

A Message from the UMFA President

**Catherine Ramirez,
UMFA President**

Summer is again upon us. We've come full-circle. A year has passed and another season takes its turn. The corn has been planted and is starting to sprout through the ground. New hope, new life.

As I looked through the President's Messages I've written this year, I wanted to see how they connected. Starting last summer with "Cherish life," moving on to the Fall Newsletter's "Change," and rounding out the winter with "Grow," I find myself compelled to conclude my tenure as president with this message, "Believe."

As you hopefully know by now, this past year was a difficult one for the board. I'm happy to tell you that we made it through. Like the corn making its way out of the ground and spreading its leaves in the sun. UMFA made it through! And you can too! Believe. Believe.

With all best wishes now and always,
Dr. Catherine Ramirez

Thank you!

I would like to personally express deep gratitude to all members of the Executive Board and Board of Directors for their invaluable service to UMFA and to the wider community. Your vision and commitment have seen this organization through an evolutionary year.

Thank you!



**UMFA Board of Directors - Trudi Andersen, Marcia Metzger, Andrea Myers,
Bethany Gonella, Catherine Ramirez, Bianca Najera, Carny Berg**

UMFA Calendar of Events: 2015



July 13, 2013
"COMPLETE FLUTIST"
Ferguson Hall
University of MN
Minneapolis, MN

July 13, 2015, 2015
9:00AM
ST ANNE'S EPISCOPAL CHURCH
2035 CHARITON ROAD
Sunfish Lake, MN

July 27, 2015
10:00AM
FLUTE AND CLARINET CAMP
CHANSON VOICE & MUSIC ACADEMY
795 RAYMOND AVE
St. Paul, MN

August 13 - 15, 2015
NFA FLUTE CONVENTION
Washington, D.C.

**Check out
the
Upper
Midwest
Flute
Association
Website**

umfafutes.org

Flute Fest Wrap-Up

**2014-2015
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Laudie Porter Competition

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Laudie Porter Competition

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The 2015 UMFA Flute Fest happened on Saturday, April 25th at Hamline University in St. Paul. Those who attended were treated to a full variety of flute exhibits and events for all ages. From piccolos to “Maloney,” UMFA’s newly-named contrabass flute, all kinds of flutes were played throughout the day. Youth in the Rising Stars and Laudie Porter events had great support from family and friends in the audience. Young Artist Competition finalists gave solid performances, and Masterclass participants gathered superb advice from UMFA Guest Artist Sarah Jackson, while a Flute Choir reading session led by Janet Heukeshoven, gave flutists the chance to play some favorite tunes. Exhibitors from near and far displayed a bounty of sheet music, supplies, and beautiful flutes.

The packed day also included performance health and wellness events led by Janet Horvath, Immanuel Davis and Deirdre Murname, as well as fantastic performances by prominent Midwest Flutists. Hopefully, even more flutists will take advantage of the opportunities Flute Fest offers and attend next year!



Deirdre Murname, Yoga Session



Immanuel Davis, Alexander Technique Workshop



**Guest speaker, Janet Horvath,
author of Playing Less Hurt**



**Janet Heukeshoven conducts the
UMFA flute choir reading session**

Newsletter Deadline

The deadline for submissions for the next newsletter is September 15, 2015. 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



**Guest Artist Sarah Jackson and
Mary Jo Gothman**

Thank you, Sarah Jackson!

At Flute Fest on Saturday, April 25, 2015, at Hamline University, Sarah Jackson charmed UMFA audiences with her inspiring musicianship on both flute and piccolo, her insightful teaching, and her fun personality. The Board thanks Sarah for her time with us, and also thanks the Metropolitan Regional Arts Council and Keefe Piccolos for making her visit to Minnesota possible.

Sarah Jackson and Mary Jo Gothman delighted audiences in recital and via live streaming from Sundin Hall.

Rising Stars Concert at Flute Fest

By Vanamali Medina



**Vanamali Medina (right)
congratulates a Rising Stars
participant**

Among the many other events at this years Flute Fest, one of my favorites, the Rising Stars Festival, was held for the 3rd year with enough participants for two sessions! Our talented pianists were Franco Holder and Becky Heyn while Lifetime UMFA member and Principal Flute of the St. Cloud Symphony and Northern Symphony Orchestra, Peggy Doerrie, wrote comments for all the participants. Rising Stars is a unique opportunity in the area for students to not only rehearse and perform with a professional pianist but also get comments from a professional flutist all at no cost and I am very happy UMFA was able to present this again! I was also very pleased to see so many players with such a wide range of ages and abilities, from a lovely, confident performance of the Hue *Fantaisie* to brave beginners getting up in front of an audience to play a solo for, in some cases, the very first time.

After each student got a short rehearsal alone with Becky or Franco, all the students and their families settled in for the performance. Peggy gave thorough, insightful comments for each student after they played (we chatted about favorite ice cream flavors and hobbies while we waited), which teachers received afterwards along with a participation certificate. It made for some very enjoyable lessons the next week when

I handed the comment sheets over to my students and watched them beam over the compliments--especially the students who tend to be overly hard on themselves--and give thought to the suggested improvements. I've also been able to refer them back to those same comments in the weeks since when reminding them why they need to practice a specific section! For my less experienced who participated, it's been nice to see their nerves about our upcoming studio recital dissipate considerably now that they already have one good performance of their piece down and a game plan for what to improve.

Lastly, a thank you to everyone who helped coordinate the event; to Peggy, Becky, and Franco for lending their skills; and to the students for sharing all their hard work and fine musicianship.

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

e-mail to:

umfalibrary@gmail.com

Laudie Porter Competition, 2015

By Carol Gilkey

Congratulations to the winners of the 28th Annual Laudie Porter Memorial Scholarship Competition, 2015.

Grades 7-8

First place: Elizabeth Kleiber (Susie Kuniyoshi)*

Second place: Izzy Karr (James DeVoll)*

Grades 9-10

First place: Shreya Narayan (Nancy Maloney)*

Second place: Eva Garcia (Suzie Kuniyoshi)*

Grades 11-12

First place: ToniLyn Andres (Michelle Frisch)*

Second place: Alexandra Hartlein (Trudi Anderson, Julia Bogorad, Immanuel Davis)*

Third place: Jane Pellegrini



2015 winners of the Laudie Porter Flute Competition

Besides practicing all the essential skills, a contestant must take these steps: select and prepare repertoire with a teacher's guidance, choose a pianist, sign up and perform. Collaborating pianists were Susan Garrelts Beth Gothmann, Teresa Kelly and Kerri LeJeune

The following music was performed on the winners concert: CPE Bach - *Hamburger Sonata*; JS Bach - *Sonata*; Caplet - *Reverie and Petite Valse*; Chaminade - *Concertino*; Faure - *Sicilienne*; Hue - *Fantaisie*; Martin - *Ballade*; Mouquet - *Flute de Pan*; Perillou - *Ballade*; Prokofiev - *Sonata*; Taffanel - *Fantaisie*; and Telemann - *Sonatas*.

Kim Lee (score keeper, flute teacher), Cassian Lee (photographer), Huei-Mei Jhou (timer, flute teacher) helped facilitate a smoothly run contest. Many thanks. The prelims were at a Minnesota Valley Unitarian Universalist Fellowship Church in Bloomington. The finals were at Hamline University as part of Flute Fest.

The judges wrote inspiring suggestions to each flutist. Participation in a contest is a learning experience for life. Prelims judges were: Melissa Krause (St. Cloud State University faculty) and Kay Sahlin (retired St. Olaf college faculty.) Finals judges were: Russell Detrick (Century College adjunct faculty, Monarch Trio), Elaine Eagle (retired University of Minnesota faculty), Jane Garvin (University of St. Thomas adjunct faculty, Bella Duo) and Greg Milliren (Minnesota Orchestra.)

Rising Stars Concert

By Keshari Flannery, age 12



Keshari Flannery, Rising Stars participant

Playing at the Flute Fest 2015 Rising Stars was very exciting. I enjoyed playing flute with other students at many different levels and seeing where I could be in the future. It was fun performing with the pianist, who was very kind and understanding. After performing, I'm happy that I can get feedback and suggestions on how I can further improve my playing.

I liked how there was so much to keep you interested at Flute Fest, with the shops and vendors from a bunch of music stores. There were so many interesting things to explore! It was very exciting to see the displays of such beautiful instruments, such amazing music, and hear such talented flutists at the Flute Fest 2015 Rising Stars.

Election of Board Officers

Elections for the Executive Board and Board of Directors are underway. Several positions are open for nomination, so please be sure to check your email for the ballot and VOTE in June for your next UMFA Board!

Please Consider Joining the UMFA Board

By Andrea Myers, retiring from the UMFA Executive Board after 5 years

Dear fellow flutists,

It is hard to believe that at the end of June I will be concluding my two-year term as Secretary - time flew by quickly! The conclusion of my term draws my time on the board to an end and looking back I cannot help but reflect on my time spent with UMFA.

I first joined the board my senior year in college as Corporate Sponsor Liason in a way to expand my network and also gain nonprofit experience. That first year was an amazing learning experience as I gained new skills in delegating, speaking with businesses, and making new connections. I decided to stay on yet another year which allowed me to grow the exhibit hall for Flute Fest even more and even add a 'Member Boutique' which allowed members an opportunity to sell their artwork and instruments.



Andrea Myers

These last two years I sat as Secretary (which is on the Executive Board) and was able to have an active voice in the organization and help with the inner workings of the organization - such as helping coordinate Rising Stars, aid in marketing different flute events through the UMFA Update, and even help develop the UMFA Scholarship Program with Bethany Gonella (Tech Chair).

"That's great," you may be thinking, "but what does it really take to be on the board?" It takes a love for the flute, a commitment to sharing that throughout your community, and time to meet once a month, via skype or in person, for a two hour meeting. Are you a professional flutist? Perfect! Are you an amateur flutist? That's perfect too! Flute lover or enthusiast? Perfect, perfect!

Take advantage of the possibilities being on the board can create for you - the possibilities are truly endless!

Flute-tastically yours, Andrea Myers

Sarah Jackson Guest Artist Master Class

By Jennifer Kennard

Sarah Jackson unexpectedly serenaded the master class audience with a lovely and enchanting impromptu rendition of Vivaldi's *Piccolo Concerto in C major* (RV 443), second movement (Largo). Her interpretation juxtaposed unadorned, beautifully melodic phrases with ornamented passages that undoubtedly would look busy on the page, but came out effortlessly and simply. I associate this particular movement with orchestral auditions; while I love its beauty, in my mind it is fraught with audition anxiety. This performance was an immediate reminder that the *Concerto* is a work of art, and that the piccolo is a valuable musical instrument in its own right, not just something we flute players have to put up with on occasion when asked to double. It was so refreshing to hear such a beautiful—and seemingly effortless—performance of such a well-known piece. By the time she finished, the stage was set and everyone was poised to begin.

The master class proper began with a performance of Eugene Bozza's *Image for solo flute* (Sixia Chen, flute). After Ms. Chen's performance, Ms. Jackson began to work on the idea of a "free release," using the sympathetic vibrations on the piano as an example of the fullness of sound required at the top of Bozza's ascending 16th-note motive upon which the composition is based. The end result was phrasing in which every note sounded like a melody note and a much more interesting and cohesive interpretation.

Allie Hartlein performed three piccolo excerpts: the fourth movement of Beethoven's *Symphony Number Nine*; Ravel's *Ma Mère Loye, III. Laideronnette, Impératrice des Pagodes*; and Tchaikovsky's *Symphony No. 4, III. Scherzo*.

Beethoven: Ms. Jackson began by

reminding everyone that rhythm is of the utmost importance. It is better to sing the music that occurs during rests rather than simply counting, which may end up being unrhythmic. Ms. Jackson also reminded everyone that the excerpt begins with the music



Sarah Jackson (left) Piccolo Master Class

sounding as if it is being played from far off, over a hill. The piccolo sound must be small but not tight. To achieve this, the diaphragm must work very hard to allow the throat to relax. To become comfortable playing softly while relaxed in the upper register, Ms. Jackson suggested using an exercise (A5, page 76) from Marcel Moyse's *Tone Development Through Interpretation*. Playing the exercise first down the octave and gradually ascending as your comfort level rises, Ms. Jackson suggested starting the exercise comfortably (not at the piano level that is indicated) and playing each slurred interval softer. The idea is to start with a loud, full sound; then, stay full but get soft.

Ravel: Ms. Jackson commented on the inherent awkwardness of the excerpt and suggested that while working on the excerpt, play it in as many different rhythms as you can to help alleviate the awkwardness. The rhythms must be played rhythmically, however; play them with a metronome, with a different marking for each rhythm. For example, the dotted-eighth—

sixteenth rhythm is easier to play than the Scottish snap; they will each have a different metronome marking in your practice journal. After playing only a few different rhythms, Ms. Hartlein's fingers were noticeably more even.

Tchaikovsky: Ms. Jackson suggested using the trill key for the high register sixteenth-notes. Noting that whenever you insert a new or alternate fingering, you must essentially begin back at the beginning of your practicing, she suggested you determine any alternate fingerings you will need to use at the desired tempo as early as possible in your practice. Then, practice with the alternate fingering, not worrying about the less than perfect sound that may happen on those notes, knowing that once you are at tempo, it will sound clean and the tone will blend.

Emma Reno performed the second movement (*Sehr Langsam*) of Hindemith's *Sonata for Flute and Piano*. Ms. Jackson used this performance as an opportunity to speak about air and relaxing one's throat. She spoke first of the need to blow more air into the flute, and only move your fingers to the next note when your air is already prepared for that note. After a few tries, Ms. Reno created a few beautiful, soaring slurs ascending into the high register.

Addressing the higher notes in the piece, Ms. Jackson reminded us all that no one is ever asked to stop playing a beautiful and rich high note; we are only asked to stop playing ugly sounds. We must embrace the higher notes and their beauty, opening up the throat and blowing more air to create a rich high register sound. Ms. Jackson then proceeded to discuss various practical ways to achieve this. She noted that there are two ways to open the throat. One can widen it at the base (think of the hot potato example) or one can

(Continued on page 7)

Continued from the previous page

raise the soft palate (think of what happens when you eat/smell wasabi). When you begin to experiment with widening your throat in both directions, your note will split low, since you have a bigger space; don't stop relaxing, simply blow more air. Be patient during the learning process and continue to challenge yourself to see just how relaxed you can be while playing.

The last performance of the master class was given by Joshua Weinberg who played selected variations of *Marin Marais' Les Folies d'Espagne*. Ms. Jackson again encouraged the participant to relax as much as possible while playing. She reminded us that when one splits notes, it is an indication that things are a little tight. Rather than backing off of your airstream, Ms. Jackson recommends opening up more. She uses an exercise from Trevor Wye's *Tone Book* (the eight-measure exercises on pages 17-18) to help with this. Start as relaxed as you can manage and then continue to relax your body more as you blow more air. (I tried this at home—it works remarkably well!)

She stressed that the more air you blow, the more your body needs to relax. While you're experimenting with how relaxed you can become while playing, don't worry if there is fuzziness in your sound. It will disappear on its own as your body adjusts to its new normal. If you do try to fix the fuzziness, it will most likely get worse and you will probably tense up; instead of trying to fix the fuzziness, simply concentrate on creating the best sound possible. Ms. Jackson also noted that this is a good approach to dealing with the excess energy one has before a performance or audition. You cannot simply relax on command, so what will you do with this extra energy? Put the energy into big breaths, open chest, and an open throat.

Ms. Jackson extolled the virtues of wearing earplugs while practicing and performing—always in the right ear; in the left for practicing or Mahler-type compositions. She recommends getting fitted for professional earplugs which contain an attenuator (25 dB right ear; 15 dB left ear). If this is not possible, the "Christmas tree" style of

ear plugs available at most music stores is the next best option.

She answered questions regarding vibrato, encouraging piccolo players to roll the vibrato through the sound. The vibrato should not stick out of the sound; rather, the vibrato should stay within the scope of the tone and simply move the sound. Ms. Jackson also discussed the shape of vibrato. If you draw vibrato as a sin curve, she stressed making sure you have the same amplitude below the axis as you do above. (It is easy to ignore the low part of the curve.) When asked about vibrato exercises, she suggested working with a metronome. Once one can purposely control and create the rate of vibration, one can create whatever type of vibrato is needed for a particular passage. Much like learning scales with a metronome allows one to create musical flourishes within a phrase, learning the mechanics of vibrato and being able to control the vibrato (instead of 'just winging it') can help a player create exactly the tonal quality one wants.

How to have a great summer -- NFA Flute Choir and more!

By Andrea Kloehn

My name is Andrea Kloehn, and I'm going into 10th grade in Minneapolis. Summer's a great time for new and exciting flute experiences. I'll be playing in the National Flute Association flute choir at the August 13-16 conference in Washington, DC, where I'll also get to attend concerts, masterclasses and workshops led by world-renowned flutists.

In June, I'll go to the Lake Sylvia Suzuki Flute and Recorder Institute, directed by my teacher, Nancy Maloney, which I have attended since it began 10 years ago. At Lake Sylvia the students get a lot of individual attention as well as fun ensemble experience, all by the lake,

with canoeing, art, and great food too.

Right after Lake Sylvia, I'll head to Ohio for the week-long Oberlin Flute Academy, for high school students who wish to devote a week to intensive work on flute-playing skills during a week of master classes, lessons, performance classes, and recitals.

When I'm not at one of these events, I'll fit in some summer lessons with my teacher, as well as using my relaxed schedule to enjoy listening to music and playing my flute. When fall comes, I can look back on a summer full of wonderful flute adventures!



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www.umfaflutes.org/fluterental

Alexander Technique with Immanuel Davis

By Peggy Doerrie

These are from my sketchy notes from this excellent workshop session. We develop a pattern of contraction of a muscle, then just the mere thought of it sets up a pattern. The brain is pre-emptive or anticipatory. If overall coordination on the macro level is good then it improves other micro level coordination as well. The Alexander Technique involves a re-education of coordination. Two key terms are expansion and connection. Expansion allows self to expand in thought and physical action. Connection involves recognizing how are you connected to yourself. "I'm expanding my connection."

The functions of postural support, movement and breathing need to work synergistically. There are three things to keep us upright: 1) response to gravity, 2) desire/intention, 3) being awake. Mathias Alexander (late 19th and early 20th century) believed there was no division between mind and body. Intention was his big thing. Immanuel gave a brief history of how

Alexander had difficulty with his voice as an actor. After it became clear that nothing was wrong medically, then he realized it had to be related to something he was doing. He discovered problems with his posture, things he was doing when he was on stage which were affecting his ability to speak. Alexander explored ways to improve through self observation which eventually became a method to help others. Immanuel demonstrated how the head can squash down on the neck when pushed down (interfering with the voice) but then it comes back up naturally. He discussed the location of the bottom, top and curve of the spine. He used volunteers to do hands on demonstration at the back of head and on rib cage under arm. The placement of hands by an Alexander Teacher is a means of communicating what to do. "Think of getting taller and wider internally." "From your foot expand up and out." "Release your musculature, then bones of ribs want to spring open." He "directed" his spine. Give an order in a direction from the

central point in body, your spine.

The most impressive demonstration came when Immanuel had us team up as partners to push strongly against the other person's hand. There are three choices in terms of response: 1) to fight or push back against it, 2) to give in or collapse from the pressure, 3) to connect your hand to your back by intention, send the spine up and get taller, send your feet into the ground and to keep breathing. It was amazing because when we did the third response it seemed like there was no pressure coming against you at all and you could hold your position, yet the other person was still pushing quite hard on the palm of your hand. Immanuel explained the different qualities we were experiencing: fight, relax, expand. Alexander Technique can give you a framework for organizing yourself, spreading the tone of effort throughout your whole body. For further information or to locate trained instructors Immanuel recommended going to the website: www.amsat.org

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 Spring Newsletter 2015
Number 187
Upper Midwest Flute Assn, Inc.
6324 Decatur Ave N
Brooklyn Park, MN 55428
www.umfaflutes.org
Nancy Maloney - Editor
Michael Schleicher - Layout Editor

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!

Guest Artist Recital

By Peggy Doerrie

Featuring: Sarah Jackson, Piccolo with Los Angeles Philharmonic Mary Jo Gothmann, piano

The first selection was *Diary of a Songbird* by Gary Schocker which Sarah Jackson had commissioned for the 2014 National Flute Convention. The first movement *Advice to a Young Starling* was light and birdlike with perky lifts. Sarah executed the agile peak sections with ease, demonstrated a rich, full singing quality on piccolo and there was a vibrant ongoing bounce to the piano part. The second movement *One Lovebird* was haunting with its lilting melodic line and the various colors that Sarah brought forth from the piccolo. It was simple but with touching depth as a love song. Mary Jo Gothmann offered a delicate and precise musical accompaniment with a lovely lift at the end of lines. Then came the final movement *Lark in the Park* with vibrant frisky twirling patterns, lots of syncopation similar to an Irish jig between the piccolo and piano. The extreme range spikes were perfectly in place and exciting to witness.

Sarah explained that everything is romantically inspired in this recital and asked us to remember that each work was commissioned for a contemporary composer at the time it was written. *Andante Pastoral and Scherzettino* by Paul Taffanel was written as a Paris Conservatory contest piece for flute. To hear this piece performed on piccolo was a special treat. She kept it very soft at the opening and it seemed lighter and more spacious. The piccolo really gave a greater sense of shimmer to the sound with parts sounding like a velvet and crystal music box. Sarah Jackson always keeps a spinning long line going. There was nymph like scampering with bright clarity of tonguing in the *Scherzettino*. The next selection was the short *Piece* by Gabriel Faure which also was a French contest piece intended to be a quick learn for

students before competing. It was impressive how well she could shape and taper attacks and releases on the piccolo. Pitch always remained exactly in place with the swells in center of phrases. It was gentle and refined. After the piece Sarah commented, "See piccolo can be beautiful!"

Sonata No. 1 was written in 2011 by contemporary composer Eric Ewazen. This was Sarah's chance to share with us on flute for the recital. She has a spinning shimmering tone quality as well on flute. Her playing was clean, precise with long soaring well sculpted lines. The first movement was fluid with a liquid character about it like waves flowing or wind blowing. The second movement was haunting and darker. The last movement really demonstrated that Eric Ewazen writes quite challenging material which fits the flute character very well with spinning swirls, accented patterns and rich, long themes intertwining between flute and piano. Both artists did a superb collaborative performance. Sundin Recital Hall has intimate acoustics and it struck me sitting there with so many talented flutists in the concert hall who empathized and were able to internally absorb the music. The recital had the sense of a mystical supportive lift or co-creative listening atmosphere.

The High and the Mighty by Michael Daugherty (another contemporary composer) was intended to show a look back to more simple days when people were treated well during times of travel. There were chromatic lines, pitch bending, singing while playing, flutter and fast tonguing. The final piece *La Tourtourielle - The Turtledove* was written by Eugene Damare in the 1900's. At that time in France people would go on promenade walks by band stands where music was performed. Imagine women in long shirts with bustles and men in tall hats. The trumpet and piccolo were

two instruments that could project enough in these outdoor settings. Thus this piece was the first time ever that a concerto style piece was written for solo piccolo. Earlier works such as Vivaldi concertos were really conceived as recorder pieces. Sarah performed it with joyful abandon. It had its tongue and cheek piccolo-esque chirping bird section. It came off as very sparkly and dancing with florid virtuosic pattern work.

I checked in with two UMFA piccolo experts after the concert. Here are quotes from their comments about the recital: *I loved hearing High and Mighty. It was great how she got the nostalgic atmosphere. Nice to hear a lot of piccolo repertoire as there aren't many full piccolo recitals presented. Literature for piccolo is pretty limited with about half of it being bird-like. Great dynamic contrast and lyrical quality to her playing. Keefe piccolo has a distinct sound with a different tone color and is relatively recent in the piccolo world, new maker. To execute the dramatic register changes on piccolo is not the same as on the flute since everything is on a micro level. In some ways it is easier since the embouchure changes are tiny by comparison. But the pitch and air control is quite challenging. Our ears hear physiologically thus a leap sounds so much higher on piccolo with comparison to the same distance leap on flute.*

This recital was a superb collaboration between Sarah and Mary Jo, their interpretive styles matched perfectly. I was amazed at how enjoyable it was to listen so extensively to solo piccolo. Even the loud high sections were never over powering for the ears. Sarah Jackson is indeed a superb artist of the piccolo. Her appearance at UMFA 2015 Flute Fest was generously supported by Keefe Piccolos.

Midwest Flutists Concert

By Peggy Doerrie

What a talented array of flutists contributed to this concert with music by contemporary composers! Barbara Leibundguth began the program with *Digital Bird Suite, Op. 15* by Takashi Yoshimatsu. There was a stunning start with the flute line being played in unison with the piano. The density of Barb's low register was very effective. There was exquisite coordination with pianist Yumiko Oshima-Ryan as the piece had lots of activity and energy. The second movement was lovely, gentle and melodic. But then came the third unaccompanied movement *Twitter Machine* with jumps, scurry motions, low pops, and high multiple pattern work. Barb Leibundguth was well suited for the virtuosic, expressive, agile playing needed for this contemporary work. It had a very involved piano part with intertwining patterns that require great team work. Dr. Paula Gudmundson presented *Nocturno* by Amancio Alcorta with Matthew McCright, piano. This selection was stately lyrical, with a romantic character. Paula was poised with a secure, powerful rich tone throughout. The composer is from Argentina and the piece has that salon music style to it. Next came *Frostbite* by Jocelyn Hagen

performed by Linda Chatterton, flute and Matthew McCright, piano. It was like a miniature of a winter day with clear sunlight on snow and crystalline sparkles throughout. Though it was a short piece it really showed off Linda's great style.

Hypnosis by Ian Clarke was performed by Bethany Gonella, flute with Matthew McCright, piano. There was a piano ostinato flowing rhythm with a haunting singing line projected above. Bethany really had presence in her sound with tenderness in the soft passages and deep low colors. It seemed seamless, very smooth. Michelle and Roger Frisch treated us to a superb new work called *Arran and Nerys* by Jordan M. Cox for flute, violin and orchestra. The composer is a former student of Michelle and the piece will be presented on an upcoming Northwestern University Orchestra Tour. A special piano transcription was prepared for this UMFA concert and Herbert Johnson did an excellent job on piano. It opened with an expressive flute solo which later was followed by an equally gorgeous violin solo. The blending of such wonderful sounds from flute and violin throughout the

piece just had the quality of a musical story or love poem. There was a fast dance, like Yiddish folk music with splashes and twirling flourishes. Lines were traded off between them and then came together combined. This exciting new work was executed with ease. It will be an additional thrill to have the energy of a full orchestra behind them. Indeed it is a tribute to an incredibly musical couple!

The Midwest Flutists Concert concluded with a World Premiere called *Breathe (2015)*. This piece was an UMFA commission written and conducted by Reinaldo Moya. As a flute choir selection it included Sarah Jackson on piccolo and called forth some of the higher end performers and teachers who are members of UMFA: Julia Bogorad-Kogan, Alicia McQuerrey, Barbara Leibundguth, Catherine Ramirez, Greg Milliren, Trudi Anderson and Adam Kuenzel. UMFA's new contrabass flute was included as well! The piece was active, bubbly, churning with the piccolo carrying a very soaring melodic line above it all. It was indeed an impressive tour de force with a full bass contingent.



Sarah Jackson, piccolo; Julia Bogorad-Kogan, flute 1; Alicia McQuerrey, flute 2; Barbara Leibundguth, flute 3; Catherine Ramirez, flute 4; Greg Milliren, alto flute; Trudi Anderson, bass flute; Adam Kuenzel, contrabass flute performing the world premiere of *Breathe (2015)* with composer Reinaldo Moya, conducting.

Membership News

If you haven't already done so, please be sure to renew your membership for 2014-2015. 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.



“Flute Fest and the purchase of UMFA’s new contrabass flute, were made possible in part 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.”



UMFA Scholarship Program

Bethany Gonella and Andrea Myers

UMFA is excited to announce a new scholarship program and instrument donation drive to support local flute students in their music studies. Students who demonstrate financial need and dedication to their musical studies may apply to receive scholarships to help cover the costs of private lessons, master classes, or summer music camps. Students of all levels, from beginners to advanced students, may apply for scholarships. Students up to age 18 are eligible to apply.

To provide further support for students, UMFA is partnering with the MusicLink Foundation and with Hopewell Music Cooperative North. If students need instrument loans and/or additional financial assistance, students are encouraged to register with one or both of our partners, the MusicLink Foundation and Hopewell Music Cooperative North. More information about these partner organizations is available below.

The UMFA scholarship program provides opportunities for students to apply for scholarships three times a year to cover musical studies during the periods of January 1-May 30, June 1-Aug 31, and Sept 1-Dec 31. Students who have received UMFA scholarships will be eligible to re-apply for additional scholarships. Checks will be disbursed directly to the teacher, master class organizer, or music camp with whom/where the student is studying. Check the UMFA website for more information.

UMFA Contrabass Flute Named “Maloney”



Catherine Ramirez announces that past President Nancy Maloney is named an UMFA Lifetime Member

Flute Fest attendees voted to name UMFA’s new contrabass flute “Maloney” after Nancy Maloney, who wrote a successful \$10,000 Metropolitan Regional Arts Council grant to purchase the instrument.



Adam Kunzel plays UMFA's new contrabass flute

Music Apps for your Smartphone

By Vanamali Medina

With smartphones nearly ubiquitous these days, we are lucky that both we and our students have access to a plethora of low cost, extraordinarily high-quality apps for just about every situation. Although there are hundreds of tuners and metronomes (many for free) there are two that I feel stand out: Metronomics and Tunable.

Metronomics is, quite simply, very similar to a Dr Beat in an app for a tiny fraction of the price. Whether you just need something that has a tick-tock sound that won't drive you insane or whether you're learning a contemporary work that changes time signatures every measure, Metronomics has you covered. Every aspect is customizable, from what beats or subdivisions get what sound to how loudly each beat sounds relative to each other. You can create, save, and even name sequences of measures, allowing you to practice shifting time signatures or simply save your tempos for the next time. You can even swing the 8th notes--and choose how much swing them by. Over the last five or so years I've used this app, I haven't encountered a single situation this app couldn't handle!

However, what makes it truly invaluable is its unique feature: being able to randomize whether or not a beat will actually sound. If you've ever been in a situation where you can play a long, slow passage just fine with a metronome but have the sinking feeling you might be dragging once you turn it off, this is the perfect way

to test your internal pulse. Although the metronome will keep time as usual, the tick will only sound whatever percentage of the time you choose. So if you set it to 25% in 4/4, only about one beat per measure will sound and in one measure it might be the downbeat and in the following measure beat three. This prevents any reliance on the metronome while still giving you a way to judge your accuracy in real time, without having to record and listen back. I really cannot overstate how useful this feature is!

Metronomics is available for iPhone, Mac, or Android and more information is available at <http://www.metronomicsapp.com>. It is currently just \$4.99! Metronomics HD (for tablet or desktop) has even more functions, including visualization features, but I have not been able to explore them for myself.

Tunable (available for both iPhone and Android) is the first app I ask all my students to buy. It is easy to use and costs only \$2.99 but is a full-featured tuner, metronome, and recording app with lots of visualization and text that makes it great for beginners. The metronome allows you to turn on a full-screen flash with every beat (green for downbeats, red for other beats) that makes it nearly impossible to ignore and also shows the beat number in large font in the center of the screen. The subdivision is clearly spelled out in text--such as "Eighth note subdivision"-- to help students understand what they're hearing.

You can also scroll through common tempo markings easily and their translations are written underneath, such as "*Andante: At a walking pace*" and (at 300bpm) "Super fast! Are you sure about this?"

The tuner function shows you a real-time display of the sound wave, which is great for teaching and showing vibrato. It also allows you to set a range it will consider in tune (shown as a green stripe) and so long as you stay within that range, the entire screen will slowly fill up green--a useful tool for helping beginners keep a steady, long tone. If the tone wanders beyond acceptable parameters, the screen begins to fill up with red instead. It also clearly displays how sharp or flat the tone is in cents and what Hz you are playing. There is also a native pitch pipe that allows you to play multiple notes in any octave you desire either as a lone beep or a steady drone. The metronome play button is also accessible from the tuner screen, saving some time going back and forth. The recorder is fairly simple (though you can change the amount of reverb) but functional and can be used concurrently with both tuner and metronome.

Do yourself a favor and check both these apps out for yourself! For the price of a Chipotle burrito (without guacamole) you can have some amazing technology at your fingertips for both teaching and practice.



Two Metropolitan Regional Arts Council Grants

Thanks to the hard work of Nancy Maloney and the generosity of Metropolitan Regional Arts Council, UMFA has received two grants this year; a \$5000 Community Arts Grant for Flute Fest, and a \$9,200 Capital Grant to buy a contrabass flute!

The Flute Intensive

By Polly Meyerding

Like to play your flute - a lot? Come to the Flute Intensive July 6th - 10th! Advanced players of all ages are welcome.

At the Intensive you will play every day in a FLUTE CHOIR (getting to play piccolo, alto and/or bass flute if you would like), a QUARTET, once during the week in a MASTER CLASS, and an ORCHESTRAL EXCERPT CLASS. So much playing - that's why it's called the INTENSE-ive!

Master class teachers will include Adam Kuenzel, Julia Bogorad-Kogan, and Alicia McQuerrey with a special piccolo

class (more to be announced). Auditors are welcome to come just for the master classes Monday through Thursday, 1-2:30.

There are 3 more openings for participants. If you or your student are interested, keep reading!

More information is available at FluteIntensive.com, or contact Polly Meyerding at 651-776-1781, or pollyflutist@gmail.com.

My Laudie Porter Experience

By Shreya Narayan

Participating in Laudie Porter this year was a wonderful experience. Moving through different stages of competition with other amazing flautists is an opportunity that is hard to find, and I am so glad that the Flute Association puts this together every year. The competition itself provides a goal to have when working on a certain piece. The different rounds of competition help to really perfect each intricate detail of the pieces being played. There is always something to improve and work towards to make the next performance of a piece better than the last, and working towards a competition helped to focus practicing on these small details. The judges were another extremely useful part of the competition as a flute student. Having accomplished flautists come to offer

advice and feedback about playing is so valuable because it helps you to improve further, which is after all the main purpose of all competitions. The most important outcome of a competition is to improve aspects of playing not only in a select few pieces, but to be able to apply new improvements to all other pieces as well; in this way, the judges' feedback was useful as it gave ways to improve overall playing. As a whole, the Laudie Porter Competition experience was a positive one. I enjoyed being able to play with other talented flutists and am thankful to UMFA for giving me this opportunity to improve my playing. Flute Fest is such a great way to learn and play with other flute players and I will be looking forward to another great experience next year.

The NFA Convention coming to MINNEAPOLIS August 10 - 13, 2017

It's official, the 45th Annual NFA Convention is coming to Minneapolis, to the Hilton and Hyatt Hotels and the Minneapolis Convention Center. Stay tuned, and look for more information on the UMFA website in the coming year.

Lake Sylvania Suzuki Flute Institute

By Bethany Gonella

Canoes, s'mores, and flutes...what could be better? The Suzuki Flute Institute at Lake Sylvania (near Annandale, Minnesota) always offers a rewarding week full of learning opportunities (for both students and teachers of all ages and experience levels) and provides a fun setting in which all the participants can build a supportive community of colleagues and friends.

This year, two of my students will be attending camp, and I am excited about watching them grow during the week and afterwards. They will take lessons with David Gerry, who is an incredible mentor for students. I always enjoy watching him invent creative and strategic games to directly build flute skills. His whimsical ideas not only inspire lots of laughter (making it a fun experience for students, families, and teachers), but are also incredibly effective at helping students to overcome their biggest challenges at that point in their flute lives. Wendy Stern, the teacher who works with more advanced students, is fantastic as well; her analytical approach helps students to reach a higher level of playing and to enjoy the learning process.



Vanamali Medina, Andrea Myers, Bethany Gonella, Wendy Stern at Lake Sylvania Flute Camp

This year, there will also be a recorder component for both students and teachers; it will be taught by Mary Halvorson Waldo.

I have pursued Suzuki teacher training at Lake Sylvania for the past three years, and I am looking forward to Book 4 training this June. The creative ideas and tools I have

encountered in teaching observations and training discussions, along with the supportive relationships I have built with my teaching colleagues, has helped me to grow immensely as a teacher and as a player. The spirit of collaboration is one of my favorite parts of the Suzuki philosophy; through connections built at camp, I have built close working relationships with several other flute teachers in the area, and we often get our studios together to perform concerts and share ideas during the year. I am excited about the upcoming

June institute; I'm sure we will all (students, teachers, and parents) come away from it feeling invigorated and full of new ideas to enrich our flute lives!

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

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Membership year is September 1 to August 31.

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