit <http://www.musicsalesclassical.com/composer/short-bio/gabriela-lena-frank>.



Performers in Harvey Sollberger's *Symphony "Breath"*:

Harvey Sollberger (conductor) with flutists Nicole Camacho, William Egnatoff, Francesca Ferrara, Isabel Gleicher, Don Hulbert, Svtjelana Kabalin, Mindy Kaufman, Amy Kempton, Samantha Marshall, Bärlü Nugent, Tara O'Connor, Ginevra Petrucci, Stefanie Proulx, Jayn Rosenfeld, Susan Rotholz, Debra Schild, Patricia Spencer, Stefani Starin, Jessica Taskov, Jackie Traish, Joshua Weinberg, Aawa White, and Patricia Zuber

2018-19 renewal reminder

If you have not yet renewed for the 2018-19 season, please visit the Club's website (www.nyfluteclub.org) to do it online. Alternatively, you may download a membership form and mail it (along with your dues) to the NYFC membership secretary Katherine Saenger • 115 Underhill Road • Ossining, NY 10562-4408.



NYFC ENSEMBLES PROGRAM

UPDATE

Twenty-eight NYFC flutists (4 new and 24 returning) met at Studios 353 on West 48th Street on Sunday, September 16. Co-director Denise Koncelik led the group through new repertoire planned for the coming season, including original compositions by McGinty (*Masques*), McMichael (*A Gaelic Offering*), Powning (*Children's Suite*), and Wood (*Pedazitos*), and an arrangement of Sousa's *Washington Post* march. Lauren Klasewitz conducted some seemingly minimalist-inspired Gina Luciani arrangements of video game themes. Co-director Mark Vickers, recuperating from a recent medical procedure, expects to be at the next rehearsal.

At intermission, the responses to "Tell us something new you did this summer and whether you would do it again" included first-time visits to new places (Ireland, Cape Cod, Maine, and the Grand Canyon), starting lessons on new instruments (Irish harp and violin), and building a PVC bass flute.

All members of the NY Flute Club are welcome to participate. Questions? Contact Denise or Mark directly at ensembles@nyfluteclub.org. The next four rehearsal dates, all 2:00 - 4:00 pm at Studios 353, 353 West 48th Street (between 8th and 9th Avenues.), are as follows:

Saturday, October 20, 2018
Sunday, November 18, 2018

Saturday, December 15, 2018
Sunday, January 27, 2019



Denise Koncelik



Mark Vickers



Participants at the September 16 ensembles rehearsal: kneeling at front (L to R): Eileen Blank, Shirley Pompura, Kathy Saenger, Catherine Xu, Elizabeth Doyle, Kenneth Grumer, Amy Appleton, Denise Koncelik; standing (L to R): Jeff Mitchell, Ann Bordley, Diane Couzens, Derek Cochran, Lauren Klasewitz, Nicolas De Ryker, Nora North, Samantha Ostrowski, Judith Thoyer, Lily Wu, Irene Hecht (with Simba), Elizabeth LaBarbera, Lee Koss, Karen Robbins, Doug Ramsdell, Vicki Mack, Roger Brooks, and Ida Kowitz. Not shown: Gail Clement and Debbie Krishnan.

Photo: Brian Klasewitz



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



October 21, 2018 Concert

Sunday, 5:30 pm • Engelman Recital Hall, 55 Lexington Avenue (at 25th Street), NYC

Harvey Sollberger 80th Birthday Celebration

99th Season

2018 - 2019 Concerts

October 21, 2018 • Sunday, 5:30 pm
HARVEY SOLLBERGER 80th Birthday Celebration

November 11, 2018 • Sunday, 5:30 pm
ARMISTICE DAY CONCERT: WWI Era Music

December 16, 2018 • Sunday, 5:30 pm
AARON GOLDMAN, flute

January 13, 2019 • Sunday, 5:30 pm
New York Jewish Composers
Center for Jewish History 15 W. 16th St., NYC

March 3, 2019 • Sunday, 5:30 pm
KARL-HEINZ SCHÜTZ, flute

March 17, 2019 • Sunday, all day
Flute Fair, guest artist JEFFREY KHANER
Columbia University Faculty House

April 28, 2019 • Sunday, 5:30 pm
Competition Winners Concert

May 19, 2019 • Sunday, time TBA
Annual Meeting & Ensemble Concert
Venue TBA

Except as noted, all regular concerts will take place at Engelman Recital Hall, Baruch Performing Arts Center, 55 Lexington Avenue (entrance on 25th Street), on Sundays at 5:30 pm. All dates and programs subject to change. Tickets \$25, students and seniors \$15, only at the door; free to members. For more information, visit the NYFC website at www.nyfluteclub.org.



From the Editor

Greetings! October brings us an 80th Birthday Celebration concert for flutist/composer Harvey Sollberger, whose career has geographical roots in Iowa (where he was born and lives now), New York, Indiana, California, and Italy. Pat Spencer, a longtime friend and flutist colleague, organized the program and did the newsletter interview, both of which focus on Harvey's more recent compositions. Supplementing the interview are some items from our archives documenting a few of his more memorable interactions with the Flute Club and excerpts from "Wild Strawberries," his meditative reflection on his life and career (full version is available at www.the-open-space.org).

My own first acquaintance with Harvey Sollberger was via his Two Pieces for Two Flutes—a bit too hard for the high school flutist I was in 1970, but fun to try just the same. More recently, I learned from Harvey's website (www.harveysollberger.com) that his musical training began on the accordion and that he has started playing it again. This prompted a question obvious to any ensembles program participant who knows that co-director Denise Koncelik is a professional accordion player: Has he ever considered writing something for accordion and flute choir? Harvey's kind response: "Hmm....nice idea! I'll keep it in mind and we'll see what happens when my desk gets cleared off a little."

Nancy Toff's inaugural From the President column (p. 2) describes an upcoming season that includes some thematic concerts as well as the more typical single flutist recitals. She considers the season to be her Opus 99 prelude to next year's 2019-20 centennial season. An update on the NYFC's centennial commission is on p. 7.

This issue also contains the sad news of flutist/composer Katherine Hoover's sudden death on Sept. 21, at age 80. Katherine was an active presence at the Club for many decades (most recently presenting a flute fair "Kincaid on Phrasing" masterclass last spring), and she will be much missed both personally and for work left unfinished.

Diane Taublieb, known to many of our adult flute student members through her work as a teacher and chamber music coach, is this month's member profile subject. Readers will not be surprised to learn that one of her hobbies is transcribing music for some of the odd combinations of instruments she finds in her chamber ensembles!

Anyway, all for now. See you soon. Best regards,
Katherine Saenger (klsaenger@yahoo.com)