

Upper Midwest Flute Association

Newsletter: October-November-December 2010

Message from UMFA President

Dear UMFA friends,

I am pleased to be writing this letter to you, welcoming you all to another exciting year of flute activities. You may have expected this column to be written by Martha Jamsa. As you have heard already, Martha issued her resignation from the board in early August. While we understand and support her decision, the Executive Board will miss Martha's invaluable contributions to UMFA and we wish her well in all her endeavors. In order to fill her position to be in accordance with UMFA by-laws, the board members shuffled their positions. The UMFA Executive Board for 2010-2011 is now Jennifer Kennard, President (formerly Vice President); Jenny Hanson, Vice President (formerly Secretary); Nancy Maloney, Vice President Elect; Libby Laufers, Secretary (formerly Activities Chair); John Petroff, Treasurer. The Activities Chair is currently open; if you or someone you know is interested in filling this role for UMFA, please do not hesitate to contact any board member or to email me directly (kennardjennifer@gmail.com).

Our first large event of the season will be the 20th Annual Flute Fest, held once again at Mayflower Congregational Church (106 East Diamond Lake Road, Minneapolis, MN 55419). Our guest artist this year will be renowned performer and clinician, Richard Sherman. Mr. Sherman is currently Professor of Flute at Michigan State University and has an expansive performing career. His biography can be found at <http://people.music.msu.edu/detail.asp?ContactID=59>.

The day will also include classes on the physical aspects of playing the flute, including a yoga lecture/demonstration led by Melissa Culloton and an Alexander Technique lecture/demonstration lead by Tully Hall, M.AmSAT; a concert presented by our most recent Laudie Porter winners; a recital of world and Mid-west premieres of new flute music with compositions by Sosa, Srinivasan, Biales, and others; a pedagogy panel with such notable local pedagogues as Wendy Williams and Susie Kuniyoshi; and a master class coached by Richard Sherman. (Since the lecture/demonstrations will include audience participation, try not to wear constricting clothing and join in when you feel you can!)

The success of UMFA depends largely on you, its members. We welcome you to take an active role in UMFA, attending events and helping where you can, and telling your flute-playing friends and students about our organization. In addition to Flute Fest, UMFA will be hosting three parlor concerts this season (October 3 at the home of John Petroff, January 23 at the home of Cy DeCosse, and May 15 at the home of Kim Lee); the Laudie Porter Competition on February 26-27 (the finals competition is open to the public); and the Flute Choir Showcase on May 15.

Thank you for your support of UMFA and I hope to see you at an UMFA event soon!

Best wishes,
Jennifer Kennard

UMFA Calendar of Events: 2010-2011 season

October 3, 2010:

Parlor Concert at the home of John Petroff, 5017 Kingsdale Drive, Bloomington, MN

November 13, 2010:

Flute Fest 2010.

All-day event held at Mayflower Congregational Church (UCC), 106 East Diamond Lake Road, Minneapolis, MN 55419.

January 23, 2011:

Parlor Concert at the home of Cy DeCosse, 2270 Lake of the Isles Parkway West, Minneapolis, MN

February 26-27, 2011:

Laudie Porter Scholarship Competition.

March 19, 2011:

Flute Choir Showcase.

All-day event held at Wayzata Community Church, Wayzata, MN.

May 15, 2011:

Parlor Concert at the home of Kim Lee, 10509 Misty Morning Lane, Eden Prairie, MN.

**Remember to
check the
UMFA website:
umfaflutes.org**

20TH ANNUAL FLUTE FEST 2010



WITH GUEST ARTIST RICHARD SHERMAN

SATURDAY, NOVEMBER 13, 2010 - 8:30 AM TO 5:30 PM

MAYFLOWER CHURCH, 106 EAST DIAMOND LAKE ROAD, MINNEAPOLIS MN, 55419

MASTER CLASS WITH GUEST ARTIST RICHARD SHERMAN

A LUNCHTIME PEDAGOGY PANEL

PERFORMANCES BY LAUDIE PORTER COMPETITION WINNERS

FLUTE CHOIR READING SESSION

CONCERT: PREMIERES OF NEW FLUTE MUSIC

MIND/BODY CONNECTION: YOGA FOR FLUTISTS AND ALEXANDER TECHNIQUE SESSION

A RECITAL BY GUEST ARTIST, RICHARD SHERMAN

RICHARD SHERMAN is professor of flute at the Michigan State University College of Music. Active as a soloist, orchestral musician, and recitalist, he is a dynamic performer of outstanding dramatic power. He received a bachelor of music degree from the Eastman School of Music, a master of music degree from Northwestern University, and had postgraduate study at the Royal College of Music in London. Sherman is former principal flute with the Rochester (New York) Philharmonic Orchestra, and is principal flute with the Chautauqua (New York) Symphony Orchestra and the Lansing Symphony Orchestra. He has given performances with the Chicago Symphony, the English Chamber Orchestra, the Detroit Symphony and the Toronto Symphony. He has performed as a soloist with the Columbus Symphony, the Rochester Philharmonic, Youngstown Symphony, Lansing Symphony, and Chautauqua Symphony, among others. Sherman is the recipient of an ITT International Fellowship, and the Henri Cohn Memorial Prize at Tanglewood for most outstanding fellowship student.



Flute Fest Volunteers

Flute Fest is run entirely by volunteers and the Executive Board would like to request your help manning the tables and strolling the halls. Please let us know via email (kjennardjennifer@gmail.com) if you are able to help us for any length of time with any of the following:

- Putting up signs, moving tables and chairs (Friday night set up: 11/12 from 5-7 PM)
- Helping coordinate and pass out lunches
- Helping at the registration table
- Stage managing: moving stands and chairs for performers throughout the day
- Door guards
- Volunteer coordinator
- Photographer- part or all of the day, UMFA can provide a camera if necessary
- Removing signs from the church at the end of Flute Fest
- Writing a reaction/review of a Flute Fest session for the January newsletter

UMFA thanks you for your support!

**UMFA has scheduled a variety of recitals and lecture/demonstrations
for this year's Flute Fest.**

The lecture/demonstrations will focus more on the large-scale physical aspects of performing and playing the flute than on the minute details of tone production or other applied techniques. This year, Melissa Culloton will be leading a lecture/demonstration on yoga and its practical applications for flute players. Tully Hall, M.AmSAT, will present a lecture/demonstration on Alexander Technique and its usefulness for musicians.

Both classes will encourage audience participation, so please refrain from wearing pencil skirts to this year's Flute Fest (or if you do wear a pencil skirt, please refrain from doing any downward facing dogs!). Both instructors encourage UMFA members to participate to whatever extent they feel comfortable during class; you don't have to try everything, but do try something!

This year, UMFA will be experimenting with a new recital, the *Premiers of New Flute Music* recital. At the recital there will be at least two world premieres and a few Mid-West premieres. Come and see these engaging new works for flute(s) in various combinations; afterwards, give UMFA board members your feedback. If membership likes the recital, we'd like keep it as a regular event at Flute Fest and open it up to our membership at large.

Regular Flute Fest sessions will also be included this year. Claudia Schnitker will lead the Flute Choir Reading Session, and the winners of last season's Laudie Porter Competition will once again perform in recital.

The Pedagogy Panel will again run concurrently with lunch (more information about ordering boxed lunches will arrive in your email in-box soon) with flutists Wendy Williams and Susie Kuniyoshi helping to lead the discussion.

Our Guest Artist, Richard Sherman, will present both a master class in the morning and a recital of French works at the end of the day. Finally, our exhibitors will be open throughout the day for your perusal. Please stop by and patronize them - their financial support helps UMFA stay financially viable and allows us to present events such as Flute Fest.

Please join us for a fun-filled day of music and experiences. See you at Mayflower Church!

Grant Writing Request

In an effort to maintain the financial stability of UMFA, Inc., the Executive Board is interested in researching and writing grants for our organization. Anyone with experience or a willingness to learn is encouraged to volunteer their time and talent to UMFA for this project. Please contact Jennifer Kennard at kennardjennifer@gmail.com if you or anyone you know is interested. Thank you!

**Flute Fest 2010 Schedule
Saturday, November 13, 2010**

8:30 am:	Registration begins
9:00-9:50 am:	Flute Choir Reading Session (Claudia Schnitker, conductor)
10:00 am-Noon:	Master Class with Richard Sherman
Noon-1:00 pm:	Pedagogy panel at lunchtime with Wendy Williams, Susie Kuniyoshi, et al.
1:00-1:45 pm:	Concert: Premieres of New Flute Music (works by Sosa, Biales, Srinivasan, and others)
1:45-2:30 pm:	Lecture/Demonstration: Yoga for Flutists, led by Melissa Culloton
2:30-2:45 pm:	Break
2:45-3:30 pm:	Concert: Laudie Porter Winner's Recital, featuring performances of works by Popp, Faure, Chaminade and others by winners of the Spring 2010 Laudie Porter Competition
3:30-4:30 pm:	Lecture/Demonstration: Alexander Technique for Flutists, led by Tully Hall, M.AmSAT
4:30-5:30 pm:	Recital: Richard Sherman, Guest Artist, featuring works of Debussy, Saint-Saens, Camus, Sancan, and Widor

Eloquentia: Espacio para Flauta y Orquesta **(Eloquence: Space for Flute and Orchestra)**

by Peggy Doerrie

(with excerpts from Minnesota Orchestra Showcase concert magazine of April 2010)

World premiere performances of a unique flute and orchestra composition by Manuel Sosa took place on April 22, 23 and 24, 2010 with Adam Kuenzel and the Minnesota Orchestra at Orchestra Hall in Minneapolis. This was special for the Upper Midwest Flute Association since the commission was supported with funds by long term UMFA members Robert T. Vaaler, Cy and Paula DeCosse and an anonymous donor. Adam Kuenzel, principal flutist with the Minnesota Orchestra (joined the orchestra in 1990) has been involved and active in UMFA throughout his career and has performed many new compositions for flute.

During the 1980s at the Grand Teton Music Festival Adam Kuenzel and composer Manuel Sosa became friends. Sosa (born in 1967) received his early training in his native Venezuela and then received bachelor's, master's and doctoral degrees from the Juilliard School in New York City. He currently chairs the ear-training department and teaches composition in Juilliard's pre-college division. Sosa's music which includes vocal and instrumental works as well as incidental music for plays and dances has been performed throughout Latin America, Europe, Japan and the United States.

During the summer of 2007 Manuel Sosa began to suffer from tinnitus which is a noise or ringing in the ears and it grew progressively worse. This led to his need to alter his entire approach to creating music. Through inspiration from the visual arts he developed a tool to assemble music that would be organized as a sequence of cubes.

To quote Sosa, "I have always built music with my eyes, as well as with my ears. I now had difficulties putting any responsibility on my ears, so I decided to use my eyes much more than they had already been used in my compositional process I am very fortunate that I already had a lot of music written for *Eloquentia*, but it had yet to be put together and proportionally distributed within a space of time. Thanks to the drawings and graphs that I now spent hours and hours doing, I was then able to create a field where *Eloquentia* could emerge."

The subtitle *Espacio* (Spanish for space) refers to seeing this music as a space where all – music, musicians audience and composer – can meet and share ideas, with everyone able to have an opinion in the discussion. The main title *Eloquentia* (Spanish for eloquence) describes the clarity Sosa was looking for to present materials as a prayer or meditation.

He found inspiration in the poem *Escritura* (Writing) by Octavio Paz (Nobel Prize winning Mexican poet): *I trace these letters - Just as the day traces its image - And blows over them and comes not back.* Sosa says "*Eloquentia* is the mirror of a concerto; it is more a matter of looking for a melody and never finding it."

The score contains several pages of extremely detailed instructions about specific performance techniques and the production of different kinds of sounds. The entire work is very quiet overall, unfolding slowly and reflects Sosa's desire to free his music of regular accents and accentuations. He envisions a music that "should flow like a river or like a prayer, without the tyranny of bar lines. Let the music go through you. Let it affect how you come to it and how you live it."

Adam Kuenzel's mastery of the flute was very evident in his performance of *Eloquentia*. Prior to the piece he demonstrated for the audience many of the special sounds ~~and techniques on flute that were needed for this~~ composition: multi phonics, tremolo, flutter, singing through tube, vocalization, sharp exhale, speaking through the flute, tongue vibrato and various percussive effects. Adam also commented on the cadenza as being anxiously wild, luminous, delirious, with an "inner monster" quality to it. During the performance the flute seemed more a partner with the orchestra in creating special musical space rather than being a prominent solo exposed sound which we are more accustomed to hearing in concertos. Adam did a superb job in projecting soft subdued flute effects amidst a very full orchestra of extensive instrumentation. It was quite interesting to witness and hear the many percussion instruments used: tympani, snare drum, tenor drum, 5 tom toms, 2 bass drums, conga, steel drum, brake drum, log chimes, crotales, 6 nipple gongs, large tam-tam, suspended cymbal, glockenspiel, marimba, vibraphone, and xylophone.

The Minnesota Orchestra did an outstanding performance under the direction of Osmo Vanska with this complex composition. It was very much a discussion in progress between all the varied orchestral sounds possible. At times there was a rising humming type of sound in the strings, sometimes with slides to bend, plus full brass and horns at the climax section. There was both a contrabass clarinet and contrabassoon for a dark deep haunting sound with varied percussion effects happening throughout the entire work. Quite a tapestry of sound-scapes were created throughout this 25 minute work. Congratulations to all involved in bringing this new literature for the flute to life!

***Flauta*³**

A Trio by Manuel Sosa ... A World Premier

As a companion piece to his *Eloquentia*, Sosa wrote this trio for Cy DeCosse, John Petroff, and Dr. Robert Vaaler. It will be played at Flute Fest 2010 by DeCosse, Petroff, and Polly Meyerding. Dr. Vaaler is not available. This short piece has a number of short, medium, and long fermatas, and a somewhat complicated ensemble. It is quite unusual and really interesting. We are very enthusiastic to be presenting a world premier, especially of a piece written for our own members.

- by John Petroff

SAVE THE DATE!

The 24th Annual Laudie Porter Memorial Flute Scholarship Competition will be held on Saturday February 26 and Sunday February 27, 2011 at Arlington Hills Methodist Church in Maplewood. Applications will be available at <http://umfaflutes.org> by the end of November and a paper application will be included in the January newsletter.

Judges (paid) and volunteers are needed for this competition. To help please contact Vice President Jenny Hanson at jenny.m.hanson@gmail.com or with any questions.

FLUTE WORKSHOPS IN NOVEMBER

Linda Chatterton is presenting two classes in the Twin Cities this fall. The first is her uber-popular "It Sounded Better at Home!" performance anxiety class, which will be held on Tuesday, November 16, at 7:00 pm at the Burnsville Schmitt Music, 14150 Nicollet Ave. South, Burnsville. "It sounded better at home!" How often have you (or your students) said that? Become aware of patterns of thinking that hamper you from performing your best when it counts. Learn self-talk strategies and creative visualization techniques to make performing more fun, rewarding and enjoyable. Learn to channel the physical, mental and emotional energies that performing in front of an audience brings out. Above all, get to the heart of what makes your spirit sing as a musician, and learn how to share that, comfortably and with conviction, with your audience. Linda will also be playing some solo flute pieces at the event, which is co-sponsored by Yamaha. The event is free and open to the public. For more information, please call 952-435-2454.

On November 30, Linda is presenting a workshop on "The Entrepreneurial Musician" through Springboard for the Arts' Extension program. The workshop will include creative brainstorming, career planning, creating timelines, and tips on marketing, using Internet resources, grants and gigs. The class will be held on Tuesday, November 30, 6:00 – 8:30 pm at Springboard for the Arts, 308 Prince Street in St. Paul. Tuition is \$45 in advance, or \$50 at the door – you get the advice she gives in private consultations at a fraction of the cost! For more info, please call Springboard at 651-292-4381 or visit www.springboardforthearts.org

MEMBERSHIP RENEWAL

UMFA's Membership Year is from September 1 through August 31 (academic calendar). Email reminder notices were sent out in August. Please use the membership form included in this newsletter or you may print off one from the UMFA website: www.umfaflutes.org

Mail in your 2010-2011 Membership Registration form and payment to UMFA, 5017 Kingsdale Drive, Bloomington, MN 55437. Please invite other flute enthusiasts and students to join. The more members that are involved, the more we can offer. Thank you!

2010-2011 Parlor Concert Series

The Upper Midwest Flute Association, Inc. sponsors a series of informal member recitals throughout the year. Modeled after Nineteenth-century Schubertiads, where Franz Schubert and his friends performed for each other in their homes, the Parlor Concert Series provides a friendly and relaxed setting for performers and audiences alike. Concerts are held across the UMFA membership area in member's homes; Parlor Concerts are the perfect venue to try out a new piece or have a dry run before a recital or jury.

UMFA, Inc. provides the pianist for the event with brief rehearsal time available just before the Parlor Concert. (UMFA members are also most welcome to play works that don't require a piano.) And while UMFA doesn't guarantee treats after the performances, very often refreshments are provided, adding to the camaraderie and enjoyment of the events.

Contact Marcia Metzger msmet619@yahoo.com or 651-336-7138) to find out more about the series, to volunteer to host a concert, or to perform on one yourself.

2010-2011 Parlor Concert dates:

All Parlor concerts begin at 2:00 pm.

Sunday, October 3, 2010: Home of John Petroff, 5017 Kingsdale Drive, Bloomington, MN 952-893-9149

Sunday, January 23, 2011: Home of Cy DeCosse, 2270 Lake of the Isles Pkwy. W, Minneapolis, MN 612-381-2464

Sunday, May 15, 2011: Home of Kim Lee, 10509 Misty Morning Lane, Eden Prairie, MN 952-920-7417

HONORS FLUTE CHOIR IS MOVING...

From Fall's Flute Fest to its new Spring home: the annual Flute Choir Showcase to be held on Saturday, March 19, 2011. The Honors Flute Choir, featuring outstanding Junior and Senior High Students, will perform during a day devoted entirely to flute choirs. Ensembles of all sizes and performers of all ages will be playing on all members of the flute family throughout the day. Noted flute choir composer and performer, Phyllis Avidan Louke, will be Guest Artist at the sixth annual Flute Choir Showcase. Information about the Honors Flute Choir at UMFA's Flute Choir Showcase and a Nomination Form will be available in the next UMFA Newsletter edition, as well as on UMFA's Website [www.umfaflutes.org]. Contact Deb Metz, Honors Flute Choir Coordinator, at dgmtz2@hotmail.com with questions.

SOME THOUGHTS ON LEARNING MUSIC by Linda Chatterton

As a flutist who learns and performs a lot of new music every year, often in situations that aren't the most conducive to effective practice and effortless performance, I've been on many different points in the learning curve right before concerts. As a teacher, I've certainly witnessed this in my students before competitions or auditions. And as a workshop presenter on the topic of overcoming performance anxiety, I've heard numerous stories of fatal memory slips, technical back-firings and other musical crashes while on stage.

As musicians, we all want to perform our "best" on stage – the point at which we sound like we know we can sound and are able to share our music confidently and comfortably with our audiences. The first step in this process is so obvious but is so often overlooked: Know the Music. If you can't play a piece of music cleanly in the comfort of your own home, chances are there won't be a miraculous occurrence when you're on stage and you'll suddenly sail through the difficult passages.

By knowing the music, I mean learning it much more in-depth than being able to "read" it. When I was a young flute student, I got really good at zipping through music without a whole lot of thought or comprehension behind what I was reading. I see this in my own students: I'll ask students to take away the music and play a passage by heart, and they're completely unable to do it. Or I'll ask them what key the piece is in, or what key they're in now, or what the piano accompaniment is doing while they are resting, and they have no idea. Some of my students who are good at playing by ear will adopt what I call the "hunt and peck" method: they'll be cruising along on a scale or piece of music until they hear a mistake, at which point they will musically poke around at random pitches until they hear the right one. Not really great ways to learn!

There are five ways of learning/memorizing music:

- Kinesthetic – get all the fingerings into muscle memory.
- Visual – have a picture reproduction of the sheet music in your mind
- Aural – be able to "play it by ear"
- Theory/structure – what are the main themes and where are they throughout the piece? What are the harmonic relationships throughout the piece? What key is it in? Does it change keys? What scales and arpeggios are used at specific points? How does your part relate with the piano or orchestra part – do you know what the other parts are doing at all times?
- Solfège – be able to sing what you play

There is no "best" method of these five. You need to figure out which way or ways you learn best, rely on those, and supplement that with the other methods. I don't think it is wise to rely solely on one particular method, because there is always the danger that a lapse in concentration or a distraction will occur during a performance, and you don't want to put all your performing eggs into one basket, so to speak. For example, many musicians who have a superb kinesthetic sense and rely solely on that may be able to fly through difficult technical passages but flounder when performing a slower melodic line.

To develop your visual recollection, try closing your eyes and recalling the music on the printed page. Follow along with your part while imagining yourself playing, and check for any blank spots in the music. Another trick is to write out your part on some staff paper. It's interesting to discover the parts that come readily as you write and the parts that you have to finger first on an imaginary flute in order to recollect what the notes are!

Knowing the ins and outs of a piece and how it's put together structurally is invaluable. As a teenager, I was lucky to have some music theory classes taught in my high school, and I also studied some advanced theory at summer music camps. Even if you don't have formal courses available to you, there are plenty of online resources and books. One of my adult students came into his lesson once with "The Complete Idiot's Guide to Music Theory," which I discovered, once I got over chuckling over the title, was a really wonderful, informative book.

Solfège is probably the most underutilized way to learn music (unless, of course, you are a singer!). When I was a student at Eastman, we had to take sight-singing classes. We sang assigned tunes on scale degrees, so that we also understood the relation of each pitch to the whole of the piece. This was a source of no small amount of dread in some of us instrumentalists – if we

could sing, we wouldn't be playing an instrument, right? – and invariably our turn would come after a really fantastic voice major that would make our own vocal mumbblings seem that much more dejected.

When I began teaching, I unintentionally and inadvertently started singing a lot in lessons. Many times it was just too time-consuming to pick up my flute constantly and demonstrate for students, so I would sing out notes or passages. I discovered that not only did my ear and sense of pitch and intonation improve, so did my ability to really internalize phrasing and musical ideas: it was as if singing "anchored" the music in my body on a deeper level than just playing it on my instrument.

So while I do acknowledge students' qualms about singing in front of people, I encourage them to sing their music, even if it's only in the comfort and privacy of their shower! Fast passages can be sung slowly to really focus on placing the notes correctly in your vocal cords.

I think most musicians who perform a lot by memory use a synthesis of these five methods. Personally, I find that when on stage, my primary method is to just trust in my kinesthetic sense and the habits I've formed from consistent practice, but if there's a really tricky technical passage coming up, I'll briefly focus on a technical element to "ground" the passage so that I don't lose control but at the same time don't give up the feeling of spontaneity. I also always have a visual "back-up copy" of the music in my head; in addition, I know how the piece is put together theoretically, and how all the parts work together.

This article contains excerpts from Linda Chatterton's book, "It Sounded Better at Home!" which will be available later this year.

MARKETPLACE

Items will be listed for a 1 year period or until removal is requested, whichever is sooner. After one year, items may be relisted upon request. Please contact marketplace@umfaflutes.org to add or renew your listing. New items appear at the top of each section.

FLUTES

Flute, Amadeus sterling French, offset G, B foot.
For sale \$2,000. Contact: Yvonne Palmer at 218-863-5277 or 3flutepress@loretel.net
Listing expires 10/1/2011

LESSONS

Polly Meyerding (MM, Eastman; Director of Flute Fling and Flute Intensive) has openings for students at her home in Maplewood. All ages and levels welcome! 651-776-1781. More info available at PollyMeyerding.com.
Listing expires 10/1/2011

UMFA Newsletter
October-November-December 2010
Number 158-159-160

Upper Midwest Flute Assn, Inc.
5017 Kingsdale Drive
Bloomington, MN 55437
www.umfaflutes.org
Peggy Doerrie, Editor

Submissions to the newsletter are always welcome.

Email to: newsletter@umfaflutes.org. UMFA Newsletter is published quarterly. Deadlines are: September 15, December 15, March 15, June 15

BASS FLUTE AVAILABLE FOR RENTAL

UMFA owns a nice bass flute, a Jupiter, Medici model.
You can rent it for \$25.00 a week, with a four week maximum, or \$5.00 per day. A \$100.00 deposit is required and is refunded upon its return, assuming no damage. To arrange a rental contact Amy Morris at 612-866-9482 amymorris7@yahoo.com

Corporate Sponsors

Altus Flutes / Jupiter Band Instruments, Inc.

email: info@altusflutes.com
info@jupitermusic.com
web address: www.altusflutes.com
www.jupitermusic.com
phone: 512-288-7400 or 1-800-283-4676
PO Box 90249, Austin, TX 78709-0249

Brannen Brothers Flutemakers, Inc.

email: brannen@brannenflutes.com
web address: www.brannenflutes.com
phone: 1-800-880-4799
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 Sharker Road #D107, Shirley, MA 04164

Flute Specialists, Inc.

email: info@flutespecialists.com
web address: www.flutespecialists.com
(888)-590-5722 (Toll Free)
606 S. Rochester Road, Clawson, MI 48017

Flute World Company

email: flutes@fluteworld.com
web address: www.fluteworld.com
phone: 1-248-855-0410

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

Little Piper

email: info@little-piper.com
web address: www.little-piper.com
phone: 1-248-540-7970
5063 Adams Road N., Bloomfield Hills, MI 48304

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: 248-540-6424 fax: 248-645-5446
Box 344, Bloomfield Hills, MI 48303

Music 2 Master

email: music2master.com
web address: music2master.com

PLEASE SUPPORT OUR CORPORATE SPONSORS!

Website links are on the UMFA website: www.umfaflutes.org under Corporate Sponsors.

UPPER MIDWEST FLUTE ASSOCIATION, INC.

5017 Kingsdale Drive
Bloomington, MN 55437
www.umfaflutes.org

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
PERMIT NO. 1340
MPLS, MN

FORWARDING SERVICE REQUESTED

UPPER MIDWEST FLUTE ASSOCIATION INC.

2010-2011 Membership Registration-Individual

Membership Type

New Renewal – member number _____

Member Information No changes from previous year

Last Name _____

First Name _____ Middle Name _____

Street Address _____

City _____ State _____ Zip _____

Email Address _____

Phone 1 _____ Phone 2 _____

Additional Information

Add to volunteer list
 Prefer a print newsletter

Please make checks payable to:
Upper Midwest Flute Association Inc.
5017 Kingsdale Drive
Bloomington, MN 55437

Category	Amount
Full-time student	\$15
Junior High	—
Senior High	—
College	—
Adult	\$30
Non-Teacher	—
Teacher	—
Family	\$40
Donation	—
Total Submitted	

Membership year is September 1 to August 31.

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

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.