

## Komponisten-Colloquium

Freitag, 9. Januar 2015

# Robert Dick

Robert Dick is internationally recognized as a composer, performer and improviser. The acknowledged master of the contemporary flute, he has revolutionized the soundworld of the instrument. His book, *THE OTHER FLUTE: A Performance Manual of Contemporary Techniques*, is used by composers and performers worldwide. Dick has performed solo recitals of his music throughout the Americas, Europe, Japan and Australia. His chamber music has been performed by the New York New Music Ensemble, Flute Force, V.I.F., the Boland-Dowdall Duo, the Scottish Flute Trio, New Winds, the A.D.D. Trio, Tambastics, Alia Musica and other ensembles in the United States and Europe.

Robert Dick is one of only two Americans ever to be awarded both Composers Fellowships (twice) and a Solo Recitalist Grant by the National Endowment for the Arts. He has received a Guggenheim Fellowship, a Meet the Composer/Readers Digest Consortium Commission, commissions from the Koussevitzky Foundation, the Jerome Foundation, the Fromm Music Foundation, the Mary Flagler Cary Trust, the city of Zurich, the Philharmonie in Cologne and many more commissions, grants and fellowships.

The National Flute Association (USA) presented Dick with its Lifetime Achievement Award in 2014.

Dick studied composition and electronic music at the Yale School of Music with Robert Morris, Jacob Druckman and Bulant Arel.

[www.robertdick.net](http://www.robertdick.net)



## The Flute as Human-Powered Synthesizer

Continuous Transformation of Sound in  
Acoustic Instruments

For me, life and art are about inclusion. I don't say "down with this music, up with that music, down with that person, up with this person, its time for this, its not time for that." That's all nonsense. As I experience life and travel further on my journey, its increasingly important to bring together all that I feel is valid -- in musical aesthetics and in all other aspects of life such as the political and spiritual. The less I see and experience these things as different from each other, the better.

A central focus of my music is the idea that acoustic instruments can be treated as human-powered synthesizers, each capable of an enormous range of sonority and expression well beyond their traditional definitions. The idea of continuous transformation of timbre is very important to me, and my music is influenced by electric and electronic musics, world musics, natural sounds and the work of my fellow composer-performers. I try never to make pastiches but to truly fuse influences in the cauldron of creativity into something truly original.