

A Message from the UMFA President

Hello flutists! I hope this newsletter finds you well as you're getting into the holiday spirit. With 2014 just around the corner, we're planning some exciting events for the winter and spring. Be sure and mark your calendars for our annual Flute Choir Showcase, which will take place on February 22. This event will feature our two Honors Flute Choirs, as well as several flute ensembles from around the area.

Of course our big event each year is Flute Fest, and this year we're thrilled to have Jim Walker as our guest artist. Flute Fest will be on Saturday, April 12, at Augsburg College in Minneapolis.

Other events include the annual Laudie Porter flute competition in March, and Parlor Concerts.

As always, be sure and check our website for the most up-to-date details, and follow us on facebook. If you have an upcoming flute event that you'd like to share with our members, let us know.

Remember that UMFA is your organization. We're always looking for volunteers to help with events. We need your help with all sorts of things, from taking photos at events to designing posters and moving music stands. If you're interested in volunteering, please contact our Volunteer Coordinator, Karsten Jensen at volunteer@umfaflutes.org.

Happy Holidays!, and I look forward to seeing you soon,

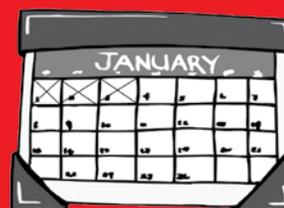
James DeVoll

Upper Midwest Flute Association

is a flute organization for flutists of all ages, levels and skills. It is based in the Twin Cities and includes members from all regions in the Upper Midwest. Here are just a few of the resources UMFA offers its members:

- ✿ Events such as parlor concerts and an annual flute festival
- ✿ Opportunities for students to learn and perform
- ✿ Resources and networking for flute teachers
- ✿ Alto and bass flutes available for rental
- ✿ An online marketplace with listings of flute teachers, flutes for sale, and musicians for hire
- ✿ A regular newsletter
- ✿ A music lending library
- ✿ Publicity assistance for members' concerts and events through our "UMFA Updates" e-mails and our website

UMFA Calendar of Events: 2013 - 2014 Season



Dec. 14 & 15, 2013
MINNESOTA ORCHESTRA CONCERT
8:00PM & 2:00PM
MINNEAPOLIS CONVENTION CENTER
AUDITORIUM

Sunday, February 2, 2014
PARLOR CONCERT
2:00PM
CY AND PAULA DECOSSE
2270 LAKE OF THE ISLES PKWY W
MINNEAPOLIS, MN
612-381-2464

February 22, 2014
FLUTE CHOIR SHOWCASE
HONORS FLUTE CHOIRS
LOCATION: TBA

Apr. 12, 2014
FLUTE FEST
TIME: TBA
AUGSBURG COLLEGE

Apr. 12, 2014
YOUNG ARTIST COMPETITION FINALS
AT UMFA FLUTE FEST
AUGSBURG COLLEGE

Sunday, April 27, 2014
PARLOR CONCERT
2:00PM
JOHN & JOAN PETROFF
5017 KINGS DALE DRIVE
BLOOMINGTON, MN
952-893-9149

**2013-2014
UMFA BOARD OF DIRECTORS**
Upper Midwest Flute Association, Inc.

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Flute Choirs
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Thank You

Retiring Board Members

UMFA extends its gratitude to our retiring board members, Peggy Doerrie and John Petroff. Their contributions have been invaluable and we will miss them.



Peggy Doerrie



John Petroff

Peggy has given many years of service as President, Historian and Newsletter Editor. Is there anything she hasn't done? Thanks for sharing your many talents with us, Peggy.

You have undoubtedly seen our treasurer, John, sitting with the cash box at UMFA events over the years. He brought UMFA finances into the computer age, and guided us to financial stability. Thanks for many years of service, John.

Laudie Porter Competition, 2014

by Huei-Mei Jhou

We would like to invite students, grades 5 - 12, to compete in the Laudie Porter Flute Competition next April, 2014.

The finals will take place at Flute Fest on April 12th, 2014, at Augsburg College in Minneapolis, Minnesota.

The preliminary round will take place in late March of 2014. Location & Date: TBA.

Both preliminary and final rounds involve live auditions and scholarships will be provided to the winners.

Remember

Check the Upper Midwest Flute Association website:
umfaflutes.org

Flute Fest, 2014

Saturday, April 12th, Augsburg College

Guest Artist - Jim Walker



by James DeVoll

The big event for UMFA each year is Flute Fest. This year's Fest will take place on Saturday, April 12, at Augsburg College. We're so excited to have Jim Walker as our guest artist. His appearance is generously sponsored by Burkart Flutes. This is an event that you definitely don't want to miss! Our January newsletter will focus on Flute Fest and include all the details you'll need, plus an in-depth look at Jim Walker. Be sure and mark your calendars now!

As part of Flute Fest, UMFA will hold a Young Artist Competition. Open to flutists ages 18-30, this year's competition will offer cash prizes of \$600, \$400, and \$200 to the top three finalists featured at Flute Fest on April 12th. Applicants must be legal residents of MN, IA, ND, SD, WI, or a full-time student studying at a school in one of these states. The application deadline is February 1st. Details, repertoire requirements, and the application form are available on the website: umfaflutes.org. For more information, contact: Dr. Catherine Ramirez at ramirez@stolaf.edu

One of the main events each year at Flute Fest is a master class given by the guest artist. Performers for this year's class with Jim Walker will be chosen based on a recorded competition. The application deadline is February 1st. Details and an application form are available on the website: umfaflutes.org. For more information, contact Dr. Paula Gudmundson at gudmu020@d.umn.edu

UMFA Fall Newsletter 2013
Number 181
Upper Midwest Flute Assn, Inc.
6324 Decatur Ave N
Brooklyn Park, MN 55428
www.umfaflutes.org
Nancy Maloney - Editor
Michael Schleicher - Layout Editor

Young Artist Competition

Flutists ages 18-30 are invited to compete in the Upper Midwest Flute Association (UMFA) Young Artist Competition 2014. Preliminary auditions are by CD recording. Finals will be held on April 12, 2014, at the UMFA Flute Fest, Augsburg College, Minneapolis, Minnesota. Winners will receive cash prizes: \$600, \$400k, \$200.

Requirements:

1. All who enter the competition must be current members or must join the Upper Midwest Flute Association. If you are not currently a member, please submit the membership fee with your application (\$20 full-time students/\$35 adults). Make checks payable to the Upper Midwest Flute Association, Inc.
2. The competition fee is \$40. This fee in addition to the membership fee may be included on the same check.
3. For both the preliminary and final rounds, accompanists and their fees must be provided and paid for by the applicant.
4. The competition is open to all flutists ages 18-30, who have not reached their 31st birthday before April 12, 2014, who are from or studying in the upper Midwest states (MN, WI, IA, ND, SD).
5. Finalists must be available to perform on April 12, 2014, at the UMFA Flute Fest, Augsburg College, Minneapolis, Minnesota. Travel and accommodations must be paid by the participant.

CD Repertoire:

Applicants will submit an unedited CD recording of two contrasting works with total playing time being a maximum of 15 minutes in length. Individual movements from larger works will be accepted. Please make no personal identifications on the recording or CD case. Recordings will be coded and sent to a panel of judges.

Finals Repertoire:

Each finalist will perform a 25 minute program of his/her own choice, live in Minnesota, on April 12, 2014, as part of Flute Fest. Finalists must submit their program to the Young Artist Coordinator by March 28, 2014. The final round is open to the public.

Application and CD Deadline:

Must be received by FEBRUARY 1, 2014

Notification to Finalists: BY MARCH 1, 2014

For questions regarding the Young Artist Competition, please contact Catherine Ramirez at ramirez@stolaf.edu

Patricia George Masterclass (Flute Spa) : Morning Session

by Jennifer Kennard

Patricia George's Flute Spa began with a quick overview of both the book we'd be using and the teaching philosophy that led to its creation. With Phyllis Avidan Louke (guest artist for UMFA's 2011 Flute Choir Showcase), Ms. George created *The Flute Scale Book: A Path to Artistry* (Theodore Presser, 2011). In three volumes, arguably all the technical and musical concerns of flute playing are dealt with. 101, the introductory book, is for beginners; 102, which covers the first 7 key signatures, is for intermediate students; and 103, which covers the last 7 key signatures, is for advanced intermediate students.

Ms. George created a handout for the lecture-group lesson which condensed many of the important themes of the books. We began exploring these themes (stance, hand position, body position, flute-to-body relationship, technique, breathing, etc.) immediately, learning new ways to think about old problems and gaining new insights all the while. To be honest, so much information was presented in such a short time, I would need to write a book to include all of it— which would be ironic, as Ms. George already wrote that book (see top paragraph). Instead of summarizing all of the ideas Ms. George presented, I will try to give you an idea of the broader themes she covered. I'll spend one of the pedagogy chats this January reviewing the many specifics of the Flute Spa. If you attended the Flute Spa, please bring your notes and ideas, too!

A good portion of the morning was spent reviewing all the aspects of the body-to-flute positioning. It was a fantastic reminder that something as seemingly trivial as your thumb position can have such drastic ramifications for your flute playing. Ms. George was always careful to explain the 'why' of her exercises and opinions; hearing such a renowned pedagogue explain herself is a great reminder to all teachers that knowing the reasons behind our 'rules' often creates greater change in our students. If a student realizes that hand position is directly related to how fast they'll be able to play (and how healthy they'll stay—but I've found winning a better seat in an ensemble generally has more immediate appeal to students), hand position is much more likely to be fixed than if we harp on it seemingly without reason.

Ms. George also introduced many quick and easy exercises that attend to breathing /support and technique. What was interesting in her approach is that, at least the portion that was covered in the morning, every aspect of flute playing was covered in each exercise. Each exercise (whether harmonics, vibrato, technical, etc.) began with first setting the body and the flute correctly, proceeded with careful attention to the use of air, and specifically included phrasing: making sure the first note was the most important note; that when used, vibrato started at the beginning of the note and wasn't swooped into later; that movement was included in each chunk of the exercise. The exercises were all short- perhaps

a minute or two each. With this approach of setting the flute each time you start an exercise, in 15 minutes of playing, the flutist has 10-15 attempts to set this in her/his mind and make it permanent. Just think how quickly postural problems could be fixed if flutists took this approach to setting themselves each time they picked up their instrument in ensemble rehearsal!

Another key topic that Ms. George covered was chunking, the act of breaking down any piece of music/scale into smaller bits and practicing them, absolutely perfectly—perfect finger action, perfect air, perfect phrasing— in these smaller bits. Chunks can be as small as two notes, but through repetition and careful attention, chunks can go from two notes to four, from four to eight and from one measure to, eventually, an entire phrase. Personally, I think this is one of the most important pieces of "how do I get from where I am now to where I want to be" advice Ms. George gave out in the Flute Spa. The chunking approach can help the student go from being able to play two notes absolutely perfectly to playing an entire piece with beautiful pitch, rhythm, finger action, and phrasing.

I was thoroughly inspired by Patricia George's Flute Spa. It was a masterful conceit, with information for every flutist in the room, whether a beginning flutist or professional. We were all engaged the entire time, and the time flew by. What I most took away from the Spa, though—even more than the myriad nuggets of wisdom and concise phrases that help remind a flutist of a key concept—was this: to be an exemplary teacher—the kind we want to have, the kind we want our children to study with, regardless the subject—one must be constantly searching for new knowledge and exploring new ways of presenting old material. This is what inspired me most. Ms. George is continually refining herself as a flutist and a teacher, looking for ways to more clearly explain herself and her philosophies so a new generation can then start expanding their own knowledge and experience. The greatest teachers never stop learning.

Newsletter Deadline

The deadline for submissions
for the next newsletter is January 15, 2014.
If you have articles, announcements, cartoons,
recital dates or other information for the newsletter,
please submit on or before this date to
Nancy Maloney:
nancymaloneyflutes@gmail.com

Our Flute Section (a concert/masterclass)

by Jennifer Kennard



A long time ago, in a galaxy far, far away, I was a graduate student taking a required class on writing about music. In this class, we learned about many types of musical writing: persuasive letters, program notes, liner notes, various research-related styles of writing, grant-writing, and of course, the concert review. We discussed the hallmarks of a good review—objectivity, credibility, readability, clarity, relevance, and tone, among other things—and wrote several reviews of concerts happening around campus to cement our newly-formed concert-reviewing skills. With all due respect (and please don't tell Dr. Celenza), this review will have none of those hallmarks except—if I'm lucky—clarity.

Waiting in the audience before the concert began, it rapidly became clear that although most of us would listen thoughtfully and attentively, hardly anyone in that room would be truly objective. We were all thrilled to hear our flute section—the entire section—whom we haven't together heard in so long play both individually and collectively. I also knew even before the performance started that this would be a superlative concert. I wondered how I could write a

believable review that involved the word “awesome” in every other sentence. Including adverbs such as totally and wicked might change up the sentences, but would add nothing to the tone or credibility of the review. So I got to thinking.

The recital occurred at the halfway point of Patricia George's Flute Spa. We were all attending the spa to both glean new insights into our playing and teaching, and to see what greater attention to details could yield in our playing. I decided to listen to this recital as a series of five masterclasses and see what I could learn from each of them. That is how I'll review the concert—non-traditional, certainly, but no less valid for all that.

Wendy Williams, Second Flute: Samuel Barber Canzone, Op. 38



A masterclass on long lines, seemingly effortless phrasing, and flexible timbre through every register

In her performance of the Canzone, Wendy Williams provided the flute student with an excellent example of why we do long tones. She created luscious, long phrases that never stopped—even for breaths—and created a myriad of tone colors in every range of the flute. The piece began wistfully, with Ms. Williams' dark, rich, lovely sound full of overtones and depth. She kept this rich sound throughout her full range, the upper register higher and clearer but no less poignant or wistful. Ms. Williams created effortless, nuanced phrases that vacillated between power and gentleness, eventually allowing her sound to evaporate into ephemera. The entire performance was captivating.

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The Musicians of the Minnesota Orchestra in Concert

Show your support of The Musicians of the Minnesota Orchestra by attending one their December concerts. They will be performing at the Minneapolis Convention Center Auditorium on Saturday, December 14, 2013 at 8 pm and Sunday, December 15, 2013 at 2 pm.

After a long absence from the Twin Cities, former music director and Grammy® nominee Eiji Oue will return to conduct the Musicians of the Minnesota Orchestra in an all-Tchaikovsky spectacular. Maestro Oue and the Musicians will open the program with excerpts from the immortal ballet, *The Nutcracker*. Sensational pianist, Jon Kimura Parker, a frequent visitor and guest soloist in the Twin Cities, will join the program for a performance of the iconic Piano Concerto No. 1. The immensely popular Symphony No. 4 concludes with its calls of Fate and Destiny, transporting the listener from troubled night into jubilant daylight in this blazing showcase for Eiji Oue and the Musicians of the Minnesota Orchestra.

Go to <http://www.minnesotaorchestramusicians.org> for tickets and further information.

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Take-away lesson: get back to long-tones—practicing them in every range with many different colors—with a vengeance!

Roma Duncan, Piccolo (but playing flute today): J. S. Bach Sonata in E Major, BWV 1035



A masterclass on how to precisely construct a historically informed performance that is in no way pedantic and is completely enjoyable and transporting

Ms. Duncan performed all four movements of Bach's E Major Sonata and in each movement the audience learned a thing or two about impeccable flute playing. I've rarely enjoyed a performance of this sonata as much. Ms. Duncan began the piece (Adagio ma non tanto) with a limpid, soft, warm sound, creating impossibly long phrases that gave direction and depth to the movement. She created amazingly beautiful attacks from nothing and schooled us all on how to take a breath without interrupting the line.

The second movement, Allegro, was a spritely, happy little movement. I was most struck by Ms. Duncan's pacing of phrases, sections, and the entire movement as a whole. The movement effortlessly ebbed and flowed, each phrase occupying a specific place in the overall architecture and proceeding to a logical and well-executed conclusion. It sounds mechanical and at some level—the planning and practicing level, I suppose—it is. But the performance was effortless, welcoming the listener in and leading them captivantly from beginning to end; a movement that can sometimes come off as pedantic was utterly charming.

Ms. Duncan performed the third movement, Siciliano, with a graceful, rhythmic precision that transported the listener to an eighteenth-century ballroom. I had to tear myself away from blissful listening to try and discover how she was creating such a perfect atmosphere. When I started listening analytically, the results were counter-intuitive. Ms. Duncan's playing, which seemed so free and improvisational, was created with impeccably performed dotted rhythms and

articulations that must have been planned and rehearsed in advance. But I can't stress enough how improvisational and free this (I'm assuming) completely structured, paced, and planned movement sounded. It was inspiring and utterly beautiful.

The last movement, Allegro assai, can also be subtitled "How to successfully start a tricky movement with your pianist" or "How to use movement to enhance (not detract from) the phrasing you hope to communicate and also the listener's experience." I bring this up as one's physical relationship with the flute (including physical movement) was one of the practice buttons Ms. George talked about earlier in the morning. The Allegro assai, to be completely unprofessional, was a hoot. I loved it. It was full of motion and contrast and is exactly how I would like to play it if I ever got the guts to perform this piece ever again (which I doubt will for a while because frankly, there is little way to improve upon this performance so why bother—except maybe to learn a thing or two, grow as a musician, and to see if you can come close to such a gratifying performance).

Take-away lesson: Call Roma for a lesson the next time you think about performing Bach on a modern flute. Really.

Adam Kuenzel, Principal: Karg-Elert Caprices for Solo Flute, Op 107



A masterclass on what happens when you learn not to interrupt your air flow between notes (and also have complete mastery over your technique)

Mr. Kuenzel masterfully performed five of the Opus 107 Caprices. Had I known that this is what they could sound like, I never would have left the practice room and made it to my lessons all those years ago. If you are a student who needs to bring these in to a lesson or if you are performing them yourselves, I hope you were here. My overall off-the-cuff impression was that instead of being able to see this performance for free, I should have caught Mr. Kuenzel before he left and paid him

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Donate Your Used Flute

by Carny Berg

Do you know where your old flute is?

If you have no plans to use your flute, perhaps you would consider donating it to UMFA to place in the hands of a student who might not otherwise have access to an instrument. UMFA is partnering with Hopewell Music Cooperative North, a music school in North Minneapolis, who serves underprivileged youth giving free and reduced lessons for scholarship students. Since UMFA is a 501(c)3 organization, donations are tax-deductible. Let a student breathe new life into your instrument!



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.

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for the lesson he inadvertently gave me and the rest of us in the audience. UMFA is such an amazing source of musical inspiration and knowledge for this community. But I digress.

Caprices Nos. 2 and 12 (Un poco mosso, ma non brillante and Leggero, grazioso e veloce, respectively) were masterclasses in seemingly effortless facility and agility. Regardless of the distance between notes, Mr. Kuenzel's air never noticeably slowed or 'puffed' between notes, creating beautiful legatos between notes in disparate registers. His light, clear articulation in No. 12 was revelatory—this is the goal to which we all strive—and it helped create a truly light and graceful caprice. The title of Capriccio No. 4 is Velocissimo e brillante. I have only one thing to say about this Caprice: nailed it completely—both the velocissimo part and the brillante. No. 18, Adagio (quasi cadenza), can sometimes be tricky to listen to, but not this time. It was clearly a cadenza and clearly virtuosic, but made complete musical sense from beginning to end. When listening to a long cadenza I sometimes get a little confused—I lose the key or the themes—but Mr. Kuenzel's interpretation was both easy to follow and a joy to listen to. The last caprice Mr. Kuenzel performed, No. 16 (Un poco mosso, umoristico), was a masterclass on two themes: how to make your flute laugh and how to use varying articulations to suite your own purpose and express what you actually intend to express. Through careful phrasing and articulation, and through perfectly precise grace note placement, hiccups of laughter kept sneaking out of his flute. It made me chuckle listening to it.

Take-away lesson: stop messing with your air column between notes and learn to play on the wind (also master your technique).

Greg Milliren, Associate Principal: Timothy Hagen: A Fragile Circle



A masterclass on new music and what happens when you attend to all those things your teacher told you to do. (Or, more simply: Putting It All Together)

Before beginning his performance, Mr. Milliren discussed the genesis of this new work for flute. It is a powerful piece that exploits almost every aspect of flute playing (including some extended techniques) over the entire range of the instrument. Do you remember all those scale fragment exercises our teachers had us do? The ones that are only a few beats long and are supposed to be played in every possible octave in every key with every dynamic and every possible articulation? Well, this performance demonstrated what can happen when you do every single one of those exercises to the point of mastery. All of the practice suggestions and philosophies that Ms. George espoused; all of the technique we have been told to learn year after year; all of the effort we put into learning to

control our inhales, our exhales, and our bodies in general—this performance showed what can happen when one diligently and conscientiously attends to each of these things.

Mr. Milliren presented a powerful performance of a piece that was at times pensive and at times powerful. Full, loud, rapidly-articulated low passages were followed by pianissimo third- and fourth octave passages. Timothy Hagen incorporated seemingly every technique a flute is capable of to create a work that was poignant and, in the end, cathartic. It was a thrilling end to the solo portion of the recital.

Take-away lesson: Break out the Moyse books again, or at least diligently and attentively practice your scales in all ranges, dynamics and articulation patterns. And don't forget tone studies.

The Flutists of the Minnesota Orchestra: Mozart (arr. Jim Walker): Overture to The Marriage of Figaro

A Masterclass on how to play in an ensemble

The last piece on the program was Mozart's Overture to The Magic Flute (arranged by Jim Walker for three C flutes and alto flute). As Ms. Duncan reminded us before the performance, this was the only place we'd be able to hear all four flutists of the Minnesota Orchestra playing together simultaneously for the time being. It was fantastic. I was struck immediately by the uniformity of the sound produced by the four flutists. We are used to hearing string quartets with remarkable blend, but not necessarily flute quartets. The unified sound concept was especially noticeable after hearing each of the flutists play solo works. We had just heard each flutist's unique voice on the flute—heard their sound concepts, their styles of articulation and their musical tendencies. Over the course of the recital it became very clear that while they are members of one section, these four consummate musicians each have an individual voice that is distinct from their colleagues. But as soon as they began to play together as a section, each individual voice melded itself to the group creating one seamless voice.

Many flutists in the audience play in school or community ensembles. This performance provided a wealth of information that could be directly applied to any of those ensembles. The section carefully matched their articulations when one flute had a passage that others later repeated or sequenced, the later entries were careful to match the first. Articulations were modified to the range so that they would easily cut through and not be too heavy or too light for the passage and its voicing. Intonation was carefully attended to and phrasings were matched across the parts and across the work as a whole. These are things that one would expect from our Minnesota Flute section, but it was so powerful to hear and see during a day of pedagogy and flute exploration. It was absolutely inspiring and a stunning reminder of what can happen once we get our own playing pulled together and then find like-minded players to collaborate with.

The Adventures of a New Teacher

by Andrea Myers

It isn't until you begin to teach when you realize how much you know and don't know. Many times I realize this because of questions students ask. Do flutes play in orchestra? Yes! When I push down this button this and this goes down... why? Uh, let me get back to you next week.

After graduating I found myself stuck. I constantly was asking myself questions – will I be able to make a living playing flute? How in the world do I find time to practice? What is my definition of success and do I have to be well known to achieve that? My students' questions helped push me out of my rut and motivated me to keep learning about the flute and to find where my place in the music world is. Their happiness when they achieve a goal or learn a new song continues to be my source of inspiration and reminds me that music is fun! Since

many of my students are beginners I am also constantly reminded that you need to take baby steps, sometimes even micro baby steps. I now know that the step size doesn't matter, only the fact that you're still moving forward.

Upon advice of David Royce-Gerry, my first teacher trainer at the Lake Sylvia Suzuki Institute, I started to build my support system of more experienced flute teachers, music educators of all sorts, and newer teachers. When I'm feeling lost about how to approach a problem it's a comfort to know that I have a wealth of knowledge to draw upon. My posse of teachers was, and continues to be, fantastic! We meet for coffee and talk shop, helping each other become better teachers.

Teaching is a journey and the moments when your students have light bulb moments, play a beautiful performance after months of hard

work and preparation, declare that flute is the best ever, and don't believe you when you say the lesson is ending because to them it felt like 5 minutes makes everything worth it. If you're getting ready to start up your studio I encourage you to remind yourself that teaching is so much more than assigning a student pages out of a method book. It's listening to their opinions, knowing when to stand back and let them work out a problem, providing opportunities for growth, being a cheerleader during hard times, and letting them know that you care about them not the repertoire. Don't be afraid to experiment with new approaches, ask more experienced teachers for advice, or be stern with a student when they are not meeting your expectations. And, of course, have fun. Happy teaching!

Parlor Concerts

Sunday, February 2, 2014
2:00 PM

at the home of Cy and Paula DeCosse
2270 Lake of the Isles Parkway West
Minneapolis, MN (612-381-2464)

Sunday, April 27, 2014
2:00 PM

at the home of John and Joan Petroff
5017 Kingsdale Drive
Bloomington, MN (952-893-9149)

If you wish to perform, attend or host a concert yourself.
Contact Marcia Metzger
UMFA.parlor.concerts@gmail.com or 651-336-7138

UMFA provides an accompanist or you may bring your own.
Rehearsal with the pianist begins at 1:00 pm. Performers may also play works for solo flute, duets or other ensembles.

Audience members are invited to bring their flutes, piccolos and altos (and stands) and join in a flute choir reading session following the performance.

Please sign up in advance so we can plan for you!

Membership News

If you haven't already done so, please be sure to renew your membership for 2013-2014. We have a great year planned for you, so do it today! Go online and register at www.umfaflutes.org or use the form on the back page of this newsletter.

**THE UMFA MEMBERSHIP YEAR
RUNS FROM
SEPTEMBER 1 TO AUGUST 31**

Please pass the word on to fellow flutists, band directors, flute students and supporters that UMFA is a great way to connect within the flute community.

If you have ideas for us, or know a flutist new to the area, please email me at membership@umfaflutes.org.

- Marcia Metzger, Membership Chair

Flute Spa Wrap-Up

by James DeVoll

Our fall event this year took place on Saturday, Nov. 16, at the Mayflower Church in Minneapolis. Patricia George presented her famous Flute Spa. George is the editor of Flute Talk magazine and has presented the Flute Spa to flute clubs, universities, and flute festivals throughout the country. Around 60 flutists attended the Spa, which was divided into two sessions, a morning and an afternoon class.

Another highlight of the day was a recital by the flutists of the Minnesota Orchestra. The musicians of the Minnesota Orcheatra have been locked out by management for over a year, and it was such a special treat to hear them together

on stage. All four members of the section performed—Adam Kuenzel, Greg Milliren, Wendy Williams, and Roma Duncan. Following a similar format to their recital last spring at Flute Fest, each flutist played a solo, accompanied by pianist Gail Olszewski, and they ended the program with an arrangement for flute quartet by Jim Walker of Mozart's overture to the Marriage of Figaro. After their performance, Patricia George lead a very informative Q & A session with the section, discussing topics such as how their teachers influenced their individual playing and how they achieve such a remarkable blending of sounds.

PAY PAL

Did you know? UMFA can now accept payments for memberships, events, and contributions via PayPal. Payments may be made either by credit card or through another PayPal account.

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

UMFA Updates

If you are a current UMFA member, and have an event to publicize, you can submit it to information@umfaflutes.org to be included in an "UMFA Update" Information must be sent by Sunday at 7 PM to be included in the next week's update. Please limit your posting to 200 words.

UMFA Lending Library

The UMFA lending library contains music for flute solo, chamber groups and flute choir. For more information, including a catalogue of available pieces, check our website. Members can gain access to the collection by appointment, and please contact us if you are interested in making a donation. For all inquiries, please send an email to: umfalibrary@gmail.com

UMFA History

Check out the History area under the "About Us" tab on the UMFA website. Click on programs which lists a sampling of the activities that this exceptional organization has presented. You will be impressed!

What I Learned at Flute Camp

by Andrea Myers

For the last two years I have ventured out to the Lake Sylvia Flute Institute in Annandale, MN spending a week in June developing my skills as a Suzuki flute teacher. With an area outside of the caretaker's home dubbed the "wifi café" that occasionally gave out a steady signal and questionable cell phone service, you're given an opportunity to disconnect from the digital world which truly gives you a chance to meet everyone and be in the moment.

While there I'm struck with the sense of community the camp fosters. Teachers, parents, and students all help cook and clean, working together to make sure the week runs smoothly. After being a part of this camaraderie and seeing the friendships grow between the students I learned that when you're building your own studio you are really building a community. Through group lessons, performances, and Suzuki workshops I seek to emulate this wonderful example and hope to soon add my own students to the mix at the institute.

As the week progressed and I worked to develop my teaching skills it dawned on me how much I had to absorb and put into practice in my own teaching - a daunting yet exciting task! With my teacher trainers David Royce-Gerry and Kelly Williamson's guidance I learned new skills, such as how to sidestep and work on a skill in variety of ways, and was given advice from guidelines to the first lessons to how to make the Suzuki triangle work efficiently. Now post-camp I find myself consulting notes from trainings from time to time to refresh my memory.

One thing I wrote in my notes are suggestions given to me by other teacher trainees and my teacher trainers about pieces which I should learn or give a listen. In a discussion about organizing concerts and planning for lessons it was brought up about how it can be difficult to carve out time for yourself. Though it is important to keep steady, consistent lessons for students it is also important to take time for yourself and allow time to refresh and reenergize your mind and body. Looking back at that conversation helps remind me that a happy, well-rested teacher is more effective and

observant.

As the learned skills have been put into practice and developed and my own flute community has grown I often look back and think about how much I have learned since attending camp that first day. I have become a better teacher and, as a fringe benefit, have found that my playing has improved as well! A nice reminder that learning never ends. Here's to many more years of creative teaching!

[The Lake Sylvia Suzuki Flute Institute offers a week of flute playing and summer fun on beautiful Lake Sylvia in Annandale, MN. Programs are offered for adult flutists, students aged 4 and up and flute teachers.

The dates for the 2014 camp are June 10 - 14. For more information, visit lakesylviaflutes.org].



Pictured are seven young members of UMFA (Julia Sikorski, Roshni Flannery, Kate Spence, Michelle Farrell, Keshari Flannery, Megan Huang, and Elsie Nudd) with Lake Sylvia Suzuki Flute Institute teachers, Kelly Williamson (Ontario), Wendy Stern (New York) and David Gerry (Ontario). They have just performed in a flute performance, called *Ballet of the Elephants*.



Can you pick out five UMFA flute teachers? (Betty Braunstein, Jenny Hanson, Bethany Gonella, Andrea Myers, and Karsten Jensen) They are pictured here with Sonja Brue (far left) and their Suzuki Book 2 trainer, Kelly Williamson (center). They are in training at the Lake Sylvia Suzuki Flute Institute, June, 2013.

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More information coming to the UMFA website soon.

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