

A Message from the UMFA President

Summer has arrived and with it come changing colors and new growth. The worn out winter clothing turns to lighter wear. Days spent indoors transform to days outside. Changes abound all around. And yet something stays, continues, persists, regardless of the seasons. That something is LIFE itself - the inhales and exhales we experience in living and making music; the silent rhythm of heartbeats that propel us forward; and even the growing pains associated with stretching forth from the earth and from ourselves, breaking free, and reaching into the transcendent power of warming light.

My first message as incoming UMFA President is a simple one: Cherish life. Replenish your wonder. It will feed your music and yourself. Take time to remember and reconnect to your love of music, of community, and of the flute.

With warmest wishes for a fruitful year ahead,
Dr. Catherine Ramirez - President of the Upper Midwest Flute Association

Thank you, Jim Walker



At Flute Fest on Saturday, April 12, 2014, at Augsburg College, Jim Walker thrilled UMFA audiences with his incredible musicianship, wisdom, wit, and humanity. The Board thanks Jim Walker for his time with us, and also thanks the Metropolitan Arts Council and Burkart Flutes and Piccolos for making his visit to Minnesota possible.

Flute Fest has been made possible by the voters of Minnesota through a grant from the Metropolitan Regional Arts Council thanks to a legislative appropriation from the Arts and Cultural Heritage Fund. Thanks also to Burkart Flutes and Piccolos.



Flute Fest Photos

Check the UMFA website
www.umfaflutes.org
for more photos



2014-2015
UMFA
BOARD OF DIRECTORS
Upper Midwest Flute Association, Inc.

**Please watch for
the ballot for the
elections of your
new Executive
Board and Board of
Directors**

**More information
and a list of last
year's board can be
found on the web
page at:
umfaflutes.org**

Thank You To Retiring Board Members

By Dr. Catherine Ramirez

On behalf of the Executive Board and Board of Directors, I express deep gratitude to retiring members Kärsten Jensen, Volunteer Coordinator, and James DeVoll, President. Their contributions to UMFA over the past several years have been essential to the growth and stability of the organization in areas pertaining to community involvement, leadership, and effectiveness of UMFA programs. They served as valuable team members. We wish them all the very best in their continuing musical futures. Thank you!

Laudie Porter Memorial Scholarship Competition

By Huei-Mei Jhou

Congratulations to the winners of the 27th Annual Laudie Porter Memorial Scholarship competition. Their private instructors are listed in parentheses:

7th-8th Grade:

2nd Place – Andrea Kloehn (Nancy Maloney)
Faith Helgeson (Linda Chatterton)

9th-10th Grade:

1st Place – Shruti Gupta (Michele Frisch)
2nd Place – Shreya Narayan (Nancy Maloney)

11th-12th Grade:

1st Place – Noah Livingston (Alicia McQuerry)
2nd Place – Elise Adrian (Sue Christian)
3rd Place – Mara Boecher (Betty Olson)

This year a total of 18 young flutists competed in the Laudie Porter competition. There were amazing performances from a pool of very talented musicians, which really challenged our judges to make some close calls.

Such talented, young musicians are impossible without a strong network of supportive friends, parents, and teachers to cultivate their interests. So we want to extend our thanks to parents, teachers, families, and accompanists for your dedication to making the Laudie Porter competition happen. The Laudie Porter competition was fortunate to have a panel of many esteemed judges this year to provide their expertise and feedback, including: Betty Olson, Carol Gilkey, Libby Laufers, Linda Chatterton, Jennifer Kennard, Judith Ranheim, Kim Lee, Susie Kuniyoshi, and Susan Morrissey. We all hope to see you next year!

Huei-Mei Jhou
2014 Laudie Porter Competition Chair

The International Music Camp

By Huei-Mei Jhou

I've had the pleasure of teaching at the International Music Camp for the past three years, and just wanted to share some of my impressions with you. The International Music Camp is for students of all ages to learn creative arts such as instrumental music, choir, and creative writing to name a few activities. Students have the opportunity to live at the camp in dorms with 500+ students and participate in individual and group activities. The Camp is held annually at the International Peace Garden north of Dunseith, ND on the border with Canada and starts from mid-June to the end of July for seven weeks.

Since I'm primarily involved with flute instrumental performance, I'd like to share some of my experiences. Many of my colleagues are faculty from various universities, colleges, and other secondary schools which gives students a broad pool of teachers to

learn from. During the day, students spend a majority of their time in band



www.tripadvisor.com

rehearsals, sectionals, master classes, chamber music, one-on-one time with instructors during private lessons, and other activities which allow students to work together. Although most students are from the United States, the Camp also attracts students from Canada, Sweden, Singapore, China, and other countries from around the world. I've observed that no matter where

students come from, they all share the "common language" of music which makes for a fun and challenging experience. During the evening, students participate in fun activities like 'movie night,' talent shows, old fashioned ice cream social & band concert, faculty recital, just to name a few activities.

Since the Camp is far removed from most cell-phone towers (there's little to no reception) and there's limited internet access, the Camp has the benefit of being "unplugged" from modern day distractions like text messages and e-mail. This allows students (and faculty) to form deep relationships with one another which last a lifetime. I would highly encourage anyone who wants to broaden their creative talent and have fun attend the International Music Camp.

Spring Parlor Concert

By Marcia Metzger

The UMFA Spring Parlor Concert was hosted by John & Joan Petroff at their home in Bloomington on Sunday, April 27. Once again, all in attendance had a great time and enjoyed some wonderful flute playing. The program included inspiring performances by the following UMFA members and friends:

Noah Livingston, performing Tango #3 by Piazzolla and the Chaminade Concertino

Lauren Bennatti, performing Canzone by Samuel Barber

Beth Blackledge, performing the 3rd movement of Gordon Jacob's Concerto
Cheryl Sykora, played "Maria" and "Tonight" from Bernstein's West Side Story and some airs & reels on her Irish

flute

The Classical Sounds Chamber Trio (flute, violin & cello), Jane Bester-Ullmann, flute, played The Cascades by Scott Joplin and Haydn's London Trio #4

David Livingston (Noah's father) pulled out a tin-whistle at the end and played some of Cheryl's Irish airs and reels.

Our talented accompanist for this program was Rebecca Heyn. Following the program, we again had a flute-choir reading session, which always proves to be a lot of fun. We then enjoyed some great conversation along with delicious food and drink. Thanks again to the Petroff's for hosting this event!

Check
it
out



The Upper Midwest Flute
Association website:

umfaflutes.org

Newsletter Deadline

The deadline for submissions for the next newsletter is Sept. 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

A Memorial Tribute to UMFA Lifetime Member Mary Roberts Wilson

By Trudi Anderson

The life of Mary Elizabeth Roberts Wilson (July 29, 1916 - June 6, 2014) was remembered, honored and celebrated at a memorial service held on Saturday, June 21, 2014 at Grace-Trinity Community Church, where she had served as Organist and Choir Director for 30 years. The service, attended by family members and friends, including many UMFA members and other local musicians, was full of memories and music. Reflections were offered by Mary's niece Jacquie; the Reverends Scott Stapleton and Steve Robertson; family friend Anthony Titus; and former student Trudi Anderson. Musical meditations were provided by the Grace-Trinity Choir and current organist Alexander Jacques; guitarist Anthony Titus; mezzo-soprano Suzanne Kennedy; and flutists Trudi Anderson and Peggy Doerrie.

Mary was a long-standing pillar of the local flute community. She was a graduate of Minneapolis' Central High School and Macalester College. She returned to Macalester later in her career to serve there as Adjunct Flute Instructor, a position she also held at Augsburg, Bethel, Hamline, Northwestern, and the Colleges of St. Thomas and St. Catherine. In addition, she maintained a private studio, teaching all ages and levels of flutists well into her eighties. Mary was the original Principal Flutist with the St. Paul Chamber Orchestra, and also played with the Minnesota Orchestra and the Minnesota Opera Orchestra. She was an active member of the National Flute Association and the Upper Midwest Flute Association. In November 1993, she was honored at a special UMFA-sponsored "Tribute to Mary Wilson", during which she was awarded an UMFA Lifetime Membership in recognition for all the contributions she had made to our organization. Our flute community is what it is today, largely, because of this fine woman and dedicated musician. She will be missed by many.

The following edited remarks are taken from one of the tributes offered at the service.

Mary was a tiny dynamo and a very spunky lady. I always picture her in one of the shirt-waist dresses that she often wore. I can still imagine the quick staccato of her shoes as she bustled across the wooden floor of the old music building on her way into her studio. And, of course, my mental image of Mary would be incomplete if it didn't include the ever-present twinkle in her eye. I don't know where she found the energy to teach at so many of the local colleges, along with serving as Music Director at Grace-Trinity Community Church and making the regular commute into town from her home in Buffalo.



As a teacher, Mary was an expert at walking that fine line between constantly pushing to get you to the next level, and balancing that with genuine warmth and encouragement. She could focus on the tiniest, most precise, little detail of one's playing while, at the same time, maintaining a clear vision of the big picture. I always felt like she truly cared – not only about who I was as her student, but, more holistically, she seemed interested in who I was as a person.

Mary had a great empathy for her students – one of the many reasons I think she was such a great teacher. I remember once observing her while she was listening to one of her other students perform. Carefully watching her mouth, I could see that she was making subtle little

embouchure adjustments. It seemed to me that, in her psyche – one of those words that Mary often used - she was up on stage, playing right along with that student.

Mary had a sense of agelessness about her, a youthful curiosity about many things, a certain "joie de vivre", that kept her young-at-heart long past middle-age. Although I don't recall what precipitated this, I had once told her that she was like a grandmother to me. She looked a bit dismayed, which, of course, surprised me. She responded to what I had meant as an expression of my respect and affection for her, by saying something like "Your grandmother? Could I

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maybe be like an aunt to you, instead?"

If she ever slowed down enough to think about it, I hope that Mary realized the kind of legacy she would be leaving. She taught for so many years, at so many places, and influenced so many flutists, that there are now glimmers of Mary Roberts Wilson literally all over the world. Teaching every kind of student, from Jeanne Baxtresser – the local girl who ended up as the principal flutist of the NY Phil - to working with the young campers at the International Music Camp in North Dakota, Mary reached so many of us. I have heard other flutists express a similar sentiment, so I know that I am not unique, in thinking of a kind of musical genealogy, with Mary as the matriarch of this musical family tree. When we begin to think about the ripple effect she had – imagining all of Mary's students, and all the students of Mary's students – her "Grand-students", if you will – then the magnitude of what she brought to our world becomes almost too difficult to grasp.

Mary was also a performer. She was the original Principal Flute with the St Paul Chamber Orchestra. She was an active participant in the Friday Club, a local group of women, all very talented musicians, who still get together at each others' homes to perform with and for each other, followed by a lovely and lively lunch. Mary frequently gave flute recitals at Augsburg, where she always performed with pianist, Jim Johnson. Jim was a giant of a man, as big as Mary was tiny. The juxtaposition of the two of them on stage was so extreme, it was almost comical. In spite of her diminutive stature, though, when Mary brought her flute to her lips, there was no doubt in anyone's mind as to who was in charge up there.

Some years after I had graduated, Mary announced her intention to

retire and presented her retirement recital, which included many of her favorite pieces. She and Jim performed again the following year, with Mary announcing from the stage that this was her 2nd Annual Retirement Recital. I think she taught for several years beyond that – she just couldn't give it up. Obviously, her flute, and music in general, were such a vital part of who she was – and I give a lot of credit to Bert for acknowledging that part of her and being such a supportive spouse long before it was common practice for women, and especially mothers, to work outside the home.

Mary and Bert: you can't reminisce for long about Mary without also thinking about Bert. Both of them had those twinkling eyes to go along with their exuberance for life. It's an odd analogy, but I sometimes think Mary and Bert are like the equipment used to play tetherball, with Bert being the pole and Mary being the ball at the end of the rope. Mary could launch herself on a regular basis to circle and soar, to bob and bounce back and forth in her musical orbit, because she was so securely attached to Bert, always returning to rest quietly next to that solidly grounded, upright post, positioned at the center of her life.

Mary and Bert were both teachers, but because Bert was a math teacher, one might suppose that he was the practical, down-to-earth, pragmatic one and she was the creative "Arteest". But it turns out that Bert was quite the poet. Several years ago at Bert's memorial service, one of Bert's poems was read: it was entitled "Great Expectations" and was written, tongue-in-cheek, to describe a common experience for Bert, who found himself frequently waiting for Mary. Today, as Mary has at last come to rest after making her final solo spin, I find comfort in thinking that Bert is no longer waiting for Mary.



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OR A
BASS FLUTE . . .**

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UMFA members can rent those
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For more information, please visit:

www.umfaflutes.org/fluterental.

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

LAKE SYLVIA FLUTE INSTITUTE

"AN ADULT AMATEUR GOES TO CAMP"

By Kay Ellickson

An amateur musician is one who "loves playing music"

Now imagine: a beautiful lake setting with recreational activities, three healthy meals a day prepared for you, the companionship of friends who share your love of the flute, playing and learning about flute six hours a day with top level teachers who genuinely care about helping you learn more about the instrument and to play better. That is what one finds at Lake Sylvia Flute Institute.

It is a basic premise of the Suzuki teaching method that learning takes place best in a combination of group and individual lessons. That is what was offered to adults this summer at Lake Sylvia.

In addition to the Suzuki teacher training and Suzuki Method flute classes taught by David Gerry and Wendy Stern, Nancy Maloney brought in Patricia George for the benefit of the adult learners attending camp. This well-known educator's presence at camp was made possible by a generous grant from UMFA which meant UMFA members were able to attend "Flute Spa" sessions at no cost.

I have come to think of 2014 as "The Summer of the Big Sister!"—referring not to chronological age but to someone who has been there before you in experience and knowledge. A big sister looks out for you, has your best interests at heart and shows you the ropes. And so it was for teens, amateur adults, teacher trainees and professionals gathering for a minimum of four hours a day to learn

from Patricia George in her "Flute Spa". The subjects Ms. George covered were tailored to the specific needs or desires of the group. Sometimes we were a small class of 4 or 5, then as trainees and day campers came during their free hours, we grew to 10 or 15. Ms. George interlaced her teaching with stories from her years of interacting with the "flute greats" as well as other well-known instrumentalists, scientists, and composers. She is the editor of Flute Talk magazine and shared information from many interesting articles. Our playing together covered an in depth study of "The Scale Book", her collaboration with Phyllis Avidan-Louke, which is an excellent one stop resource. It holds practice material for beginning students through the professional level. We went over each section in depth and reviewed basic warm-ups every day so we felt confident to – as she said "open it to any page" and play. Ms. George has such a wealth of information and there she was imparting this to us. She made all of us (from the least experienced to the professionals) feel we could achieve better playing and showed us a road map to accomplish it. After the last class of each day, Ms. George invited any of us who wanted to stay – to practice with her for another hour!! Patricia George gives new meaning to the word stamina!

For the more individualized setting, my other "Big Sister" was Wendy Stern, of Flute Force who travelled to Lake Sylvia from New York City. This was my 4th summer having her as a master teacher. What a blessing she is!!! This year I was in a master class setting with fellow

adult student Mattie (who came out from New York to camp). Mattie and I each had individual time with Wendy as well as observing our partner's lesson. Ms. Stern has a well-developed ability to quickly ascertain what would best help the individual player at this moment in time. She shows you what to do and why, helping you achieve some immediate success (pushing you a little out of your comfort zone) and has a "no excuses accepted" approach, but with humor!! For example you can't tell her that you are too old to play fast. She doesn't accept that and neither should you!! You surprise yourself with what she gets you to do and you leave your lesson with a real desire to duplicate that success by practicing the steps to achieve that goal reliably and make it permanent. Wendy also had us playing in small ensembles where we were learning about making music "together." In a trio, she encouraged us to share our ideas of interpretation with each other, then try each different way of playing the piece and finally decide as an ensemble what we wanted to do. In a duet, she taught us to plan where to breathe and to feel the music together. This is the way most amateur musicians will express their music and it was a valuable experience.

One is never too old to learn new things and being retired gives me the luxury of picking up my flute whenever, and for however long, I want. Lake Sylvia is a real highlight of my year. Nancy Maloney once again organized a wonderful institute. I hope more adults will join me next summer!!

MRAC Grant Received

For the second year in a row, MRAC (Metropolitan Regional Arts Council) has awarded UMFA a Community Arts Grant of \$5,000 for Flute Fest. We thank the State of Minnesota and MRAC for supporting us! And thank you to Nancy Maloney and James DeVoll for their vision and hard work to make this happen.

A WEEK AT FLUTE CAMP

WITH MY 17-MONTH OLD DAUGHTER, KYRIE

By Vanamali Medina

All this past spring, I felt equal parts excited and nervous about June. Suzuki Teacher Training would commence at the picturesque Lake Sylvia and I was eager to have a week to focus on flute and teaching in a new way by starting Book One. However, joining me for the adventure would be my 17-month old daughter, Kyrié, and I was concerned her presence would make things overly difficult. Thankfully, the class itself was every bit as engaging and rewarding as I'd hoped and bringing a toddler along for the ride turned out to have its own bright spots.

Suzuki training started with a few days of class time, where we met our teacher, David Gerry, perhaps the only person in the world who has played in a symphony, spent decades teaching preschoolers, and also holds a Ph.D. in Neuroscience. All of us were very lucky to learn from someone with his breadth of knowledge and experience. He also shared some of his recent research, focusing mostly on infants' musical cognition, which is fascinating reading—we all know how powerful and instinctual music is but his papers provide concrete demonstrations of just how early and how rapidly music has an effect. In one study, merely bouncing a young toddler to music in time with a strange adult prompted the child to pick up and retrieve a dropped crayon or toy for the adult while children who were bounced out of sync took the object for themselves.

Having so much class time before going to the camp itself was a wonderful way to focus on the new elements of Suzuki teaching and the demands of teaching much younger children than the typical 4-6th grade beginning flutist. As I tend to be an analytical sort, I was particularly struck by the seemingly endless, vivid imagery, games, and visual aids David

had for every situation. Every aspect of flute-playing was personified—often by a cute, named animal friend—so that a bird might flutter around to check your posture or you might get a sprinkling of magical Flute Dust delivered by hidden, tinkling chimes to help you play your best. To introduce the concept of dynamics, we played “Hide the Shark”: As one person searched, the rest of the group looped an easy Book One tune, growing louder and quieter as they moved closer and farther away.

When we moved to the camp itself, we got to see many of these ideas in practice in lessons, small group classes for the younger students, and a larger mixed group for all the Suzuki flutists attending. The mixed class, run by Wendy Stern, moved deftly between advanced pieces that gave the youngest flutists something to listen and look forward to, intermediate pieces where the young ones played a simplified version alongside the older students, and dozens of variations on the Book One pieces to keep it interesting for those farther along. I've never seen high schoolers so excited to play Twinkle, but then it is a very different experience when you get to mix it up with the Batman theme.

Trekking with me from class to

observation to dorm and back, of course, was little Kyrié. To my relief, she took most of the big changes in stride and I was very grateful for everyone's patience and help on the occasions she didn't. As the whole camp was such a family experience and taking her to the Suzuki music class for ages 0-3 was what sparked my interest in doing the training myself, I enjoyed having her with me more than I'd anticipated. She was also a toddling demonstration of Suzuki philosophy. She clearly recognized the Suzuki group format and often participated as much as she could, tooting the rhythm of the songs she knew on her recorder, marching around outside, and joining our circles for warm-ups or games. On other occasions, the group class finished playing a simpler song like Hot Cross Buns and Kyrié's voice would pipe up from the floor with a matching “Ahh Ahh BUNS.” It is a pleasure as both a mother and a teacher to watch her absorb musical language just as she does English.

I am very excited to incorporate everything I learned thanks to Wendy and David into my teaching and hopefully start to build a Suzuki studio as well. I look forward to continuing with Book Two next summer!

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**

UMFA MEMBERSHIP AVAILABLE ONLINE

We have made it easier to join UMFA and renew membership by doing so online at the UMFA website:

www.umfaflutes.org.

Please pass this information along to potential new members.

Jim Walker Concert

By James DeVoll

The Guest Artist Headliner Concert at Flute Fest was given by Jim Walker and pianist Mary Jo Gothmann. It was the closing event of the day and took place in the Chapel at Augsburg College. They opened with the Bach E major sonata and the Aria for flute and piano by Dohnányi. Speaking to the audience about the Dohnányi, Walker said it's a piece that has always interested him because of its beautiful harmonies and it's a piece that should

be performed much more often than it is. The next part of the program featured arrangements that Walker has made. First he was joined by one of his former students, Greg Milliren of the Minnesota Orchestra, for Borne's Carmen Fantasy in Walker's own arrangement for two flute and piano. Next on the program were two flute quartets arranged by Walker, the Figaro Overture by Mozart and Badinerie Variations by Bach. Walker

was joined by two more of his former students, Bethany Gonella and Ethan Lin. The next piece was composed by one of Walker's former students, Tim Hagen, and called Blowout for solo flute. The concert concluded with Deviations on the Carnival of Venice by Mike Mower, a real tour de force for flute and piano. The entire concert was performed without intermission, and it was amazing to see Walker's endless energy and spontaneity on stage.

The Summer Flute Intensive

By James DeVoll

The Summer Flute Intensive is meeting July 14-18. Non-participants are welcome to audit master classes, attend an exhibit of Yamaha flutes, and our concert Friday evening.

The Flute Intensive master classes are coming up soon and are open for auditors. They run from 1:00 - 2:30:

MASTER CLASSES

Wendy Williams, MN Orchestra

Monday, July 14th
1:00-2:30

Adam Kuenzel, MN Orchestra

Tuesday, July 15th
1:00-2:30

Paula Gudmundson, Univ of MN Duluth

Wednesday, July 16th
1:00-2:30

Immanuel Davis, Univ of MN

Thursday, July 17th
1:00-2:30

Linda Chatterton, performing artist, on "It sounded better at home"

Friday, July 18th
2:00-3:15

Immanuel Davis, Baroque flutes, etc.

Friday, July 18th
3:15-4:30

Each class is 1-1/2 hours and costs \$20 (\$20 for the 2 classes on Friday). 3 Intensive participants will play on each class. They take place at Arlington Hills United Methodist Church at 759 E. County Road B, Maplewood 55117.

Auditors can call Polly Meyerding to reserve a place at 651-776-1781, or just show

PLUS SPECIAL OPPORTUNITY: Yamaha flutes exhibit at 1:30. Come try their line of instruments, including alto and bass flutes.

CONCERT of the participant quartets and flute choir is at 7pm on Friday, July 18th and all are welcome!

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

Young Artist Competition April 2014

By Dr. Catherine Ramirez

This year's Young Artist Competition took place in the Recital Hall at Augsburg College. As coordinator, I would like to thank the following individuals for their valuable contributions:

Preliminary Round Judges

Jill Mahr
Kay Sahlin

Assistant Coordinator

(on the day of competition)
Marcia Metzger

Final Round Judges

(from the Minnesota Orchestra)
Adam Kuenzel
Greg Milliren
Roma Duncan

Pianist

Mary Jo Gothmann

As for our winners, the final round judges commented that the 'level of performing was very high and that the decision was a close one.'

1st Prize

Alyssa Griggs - Minneapolis

2nd Prize

Hannah Peterson - St. Paul

Flute Fest Wrap Up

By James DeVoll

On Saturday April 12, UMFA held its annual Flute Fest. This year the Fest



Cassian Lee

■ Open Master Class with Julia Bogorad-Kogan

took place at Augsburg College, and our featured guest artist was Jim Walker. We had another great year for attendance.



Cassian Lee

■ Jim Walker with former students: Greg Milliren, Ethan Lin and Bethany Gonella.

The morning opened with the Laudie Porter and Young Artist Competition Finals and a class on the Alexander Technique given by Immanuel Davis. There were several performances throughout the day, including a recital of local flutists, which included Julie Johnson, the FluteSpiration Quartet, Greg Milliren, Bethany Gonella, Adam Kuenzel, and Immanuel Davis.

This year marked the debut of the UMFA Flute Orchestra, made up of professional flutists and teachers from around Minnesota. Dr. Janet Heukeshoven conducted the ensemble. The program included two of Jim Walker's arrangements for solo flute and flute choir, Blackie and Max and Amazing Grace, with Walker playing the solo flute part. To mark the debut of this group, UMFA

commissioned a piece for flute choir by Erik Heukeshoven. He arranged the popular jazz tune Here's That Rainy Day. For this world premier, both Walker and jazz flutists John Paulson were featured as soloists. The concert

ended with the Fauré Pavane and flutists of all ages from the audience joined the group on stage.

Other concerts that day included a jazz recital by John Paulson, who performed on a B-flat flute, and the headliner concert by Jim Walker and Mary Jo Gothmann, which featured some of Walker's former students. Alison



Cassian Lee

■ Flute Choir Reading Session with a Jazz Touch.

Young, host of MPR, lead this year's lunchtime chat. Her talk focused on finding your own path with music and alternative careers in the field. There were two master classes during the day, one by Jim Walker, and an open master class by Julia Bogorad-Kogan. Young flutists had the chance to participate in the Rising Stars non-competitive festival, and there was an open flute choir reading session focusing on jazz repertoire, conducted by Cindy Farrell.

UMFA Flute Orchestra

By Janet Heukeshoven

Leading the flute orchestra performance in collaboration with Jim Walker was truly a once in a lifetime, memorable experience. The performers were all well prepared and the ensemble sounded like we had rehearsed for two days, not just two hours! It was especially exciting to perform my husband Eric's arrangement of «Rainy Day» with Jim Walker taking a solo, I



■ Jim Walker with Janet Heukeshoven

can hardly wait to hear the recording of our performance. The exceptional musicianship of all members of the flute orchestra made my job as conductor easy - it was great to focus on truly making the music come alive. My sincerest thanks to all of the performers, I hope we have an opportunity to play together again in the near future.

David Gerry, Wunder Teacher

By Cindy Farrell

David Gerry has mastered the art of teaching young children and he is an absolute joy to behold from my perspective as both a flute teacher and a parent. I have endless pages of “ah ha!” notes from his training sessions. I use his brilliant tips and teaching techniques in my studio as well as into the very parenting of my precocious 7-year old who absolutely ADORES “Mr. David.”

Sessions begin with body warm-ups and stretches, finger wiggles and reflex games, breathing/panting and mouth/lip exercises (hissing, exaggerated chewing, horse lips). “Everybody grab a feather! Blow! Blow! Keep them in the air!” What’s not to love about this? One gets to move around, limber up the body, work the lungs, LAUGH, and it’s an instant ice breaker for children and adults of all ages. In a one-on-one session he worked on an “air game” of “flute soccer” with young Julia by blowing cotton balls across the table, soliciting cheers for scoring points (paper wads would also do the trick). I know we all wished we were playing, too!

Gerry also capitalizes on use of group musical games – circle games, clapping games, using various “body percussion”. For Suzuki teachers such musical play is invaluable in promoting socialization, confidence, and emotional security to build cohesiveness within the Suzuki group. These games also enhance music skills such as counting, dynamics, and articulation through kinetic and movement experiences and are excellent at building coordination. Other games, such as “What’s wrong with my position” game help a student focus on observing proper body, face and finger positioning. Parents can easily adapt these games to be played with the family at home.

One cannot underestimate the use of his “bag of tricks” that usually come in the form of small toys or animals of some kind (and they nearly all have names).

- *“Meet Andre”, he says to my daughter as he introduces a teeny rubbery wolf. “Let’s let Andre sit on your flute while you play” (to help her keep her keys level and facing the ceiling rather than turned too far in).*
- *Winston, or his recently acquired cousin, are small birds that he flies around to check the “flight path” to insure correct upper body posture. “Let’s see if Winston can fly under your chin, and under both arms.”*
- *A rubber ball was great for demonstrating how to “bounce” the sound of notes*
- *A panda bear castanet is used to help students mimic a “panda breath” as opposed to the too large “whale breath” or the inadequate “ladybug” breath; he holds the panda at*

eye level and asks them to breath cool air with the panda (a second benefit of this is that it helps coax students to make longer phrases)

- *He used dice to give students a goal for the number of “spits” (note attacks) on a given breath*
- *a tiny clip-on koala attached to the bar was assigned the task of “watching” the pinky of a student who neglected to keep it depressed*
- *Mary, the shoulder cow is lovingly placed on a child’s shoulder to “just check and make sure” the shoulder is down as Gerry reminds observers we can do this by touch, with a toy, or by touching our own shoulder but that to be “non-verbal” is more effective*
- *A small stuffed shark or a teeny weeny dog was placed in the right hand to help kiddos maintain that lovely rounded position*

David ingeniously employs these toys to “help him” with his work. They distract from “failure” and deflect attention so the child wants to work with these playmates. The toys are clever, endearing and most importantly they DO THE JOB!

Yet there is more! Gerry emulates fantastic little psychological tactics that are simply second nature to him. He will periodically whisper an instruction – secrets are always more fun when we get to show something to an audience. “Ask your fingers to.....” whatever--here there is no judgment or negativity about a child forgetting a fingering or a position. He asked a child their favorite color, then alternately their least favorite color and use those to describe a note; then asked them to intentionally play him one or the other colors. Tada! Students work doubly hard to make beautiful or nasty sounding notes. He gives them “magic words” to say (“Must look good to sound good”) in a mantra like comical way to enforce all manner of concepts. And probably most importantly are how he consistently uses sentences that start with “I heard...Can you...I noticed...” followed by “I would like to hear...” His comments after such a request are regarding the outcome of whatever that goal is. “What worked well do you think?” is a favorite question. All positive and motivating – basic human conditioning.

There is no short way to describe how effective, skilled, and frankly lovable this superb teacher is. Students find him irresistible, humorous, and encouraging and as a parent I almost envy his ability to bond with my daughter. Even if you are not a “Suzuki” family, or a full-fledged Suzuki teacher please treat yourself next year and spend a few days at the Lake Sylvia Suzuki Flute Camp observing a true master at work.

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