



The New York Flute Club

NEWSLETTER

February 2021

Solo Flute Spectacular

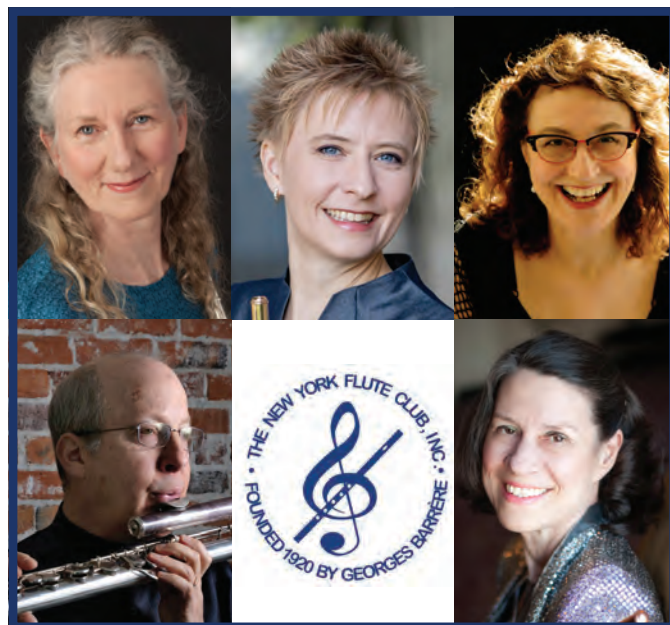
Our February program features Lisa Bost-Sandberg, Bonita Boyd, Stephanie Jutt, Alexa Still, and Paul Taub performing a selection of overlooked gems from the unaccompanied flute literature. Here are their responses to a request for comments about the pieces they will be playing and some words on how they're getting through these COVID times.

From PAUL TAUB:

It is a pleasure to present music by Barbara Benary and Lou Harrison on this program. Barbara was a New Yorker (and a violinist in a very early incarnation of the Philip Glass Ensemble!), and one of my professors when I began college at Livingston College of Rutgers University in 1970. She was a young, nontraditional musician who had a profound influence on me through her interest and immersion in contemporary American music and, especially, in music of the world. Barbara was an expert in Indonesian gamelan music, and the founder of the Gamelan Son of Lion. She wrote *Barang I* in 1974, and I played it many times during the remaining years of that decade. Still unpublished, "barang" refers to a pentatonic mode of a Javanese scale.

Lou Harrison was one of the great American composers of the 20th century. Born in Portland, Oregon in 1917, he was always identified as a West Coast composer, often in the same sentence as Henry Cowell and John Cage. Like Benary, Harrison had a lifelong interest in music of many world cultures, developing a profound knowledge and affection for gamelan music of Bali and Java. He was truly a Renaissance Man: a speaker of Esperanto, an expert in baroque dance forms, an instru-

Cont'd on page 5



February's performers, clockwise from upper left: Alexa Still, Lisa Bost-Sandberg, Stephanie Jutt, Bonita Boyd, and Paul Taub

Solo Flute Spectacular

Sunday, **February 28, 2021**, 5:30 pm

Visit www.nyfluteclub.org/calendar prior to the event for connection details.

Program

Barang I (1974) Barbara Benary (1946-2019)
Air in G Minor (1947) Lou Harrison (1917-2003)

Paul Taub, flute

Joseph Adam, portative organ (drone)

El Canto de Guirahú from *Ballet de Panambi* (1937) Alberto Ginastera (1916-1983)
El Bachiano (2017) Raimundo Pineda (b. 1967)

Stephanie Jutt, flute

Sequenza (1958) Luciano Berio (1925-2003)
when it rains / the river stands still (2006) Lisa Bost-Sandberg (b. 1982)

Lisa Bost-Sandberg, flute and alto flute

Selections from *Les Chants de Nectaires* (1944) Charles Koechlin (1867-1950)
Sonatine (1948) Henri Tomasi (1901-1971)

Alexa Still, flute

Sonata, Op. 24 (1957) John La Montaine (1920-2013)

Bonita Boyd, flute

Program subject to change



February 25: Masterclass with ROBERT DICK

Event details,
performers, and
program, p. 3;

What to expect,
p. 6.

IN THIS ISSUE

Solo Flute Spectacular: Performers Lisa Bost-Sandberg, Bonita Boyd, Stephanie Jutt, Alexa Still, and Paul Taub speak about the program and how they are coping with COVID-19.....	1
From the President: Spectacular Solos by Nancy Toff.....	2
Member Profile: Yiqun Zhao.....	3
Louis Maurer, Centenarian Flutist by Nancy Toff.....	4
Those We've Lost: Helene Arnold, Calvin Mercer, Mary Richie Smith, and Robert Thomason.....	4
What to Expect in Robert Dick's masterclass by Jessica Taskov.....	6
Announcements	
Flute Fair Save the Date.....	2
Flute Happenings.....	3



THE NEW YORK FLUTE CLUB INC.

2020–2021

Board of Directors

Nancy Toff, President
 Patricia Zuber, First Vice President
 Kaoru Hinata, Second Vice President
 Deirdre McArdle, Recording Secretary
 Katherine Saenger, Membership Secretary
 May Yu Whu, Treasurer

Amy Appleton Jenny Cline
 Diane Couzens Fred Marcusa
 Judith Mendenhall Jeff Mitchell
 Linda Rappaport Jayn Rosenfeld
 Rie Schmidt Nicole Schroeder
 Malcolm Spector

Advisory Board

Jeanne Baxtresser Stéfán Höskuldsson
 Sue Ann Kahn Robert Langevin
 Marya Martin Michael Parloff
 Renée Siebert

Past Presidents

Georges Barrère	1920–1944
John Wummer	1944–1947
Milton Wittgenstein	1947–1952
Mildred Hunt Wummer	1952–1955
Frederick Wilkins	1955–1957
Harry H. Moskovitz	1957–1960
Paige Brook	1960–1963
Mildred Hunt Wummer	1963–1964
Maurice S. Rosen	1964–1967
Harry H. Moskovitz	1967–1970
Paige Brook	1970–1973
Eleanor Lawrence	1973–1976
Harold Jones	1976–1979
Eleanor Lawrence	1979–1982
Paige Brook	1982–1983
John Solum	1983–1986
Eleanor Lawrence	1986–1989
Sue Ann Kahn	1989–1992
Nancy Toff	1992–1995
Rie Schmidt	1995–1998
Patricia Spencer	1998–2001
Jan Vinci	2001–2002
Jayn Rosenfeld	2002–2005
David Wechsler	2005–2008
Nancy Toff	2008–2011
John McMurtery	2011–2012
Wendy Stern	2012–2015
Patricia Zuber	2015–2018

Newsletter

Katherine Saenger, Editor
 115 Underhill Road
 Ossining, NY 10562
 914-762-8582
 klsaenger@yahoo.com

www.nyfluteclub.org

Copyright © 2021 by The New York Flute Club, Inc., unless otherwise noted. All rights reserved.



Follow us on Facebook, Twitter, and Instagram (nyfluteclub). Hit the Like button on Facebook to stay up to date on Club events. Members are invited to post and comment.
 Jessica Yang, NYFC Social Media Chair

Spectacular Solos

by Nancy Toff



From the President

As the pandemic continues, so does our traversal of the solo flute literature, and so I set out to design a program that included classics and also some pieces that would showcase the genre's French roots, South and North American developments, and some New York/New Jersey connections. I started looking at pieces premiered or often played at the flute club, as well as performers with some association with the club. Once again I thumbed through my LP's and CD's looking for inspiration. And I've been in touch with flutists nationwide who are designing similar programs.

One of those conversations was with Paul Taub, former New Yorker and Rutgers graduate, who has long been active in new music circles in Seattle. He was interested in programming the Noel Da Costa piece that Pat Spencer played on our opening Solo Series program; in turn, he introduced me to *Barang I* by Barbara Benary, like Da Costa a Rutgers professor. Paul has also been interested in the work of Lou Harrison, and the opportunity to present a newly found (and newly published) work by this fascinating character, who was much influenced by Javanese gamelan, was too good to pass up.

Through the NFA oral history committee I've come to work with Lisa Bost-Sandberg, who studied with Robert Dick at NYU and now teaches at the University of North Dakota. She conducted the NFA's oral history with Robert Dick, as Paul did for Robert Aitken, and together we've presented a program about those interviews. Lisa is a composer herself, and I was eager for the chance to have her play one of her own works, as well as a modern classic, Berio's *Sequenza*, which has inspired her.

After many years teaching at the University of Wisconsin, Stephanie Jutt is back in New York, and she has been steadily introducing us to Latin American repertoire we should all know better. It was a hard choice, but we settled on an obscure but wonderful piece by Alberto Ginastera (I'm sure I'm not the only fan of his flute and oboe duo) and another by Raimundo Penada, principal flutist and piccoloist of the Simón Bolívar Symphony in Venezuela.

Alexa Still, now flute professor at the Oberlin Conservatory, was a winner of the NYFC competition in 1986 and has been a staunch advocate of the solo flute works of Charles Koechlin, whose contributions to the woodwind ensemble repertory are numerous. His Sonata for two flutes, op. 75, was premiered by Louis Fleury and Albert Manouvrier in Paris on January 7, 1922 and is played fairly often, but his epic *Les Chants de Nectaire*, opp. 198–200, written for Jean Merry, are, in my view (and Alexa's), undeservedly obscure. She has recorded almost the entire set, and this month we'll hear a selection, as well as the relatively unknown solo Sonatine by Henri Tomasi, which is dedicated to Rampal.

My LP survey yielded Doriot Anthony Dwyer's 1980 recording of the flute works of John La Montaine, her classmate and friend at Eastman, who dedicated several of his works to her. The Solo Sonata, op. 24, however, is dedicated to Paul Renzi, with whom La Montaine played in the NBC Symphony; Paige Brook played the New York premiere at the Club on January 25, 1959 (it may actually have been the world premiere). Who better to play it for us than Bonnie Boyd, the current flute professor at Eastman? Bonnie often programs La Montaine's *Come Into My Garden* but is delighted to perform the sonata for us.

Under normal circumstances it would be the height of folly to invite performers from Seattle, North Dakota, Ohio, and Rochester to perform a New York concert in February. But given the current remote arrangements, we don't need to worry about a snowstorm interfering with the logistics—and as I write this, I look forward to building a flute-playing snowperson on our sidewalk. Please stay warm and indoors and join us on February 28 to hear some truly spectacular music and musicians.

NY FLUTE FAIR 2021: A Virtual Toolbox

Save the date: **April 10-11, 2021**

For additional details, visit

www.nyfluteclub.org/concerts-events-and-more/flute-fair.

Questions? Contact Flute Fair program chair Deirdre McArdle at deidremcardle49@gmail.com.



Member Profile

Yiqun Zhao

NYFC member since 2019



Employment: Advanced analytics manager at Ernst & Young.

A recent recital/performance: Performing with the 35-member Crossroads of the West Flute Choir in a concert at the 2019 National Flute Association convention in Salt Lake City, UT (and playing a solo passage in the group's performance of Phyllis Avidan Louke's arrangement of Schiffrin's *Mission: Impossible* theme).

Career highlight(s): As an amateur flutist: winning third prize in a district-level high school flute competition in Beijing during her student years in China; performing Doppler's *Hungarian Fantasy* for Angeleita S. Floyd in a masterclass at the 2019 NFA convention ("She told me that I needed to watch my pitch control on notes ending in diminuendos."); and (when possible!) participating in adult flute ensemble programs. As a technology consultant: starting her career as a data scientist in a tech startup and now, in her current job, using machine learning and data visualization for risk management and compliance analytics in financial services.

Current flute: An Altus 907 (handmade, solid silver headjoint, silver-plated body and mechanism, open hole, B footjoint), purchased new in 2001.

Influential flute teachers: Weimin Shao, flute faculty of Central Military Band of the People's Liberation Army of China ("Attending his class every Wednesday and Saturday was one of my best childhood memories."); Bo Ren, associate principal flutist of China National Symphony Orchestra ("He was strict and taught me to strive to do better."); and, just recently, Yevgeny Faniuk ("I am excited to work with him and am looking forward to the challenge of bringing my playing up to the next level.").

High school: High School Affiliated to Beijing Institute Technology in Beijing, China.

Degrees: BSc in mathematics (The Hong Kong University of Science and Tech-

nology, where she was valedictorian of class of 2012); MA in statistics (Harvard University, where she was a marshal at her 2014 commencement).

Most notable and/or personally satisfying accomplishment(s): Yiqun has studied and/or lived in Asia, Europe, and North America at venues including Beijing, Hong Kong, Switzerland, and the US ("While navigating through different parts of the world, 'honeymoon,' 'culture shock,' and 'integration' became frequent words in my vocabulary—I am grateful for having been able to experience and celebrate the similarities and differences of various cultures while maintaining my own."). More recently: managing to combine flute with her career by being a top winner in her employer's first in-house talent competition for its regional employees (15,000 out of 300,000 worldwide) with a self-produced flute ensemble video of *A Flutist's Happy Birthday* (arr. Ervin Monroe).

Favorite practice routines: "Finding time to practice is always a challenge, given my busy lifestyle with a preschool-aged kid and a demanding job." On busy days, Yiqun tries to squeeze in several 10-minute sessions of long tones, a practice she believes to be a must. On weekends or less busy days, she allocates two to three hours for uninterrupted work, starting with basic techniques before moving on to technical passages and selected repertoire. For basic technique, she concentrates on one single area each time, be it tone quality, intonation, fingering, tonguing, vibrato, or scales and arpeggios; Trevor Wye's *Practice Book for the Flute* is a favorite. However, now that she has a teacher, she expects some modifications based on what she is working on in her lessons.

Other interests: Her family (husband and four-year-old daughter): pre-quarantine, they enjoyed weekend trips to parks, zoos, and museums; now Yiqun enjoys figuring out fun ways to introduce her daughter to music without formally starting her on any instrument (they listen to music and stories, and experiment with echo singings in different rhythms, pitches, and tone colors).

Advice for NYFC members: Enjoy playing the flute—you might think that the world is leaving you behind, but music will stay when everything and everyone is gone.

FLUTE HAPPENINGS

FEBRUARY '21

Feb.
25

Thursday 7:30 - 9:30 pm

ROBERT DICK masterclass

• Livestreamed from the NYFC's Facebook page (www.facebook.com/NYFluteClub/). • Access is free. • Info and connection details, visit nyfluteclub.org/calendar.



Virtual Masterclass with

ROBERT DICK

February 25, 2021

7:30 - 9:30 pm

Jessica Taskov,
masterclass coordinator

Program

I. Two compositions by Ilaria Hawley, played by the 12-year-old composer. Bonus discussion on the creative aspects of composing.

II. Adeline DeBella, flutist and graduate assistant to Tara Helen O'Connor, plays Robert Dick's *Lookout* (1989).

III. Robert Dick and Jessica Taskov in a free-ranging conversation on Robert's *Tone Development Through Extended Techniques*, *The Other Flute*, and his first set of etudes, *Flying Lessons*, Vol. 1.

Flute Happenings Deadlines

Issue	Deadline	Mail Date
March 2021	2/4/2021	3/8/2021
April 2021	2/24/2021A	3/28/2021
May 2021	TBA	TBA

Louis Maurer, Centenarian Flutist

by Nancy Toff

One of the charter members of the NYFC, Louis Maurer (1832-1932) typifies the club in his enthusiasm for the instrument, his interesting non-musical accomplishments (in his case, as an artist), and his longevity—the dates are not a typographical error. Where to begin?

Louis Maurer was born in Biebrich, Germany in 1832, the son of a cabinetmaker. He assisted his father, learned mechanical drawing, ivory carving, and anatomy (becoming particularly interested in horses), and then apprenticed with a lithographer. He had his first flute lesson at age seven, with Joseph Schneider, who led the town military band.¹ The family emigrated to New York in 1851.

In New York, Maurer worked first as a woodcarver, then as a lithographer for T. W. Strong on Nassau Street. He moved down the street to Currier & Ives, where he worked for eight years, from 1852 to 1860. Ready to get married, he doubled his salary by moving to another firm but continued to freelance for Currier & Ives, then started his own company, Heppenheimer & Maurer, in 1872. This commercial lithography firm produced advertisements, broadsides, and such, and also printed for Currier & Ives.

Maurer was considered one of Currier & Ives's finest and most versatile artists, known particularly for his trotting horse and sporting portraits, and a six-print series, *The Life of a Fireman*, which was widely distributed. He also produced many sentimental scenes of children, and quite a number of political cartoons. What were once cheap prints selling for 25 or 50 cents rose in value, over his lifetime, to have both historical and financial value, selling for more than \$700 each.²

At age 50, Maurer took up painting, studying at the Gotham Art School and at the National Academy of Design with William Merritt Chase. He made two trips to the American West, one as the guest of Buffalo Bill Cody (whom he somewhat resembled), and his images of the West, including horses and Indians, were particularly popular.

For Maurer's 99th birthday, in 1931, the Old Print Shop at Lexington and 30th Street mounted a one-man show of his prints and paintings. He was by then the oldest surviving artist from the Currier & Ives staff. Today his archive, as well as his lithographic tools, are part of the American Antiquarian Society collections.³ His art is in many American museums, including the Met, the Brooklyn Museum, and the New-York Historical Society. One of his three children, Alfred Henry Maurer, also became a distinguished artist, but he took a very different stylistic direction from his traditionalist father. (Louis said that modern art "puzzled" him.) Considered the leading American Fauvist, Alfred became a member of Alfred Stieglitz's modernist circle, and his works too are amply represented in museum collections.⁴

Louis Maurer retired in 1884 to indulge his hobbies: shooting, riding, and fluteplaying. He lived for 64 years in a townhouse at 404 West 43rd Street, where he housed his numerous collections: shells, guns, and of course flutes. During the Civil War, he had applied his skills as a marksman (learned in Germany) to train Northern soldiers in Paliades Park. When the first horse show was held in Madison Square Garden in 1863, he took first prize. At age 90, in the championship match of his rifle club, he made the only perfect score of the match.

In 1910 Maurer, then 79 years old, made the acquaintance of Leonardo De Lorenzo, then principal flutist of the New York Philharmonic. Maurer had by then been playing his old system wooden flute for more than 60 years, and he asked De Lorenzo if he should switch to the Boehm system. De Lorenzo deemed him up to the task and took him on as a pupil. De Lorenzo considered him a model student, never deterred even by terrible weather from coming to lessons. Under his tutelage Maurer successfully converted first to the wooden Boehm, and then to a silver Boehm with ivory headjoint, and finally to an all-silver instrument.

After teaching Maurer for five years, De Lorenzo left New York to become principal flutist of the Minneapolis Symphony, but when he returned to the city periodically, the two reunited for sessions of duets and solos (accompanied by Maurer's daughter). De Lorenzo dedicated two works to his star pupil: *Serenata*, op. 16, no. 1 (Carl Fischer, 1917)⁵ and *Longevità*, op. 52 (Carl Fischer, 1932), which he wrote to commemorate Maurer's hundredth birthday. Maurer played both for more than 100 guests who attended his birthday party.⁶ He died five months later, lauded by the *NY Times* as "America's oldest living artist and last surviving member of the staff of Currier & Ives, 'Print-makers to the American people'"—and the first person to ride a horse in Riverside Park.²

References:

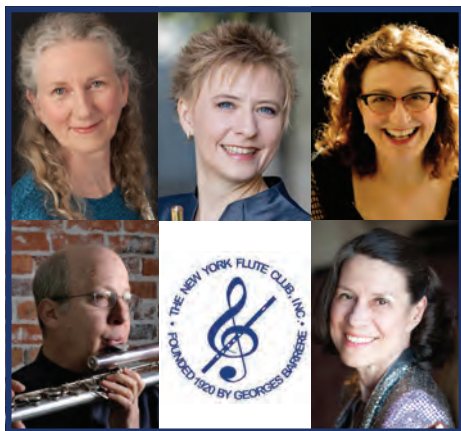
1. Leonardo De Lorenzo, *My Complete Story of the Flute*, rev. and expanded ed. (Lubbock: Texas Tech University Press, 1992), 469-71.
2. "Louis Maurer, 100, Oldest Artist, Dies," *New York Times*, July 20, 1932.
3. <https://www.americanantiquarian.org/louis-maurer-collection>
4. See Stacey B. Epstein, Alfred Maurer: *At the Vanguard of Modernism* (Andover, MA: Addison Gallery of American Art, 2015) and <https://addison.andover.edu/Exhibitions/Maurer/Pages/default.aspx#2>
5. [https://imslp.org/wiki/2_Pieces%2C_Op.16_\(Lorenzo%2C_Leonardo_de\)](https://imslp.org/wiki/2_Pieces%2C_Op.16_(Lorenzo%2C_Leonardo_de))
6. "Maurer Dies at 100; Of Currier & Ives," *Brooklyn Daily Eagle*, July 20, 1932.



Above: Louis Maurer (R) with composer/flutist Quinto Maganini. Below: The front page of Leonardo De Lorenzo's *Longevità*, composed for Maurer's 100th birthday (and illustrated with cover art by the dedicatee himself).



Photo courtesy Gian-Lucca Petrucci



(Program performers, cont'd from page 1)

ment builder, an inventor and publisher of calligraphic fonts, an astute music journalist, as well as being outspoken about his pacifism and being a gay man. I was fortunate to get to know him during several guest residencies at Cornish College of the Arts in Seattle, where I taught for many years.

Harrison wrote the *Air in G Minor* in 1947, near the end of a residency of several years in New York City where his “day job” was being a music critic for the *Herald Tribune*. Unpublished until 2020, this highly ornamented piece has a lovely air of ambiguity thanks to the optional drone on D for a tune in G minor! I was happy to be a coeditor of the new Frog Peak Music edition of the piece, just published in December 2020.

A recording of the Harrison Air was the first project I undertook after I had sufficiently recovered from an early case of COVID-19 to play, and I’ve made it my “theme” of the pandemic. This performance is from October 2020, a short recital in the Musical Prayer series of the splendid St. James Cathedral in Seattle, with principal organist Joseph Adams not only playing the drone on a portative organ but also being one of only two other individuals present in the spacious Cathedral due to pandemic restrictions!

From STEPHANIE JUTT

The first piece on my program is Alberto Ginastera’s *Canto de Guirahú*, from the *Ballet de Panambi*, op. 1, composed in 1936. The ballet was loosely based on a romantic and supernatural legend of love and magic from the Guaraní Indians, a tribe from the headwaters of the Rio Paraná in northern Argentina. This extended flute cadenza portrays the loneliness and

despair of the valiant warrior of the legend, Guirahú. Guirahú has been kidnapped by the maiden spirits of the river shortly before his wedding to the beautiful Panambi. It’s notable that Ginastera’s Opus No. 1, written when he was only 20 years old, is his exuberant and audacious ballet score. The first performance was at the Teatro Colón in Buenos Aires, Argentina in 1940.

I am also playing Raimundo Pineda’s *El Bachiano*, composed in 2005. The piece has a subtitle, “Joropo con estribillo,” which translates to “Joropo with chorus.” The joropo is a traditional Venezuelan dance with African, European, and South American influences, in alternating 3/4 and 6/8 rhythmic pulse. Sr. Pineda dedicated *El Bachiano* to his mentor, the great Venezuelan flutist Maestro José Naranjo, also known as “Toñito.” *El Bachiano* adapts the traditional joropo style into a more free-wheeling improvisational work that’s a lot of fun to play! The Venezuelan flutist and composer Raimundo Pineda is one of the most prominent musicians in Latin America today.

From BONITA BOYD:

I am delighted to be performing the John La Montaine Solo Sonata, at the invitation and suggestion of Nancy Toff. It was a wonderful idea, as she and I share a real love for the piece! It is also special for me, as John La Montaine was an Eastman alumnus and actually a classmate of Doriot Anthony Dwyer.

I really feel that the Sonata is a beautiful and highly energetic and compelling piece of music. The slow material is deep and haunting. The fast movements are full of life, rhythmic vitality, humor, and fabulous rhythmic motives which Mr. La Montaine has a spectacular way of changing where they are placed in the beat to create humor, surprise, dance, and jazz!

This time frame with COVID has held many unexpected twists and turns. I felt at the very beginning that I needed to inspire my students to make the best of the time they suddenly had and help them keep their motivation. I tried to point out how rare it is to have an opportunity to work on some extended project that you would ordinarily not do for fear of missing out on various (live) performing opportunities—in a world without them, you are not missing anything.

Since it is difficult to hear fine nuance on Zoom lessons, in addition to not having the option of live recitals, chamber music, or pianists, we

decided to focus on technical mastery of the instrument, unaccompanied literature (which is a fabulous repertoire for flute!), and orchestral excerpts. Everyone had more time to practice, good home-cooked meals, and lots of sleep! Therefore, our playing really did grow. They have also entered many competitions and been very successful. Competitions turned out to be a great incentive for the students, and I would like to say thank you to all the people in our field who made those competitions possible online. I also believe that when this pandemic is over, it will be a wonderful time for the performing arts. The public has understood, appreciated, and missed, I think, the great value of the beauty and meaning of life expressed in the arts. I think they may flock to concerts when we begin playing live again!

From ALEXA STILL:

It is an absolute delight to reconnect with the New York Flute Club again! I’ve been a guest before [in October 2008] and also had the great fortune [in 1986] to be a winner of the NYFC’s the competition as a young player. I selected the Koechlin pieces for the program because I enjoy sharing lesser known works for flute. I found three books of his solo pieces in a tiny music store in Boston many years ago. I had never heard of him...and there was such a startling range of imagination on display here! So, I recorded as many of these pieces as I could fit on my Koechlin CD. Reading up on him in preparation, I learned that he spent his life teaching and promoting the work of other composers. I feel especially good about doing what I can to bring more attention to him and encouraging others to find their favorites amongst his pieces.

My journey with Tomasi also started with me acquiring music I’d never heard of and just being plain curious...but there was no urgent need to record this one, as there is a lovely recording by Manuela Wiesler. So Tomasi has been on my music stand for years, getting my attention when I have had time. Quite the opposite of the many miniature gems of Koechlin, this work is on a grand scale and a little intimidating! I think I have finally gotten to the point where my circular breathing is good enough to get through the passages I always imagined being continuous, but for a long time couldn’t do.

My main coping strategy for getting through these COVID times is to



Photo: Kate Lemmon

(Program performers, cont'd from page 5)

mindfully acknowledge my incredible luck to live in a small community of caring and educated people who realize the public health benefits of wearing masks! Oberlin has done a fabulous job of ensuring as much mitigation of risk as is humanly possible, so I am teaching in person and my students are still playing music with others. And in the periods we had to go remote due to [Ohio] state mandates, I learned a lot about efficiency in my teaching. I still prefer to listen to recordings in advance of a Zoom lesson. Having that “preview” really has helped me see how I can prioritize better and get through more in a lesson. And I had always wanted to require my students to record something prior to a lesson as a pedagogical tool, but it seemed too mean to require it. Now they are used to making recordings all the time, and I am just asking them to continue the practice.

Scheduling is still a bit of a mess—my studio has to be empty for an hour in between lessons, so my teaching days sometimes seem very long. My husband is a busy paramedic, so my life has become more structured around meals for the family (as I am now chief cook and bottle washer!). When we finally get back to “normal,” I think I will have a much stronger sense of my priorities and how I need to organize my time....

From LISA BOST-SANDBERG:

I love the unaccompanied flute repertoire, and the Berio *Sequenza* is a piece that fascinated me long before I performed it. I wrote a detailed research paper about it for a theory class during my undergraduate studies, and that background (along with collecting every commercial recording of it and studying some of the *Sequen-*



zas for other instruments) has strongly influenced my work on the piece.

I first learned and performed the piece while studying with Robert Dick while doing my master's degree at NYU, and I programmed it on my first unaccompanied recital, which I performed at Lincoln Center's Rose Studio. It is one of those pieces that I really appreciate having the opportunity to live with—to come back to at different times and in new seasons of life, to rediscover, to explore further, to connect with in new ways. It is truly magical in its tight construction yet highly spontaneous musical energy.

That unaccompanied recital was particularly meaningful for me because I also premiered my first composition, a flute work titled *Diandya*. This was the start of a new era in my musical life, as I felt strongly that I had to continue composing. Less than a year later I wrote *when it rains / the rivers stands still* for solo alto flute, the piece that I am performing on this New York Flute Club program. Composed while I lived in New York and premiered on my Master of Arts recital, the title of the piece is a two-line poem that I wrote to evoke a strong memory from my time in Iowa—that of a stunning view of the Iowa River during a rainfall. Because the alto flute often fits the vocal range more easily than the concert flute, creating a particularly strong connection between the voice and the instrument, the use of singing and playing simultaneously is very purposeful in this piece. As Theobald Boehm wrote of his invention in *The Flute and Flute Playing*, “Because of the great facility for modulation of the full, sonorous tones of this flute, it is adapted to music in the song style, and for accompanying a soprano voice.”

My husband (who is a saxophonist) and I have been grateful for our particular situation during the challenges of the past several months.

Though we have had many performances and other opportunities cancelled, our positions at the University of North Dakota have been stable. We have wonderful colleagues, a thoughtful and thorough pandemic committee on our campus, and students who have shown tremendous resilience and creativity during this time. This has all made it possible to manage some good opportunities for our studios and to pivot as needed. Also, we live near both of our families, which is something that we always appreciate but have been particularly thankful for during this time.

I have taken this opportunity to tackle a number of projects, including finishing some volunteer tasks for the National Flute Association, writing a flute and electronics piece commissioned by Claudia Anderson, and establishing my publishing company, Chromaworks Press.

Perhaps most significantly, I trained for and ran my first half marathon! I have never considered myself to be a runner, but the shift of life that came with the pandemic seemed the perfect opportunity to jump at something big, and back in April I spontaneously searched for a training plan. Running a half wasn't even really the goal at that point, I just needed to feel like I was pushing myself in some new way plus establishing a workout regimen that fit my life. After some weeks of training, it started to feel real that I would be able to run 13.1 miles if I just kept following the plan, so I dug in even more to prepare for a virtual race in September. Training in general and pushing myself through new physical challenges has had a tremendous impact on my life and has so many significant connections to my work as a musician and as an educator. I now proudly call myself a runner, and as I'm busy layering up for my winter runs I'm also planning my next set of goals for the upcoming seasons!

What to expect in Robert Dick's masterclass

In this time of isolation, many of us are digging deeper into our own artistry, and expanding and refining our skills as we think about how to move forward. Robert Dick, who through his inventions, compositions, and publications, has long paved new paths in many inspiring directions.

The first half of the class will have the form of a traditional masterclass. Robert will begin by focusing on the creative aspects of composing with Ilaria Hawley, a 12-year-old flutist/composer and student of Zara Lawler, who will work with Robert on Ilaria's own compositions. Adeline DeBella, flutist and graduate assistant of Tara Helen O'Connor, will then work with Robert on his 1989 piece *Lookout*.

The second half of the class will be devoted to Robert's *Tone Development Through Extended Techniques*, *The Other Flute*, and his first set of etudes, *Flying Lessons*, Vol. 1. Robert

February 25, 2021 • 7:30 - 9:30 pm • Connection details, p. 3

and I will be in conversation demonstrating techniques, discussing ways to practice, build confidence in execution, and identify and avoid common mistakes. We will explore how learning/teaching/mastering these techniques not only greatly adds to our creative capacity and skill set for approaching contemporary literature, but also greatly refines our ears to have a more accurate sense of intonation, gives us tools to better control the harmonics in our sound (and expand/add more layers to our color palette), and teaches us increased and more sensitive physical flexibility, all of which are necessary skills for exemplary flute playing, regardless of genre.

This class aims to show that the techniques are accessible to even the most intimidated of players, and can really add fresh inspiration in a time when we can all use it.

—Jessica Taskov

Those We've Lost:

Helene Arnold, Calvin Mercer, Mary Richie Smith, and Robert Thomason

Robert Thomason (1927-2020)



For many years, flute club members would see Bob Thomason eagerly seated in the first row of nearly every concert. Bob died on November 10 at age 92, after a long and varied career. A Brooklyn native, he held degrees from the University of North Carolina at Chapel Hill, Yale Divinity School, and Columbia School of Library Science. An ordained minister, he served churches in Ohio and Connecticut. Later he was reference librarian at the Hewlett Woodmere Public Library in Nassau County.

In 1963 Bob and his wife Jane moved to Prospect Leffert Gardens as its demographics were shifting. He recalled, "We were determined to have a neighborhood, open to people of all races and incomes, to talk to one another and make this neighborhood a thriving, peaceful community. I dedicated my life as a Christian minister to serve a God of love... and live in an economically diverse neighborhood." In the late 1960s he joined with other residents to found the Prospect Lefferts Gardens Neighborhood Association (PLGNA). As the group's latest newsletter recounts: "In 1973, PLGNA became involved in a landmark legal battle to combat redlining. Over the years, it has helped tenants to organize unions and blocks to form associations; supported safety programs; transported seniors; developed youth programs; and served as an umbrella organization for other neighborhood groups. Bob has been there every step of the way, putting into practice his deep faith and belief that all our lives are richer when lived together."

In addition to social justice, Bob's passion was cycling. He pedaled from New York to San Diego at age 61, and then took months-long trips to China (where he fell in love with Chinese music), Japan, Germany, and the Netherlands, among other places. He often biked to his job on Long Island. He was also an aficionado of swing and the American popular songbook, in addition, of course, to flute music.

—Nancy Toff

Calvin Mercer (1940-2020)



Longtime NYFC member (since 1991) and Bronx resident Calvin Mercer died this past spring at age 80. He was a familiar face to members from his 20-plus years at the check-in desk for the Club's Sunday afternoon concerts—a service recognized on the occasion of his March 2016 retirement from the post by the presentation of an honorary NYFC lifetime membership.

I learned more about his life outside the Club when preparing his member profile for the *NYFC Newsletter*; it appeared in November 1999, the second issue of my first season as newsletter editor.

Calvin attended George Washington High School (in upper Manhattan), Brooklyn College, and the German School of Photography. Highlights of his career as a

photographer included traveling throughout the US and the Caribbean as a freelance photographer's assistant and having his photographs exhibited at the Museum of Modern Art and the International Center of Photography in joint shows with Kamoinge Workshop (a cooperative organization of black photographers). He studied flute with Sato Moughalian, Clare Hoffman, and Suzanne Gilchrest, starting with lessons as an adult beginner, and in his later years was a flute-repair apprentice with Louis Carlini.

—Katherine Saenger

Mary Richie Smith (1930-2020)

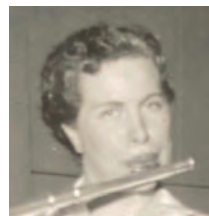


Mary Richie Smith, writer and long time member of the New York Flute Club, passed away on Christmas Day, 2020. A flute student, and later dear friend, of Sue Ann Kahn, Mary was an eager patron of and advocate for many early music and contemporary music organizations. Her home in the Berkshires became a social

nexus and gathering place for leading artists, musicians, writers, and artisans. After graduating from Wellesley College, Mary traveled to Japan on a Fulbright Scholarship, became fluent in Japanese, and reviewed Japanese art, film, and theater for *Vogue* and other American publications. Her first novel, *A Romantic Education*, is set in Japan, and she remained connected to Japanese culture for the remainder of her life. Mary's adventurous and generous spirit will be missed.

—Sue Ann Kahn

Helene Arnold (1937-2020)



Helene Arnold, a longtime NYFC board member, died on November 10, 2020. Born on March 3, 1937 in the Bronx, she was a lifelong New Yorker. She studied with John Wummer for 10 years and was a close friend of Mildred Wummer, who bequeathed her several flutes. In an

article published in the *Flutist Quarterly* in winter 2000 she recalled her inspiring lessons with Wummer. He designated Helene as page turner for his regular pianist, Hilda Fenyo, so that she could learn from the rehearsals.

Helene Arnold performed six times at the club, including a solo recital in March 1964 that included the premieres of two works for solo flute: *Soliloquy* by her brother, Alan Arnold, and *Larghetto and Allegro* by Charles Borromeo Mills. About two years ago, Helene moved from Queens to a senior apartment building in Manhattan. Although it was difficult for her to get to club concerts, she avidly followed the club's website. As part of the centennial project to track the club's history of premieres, I asked her for a copy of her brother's piece. She was able to make me a copy of the unpublished manuscript, which is now in our archives.

Helene is survived by her nephew, Paul Arnold, a violinist in the Philadelphia Orchestra, and his family.

—Nancy Toff



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



Sunday, February 28, 2021

A virtual concert (connection details at www.nyfluteclub.org)

Solo Flute Spectacular with Lisa Bost-Sandberg, Bonita Boyd, Stephanie Jutt, Alexa Still, and Paul Taub

101st Season

2020- 2021 Events

October 22, 2020 (SS) • Thursday, 7:30 pm
Patricia Spencer plays Noel Da Costa

October 25, 2020 (C) • Sunday, 5:30 pm
McGill & Wincenc play Gabriela Lena Frank

November 5, 2020 (SS) • Thursday, 7:30 pm
Density 21.5 with Molly Barth

November 12, 2020 (E) • Thursday, 7:30 pm
Leone Buyse, Tereasa Payne & Ransom Wilson
on virtual teaching. Chaired by Jeff Mitchell.

November 15, 2020 (C) • Sunday, 5:30 pm
Claire Chase and the *Density 2036* Project

December 3, 2020 (SS) • Thursday, 7:30 pm
John Heiss interviewed by Meg Griffith

December 13, 2020 (C) • Sunday, 5:30 pm
Winners of the 2020 NYFC Competition

January 14, 2021 (SS) • Thursday, 7:30 pm
Emily Beynon on Marius Flothuis

January 24, 2021 (SS) • Sunday, 5:30 pm
Janet See, baroque flute (with harpsichord)

February 25, 2021 (E) • Thursday, 7:30 pm
Robert Dick masterclass

February 28, 2021 (C) • Sunday, 5:30 pm
Solo Flute Spectacular

March 11, 2021 (SS) • Thursday, 7:30 pm
Mary Oleskiewicz on the Bach Partita

March 21, 2021 (C) • Sunday, 5:30 pm
Adam Sadberry of the Memphis Symphony

April 10-11, 2021 • Saturday-Sunday, all day
Flute Fair: A Virtual Toolbox

May 2021 • TBA

All events will be virtual; SS = Solo Series, C = concert,
E = Education and Enrichment. Visit the NYFC website
at www.nyfluteclub.org for additional information and
connection details.



From the
Editor

Greetings! February again brings us two Club events, a masterclass by Robert Dick (details on pp. 3 and 6) and a “Solo Flute Spectacular” concert featuring flutists Lisa Bost-Sandberg, Bonita Boyd, Stephanie Jutt, Alexa Still, and Paul Taub performing a selection of overlooked gems from the unaccompanied flute literature. Starting on p. 1, they tell us about their personal connections to the works they will be playing and how they and their students are coping with these COVID times. I was intrigued to learn that the composer Lou Harrison had a day job as music critic at the *Herald Tribune* while he was composing the 1947 piece Paul Taub will be playing, and that Lisa Bost-Sandberg is turning into a

serious runner (probably not as much fun as it could be in the middle of a North Dakota winter...).

In this month’s “From the President,” Nancy Toff shares her strategy in organizing the concert program, as well as the connections some of these pieces have to the NYFC.

This issue also pays tribute to a long-ago member of the Club, the very interesting amateur flutist Louis Maurer (1832-1932, described in the p. 4 article by Nancy Toff), as well as to four more recent members of the club who died in 2020 (Helene Arnold, Calvin Mercer, Mary Richie Smith, and Robert Thomason, on p. 7).

Yiqun Zhao, an ensemble program regular who has a day job working as a data scientist in financial services, is this month’s member profile subject. I was impressed to learn that she recently started taking private lessons again and was a top winner in a talent contest run by her employer (with a self-produced flute ensemble video of Ervin Monroe’s *A Flutist’s Happy Birthday*).

Anyway, all for now.

Katherine Saenger (klsaenger@yahoo.com)