

Upper Midwest Flute Association

Newsletter: Spring 2013

THE PREZ SEZ Message from the UMFA President

Dear UMFA members,

There is something about collaboration that just warms my heart. Flute Fest will bring together flutists of all ages and levels of experience; working, listening and learning together.

Thank you to all who have agreed to play, teach, judge, take pictures, put up posters, house out of town guests for Flute Fest. The list is very long!! The board is working hard to make this an exciting and rewarding day, and we hope YOU will be there.

Our Flash Mob on March 2nd was another collaborative effort. There we were; sixty flutists (ages six to seventy-five), excited to be together, winding our way single file through the tunnels under the Mall of America! Then flooding onto the rotunda to surprise the shoppers with our rendition of Ode to Joy. What fun!

You'll find here a list of volunteers still needed. Won't you have a look as see what you might like to help out with?

Please send in your registration forms early. <http://umfaflutes.org/flutefest> The forms will help us plan and organize for a smooth running Flute Fest, and will give you the chance to order a box lunch and secure your tickets for Denis Bouriakov's concert.

Hope to see you at Flute Fest on April 20th.

Nancy Maloney

UMFA Calendar of Events: 2012-2013 season

April 20, 2013, all day event

Flute Fest 2013
Hamline University in St. Paul
Denis Bouriakov, guest artist
Competitions and workshops
included at Flute Fest.

Elections for Board Positions

during May/June. Check
upcoming UMFA Updates.
Positions to be filled:
Secretary, Treasurer,
Newsletter, Historian

Remember to
check the
UMFA website:
umfaflutes.org

THE LAUDIE PORTER COMPETITION

We will be awarding over a thousand dollars in scholarships to the winners of the Laudie Porter Competition for Grades 5-12.

Live preliminary round: April 13th at Mount Olivet Church from Noon to 3:00 pm.

Finals at Flute Fest: April 20th at Hamline University, Bush Center Ballroom, from 8:30-10:00 am.

Good luck to all the contestants.
Huei-Mei Jhou, Coordinator

VOLUNTEERS STILL NEEDED FOR FLUTE FEST

Publicity Committee

Write newspaper articles
Take videos at Flute Fest

Hospitality

Lunch
After concert reception
Coffee and bagels

Registration

Assemble registration packets
Registration table

Set up night before
Stage-hands, move chairs, stands
Clean-up

Please contact Kärsten at: volunteer@umfaflutes.org

THE UPPER MIDWEST FLUTE ASSOCIATION PRESENTS

Flute Fest 2013

Stars & Rising Stars

Saturday, April 20
8 a.m. - 7 p.m.
Hamline University

Drew Fine Arts Center
and Sundin Hall
1531 Hewitt Avenue • St. Paul, MN

Guest Artist
Master Class & Concert

**Denis
Bouriakov**
*Principal Flute of the
Metropolitan Opera*

- Performances by Midwest Flutists
- Exhibits
- Flute Choir Reading Session
- Pedagogy Workshops
- Rising Stars Non-Competitive Festival
- Flute Olympics
- Laudie Porter Competition Finals
- Orchestral Excerpts with Adam Kuenzel
- Young Artist Competition Finals



"This activity is made possible by the voters of Minnesota through a grant from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund."

For more information check the UMFA website: umfaflutes.org

HONORS FLUTE CHOIR PROGRAM

by Belinda Flanagan

The Honors Flute Choir is comprised of flute students from seventh to twelfth grades chosen by their teachers to participate. For many of these players it is their first experience with ensemble playing with only flutes. There are two flute choirs, a junior choir and a senior choir. Their teachers make the recommendation for which choir based on the criteria stated in the nomination form. The students have 3 rehearsals then play a concert at UMFA'S annual FLUTE CHOIR SHOWCASE day.

This year, the SHOWCASE was held at The Mayflower Church on March 2nd. The afternoon program began with the Jr. Choir, conducted by Amanda Moburg. Amanda is the band director and a flutist. From the Cotter Schools in Winona. They performed "FoxFire" by Paul Koepke, "Aria and Minuet" by Scarlatti, arr. C. Johnson, and "Irish Music" by Phyllis Louk.

Diane Hallberg, music director and flutist from Minnehaha Academy conducted the combined choirs in the first movement of Eric Satie's "Gymnopedie". That was followed by the Sr Choir performance of "La Garde Montante" from Bizet's Carmine arr. N Nourse. Two movements of C. McMichael's A Gaelic Offering, "Rose Cottage" and "Describe a Circle." Were followed by encore pieces of Latin music. The Sr choir was able to use the UMFA alto and Bass instruments, giving the music a more orchestral feel.

Rounding out the afternoon program were four area adult flute choirs, Synod Flute Ensemble, FluteSpiration Quartet, The Minnetonka Flute Choir, and Sounds of Silver. Thank you to the adult flutists for taking time to support this program by performing.

Lastly, we could not have a successful program without the teachers who helped students prepare their parts and parents who ferried students to rehearsals, our conductors, and volunteers. Thank you.

FLUTE CHOIR SHOWCASE CONDUCTING WORKSHOP

by Peggy Doerrie

A group of 16 flutists gathered on the morning of March 2 at Mayflower Church to share with one another and learn more about conducting flute choirs with Dr. Janet Heukeshoven. She is Professor of Music and Music Education, Department Chair, Director of Bands and Music Education Program Coordinator at Saint Mary's University Music Department. Her insights and demonstration examples were most helpful and clear. Janet spoke about the study she does ahead of rehearsals, the extensive score preparation that is needed, using color markers, copying scores and putting them in spiral binding for ease during rehearsals.

She led us through conducting patterns demonstrating how to lead with the wrist, fingers flat with a sense of resistance to the flow. In one of her conducting classes they had to practice conducting in a swimming pool with hands and arms underwater as a way to actually feel the resistance needed for various tempos. We tried out the wrist click for precision in tempos and then a legato relaxed style as well. She demonstrated and then had us try cut offs making it evident that the release of the motion needs to be within the style of the music. Dr. Heukeshoven spoke about the need to do body stretches before and after conducting to keep fluid motion happening within one's body. Breathe with the upbeat, have the flute choir breathe together in order to start together. She had us play *Pie Jesu* as a selection and we worked different phrasing patterns: how to follow her lead on 2 bar, 4 bar or 8 bar groupings. We discussed the advantages of both sitting and standing during flute choir rehearsals, of sight lines and instrument positioning.

The topic of conducting while playing yourself was covered. Janet shared the advice to avoid pulsing and to play off the score when leading as a player. She also recommended that a conductor of a flute choir should personally play all of the parts yourself (to really learn and know the piece) before giving it out to the members. The goal of a conductor is to bring musicians into your aural image of a composition and to make it a collaboration. One topic that was very fascinating to talk about was the sense of stopping air space when you conduct. Janet recommended that you don't beat if there is empty space, do the note but instead simply draw it out while the group stays still. We tried out some examples of that. Another selection which she had us play together was a Joplin rag.

For rehearsal purposes it is important to know that we sing more in tune than we play in tune. Thus, if you can have members sing pitches of a chord and then play it, you might get better results. For tuning chords, build from the bottom up, root-fifth-third above, and then add the higher octave. Good intonation can create that "phantom" flute because of beautiful overtone harmonics ringing through. A conductor making comments like "sitting tall" "beautiful posture" with gestures to lift players can help in terms of breath support. Use of tuners and metronomes is essential for good flute choir development. There was sharing and discussion about the "care and feeding" in order to get and keep people engaged in flute choirs. It has to be an enjoyable experience and rewarding.

Let's Talk About Playing Beautifully In Tune

Lunchtime Pedagogy Chat at Flute Fest

FLUTE CHOIR SHOWCASE PERFORMANCES

by James DeVoll

The Synod Flute Ensemble is comprised of Jim Anderson, Jackie Carlson, Carolyn Eklin, Gigi Kornfeuhrer, Mary Rehaume, Donna Roe, Faye Washington, and Linda Holmen. The group, with the exception of Linda Holmen who was unable to attend, performed five works for the audience: *Colonel Bogey March* by K. Alfred, arranged by Frank Halferty, *Autumn Leaves* by J. Mercer, arranged by Lance Strickland, two traditional pieces arranged for flute choir by Ricky Lombardo *Shenandoah and Londonary Air*, and *Yankee Doodle/Yankee Doodle Boy* arranged by J. Christensen. The Synod Flute Ensemble is led by Jackie Carlson and its members are retired from a wide variety of fields, but who share a common love of music. They were an inspiration for the audience not only because of their enthusiastic music making, but also because of their obvious life long dedication to flute playing.

Six members of the Minnetonka Flute Choir performed. Belinda Flanagan, Shirley Jackson, Teri Larson, Kristie Londeen, Sue Stokke, Kathy Thompson. Three other members of the group were unable to play at the concert: Maiken Givot, Betsy Koles, and Ann Maxfield. The group performed three pieces. The first one was commissioned by the group a few years ago by local composer Gene Rivard, *I Am Crucified With Christ*. The other pieces were *Maria durch ein Dornwald ging*, arranged by Bruce R. Smith, and *Ashokan Farewell*, by Jay Ungar and arranged by Ricky Lombardo. The individual members of the Minnetonka Flute Choir have been playing together for many years, and the group's cohesiveness made for a very solid and enjoyable performance.

FLASH MOB BY UMFA FLUTISTS AT THE MALL OF AMERICA

by Peggy Doerrie

On Saturday, March 2 a special gathering of UMFA flutists of all ages and abilities occurred to create a Flash Mob performance at the Mall of America. This "happening" was organized, orchestrated and conducted by Dr. Janet Heukeshoven, professor of music at Saint Mary's University, Winona. At the close of the Flute Choir Showcase at Mayflower Church a rehearsal happened at 4:00 pm. Music for Beethoven's "Ode to Joy" for flute choir was passed out to participants. All members of the flute family were represented (piccolo, flute, alto and bass) and young and old, amateur and professional, teacher and performing members of UMFA got involved together in this truly collaborative endeavor!

Then the move to the Mall of America. The action took place in the MOA Rotunda at 6:00 pm with Alicia McQuerry (St. Paul Chamber Orchestra) coming out with her young daughter in her stroller and she began playing solo on the theme of "Ode to Joy". Then player by player came forward to join in the music as the flute orchestra grew and it developed into a triumphant flute song filling the halls of the Mall of America.

There were 75 flute participants playing that evening. A large audience was drawn in to listen. It was a special exuberant experience for all involved and the FIRST of its kind here in Minnesota! Special thanks to all who got on-board to play and for the parent support to bring so many students to be involved. And congratulations to Janet and the UMFA Board of Directors for getting this organized and the word out to make it happen! Photos and possibly some video footage of the Flash Mob will soon be posted on the UMFA website for viewing!

MASTER CLASS AND YOUNG ARTIST COMPETITION

by James DeVoll

We received several strong applications this year for the Master Class and Young Artist Competitions at Flute Fest. After much deliberation, the judges selected three performers for the Master Class Competition who will play for Denis Bouriakov. They are Chappy Gibb who will perform Bouriakov's arrangement of the Saint-Saens Introduction and Rondo Capriccioso, Samantha Hersch who will perform the first movement of the Martinu Sonata, and Jung-Yoon Kim who will perform the Dutilleux Sonatine. This year's master class will begin with a brief session during which Bouriakov will talk about his life, his past studies, practice routines, etc, and also answer questions from the audience. The Master Class runs from 1:00-3:00 pm.

For the first time in over a decade, UMFA is holding a Young Artist Competition as part of Flute Fest. Thanks to a Community Arts Project grant from the Metropolitan Regional Arts Council, we are excited to be able to award cash prizes of \$600, \$400 and \$200 to the top three winners. The competition is open to flutists under the age of 30, and this year we received entries all across the country. The judges for the preliminary CD recorded round were Julia Bogorad-Kogan and Alicia McQuerry of the St. Paul Chamber Orchestra. They selected three finalists, who will each choose a 25-minute program to perform at Flute Fest. The three finalists are Amanda Fuerst, Krystin Son, and Errin Tores. The final round at Flute Fest is open to the public, and we look forward to hearing these talented young flutists!

THIS IS WHAT WE CELEBRATE TODAY

by Cindy Farrell

On March 2 UMFA sponsored the eighth **FLUTE CHOIR SHOWCASE**. The first six were stand-alone events while the seventh was incorporated into the annual FluteFest. The Jr. and Senior Honors Flute Choirs were also hosted during this Showcase. Many of us who are dedicated flute choir fans and participants were grateful for this day specially designated for this particular expression of flute artistry.

“Sounds of Silver” is an ensemble that has performed at every Showcase – the only flute choir to have that claim. Led by the always personable Diane Horner they delivered another sound performance by this sub-group of the flute section of the Bloomington Medalist Concert Band. Members performing in this concert were Juli Baecker, Linda Hershey, Susan Hinton, Diane Horner, Kim Kirby, Betty Olson, Dyan Otten, and Elsa Tally.

Silver Celebration, their first selection, is an original piece written for flute choir by Catherine McMichael, a versatile composer who is in demand by flute organizations across the continent. Her works range from solo pieces for harp or organ to full score orchestral, flute orchestra and concert band works, as well as to pieces for handbells and brass bands. Silver Celebration was commissioned by the Delta Flute Choir to mark its 25th anniversary and was first performed in April of 2000. “Sounds of Silver” definitely did justice to this arrangement for 6-part flute choir. They relayed the jubilant feeling of the piece which is reminiscent of a movie score with its dramatic lower flute melody contrasted with more obligato like responses in the higher voices. The piccolo punctuates these voices with its own melody and was played quite reliably and tunefully by Dyan Otten.

The second piece they played was A Lively Irish Medley by David H. Bailey. This arrangement of nine Irish dance tunes including reels, hornpipes, jigs, and laments incorporates each melody in its entirety, but without the multiple repetitions normally played when performed for dancers or singers. There were multiple meter changes because of the variety of tunes and “Sounds of Silver” was able to skillfully maneuver through these tempo and meter challenges smoothly without a formal conductor. In addition, the melody line floated between the parts so everyone got a chance to shine a bit. Special commendation to Betty Olson on alto and Diane Horner on bass for some fancy fingerwork when those instruments got their turn on lively tunes, a nice change for the lower flutes who often get relegated to simple walking bass, “oom-pah” or other support roles. The quality of this choir is especially impressive since their practices as a group are limited to about once a month!

New to the Showcase this year was the “FluteSpiration Quartet”, a professional group comprised of Trudi Anderson, Peggy Doerrie, Donna Hryniewicki and Sandra Sheigh. The “good chemistry” of these four was apparent a mere handful of measures into Debussy's Sarabande, arranged by Harold L. Walters. This lovely transcription is the second movement of a suite for solo piano called “Pour le piano” composed between 1894 and 1903. It is characteristic of a new compositional style pursued by Debussy where luscious chords and harmonies are presented continually with a musical goal more of flooding the ear with tonal colors rather than following the conventional tonic resolution template. This quartet gave a mesmerizing performance, drawing the audience into the piece not only through listening, but also by watching the undulating flow of the group as a performing unit. It was simply beautiful.

Their second piece could not have been more contrasting. “Raga Saat” was composed in 2011 by Canadian composer Derek Charke, Juno awarding composer, teacher, and flutist whose works frequently incorporate ecological and electronic sounds. Ms. Hryniewicki explained that the piece is in 7/8 time with “saat” translating from Hindi to “seven” in English. A Raga is a tonal framework, a melodic mode used in Indian Classical Music, and in Sanskrit the term refers to an act of coloring or dyeing. Musically “raga” uses a combination of five or more melodic tones as the basis of the melody, tones which are evocative of loveliness, beauty and which are generally pleasing to “the people” in general.

This piece is a companion work to Charke's previously published “Raga cha” wherein the “cha” refers to the primary sound/word that the flutist uses to produce sound in the flute and which Ms. Hryniewicki demonstrated. This piece uses other extended techniques such as simultaneous singing and playing. The players maintained multiple concurrent subdivisions of the 7/8 beat, with a consistent ostinato in the bass voice. Charke notes that “at any time one part acts as isorhythmic talea, perhaps imitative of the tabla. Another part acts as a drone, imitative of the Surpeti (Swar peti) or Shruti Box, while one or two voices provide melodic figurations.” Written as a piece self-described by Mr. Charke as “repetitive and meditative” and which was just over nine minutes long, the performance by FluteSpiration Quartet kept the audience totally spellbound the entire time. The audience rewarded this new group with a well deserved eruption of applause.

Listeners were truly treated to two really wonderful performances by both of these flute ensembles. The musical selections were technically and musically challenging as well as quite varied in genres. What a fabulous way to celebrate the versatility of both the flute and the performers. This IS what the Showcase is about. Let us hope we are blessed to hear more from both of these groups in future UMFA events.

WHAT'S AT FLUTE FEST THIS YEAR?

Flute Choir Reading Session Janet Heukeshoven
Playing Beautifully in Tune

Lunchtime pedagogy panel

Practicing Fun at Every Level Sonja Giles

Business 101 for Flutists Jan Weller

Orchestral Excerpts Master Class Adam Kuenzel

Irish Flute Workshop Laura MacKenzie

Flute Olympics Sonja Giles

Rising Stars Non-Competitive Festival

Arts and crafts

Laudie Porter Competition Finals

Young Artists Competition Finals

Denis Bouriakov Master Class

Denis Bouriakov Recital

Featuring Midwest Flutists

Adam Kuenzel

Greg Milliren

Wendy Williams

Roma Kansara

Immanuel Davis

Barbara Leibundguth

James DeVoll

Catherine Ramirez

Laura MacKenzie

Exhibitors

UMFA Members Table

3 Flute Press

Altus Flutes

Burkart Flutes and Piccolos

Eckroth Music Company

Flute Specialists

Flute World

Katie's Flute Shop

Miyazawa

Trevor James

FLUTE CHOIR READING SESSION

by Janet Heukeshoven

Looking for some new repertoire for your flute choir or to use with students? Plan to attend the New Releases Reading Session at 10:00 am during Flute Fest 2013. Bring your flute and enjoy playing some of the best recently published works for flute ensembles. Music presented will be at a variety of difficulty levels, so there will be something for everyone. UMFA alto and bass flutes will be available for your use. This session is led by Janet Heukeshoven, professor of music at Saint Mary's University, Winona.

THE MAGIC OF IRISH MUSIC

by Laura MacKenzie

Be introduced to a wealth of wooden flutes and tin whistles, and find out how to make a melody sound "Irish". Learn a simple tune by ear, with an "Irish accent". (Bring your instruments -modern flutes, wooden flutes or "D" whistles - or, just come to listen!)

ARTS AND CRAFTS FOR STUDENTS: THE CREATIVITY ZONE

by Sue Davies

The Creativity Zone will be stocked with fun hands-on art activities related to the theme, "Rising Stars." Students will create their own works of art to treasure forever! Sue Davies, artist (and flutist), will be your guide.

FLUTE OLYMPICS

by Sonja Giles

Come put your flute skills to the test with our first UMFA Flute Olympics! Participation is open to all flutists grades 1 to 12 that are ready to have some fun! What should you do to prepare for your first Olympics? Scales, tone, intonation, and a solo of your choosing. Don't have time to prepare everything? No worries! Come to the Olympics and compete in only the events you choose! Events include the Marathon Solo Contest, the Triple Jump (interval challenge), 100-Meter Dash Scales, Intonation Archery, and Table Tennis Ear-Training.

WARM-UP AND TECHNIQUE CLASS

by Sonja Giles

Scaling the Summit in three easy steps with Sonja Giles:
~Stretches to awaken your breath, body, and mind~
~Explore fundamental exercises for building a beautiful and expressive tone quality, flexibility, and resonance~
~Reach new musical heights without terrifying technique~

FLUTE FEST GUEST ARTIST

Denis Bouriakov Recital Program
with Mary Jo Gothmann, piano
4:30-6:00 pm
Sundin Music Hall, Hamline University

Bach—Chaconne
Gaubert—Fantaisie
Brahms—Violin Sonata
...Intermission...
Sibelius—Violin Concerto

UMFA is honored to invite and present as Guest Artist for Flute Fest 2013 the Principal Flutist of the Metropolitan Opera in New York City, Denis Bouriakov.

He has performed worldwide as a soloist with many orchestras, including the Moscow Philharmonic, the Prague Chamber Orchestra, the Ensemble of Tokyo, the Odense Symphony, the Munich Chamber Orchestra, the Ensemble of Paris and the Tampere Philharmonic Orchestra. For Flute Fest Denis Bouriakov will present both a Master Class from 1:00-3:00 pm and a Recital from 4:30-6:00 pm. Don't miss this special opportunity!

WHY A NON-COMPETITIVE EVENT FOR STUDENTS?

by Nancy Maloney



All students could benefit from the rigorous preparation that leads up to a competition, but in my experience, only one in three or four students really thrives in the competition itself. What about the others?

They can take part in this year's Rising Stars Festival!

Students can play a solo or ensemble piece of their own choosing.

There is no charge to take part other than the UMFA membership fee.

A professional accompanist will be provided.

There will be constructive comments written for each participant by a professional flutist.

All students will receive a certificate of participation.

And there are more fun activities for students at Flute Fest.

- The Flute Olympics
- An arts and crafts table in the exhibit hall
- An Irish Flutes workshop
- Exhibits that have lots of cool stuff for sale
- A workshop on Fun Ways To Practice
- Fantastic flute recitals to hear throughout the day

The deadline to register is **March 29**. The forms are on the website: <http://umfaflutes.org/RisingStarsFestival>

Sign up now for this amazing opportunity.

FLUTE FEST WORKSHOP: CREATING A LIFE IN MUSIC

College flute students and flute teachers, don't miss this workshop with Janis Weller, co-author of a new book called *Life in the Real World: Making Music Graduates Employable*. Janis teaches flute and a course called **Creating a Life in Music**, at the McNally Smith College of Music. You'll learn about balancing the artistic and business aspects of your career, doing what you love - playing and teaching.

DAZZLING FLUTE RECITALS

by Nancy Maloney

Flute Fest is presenting two dazzling flute recitals, displaying the fabulous talent we have here in the Midwest!

11:00 AM

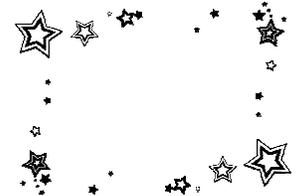
Around the World in Sixty Minutes

Immanuel Davis	Baroque flute
Barbara Leibundguth	Alto flute
James DeVoll	Solo flute world premiere
Catherine Ramirez	Flute and piano
Laura MacKenzie	Irish flute

3:00 PM

The Minnesota Orchestra Flute Section

Adam Kuenzel
Greg Milliren
Wendy Williams
Roma Kansara



ORCHESTRAL EXCERPTS WITH ADAM KUENZEL

by Andrea Myers

Preparing for an audition? Need some help on a new excerpt? Lucky for you there will be an orchestral excerpt open masterclass with Adam Kuenzel, principal flutist of the Minnesota Orchestra, during Flute Fest! In order to perform during the class you must RSVP to information@umfaflutes.org. It is first come, first served with limited space available so sign up today!

MARCH 2013 PEDAGOGY CHAT

by Jennifer Kennard

Lively Pedagogy Chats were held twice this past month, and each session had vastly different but equally engaging topics. On Sunday we discussed the format and content of lessons while Thursday's chat explored musicality and inspiration.

Ideas presented for lesson components:

One-note review or one-piece review: 30 second review to see what most needs addressing that lesson

Tonalizations/tone study:

- easy (shorter) versions of Moyse and Trevor Wye
- everything is a tonalization (scales, tone studies, pieces...)

Scale work

- begin scales and arpeggios as soon as they are able
- scale games such as Around the World: spin a globe and wherever country you land on, play the scale that starts with that letter. You can assign sharp and flat scales to letter names. Traditional associations include E-flat (es in German) = 'S', B = B-flat, H = B natural, etc., but really, you can do whatever you want.
- lots of harmony while they play the scale- hold a drone, you go up while they go down, etc.

Etudes

- oddly enough, we didn't talk about etudes, though I think we all use them

Piece

- students (Suzuki) can sing the work before they play it (listening, creating lyrics, solfege)
- preview 'hot spots': while studying one piece, students learn the trouble spots of the next piece. Use removable highlighter tape to mark these phrases/measure(s).
- know why you are assigning this piece. What skills are needed for it, why was it written, what will the student be working on in it?

Sight Reading

- Abracadabra* (Bloomsbury Publishing) is a great sightreading book
- pair up with partners- schedule students of the same level back-to-back; lesson partners learn to sight read together through duets

Review

- Review the last three pieces they have learned (keeps it in their memory)
- go over everything you are assigning so you know the student knows how to play everything they need to practice.
- The One-Point Lesson. Young students can't fix everything at once. Try picking one thing to be fixed and reiterate/ incorporate it into the entire lesson. At the end of the lesson, ask the student what this lesson (and what they'll be practicing all week) was about.

Teaching Musicality.

We all agreed this is a rather elusive goal and that you're halfway there if one simply attends to the written page- dynamics, articulations, tempi, etc. However, technically precise playing (while a wonderful goal) will only get you so far. Here are some ideas we had to get our students to be a little more musical from the more practical to the more, um, less let's say, out-of-the-ordinary.

Attend to the directions on the written page.

Ask many questions

Sing everything like a song. Then sing it again-large periods, moderate phrases, little sequences.

Listen to non-flute music of the same composer or era.

Tell a story/conjure a picture.

Use the analogy of the actor:

Say one sentence 5 different ways, giving it a different meaning each time. This translates to music- emphasizing a different note can give the phrase a different meaning/sound.

Actors have stage make-up, costumes, props, and scenery to help tell the story- they sell the story. We as musicians must do the same. Performers of all stripes must hold their audience's attention and keep them engaged until the end of the work. (The corollary- as performers, we must stay engaged til the end of the work.)

A derivation of WWJD:

Ask the student who their favorite musician is (Truls Mørk or the Cure- it doesn't matter). Ask them how that person/group would play the passage. Give them a few minutes to imagine their favorite person performing the music (the silence can seem

MARCH PEDAGOGY CHAT *(continued)*

weird but let it happen) and then have them immediately pick up their instrument and play it just as their idol would have. My students have picked artists as diverse as Jean-Pierre Rampal, New Kids on the Block, and The Fright, and no matter who the group is, the change in playing is remarkable. Then write on their music (at whatever point[s] they need it) WWXD.

Movie Music

Ask the student if this was a movie, what would be going on? Ask general things (genre) and specific- is it a conversation between two people? What's the setting? Is it happy, sad, etc? If they really need help thinking about each phrase, ask them to come up with a brief sketch of the screenplay for that music.

Other odds and ends from our conversations that aren't neatly categorized but are useful and that I want to include here:

Regarding the end of a phrase: "Are you going to leave it there?" This says a lot!

Performing a Mozart sigh motif: "It's like swallowing your grief." How is THAT for imagery?!

Inspiration:

From a lecture at Stetson University: "The only sermon worth hearing is one you preach to yourself. Open a vein and let it all out." (Our performance must be meaningful to us and we must let out our story.)

From a 1992 Master Class with Helen Yorke (Vocal and Piano coach at the Met at that time): There comes a time when you have to stop worrying about technique and trust yourself. Then you can let yourself interpret the music. A breath is always expressive if it isn't technical. Expression and technique go together. If you're expressive, the technique fits in. You have to have a picture, always. Try to conjure it up so strongly that they (the audience) can't help but get it.

*A caveat: I follow this advice with the reminder that the audience won't necessarily see *your* picture. They didn't have your experiences, so they will interpret your picture (of a beloved pet being sick) through their own experience (they might not have ever had a pet). I find this is important with students who don't like sharing a lot of personal information. I remind them this is a safe place to process emotions- work through it in your music- put it into the music- and you can get on with life.

Texts that were referenced during the chats:

Musicality:

Moyse, Marcel. *24 Petite Etudes Melodiques avec variations (facile) pour Flûte*. Paris: Alphonse Leduc, 2001.

Moyse, Marcel. *Tone Development through Interpretation*. USA: McGinnis & Marx, 1986.

Articulation:

Moyse, Marcel. *École de L'Articulation*. Paris: Alphonse Leduc, 1999.

Moyse, Marcel. *Etudes et Exercices Techniques pour la Flûte*. Paris: Alphonse Leduc, 2001.

UMFA BOUTIQUE

by Andrea Myers

Did you record an album and now have a box sitting in your studio with extra CDs? Have you been wondering what to do with that box of CDs? It's time to open it back up because you can sell them at Flute Fest at our UMFA Boutique! You may also sell music related crafts you have made, music you've written or arranged, and instruments.

If you are selling items at the table we ask for a minimum of one hour of your time at the table during Flute Fest. Email Andrea at umfacorporatemembers@gmail.com for more information and to be put on the list of sellers!

EXHIBITORS AT FLUTE FEST

by Andrea Myers

- 3 Flute Press
- Altus Flutes
- Burkart Flutes and Piccolos
- Eckroth Music Company
- Flute Specialists
- Flute World
- Hamline Admissions and Department of Music
- Katie's Flute Shop
- Miyazawa
- Trevor James
- UMFA Boutique

UMFA NEWSLETTER EDITOR IS NEEDED FOR NEXT YEAR

Do you like to be creative with layout designs? A great way to be involved and supportive of UMFA is through assisting in communication needs. Peggy Doerrie is resigning as of July 2013 (after four years of newsletters) and someone new to prepare the UMFA Newsletter will be needed. Please consider this opportunity. Peggy will be pleased to help guide you through the process. You can also take it in a new direction with your new input. Please contact Peggy at pdoerrie@usfamily.net for more information.

DEATH OF LIFETIME UMFA MEMBER EMIL NIOSI

Niosi, Emil J. 92, of Bradenton, FL, previously of Bloomington, MN, passed away, Feb. 2, 2013. He was born Apr. 28, 1920 in the Bronx, NY. Emil married his high school sweetheart Madeline (Jackson) on May 20, 1942 in Stewart Manor, Long Island. He is survived by his wife, Madeline, and two sisters; by five children, Donald (Jeanne), Punta Gorda, FL; Charles (Patricia), St. Cloud, MN; James, Bradenton, FL; Stephen (Kimberly), Prior Lake, MN and Catherine (Doug) Dehn, Anoka, MN; and by ten grandchildren and eight great-grandchildren. Emil spent his formative years in Floral Park, Long Island, where he graduated from Sewanhaka High School. He went on to study flute and piccolo at the Juilliard School of Music. He performed professionally first with the St. Louis Symphony in 1942 and moved to the Minneapolis Symphony Orchestra in 1944 (presently Minnesota Orchestra) until his retirement in 1988. During those years, he performed with the Goldman Band of New York for 19 summers and accompanied the famous opera singer, Lily Pons, on four lengthy tours. He travelled the world with the symphony. He taught and inspired hundreds of students from Minnesota high schools. He was a faculty member of the University of Minnesota and other colleges. Beside music, Emil loved flying and piloted his own planes. He was a member of various flying organizations. He also loved the water and sailed "the Music Man" in Minnesota and on Sarasota Bay. He was an avid photographer. A memorial service will be held on Saturday, Feb. 16, at 2:00 pm at Brown & Sons, 5624 26th Street W., Bradenton, FL with a reception to follow. Memorials can be donated to American Legion Post 24 in Bradenton. **Published in Star Tribune on February 10, 2013.**



IF YOU EVER NEED

AN ALTO OR A BASS FLUTE . . .

remember that UMFA members can rent those instruments from UMFA! The cost is \$5.00 per day or \$25.00 per week. For more information, please visit: www.umfaflutes.org/fluterental.

UMFA Newsletter
Spring 2013
Number 179
Upper Midwest Flute Assn, Inc.
5017 Kingsdale Drive
Bloomington, MN 55437
www.umfaflutes.org
Peggy Doerrie, Editor

UMFA MARKETPLACE

These listings can be found on the UMFA website: umfaflutes.org under Resources tab.

- Lessons / Services
- Flutes / Piccolos for Sale
- Musicians for Hire
- Miscellaneous

Corporate Sponsors

Altus Flutes / Jupiter Band Instruments, Inc.

email: lpritchett@altusflutes.com
web address: www.altusflutes.com
phone: 615-773-9918 or 1-800-283-4676
12020 Eastgate Blvd, Mt. Juliet, TN 37122

Brannen Brothers Flutemakers, Inc.

email: sarah@brannenflutes.com
web address: www.brannenflutes.com
phone: 1-800-880-4799 or 1-781-935-9522
58 Dragon Court, Woburn, MA 01801-1014

Burkart Flutes and Piccolos

email: info@burkart.com
web address: www.burkart.com
phone: 1-978-425-4500
2 Shaker Road #D107, Shirley, MA 04164

Cadenza Music

email: nancy@cadenzamusic.com
web address: www.cadenzamusic.com
phone: 651-644-3611
149 Snelling Avenue North, St. Paul, MN 55104

Flute Specialists, Inc.

email: info@flutespecialists.com
web address: www.flutespecialists.com
phone: (888)-590-5722 or 1-248-589-9356
606 S. Rochester Road, Clawson, MI 48017

Flute World Company

email: flutes@fluteworld.com
web address: www.fluteworld.com
phone: 1-248-855-0410
29920 Orchard Lake Road, Farmington Hills, MI 48334

Katherine Lowry Flute Sales and Repairs

email: khlowry4flutes@gmail.com
web address: www.katiesfluteshop.com
phone: 651-483-2783
5750 Lexington Avenue, Shoreview, MN 55126

Midwest Musical Imports

email: mmi@mmimports.com
web address: mmimports.com
phone: 1-800-926-5587 or 612-331-4717
2021 E. Hennepin Ave., #374, Mpls, MN 55413

Muramatsu America

email: flute@muramatsu-america.com
web address: muramatsu-america.com
phone: 248-336-2323
915 South Main Street, Royal Oaks, MI 48067

PLEASE SUPPORT OUR CORPORATE SPONSORS



SUMMER FLUTE CAMPS TO CONSIDER

Here's the info: August 12-16, 2013. Join Paula Gudmundson and James DeVoll for **MACPHAIL'S FLUTE CAMP**. It is the perfect opportunity to take your playing to the next level! Rehearse and perform in both small and large flute ensembles and have the opportunity to try out the alto and bass flutes. Receive individual attention and get specific instruction on how to better play your instrument. Students will perform a concert for family and friends on the last day of camp. Minimum requirements: 1-2 years of band or private lessons. For more information, visit macphail.org

LAKE SYLVIA FLUTE CAMP June 11-15, 2013. Music, art and summer fun! Swimming, boating, campfires, skit night and a circus concert! Flutists of all ages and levels are welcome. The "student" program (ages 4 - 18) and the "adult" program (any age!) include flute lessons, flute choir, ensembles, tone and technique class and art! Situated on a private peninsula on beautiful Lake Sylvia (near Annandale, MN), this camp offers plenty of summer activities. Accommodations are in cabins and healthy, delicious meals are provided. This summer's faculty: David Gerry, ON, flute / Wendy Stern, NY, flute / Nancy Maloney, MN, flute / Kelly Williamson, ON, flute / Cindy Farrell, MN, flute choir / Sue Davies, MN, art. For information and registration, contact Nancy Maloney, director, 651-636-0046, lakesylviaflutes.org.

Suzanne Ernst, performer and educator in Decorah, Iowa, will serve as the flute and recorder teacher and performer for the 32nd annual **LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL (LSM)**, held June 23 to July 21, 2013, at Luther College in Decorah, Iowa. The residential musical training academy serves more than 150 student musicians in grades 8-12 from across the United States and features three major ensembles: band, orchestra and choir, as well as a comprehensive keyboard and organ program. Selected through a competitive application and audition process, flute and recorder students at LSM participate in a comprehensive curriculum that includes individual instrument lessons; a chamber ensemble; musicianship classes; symphony orchestra and/or band; and may also include electives like jazz improvisation, conducting, collegium musicum, and more. For more information on Lutheran Music Program or the Lutheran Summer Music Academy & Festival, visit www.lutheransummermusic.org or contact the organization's national offices in Minneapolis at 888-635-6583.

ENCOURAGE OTHERS AND STUDENTS TO JOIN UMFA—GIVE THEM A COPY OF THE REGISTRATION FORM

UPPER MIDWEST FLUTE ASSOCIATION INC.



2012-2013 Membership Registration-Individual

Membership Type

New Renewal – Membership # _____

Last Name _____

First Name _____ Middle Name _____

Street Address _____

City _____ State _____ Zip _____

Email Address _____

Home Phone _____ Cell Phone _____

Additional Information

- Willing to be a volunteer
- I play in a flute choir
- Prefer a print newsletter

Please make checks payable to:

Upper Midwest Flute Association Inc.
5017 Kingsdale Drive
Bloomington, MN 55437

Corporate memberships: Use the **Corporate Membership** form.
www.umfaflutes.org/membership/membership_corporate.pdf

Full-time student	—	\$20
Elementary	—	
Junior High	—	
Senior High	—	
College	—	
Adult		\$35
Non-Teacher	—	
Teacher	—	
College Teacher	—	
Family	—	\$45
Donation	—	
Total Submitted		

Membership year is September 1 to August 31.

Secondary address: If the address provided at left is a school or summer address, please provide a secondary address below along with the start and end date the address should be used.