

Upper Midwest Flute Association

Newsletter: January-February-March 2010

Message from the Co-Presidents

FLUTE FEST 2009 WAS A GREAT SUCCESS!

by Martha Jamsa & Peggy Doerrie

We had a record attendance of 130 flute enthusiasts at Flute Fest 2009 for the daytime events. The concerts at MacPhail had audiences of 160 on Saturday night and 110 on Sunday afternoon. Greg Pattillo had members beatboxing at the morning workshop and thrilled the audiences with Project's concert performances (flute/bass/cello). The lunch time Pedagogy Panel offered excellent insight and Adam Kuenzel's Master Class was a highlight of the day. The Laudie Porter Winners Recital truly demonstrated the performing excellence of our student members and what a thrill to hear such a superb concert presented by the Honors Flute Choir participants. We had a full hall of exhibitors with many purchases made. Thanks to everyone who attended and assisted!

IMPORTANT: There is an UMFA Parlor Concert scheduled for January 17 at the home of John Petroff (see article). The deadline for Laudie Porter Competition applications is January 22 with the competition being held on February 27 & 28 (see article and enclosed applications). Be aware Laudie Porter Competition is being held earlier this year so encourage students to register NOW!

MARIAN CLAY MADE DONATION OF HER FLUTE MUSIC LIBRARY TO UMFA AT FLUTE FEST

Marian Clay is a founding member of the Upper Midwest Flute Association. At Flute Fest 2009 she chose to donate much of her remaining flute literature library to members of the organization in exchange for a financial donation to UMFA. The total received was \$155. We are very grateful to her for this. Marian Clay has been a long time flute instructor and performer in the Twin Cities and was also very involved in Minnesota Music Teachers Association (MMTA) for flute. We asked Marian for a few sentences about her early participation in UMFA. Here is what she shared:

"As I remember - WAY back to the meeting which resulted in the founding of UMFA - my first job was on the "Social Committee", responsible for goodies at meetings, etc.

Through the years I have been a frequent attendee, but not held office per se that I can remember. My biggest contribution was probably the years I spent in charge of mailing the newsletters. The post office was pretty fussy even in those days, and it took awhile for me to "learn the ropes." I am happy to see UMFA alive and well after all these years, indeed flourishing. It's been an honor to have had a very small part in this most worthwhile organization."

Upcoming Events

Jan. 17, 1 pm: Parlor Concert at home of John Petroff

Feb. 27-28: Laudie Porter Memorial Scholarship Competition at Arlington Hills Methodist Church

March 28, 1 pm: Parlor Concert, Location TBD

April 17, all day: Flute Choir Showcase with Ann Cameron Pearce at Wayzata Community Church

May 2, 1 pm: Parlor Concert, Location TBD

Summer: 30th Anniversary of UMFA social event

LAUDIE PORTER MEMORIAL FLUTE SCHOLARSHIP COMPETITION

Please Note: Earlier Date this Year! by Lorie Scott

The 23rd annual Laudie Porter Memorial Flute Scholarship Competition will take place on **February 27-28, 2010** at Arlington Hills United Methodist Church. Competitors are eligible in the following age divisions: grades 7-8, grades 9-10, grades 11-12. Applications are available in this newsletter and online at the UMFA website and are **DUE ON January 22, 2010 (deadline)**.

All students receive constructive criticism from a panel of judges. Preliminaries are held on Saturday; only finalists selected to perform on Sunday will be ranked for prizes. Finalists receive prize money ranging from \$200 to \$400 and are automatically selected for the Laudie Porter Winners Recital at the 2010 Flute Fest (November of 2010). Please encourage young flutists to participate in this event! It is a wonderful opportunity for competition and performing experience in a positive environment. **For more details, please see the enclosed 2010 Laudie Porter Registration Form.**

A FLUTIST WITH FLAIR!!!

Project at Flute Fest by-Kateri Farrell

Saturday, November 7 was unlike most mornings. This Saturday, I had no trouble whatsoever waking myself up and getting ready to start my day. On this day, I was to attend a workshop, concert, and speak one-on-one with GREG PATTILLO, most popularly known as the "Beatboxing Flutist from Youtube"!! Sure, I've had my share of fun, excitement, and intrigue, but it seemed very trivial to what I was about to be exposed to the very next morning. Indeed I was preparing myself for the ultimate experience; however, there was no way my naïve self could know how amazing that Saturday of the 2009 Flute Fest was to be.

As I walked into the workshop, butterflies churned in my stomach knowing that I was about to be taught by one of my flute idols. I was all smiles. So were all the eager flute players who attended, ranging from middle schoolers to grandparents. Now, I'm sure I speak for others when I say that learning how to beatbox while playing the flute simultaneously is not something that most players have in their curriculum. I admit I was slightly nervous that I wouldn't catch on to the beatboxing aspect of the lesson, however Greg's clear and simple instructions, similes, and demonstrations made it surprisingly easy to catch on to. As I danced around the headjoint, attempting sounds and rhythms I had never made before on my flute, the entire room was in fact full of sputtering and hip-hop beats.

However, one of the most exciting moments of my flute life came at the second half of the session. Greg brought in the other members of his trio Project, Peter Seymour on the Stand up 'smack on' Double Bass and Eric Stephenson on cellicious Cello. After some quick tips on improvising, they invited anyone to come up and jam with them. Knowing I would not live down denying this opportunity, not to mention my mother's insistent pleading, I stepped up on the platform and, that's right, JAMMED WITH 'PROJECT'!!! I was a little scared, but their warm and casual attitudes helped me calm down, listen, and just feel the rhythm so that I just brought my flute to my lips and naturally joined in. Truly, that was one of the highlights of my life!

My experience with Greg and Project was not yet finished. After a break for dinner, I, along with many other fortunate people, attended a concert at MacPhail featuring the trio of Project! I have thought about how I am going to describe their performance, and have deduced that there is no way to give it proper justice. I can say, however, that it was one of the most extraordinary, captivating, and flawless performances that I have ever witnessed. On top of it all, they appeared to be having so much FUN!! That's something that many groups lack in my opinion. For instance, it was so neat to see Peter Seymour "slap that bass"(pardon the pun) and grin widely out into the crowd, Eric's bow flying in crazy directions, and Greg's body contorting and pulsating as he laid down the hippest of beats and coaxed out the sweetest of sounds that seemed to come from every depth of the flute. It is difficult still to describe the genre or type of music this incredible trio performs, but it had an almost hypnotizing effect on me. Greg's steady beatboxing added a type of flair to the songs that went straight to my soul and forced my fingers and feet to tap along. It was everything I could do to keep myself from jumping up and dancing. Their style is so uniquely full of twists, key changes, and complicated rhythms which makes it even more impressive how tight and locked in they always were with each other. It is astounding how they perfectly began together always and then almost infuriating how effortless they make it look.

Their style is so uniquely full of twists, key changes, and complicated rhythms which makes it even more impressive how tight and locked in they always were with each other. It is astounding how they perfectly began together always and then almost infuriating how effortless they make it look.

This experience was one of the most inspiring I have ever had. Not only have I found myself attempting to blow different rhythms in my flute, but I have also been more motivated to further my own aspirations as a musician. I have no doubt that the Beatboxing Flutist and his trio genuinely and profoundly made a long lasting effect on flute and nonflute players alike. It certainly inspired me more than I expected. Greg Pattillo has renewed my inspiration to pursue music as well as encourage me personally to just go for it. I could not express my gratitude enough if I tried.

UMFA PARLOR CONCERTS

January 17, 2010 is first concert!

by Marcia Metzger

UMFA is once again sponsoring Parlor Concerts this year. The dates and locations are listed below. UMFA has engaged Twin Cities accompanist, Jeana Ogren to play for these events. An accomplished pianist, Jeana has worked with many flutists, maintains an active performance schedule throughout the Twin Cities, and teaches in and around the area. Performers may meet with Jeana at the recital location an hour before the recital to run their pieces. Performers are also free to schedule an outside rehearsal with Jeana at their own expense (Jeana's fees for the day of the recital are covered by UMFA as a service to its members.)

UMFA members interested in performing on the Parlor Concerts should contact Marcia Metzger (msmet619@yahoo.com or 651-336-7138). Please include your name, date of the concert you'd like to perform on, name of the piece you will be playing, approximate time of the piece and whether or not you will need piano accompaniment. UMFA would like to involve as many members as possible on these recitals, so while we hope there is enough time for everyone to play as much as they would like, it is possible that you'll be asked to perform only selected movements of a multi-movement work.

Please sign up soon for a spot on these dates. It is a great way to try out a new piece or practice as a dry run for a competition or another performance.

Sunday, January 17, 1:00 pm

John Petroff Residence, 5017 Kingsdale Drive
Bloomington, MN 55437, 952-893-9149

Directions to Petroff's:

Three blocks east of 94th and Normandale. Take Normandale south of I494. At light for 94th turn left. Continue to Kingsdale Drive and turn right. House is on the right side just past the corner.

Sunday, March 28, 1:00 pm

Location to be determined

Sunday, May 2, 1:00 pm

Location to be determined

Please contact Marcia Metzger (msmet619@yahoo.com or 651-336-7138) if you would be willing to host the March or May Parlor Concert.)

MASTER CLASS 2009: AN ARTIST'S PERSPECTIVE

by Lauren McNee

I was one of the flutists chosen to perform in the Adam Kuenzel Master Class at Flute Fest 2009. I chose to perform the first movement of the Nielsen Concerto for Flute and Orchestra. This piece is a favorite of mine, and I was interested to hear his interpretation of it. In this piece, the flute engages in a dialog with various instruments of the orchestra, replicated by the piano in the piano reduction accompaniment part. The Nielsen Concerto is a spectacular piece that expresses many themes that range from dramatic and virtuosic to sweet and lyrical.

Mr. Kuenzel discussed the importance of a metric and rhythmic opening to the Concerto. The soloist has room for artistic expression, but within the limits of the meter in order for the piece to be cohesive.

Following the dramatic yet playful opening is a flowing and melodious theme. Mr. Kuenzel suggested playing an ascending triplet figure without vibrato, because it leads to the climax of the first phrase, where vibrato can then be added.

The Nielsen concerto involves many passages where crisp tonguing is necessary. Mr. Kuenzel showed me an exercise where I took the passage and played it first with no tongue, which produced a "hah" sound. Then I added the tongue, and the sound was clearer and had a rounder ring to it as a result of the exercise.

Mr. Kuenzel gave me some interesting ideas to think about in this piece. I enjoyed playing for him, and hearing his discussions with the other performers. It was a great afternoon of flute music and pedagogy.

PERFORMANCES BY UMFA MEMBERS

Flute and Piano Recital, featuring Barbara Leibundguth and Carl Witt, pianist/composer

Playing music of the British Isles on Sunday, March 21, 3:30 pm, Bjorling Recital Hall at Gustavus Adolphus College, St. Peter, MN. The college is about an hour south of the Twin Cities, just off Highway 169.

Barbara and Carl have played together since 1994 and have collaborated on several new works for flute and piano, played recitals across the Midwest, and recorded a CD, Visionary Duos. They are winners of a 2002 McKnight Fellowship. Barbara was co-principal of the Minnesota Orchestra and is on the faculty at Gustavus; Carl is an Eastman graduate and a prize-winning composer.

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

Julia Bogorad-Kogan, flute, with members of the St. Paul Chamber Orchestra

Tickets at www.TheSPCO.org or (651)-291-1144

Ravel - Chansons madecasses for Voice, Flute, Cello and Piano with Dawn upshaw, soprano
Thursday, Friday and Saturday, April 29 & 30 & May 1 - Ordway Center - 8:00 pm

Martinu- Nonet for winds and strings

Friday, May 14 - SPCO Center - 8:00 pm and Sunday, May 16 - SPCO Center - 2:00 pm

INTERVIEW WITH GREG MILLIREN

by Jennifer Kennard

In June of this past year, the Minnesota Orchestra held auditions for Associate Principal Flute. After three rounds and two days, a winner was announced: Wisconsin native Greg Milliren would be Minnesota Orchestra's next Associate Principal Flute. Mr. Milliren's many years of practice and dedication to music would be rewarded with a principal position in a major American symphony orchestra. While Mr. Milliren's audition trip took only a few days, his journey on the flute took considerably longer.

Mr. Milliren began playing the flute in 5th grade. At his school, if one wanted to play in 5th grade band, one met with the band director (Mr. Buck) in 4th grade to choose an instrument. Mr. Milliren wanted to play the sax but Mr. Buck recommended the flute instead. Mr. Milliren took up the challenge and ended up liking his newfound instrument. He continued with flute and band, and also began playing with the Milwaukee Youth Symphony in his junior year of high school. Around this time Mr. Milliren began considering a career in music and he enrolled at the University of Minnesota as a music major.

While at UMN, Mr. Milliren studied with Julia Bogorad-Kogan, Adam Kuenzel, and Immanuel Davis. Each teacher imparted a valuable skill-set: Julia Bogorad-Kogan influenced Mr. Milliren's tone production and taught him how to be a good "melody maker"—how to create interesting interpretations and melodies with interest. From Adam Kuenzel, Milliren learned how to create a true legato; Mr. Kuenzel's playing also influenced Mr. Milliren's concepts of sound and performance. Immanuel Davis taught Mr. Milliren how to play in a relaxed manner, without pain, and how to play for extended periods without injuring yourself. Mr. Milliren also learned how to approach and solve problems creatively from Mr. Davis.

After graduating, Mr. Milliren began working full time at the MO box office; the flute was not his primary focus during this time. By his third year in ticketing though, Mr. Milliren missed music and the flute and wanted to attempt to have a career in music. Accordingly, he applied to graduate school. The University of Southern California (USC) appealed to him both for the flute teacher, Jim Walker, and the setting, LA.

While attending USC, Mr. Milliren also began freelancing and teaching in LA, performing with groups such as the Los Angeles Philharmonic and the Santa Barbara Chamber Orchestra. All the while, he worked intently with his teacher, Jim Walker, to hone his flute skills. But Mr. Walker influenced more than the technical aspects of Mr. Milliren's playing. As Mr. Milliren explains, "Jim Walker put the confidence into my playing. He is the kind of teacher who makes you find your own way and believe in it. He wants you to believe in what you're doing."

Mr. Walker encouraged Mr. Milliren to get out of his comfort zone and to stretch himself as a player. Now Mr. Milliren tries to model himself, in part, on Mr. Walker's approach to the music world, to teaching, and to life.

All this time, Mr. Milliren had been taking orchestra auditions (the Minnesota audition was his eighteenth). When asked if this audition felt any different than the other seventeen, Mr. Milliren responded affirmatively. He explained that more than any other audition he took, he felt like he was playing a concert. Rather than feeling as if he was playing excerpt after excerpt, Mr. Milliren felt that he was giving a performance. Furthermore, he didn't let self-doubt get in the way; he simply kept having confidence in his playing and letting the positive energy go. Mr. Milliren elaborated that part of the process of auditioning is understanding how you yourself work in that particular situation and finding strategies to cope with your reactions. Auditions are as mental as they are technical—an audition can be going very well but the mind can slip one up. Learning the mental aspect of auditioning is just as important as learning the excerpts. Mr. Milliren helped control his mind during the Minnesota audition by consistently reminding himself that the only person he was competing against was himself. That was his mantra as it is the only thing an auditioner can control at an audition. You have no control over how other auditioners play or how the committee reacts to your playing; you can only control your own playing. If your belief in your playing is strong enough (and you have musically and technically prepared the excerpts), Mr. Milliren believes it is only a matter of time before things happen for you.

Mr. Milliren has been enjoying his new job both for the high level of music-making exhibited by the orchestra and for the camaraderie that is found between the orchestra musicians. Outside of Orchestra Hall, Mr. Milliren has enjoyed re-connecting with old friends and making new ones, being surrounded by green Minnesota (LA was more tan and beige), easier traffic commutes, and discovering new places and restaurants. UMFA would like to welcome Mr. Milliren back to the Twin Cities and hopes you continue to enjoy your Minnesota experience for a good time to come.

NATIONAL FLUTE ASSOCIATION ANNOUNCES ITS 39TH ANNUAL CONVENTION

The NFA convention will take place August 12-15, 2010. It will be held in Anaheim, California. The theme will be "Illuminating Tradition". They are accepting applications for competitions, master classes, and flute choirs in a number of categories. More info is available at Nfaonline.org. We will publish more information in future newsletters.

2010 FLUTE CHOIR SHOWCASE TO FEATURE ANN CAMERON PEARCE

by Cindy Farrell

To those of us who love flutes so much that we just have to take ours in big doses, or rather in groups, there will be cause to celebrate this spring. The 5th Annual Flute Choir Showcase is coming on April 17 and will be graciously hosted for a second year by Wayzata Community Church! This is an all day event running from 8:30 am to 5:00 pm. What was once only a "coffee talk idea" has come to fruition here in Minneapolis and has been met with warmth and appreciation by an increasing number of enthusiasts the last several years. Flute choirs and small ensembles have been able to meet and play for one another as well as the public. It has been an excellent opportunity for flute players to gather and hear old and new music. Attendees can listen to different treatments of music written for the unique combination of flute voices that make up a flute choir as well as adaptations and arrangements that many groups experiment with. We are so grateful that UMFA had the faith to sponsor this event and continues to do so.



If you have played in a flute choir or heard one perform you have likely seen her name on the music or the program. Both an arranger and composer of music, Ann has over 40 published works under the ALRY, Falls House Press, and High Meadow publishers. She has some absolutely beautiful arrangements of songs such as In the Bleak Midwinter, I Wonder as I Wander, We Three Kings of Orient Area and my personal favorite--the Wexford Carol--for the Christmas season. She also has composed several pieces that are clever and challenging such as Serendipity.

What attracted us to Ann for this year's Showcase is that she often includes percussion in her work, and often uses unique percussion. Many of her Christmas pieces (as well as a few non-seasonal) are written for flute and handbells. My own choir has done several of these pieces this season with some local handbell choirs and these two ensembles really sound lovely together. If you have ever heard or played Serendipity, Kaleidoscope, or Popcorn Polka you would have witnessed players equipped with "Boomwhackers", or colorful plastic tubes of varying lengths played by "whacking" them on.....well, practically anything. These pieces also include parts for headjoints only and come with "playing guides" for using a few extended techniques with the headjoint. Other works include a variety of drums, rattles, and even rainsticks.

We have brought in unique guest artists for this event over the years. We also change the format year to year to accommodate different artists or to open the door for workshops. Each year evaluations are distributed and guests are encouraged to complete them because every idea and comment is read and if at all possible your ideas are used to shape the next year's event. We have appreciated the eager musicians who have helped inspire this event, have participated in it and volunteered to help.

We eagerly anticipate Ann's participation in this year's Showcase. The day will include a workshop on composing/arranging and using percussion supplementation. She will also offer coaching for groups that would like to take advantage of her expertise. There will still be performances by area flute ensembles, lunch, vendors, and most importantly fellowship!

Our special guest artist this year is Ann Cameron Pearce, a flute performer and teacher who resides in Raleigh, North Carolina where she is flute instructor at St. Mary's School. She is also co-founder of both the Raleigh Area Flute Association and the Raleigh Flute Choir. Her "second" instrument is handbells and she directs the Highland United Methodist Church Handbell Choir. Her undergraduate degree is from the University of North Carolina at Chapel Hill and she obtained her master's degree from Duke University. Ann studied with both Mark Thomas and Earl Slocum.

Mark April 17, 2010 on the new calendar you get for Christmas or go out and get yourself one and make this your first entry! Please contact Cindy Farrell (flutemama22@aol.com) or Deb Metz (dgmtz@att.net) for more information AND to volunteer! You won't want to miss this year's event!

LUTHERAN SUMMER MUSIC ACADEMY & FESTIVAL (LSM)

Carol Hester and Suzanne Ernst will serve as flute teachers and performers for the 29th annual Lutheran Summer Music Academy & Festival (LSM) which will take place June 20 to July 18, 2010 at Luther College in Decorah, Iowa. As members of the artistic faculty, both flutists will maintain a private studio, coach a small ensemble, and perform in solo recitals and play for worship services throughout the summer. Carol Hester will perform with the Movēre Wind Quintet faculty ensemble and Suzanne Ernst will assist with teaching the Collegium Musicum elective.

The audition-based Academy convenes for a four-week, residential program on a rotating college campus. All students receive individual lessons; play in a coached chamber ensemble; participate in the symphony orchestra, band or choir; study musicianship; take electives such as jazz, conducting, church music or beginning voice; and attend recitals featuring professional faculty. Recognized for the artistic excellence of its recital and concert series, LSM receives support from the National Endowment for the Arts and numerous other philanthropic agencies and individuals. For more information on Lutheran Music Program, the Lutheran Summer Music Academy & Festival, or the Young Musicians Partnership, visit www.lutheransummermusic.org or contact the organization's national offices in Minneapolis at 888.635.6583 or by email at lsm@lutheransummermusic.org.

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