

Upper Midwest Flute Association

Newsletter: April-May-June 2011

Message from UMFA President

Dear UMFA Members,

Spring is finally here, and those of us in Minneapolis are very grateful to see the winter snow melting away so we can park on the even side of the street again! I am writing this President's Letter on behalf of our President Jennifer Kennard, who is stepping down from her position several months early due to the birth of a new baby. The UMFA Board is so grateful for all of the wonderful work Jen has put into making our organization run smoothly and wish her the best for the future, in both her home and professional life. She will be greatly missed.

January through March has been a busy time for UMFA! On February 26th and 27th we held the 2011 Laudie Porter Competition at Mount Olivet Lutheran Church for outstanding flutists in 7th through 12th grades. Please read the article on the excellent Finals Recital in this newsletter to find out more. On March 19th Cindy Farrell, Deb Metz, Roberta Hitchcock and Vice President Elect Nancy Maloney put on an excellent Flute Choir Showcase at Wayzata Community Church with flute choir composer and performer, Phyllis Avidan Louke. Carol Gilkey conducted the Honors Flute Choir at the event with Phyllis assisting as guest conductor and contrabass flute performer on a few numbers.

We are looking forward to the next Parlor Concert on Sunday, May 15 at 2:00 PM at the home of Kim Lee, 10509 Misty Morning Lane, Eden Prairie, MN. If you are interested in performing, please contact Marcia Metzger at parlorconcert@umfaflutes.org or 651-336-7138.

Elections for the UMFA board are coming up in late May and early June, so look for an email in your inboxes! We will have two open positions: Vice President Elect and Technologies Chair. Kristen Kinnear Olson will be stepping down as Technologies Chair after nearly 10 years serving the board! We thank Kristen for all her work over the years, and are glad to retain her in an advisory position as we transition to a new Chair.

Thank you for your involvement in UMFA this year. It is thanks to our volunteers that we are able to put on these excellent events for our members and our flute community. We hope you continue to spread the word to other flute players and friends of music about our organization and its activities.

Best,
Jennifer Hanson
Jenny.m.hanson@gmail.com

UMFA Calendar of Events: 2010-2011 season

May 15, 2011, 2:00 pm

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

May 15-June 15, 2011

Election of Board Members
Watch for email regarding!

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

This Spring newsletter is **ONLY being sent out BY EMAIL to UMFA members** in an effort to save on printing and mailing costs.

Only those who had requested on their registration form (i.e. no email) will receive one in the mail. UMFA newsletters are always posted on the UMFA website.

The board is in the process of evaluating which UMFA newsletters to print and mail and which will only be sent electronically.

Objectives and Purposes of the Upper Midwest Flute Association

- To promote the art of flute playing, particularly in the upper midwest.
- To encourage the composition and performance of music for the flute.
- To promote concerts, master classes and workshops featuring the flute.
- To encourage fine instruction of the flute.
- To foster the association of professional and amateur flutists and persons particularly interested in flute and music.
- To publish a newsletter containing information of particular interest and importance to flutists.
- To do all such other acts, support all such other programs and promote all such other educational activities that will stimulate interest in, appreciation for, and participation in the flute in the upper midwest.

2011 LAUDIE PORTER COMPETITION WAS A SPECTACULAR EVENT!

by Jenny Hanson

This year's competition took place in a new venue, Mount Olivet Lutheran Church in south Minneapolis. The space was terrific, with a huge warm up room for contestants, a very nice waiting area for parents with foosball and ping pong, and spacious audition rooms with top notch pianos.

There were 31 contestants in three categories, a marked increase in participation from previous years. The finals recital took place on Sunday February 27 in the church's Choir Loft, a space in the nave of the sanctuary that normally holds about 300 church choir members. The acoustics of the space were ideal for flute and piano.

The finals recital consists of the top scoring students from the preliminary round held on Saturday February 26. The top two scores are chosen from the 7th/8th and 9th/10th grade divisions and the top three scores from the 11th/12th grade divisions. All the finalists receive a scholarship prize, and the order of placement is determined at the finals recital.

Our judges for the finals recital were James DeVoll, Linda Chatterton and Catherine Ramirez. The recital was a wonderful display of the hard work and talent of our finalists, who came from all around the Twin Cities metro area and one from Duluth.

In the 7th and 8th grade division, Glenna Greer performed Orientale by Boisdeffre and Rebecca Bilden performed Andante from Concerto in d minor by Molique. In the 9th and 10th grade division, Sierra Schadegg performed the Molique Andante and movements of the Handel Sonata in F Major. Mara Boecher performed the Molique Andante and the Bolero by Pessard. In the 11th and 12th grade division, Karen Baumgartner performed the 1st movement of the Ibert Concerto and the 1st movement of the Mozart D Major concerto. Margaret Polzine performed the Sarabande from the Violin Partita in F Major by J.S. Bach and the Hue Fantasie. Ellen Breen performed the 1st movement of the Burton Sonatina and the 3rd movement of the Reinecke Flute Concerto in D Major.



The final results for the competition were as follows:

7th and 8th Grade Winners

- 1st place: Rebecca Bilden
- 2nd place: Glenna Greer

9th and 10th Grade Winners

- 1st place: Sierra Schadegg
- 2nd place: Mara Boecher

11th and 12th Grade Winners

- 1st place: Karen Baumgartner
- 2nd place: Margaret Polzine
- 3rd place: Ellen Breen

In the photo from left to right: Ellen Breen, Karen Baumgartner, Margaret Polzine, Sierra Schadegg, Mara Boecher, Rebecca Bilden, Glenna Greer

SPRING PARLOR CONCERT

Sunday, May 15, 2:00 pm at the Home of Kim Lee, 10509 Misty Morning Lane, Eden Prairie, MN (952/920-7414)

Reminder to all UMFA members: You are invited to the next UMFA Parlor Concert at my home. Post concert refreshments will be provided. For those who are interested, you are welcome to stay after the concert to play some flute ensemble music just for fun. All playing levels will gladly be accepted. I have some ensemble music, but if you have a favorite in your library you'd like to share, you may bring it. So, whether you are performing in the concert or not, bring your flute (a few alto and bass players would especially be appreciated), a portable music stand and join the merriment! —Kim Lee

UMFA sponsors a series of informal member recitals throughout the year. These Parlor Concerts provide a friendly and relaxed setting for performers and audiences alike. Concerts are held in member's homes UMFA provides the pianist for the event (Jeana Ogren) with rehearsal time at 1:00 prior to the concert. (You may also arrange for additional rehearsal time with Jeana if needed, at your expense.) Members are also welcome to play works that don't require piano.

Contact Marcia Metzger mismet619@yahoo.com or 651/336-7138 to find out more about the series, to volunteer to host a concert, to perform on one yourself, or to add your name to the attendance list (so the host is sure to have enough food!).

HIGH SCHOOL FLUTIST PERFORMS A LAUDIE PORTER “HAT TRICK”

by Michele Frisch

There’s more to her twinkly eyes, wry smile and athletic bearing than meets the eye, and there’s more to that lovely sound and impressive technique than meets the ear. **Karen Baumgartner** is a talented high school junior who has accomplished a feat no other player has since the inception of UMFA’s Laudie Porter Flute Competition: She has won first place in all three categories, 7/8, 9/10, and 11/12, and done so in her first eligible year in all three categories!

Karen has accumulated a rather outstanding resume for a high school junior: Thursday Musical Junior High Winds winner, High School Winds 2nd place, then winner, Schubert Club High School Winds winner, finalist in YPSCA, finalist MYS Concerto Competition, at least a finalist with MPR’s Minnesota Varsity, Schubert Club Courtroom Concert, Salon se Leve “Winner’s Circle Artist”, Soloist with the Century College Orchestra, MPR interview and streamed performance, featured performer of Minnesota Orchestra pre-concert.

Karen has also played in MYS for four years, first Philharmonic, then Repertory, and now two years in Symphony. She has begun her college visits, recently traveling to Northwestern University and Indiana University, fitting in lessons with Walfrid Kujala and Thomas Robertello. Upcoming trips will include Cincinnati Conservatory and Curtis Institute. After beginning her studies at the Northwestern College Academy with my former student, Jennifer Djioba, Karen began lessons with me in spring of 2007. It was a smooth transition with immediately productive lessons, which I can attribute both to a consistent teaching philosophy and to the fact that I, too, come from a large, musical family and share Karen’s love of sports. Following her lesson this week, I sat down with Karen and drew out some of her thoughts regarding flute, competitions, family, and her obvious joy in playing.

MF: Tell me about your musical family, your twin sister [Esther, clarinet student of Karrin Meffert-Nelson, 2nd place this year, Thursday Musical H.S. Winds], and being home-schooled.

KB: My Dad and older brothers are brass players. Esther and I began when we were eight, in 3rd grade, and picked the instruments we thought were cool and matched us. We always had music around, and because we were at home for school, we had lots of time to practice. Having a close wind-playing sister who is interested in the same things I am has been extra fun. Last summer we drove together to our lessons, and Esther practiced at your house during my lesson and I practiced during Esther’s lesson with Karrin. It’s especially nice to have someone close to share stories about youth orchestra, opinions about concerts, and complaints about referees!

MF: What are some of your other interests?

KB: Esther and I are really involved at church and look forward this summer to our third youth mission trip to New Orleans, where we’ve made lots of friends and have the cool opportunity to help out where we’re needed. Sports have always been important to me, and I just figured out that I’ve played 23 seasons of sports so far between winter basketball, spring volleyball [eek! says her teacher], summer softball, and fall track.

MF: What do you like best about competitions and UMFA’s Laudie Porter in particular?

KB: I think I’ve always loved competing because of sports. Also, practicing is much more fun when you have a goal to work for. I love to problem-solve, so when I get a comment from a judge about a certain issue in my playing, I love to see if I can improve it by the next performance. I see it as a challenge. A contest is even more fun than a recital or big concert, because you can get comments and knowledgeable feedback about your playing. Laudie Porter is especially fun, because the judges are professional flutists and their comments are full of really helpful details. I also like to hear other flutists my age and get to know them. I really feel that competing is more about improving my own skills. It doesn’t make me a better player to have won a competition. What makes me a better player is practicing and working on my weak points.

MF: I’ve noticed that you never seem discouraged when you don’t place in a competition or win an audition. Tell me about that.

KB: First, I like to look on the bright side, because my family and faith teach me how important that is. I didn’t get into a summer program I applied for this year, but that means that I get to travel to New



Orleans with my church friends again, and I would really have missed that. Not always getting what you want creates some other, good opportunities. Second, not winning motivates me to practice harder! I always like to have something to look forward to. No matter what happens here and now, it’s not so important what I achieve, but how hard I can work to improve and become a better player.

MF: You’ve always had such FUN playing the flute. What makes it so gratifying for you and what are your aspirations and dreams for the future?

KB: Like in sports, I have fun fixing problems and building my skills. I just really enjoy that process. I’d like to be in a professional orchestra some day, with all of the opportunities that go along with that: soloing, chamber music, and teaching. In the meantime, I’m looking forward to Music School where I’ll be with people who love what I do: practicing, rehearsing, lessons, and performing!

Karen shares some essential qualities with my other students who have gone on to music school/conservatory: talent, ambition, a love for the particular beauties of the flute, the ability to take instruction & critique and learn from them, dedication, and last, but definitely not least, a supportive family that has sacrificed greatly to help her achieve her goals. Each player is unique, however, and I would add to the picture of Karen: A dry sense of humor that sets me to belly-laughing in lessons, an exceeding fondness for the color orange, and a remarkable poise that belies her years, but is perfectly commensurate with her attitude of contentment.

The last word is Karen’s, her quote on the MPR website listing the finalists in the Minnesota Varsity Competition: “My goal as a musician is to have fun, love what I do, and always do my best...and to make it into a professional orchestra someday.”

6TH ANNUAL FLUTE CHOIR SHOWCASE OVERVIEW

Saturday, March 19, 9:00 am to 5:30 pm
at Wayzata Community Church

Featured Guest Artist: Phyllis Avidan Louke

Performance Sessions in the morning and afternoon with area flute choirs:

- Wayzata Community Flute Choir
- Bethany College Flute Choir
- Flute Cocktail
- Flutes Unlimited of MN
- Sounds of Silver
- The Silverwinds

Morning and Afternoon Workshops:

"The A to Z of Flute Choirs" and "Extended Techniques"

Morning and Afternoon Coaching Sessions with Flute Choirs

Morning and Afternoon Reading Sessions:

Betty Olson and Helga Kuster, Conductors

Exhibitor Sessions: "First Look" "Lunchtime" "Shop 'til You Drop" and "Last Call"

Honors Flute Choir Concert: Carol Gilkey, Conductor

Deb Metz, Cindy Farrell, Roberta Hitchcock were Tri- Coordinators for the Flute Choir Showcase this year. Deb and Cindy have been the inspiration, driving force and extremely competent organizers of the Flute Choir Showcase for the entire six years. Kudos and Bravo for such a wonderful success! The day was full of wonderful performances and activities involving flutists of all ages and abilities. Phyllis Louke was outstanding as a guest artist and many people commented on how much they gained from what she shared. Gratitude goes to Dick and Judy Reed and the Wayzata Community Flute Choir for hosting this event at the church. We appreciated the exhibitors who spent the day at the Showcase and the many volunteers who helped out. Ms. Louke was sponsored in part through a grant from Altus Flutes and Katie's Flute Shop.

2011 UMFA SHOWCASE WORKSHOP I

Flute Choirs from A to Z with Phyllis Avidan Louke

by Janet Hobbs Johnson

Guest Artist Phyllis Avidan Louke presented the 2011 UMFA Showcase Workshop I in the chapel of Wayzata Community Church. Among her "Tips on Organizing," she emphasized placing the bass and alto flutes in front of the "C" flutes, because "C" flutes playing in the higher registers naturally play louder. She also recommended using a larger number of lower flute voices for the same reason.

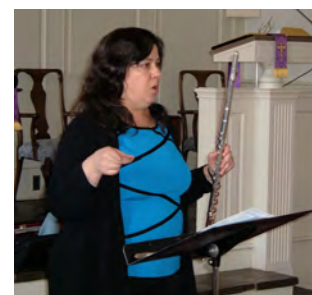
Louke's "Tips on Warm-ups (and intonation, tone and technique development)" included tuning, harmonics, and intonation. She begins tuning on middle D, rather than the usual high and low A notes, because middle D is a more stable note. Then she tunes high and low A. This will also improve overall intonation rather than tuning on just one note such as A. She continues the warm-up playing "left hand" harmonics with the right hand on the barrel of the flute. To further improve intonation, she sometimes pulls the flute's head joint out about 1/4 inch to make high notes less sharp.

For her flute choir programming, Louke likes to select an "eclectic" style of music, and looks for songs familiar to the audience. She prefers music written originally for flute choirs. When shopping for appropriate music for her flute choir, she looks for "music with similar difficulty and interest in all parts," keeping in mind that all flute choir members are at different playing levels.

Louke ended the workshop discussing bass and alto flutes. She suggests warming up on these instruments by playing long notes. Lastly, she introduced us to her contrabass flute, the world's largest flute played in a vertical position. This instrument rests on the floor when played and towers well above Louke's head. According to her website (www.phyllislouke.com) she adopted "Conrad," her contrabass on April 30, 2008.

Workshop II on Extended Techniques by Peggy Doerrie

This afternoon session was a lot of fun with a full chapel of flutists playing away. Phyllis used the tune Frere Jacques as a way to demonstrate and explore some extended techniques on the flute. She began by having everyone play the tune Frere Jacques as harmonics, explaining that harmonics are good for getting the air out, fast air, "blow from the belly button". Then we explored playing multiple tones at the same time. Pitch bending was next. The handout from Phyllis was easy to follow with accompaniment lines for each technique



which were played by the participants while Phyllis played the tune Frere Jacques! She had us exploring both ways to flutter tongue: by rolling the tongue or by gargling in the throat. At the conclusion Phyllis had the audience participants divide up to play the different lines of her Frere Jacques handout: some playing the tune, some playing multiphonics, some on flutter tongue, some doing the pitch bending part, and some on harmonics. It was a grand sound! One of her published instruction books which Phyllis had available for sale at the Showcase was on Extended Techniques which includes many selections where teacher and student can play together (like a duet) as a way to introduce extended techniques in a very fun and supportive way. Consider checking out www.fabulousflutemusic.com under Phyllis Avidan Louke if you are interested in her publications.

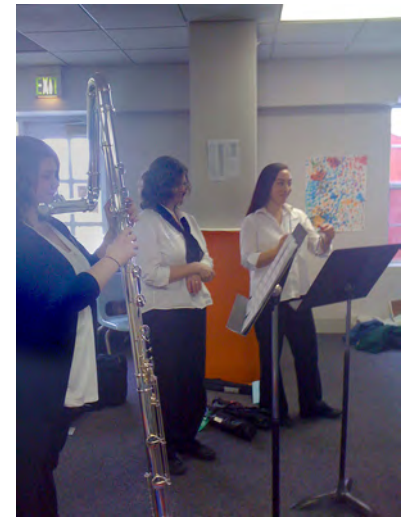




FLUTE CHOIR SHOWCASE

Guest Artis Phyllis Avidan Louke
in Coaching Session with
Sounds of Silver.

Carol Gilkey conducts
2011 Junior Honors Flute Choir.
Phyllis Louke on contrabass flute.



Rehearsal of "Flute Fiesta":
Jenny Slivinski plays contrabass flute,
Cindy Farrell plays castanets,
Beth Grosser plays triangle.
Photo courtesy of Delaine Anderson

COACHING SESSIONS FOR FLUTE CHOIRS

One of the features of this year's Flute Choir Showcase was the opportunity for choirs to receive group "coaching" from our guest artist, Phyllis Louke. Four of the six performing groups chose to take advantage of this chance to have Ms. Louke's "ear" and guidance in fine-tuning their choir sound. These sessions were actually intended to be less of a "group masterclass" and more of a private session although most groups did end up having a bit of an audience. Most groups received coaching on a piece either written or arranged by Ms. Louke and some of her work with each choir pertained specifically to the pieces themselves. Other tips that Ms. Louke gave could be applied at various times to many choirs.

- She encouraged a higher ratio of alto and bass flutes than most choirs have.
- For groups that use mostly "C" flutes she suggested adding piccolo to Flute 1 part to add texture.
- Balance all parts, particularly in chorale and hymn work, so that in practice groups should start with one voice and add other voices one at a time making sure to listen and not let those joining overpower the other voices as they enter.
- In general, tempo markings are just guidelines and are flexible, particularly regarding her own pieces. She often changes her tempo depending on the performance venue, her own mood, etc.
- She noted that many players seem to push the right support thumb too far forward; this tends to make the flute less stable in the player's hand and more likely to roll back and change pitch. To check for proper anchoring, the flute should not "rock" when all fingers are lifted off the instrument.
- She strongly supports using harmonics for warming up because of its help in developing embouchure.
- Also advises using fast octaves for intonation work.
- Vibrato rates/speed should be agreed upon.
- She felt there should be no "wimps" in the choir – everyone should blow strongly; think of blowing from your belly button.
- She encouraged changing air flow up or down rather than rolling one's flute in or out to correct intonation issues.
- Choirs have to be careful not only to start together, but to end notes together as well.
- Using a "folder system" is helpful for handing out/tracking music. Each member could have a folder kept by the conductor. When parts are assigned they go into the folders and are handed out. Any missing player will have their parts there when they return.
- She enjoys it when flute choirs go "above and beyond" the notes on the page to entertain – adding everything from choreography, costumes, props, etc. One group at this Showcase added a dance step and shouted "Hey" at the ending of Havah Nagilah. Once a group wore circus costumes to perform her "Under the Big Top" and another group once wore witches hats to perform "Of Witches and Wizards".

FLUTE CHOIR SHOWCASE GRAND FINALE: 2011 HONORS FLUTE CHOIR CONCERT

by Deb Metz, 2011 Honors Flute Choir Coordinator

The Upper Midwest Flute Association's Honors Flute Choir, comprised of 21 talented Junior High and Senior High Students, made its first appearance at Flute Choir Showcase on Saturday, March 19. After ten years as part of Fall's Flute Fest, the 11th Annual Honors Flute Choir moved to its new Spring "home". The 2011 Honors Flute Choir Concert was the Grand Finale of the day-long event devoted entirely to flute choirs with ensembles of all sizes and performers of all ages playing on all flute family members. The Concert featured UMFA Member Carol Gilkey as Conductor and Guest Artist Phyllis Avidan Louke as Guest Conductor and Contrabass Flute Performer.

Flutists were nominated by their Private Teachers or Band Directors who are Upper Midwest Flute Association Members. And Honors Flute Choir Members from the previous year were invited to return to perform. Teachers represented by Honors Flute Choir Members this year were Linda Chatterton, Cindy Farrell, Carol Gilkey, Sara Harris, Sharon Kapeluck, Erica McNamara, Deb Metz, Polly Meyerding-Dedrick, Kris Raaen, George Runyan, and Jenny Slivinski.

2011 Honors Flute Choir Concert Members were Lauren Bakke, Sophia Brown, Natalie Grant, Julia Joseph, Joseph Kachelmeier, Eubene Kim, Neetu Kundeti, Mary Larson, Rachel Larson, Erin McIntyre, Marit Miedema, Christin Palmstrom, Betha Prange, Sarah Sauer, Avonlea Schmitz, Martin Schneider, Britta Schwochau, Deborah Snyder, Jackie Werner, Marta Williams, Jenny Zhang.

Honors Flute Choir Members attended two Rehearsals at Minnetonka Community Center prior to the Concert date, plus a Dress Rehearsal preceding the Concert Performance in the Sanctuary of Wayzata Community Church. Music was divided up among all Honors Flute Choir Members, so that everyone had the opportunity to play different parts. Those Honors Flute Choir Members who expressed an interest in playing Piccolo, Alto Flute, and Bass Flute had an opportunity to perform on those instruments which were loaned for their use by George Calgar, Russell Dedrick, Cindy Farrell, Roberta Hitchcock, Polly Meyerding-Dedrick, and the Upper Midwest Flute Association.

The Junior Honors Flute Choir opened the Concert with Two Carols: "Still, Still, Still" and "Fum, Fum, Fum", followed by Poldini's "The Dancing Doll", all arranged by Leslie Gilkey who is Conductor Carol Gilkey's Father-in-Law. The Juniors continued with "Bamboo Stick" from Ruth Kasckow's Chinese Folk Song Suite and concluded their portion of the program with the Masterpiece Theatre's Theme, Mouret's "Rondo" arranged by Sondra Tucker with Guest Artist Phyllis Louke playing her Contrabass Flute with them.

Conductor Carol Gilkey then led the Combined Choir of Junior and Senior Flutists in performing Humperdinck's "Hansel and Gretel" and Clokey's "Pastorale", also arranged by Leslie Gilkey.



Phyllis Louke presented an "Introduction To The Flute Family" which gave both Honors Flute Choir Members and the Audience insight into all types of flutes that can be performed in a flute choir setting.

Following her presentation, Guest Conductor Phyllis Louke directed the Senior Honors Flute Choir on her arrangement of Moussorgsky's "Hopak" which included Contrabass Flutist Delaine Anderson. Carol Gilkey returned to conduct the Seniors on Carol Warner's arrangement of Bach's "The Gigue Fugue", plus Bolzoni's "Minuetto" arranged by Shaul Ben-Meir

The final selection by the Combined Choir, "Flute Fiesta", was conducted by its composer Phyllis Avidan Louke, who originally created it for a National Flute Association Convention held in the Southwest U.S. It was based on music for the Spanish dance, Paso Doble, in which the man is the matador and the lady is his cape. This finale also featured Jenny Slivinski on Contrabass Flute with Cindy Farrell on Castanets and Beth Grosser on Triangle.

Afterwards, these 2011 Honors Flute Choir Members shared their thoughts about their experience. Betha Prange stated that "Overall my experience with the flute choir was a positive one and I enjoyed playing with others who share the passion." Deborah Snyder said "It was nice to hear such a variety of flutes, all performing with individual voices that add to the flavor of the ensemble." And Neetu Kundeti commented that "It was fun learning to play Alto Flute and having the Guest Artist with us. I also liked the Guest Artist's Workshop and shopping in the Exhibitor's area."

Special thanks to Carol Gilkey for sharing her time and talent with the Honors Flute Choir Members, Phyllis Avidan Louke for serving as Guest Conductor and Guest Contrabass Flute Performer, Parents of 2011 Honors Flute Choir Members for their support, Music Publishers for their permission to perform their selections as part of the Concert program, and the following 2011 Honors Flute Choir Committee Members: Cindy Farrell, Delaine Anderson, Roberta Hitchcock, Jenny Slivinski!

EXCELLENCE IS A LIFELONG PURSUIT

By Nancy Maloney

One of the posters I have hanging in my studio is of a flute and keyboard and it says, "Excellence is a Lifelong Pursuit." For many years what that meant to me was that flute playing was my lifelong pursuit. Today the motto has taken on another meaning. In 1985, when my daughter was studying Suzuki violin, I took my first Suzuki flute teacher training. Over the years, and in large part thanks to the training I have done at Suzuki institutes, I have fallen in love with teaching. And now I can say that becoming a better teacher is also one of my lifelong pursuits.

The Suzuki method isn't so much about what to teach as it is about how and why we teach. It shows us:

- how to break down problems into tiny bits that a four-year-old can understand.
- why to begin when they are so young.
- why and how to teach a one-point lesson.
- how to teach through the senses.
- how to teach at the child's pace.
- how to collaborate with parents and students, and form a teaching triangle.

One of my mentors along the way has been David Gerry from Hamilton, Ontario. David is a Suzuki flute teacher-trainer and is now also a PhD in neuroscience, studying the way babies and young children learn. When David comes into a classroom, he rolls a suitcase full of toys, candy, and stickers. There is a toy for every imaginable skill or challenge he might come across that day: birds that fly, a trick ball that doesn't bounce, dice that blink, erasers shaped like tea cups, a crystal ball that tells the future, hershey kisses that sit on keys, a magnifying glass, a furry hamburger, bubbles, chopsticks, pinwheels, a frog with eyes that pop out when you blow, butterfly wings, a deck of cards, finger puppets, bells.

He teaches through the senses. He listens to a student's prepared piece, chooses one point to make or one skill to teach, and then he pulls out a toy and off they go. His language is instructive, supportive, humorous, inclusive. Everyone in the room is part of the lesson. There is more going on here than flute playing. He hands out chocolates to encourage parents and observers to participate.

In another class, a group of three-year-olds are standing on their orange mats, called flute feet. They practice a deep bow. They do warm-ups: motor lips, cows chewing and spitting rice. They sing, they walk, they move. Teenagers in a master class bring the Mozart G Major Concerto, the Doppler Hungarian Fantasy, the Hübner Fantasie. There is a lot of ground covered in each lesson, but at the end of each, one main point has been highlighted. Do you understand the point of the lesson? Do you understand your assignment?

Suzuki students read well, they sing their parts, they play from memory, they play fearlessly. Three eleven-year-olds are all having a lesson on a Blavet Sonata. They have listened to Kuijken and Claire Guimond and they are discussing long appoggiaturas. They dance a Bourrée.

Ask the parents what their kids have learned and you might hear: memory skills, math skills, how to tackle a big challenge, how to work together for a common goal, confidence in front of an audience, how to work as a team, patience, respect, hard work. Dr. Suzuki was fond of saying: "We want to unlock their potential," and, "We want them to grow a big heart."

Suzuki teachers teach the whole child. They can promise success. The Suzuki method prepares teachers to lay a firm foundation and build skills in an orderly way. Teachers share their ideas generously and support one another as they become the best, most creative teachers possible.

Several years ago I attended a memorial concert for Mary West, a well-known violin teacher who taught at the MacPhail Center well into her 90s. One of her former students told this story:

I was Mary's student in my teens. When I was in my 40s (and by this time Mary was in her 80s), I went back to her for some lessons. When I came through the door, Mary said to me, "I'm so glad you have come back. I'm a much better teacher now."

--Nancy Maloney is a Suzuki flute teacher of students ages 4 to 75.

Book 1 Suzuki teacher training will be offered for the first time in Minnesota this summer with teacher-trainer David Gerry.

June 10 Every Child Can, a 6-hour class for teachers and parents

June 11 - June 18 Book 1 Suzuki Flute Teacher Training

Website: www.lakesylviaflutes.org

For more information, contact Nancy Maloney, Phone: 651-636-0046, E-mail: maloneys@comcast.net

SUMMER FLUTE CAMPS

Come play in a quartet and flute choir, and participate in a master class with well-known artists/teachers this June in St. Paul! We play and learn about flute and music in a relaxed and friendly atmosphere. The tuition is very reasonable. Former guest artists include Julia Bogorad-Kogan, Adam Kuenzel, Wendy Williams, Immanuel Davis, and more. This year's artists will be announced shortly on the websites listed below. Can't come all week? You can visit one or more master classes as an auditor.

FLUTE FLING for advanced beginner to intermediate players of all ages will be June 27-30. More information is available at www.FluteFling.com

FLUTE INTENSIVE for advanced players of all ages will take place from June 20-24. Find out more at www.FluteIntensive.com

or contact Polly Meyerding at pollyflutist@yahoo.com or 651-776-1781.

The Madison Flute Club and UW-Madison Flute Studio invite you to join us for the **8TH ANNUAL WISCONSIN FLUTE FESTIVAL** Saturday, April 30, 2011, University of Wisconsin-Madison Pyle Center, featuring Virginia Broffitt, Assistant Professor of Flute at Western Illinois University, Winner of the 2004 National Flute Association Young Artist Competition. Visit www.madisonfluteclub.org/FluteFestival.html for more information.

OBERLIN FLUTE INSTITUTE

June 26 — July 31, 2011 with Michel Debost and Kathleen Chastain. An intensive week of master classes, lessons, and performances for high school and college students, teachers, and professionals. For more information, please contact 440-775-8044, www.oberlin.edu/con/summerocflute@oberlin.edu, The Oberlin Conservatory of Music at Oberlin College.

ALTO & BASS RETREAT WITH CHRISTINE POTTER

July 28 — August 1, 2011, University of Colorado, Boulder. The dramatic setting at the foot of the Rocky Mountains offers miles of hiking and biking trails, fields of wildflowers and world-class rock climbing! Extensive varied workshops will be offered. Application due by June 17. Contact: Christine Potter, 2985 18th Street, Boulder, CO 80304.

30th ANNUAL LUTHERAN SUMMER MUSIC

Academy & Festival (LSM) from June 26 to July 24 on the campus of Luther College in Decorah, Iowa. LSM fosters musical excellence in a caring community for high school band, orchestra, choir, piano, and organ students of all faith backgrounds. More than 160 high school students from across the country will attend the four-week residential training and performance program. Open to students of all faiths, but centered in Lutheran music and liturgical traditions, LSM encourages students to use music as a catalyst for the exploration of personal faith and creativity. Once selected through an application and audition process, LSM students engage in a comprehensive and diverse program that includes individual instrument lessons; chamber ensembles; jazz and early music ensembles; musicianship classes; orchestra, choir, and/or band; electives ranging from church music history to handbell choir and conducting; and a culminating Festival of performances. Contact: Kat Singer, Communications Coordinator 888-635-6583 ism@lutheransummermusic.org



IN MEMORY OF UMFA MEMBER VIVIAN HOTCHKISS

Vivian Hotchkiss was an original member of Flutes Unlimited (flute choir) when it formed in 1986. She played with the group for 25 years, rarely missing a rehearsal and never missing a performance. She was very active in UMFA for many years. Vivian died January 9, 2011 in her home with her family and devoted dogs present. Lung cancer had been discovered six years ago, and Vivian devoted the rest of her life using her God-given gift of music, bringing joy and comfort to all she could. Vivian was born on November 16, 1938 in Fort Lauderdale, Florida. Her family moved to Neilsville, Wisconsin. She attended college at the University of Wisconsin-Eau Claire, where she met and married her husband Dennis. Following graduation with a degree in English and Music, they worked for Montgomery Ward, eventually moving to Minnesota. She worked over ten years at Montgomery Ward, fifteen years at North Memorial, and another fifteen years with Courage Center. She was involved with church choirs, and bell ringing, Flutes Unlimited, Happy Notes, Golden Valley Orchestra, Trio Brio, as well as playing her flutes for weddings and funerals whenever asked. Vivian leaves this world with her music and flutes in the hands of those who will carry it on, her dear sister Sophia, daughters Linda Lea and Cindy, grandchildren Carissa, Jon, and Maggie. She was preceded in death by her mother and father, her husband Dennis, and her brother-in-law Valen.

BASS FLUTE AVAILABLE FOR RENTAL

UMFA owns a nice bass flute, a Jupiter, Medici model.

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

MARKETPLACE

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

FLUTES

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

Listing expires 10/1/2011

LESSONS

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

Listing expires 10/1/2011

UMFA Newsletter
April-May-June 2011
Number 164-165-166

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

SERVICES

Jeana Ogren, pianist, is available for accompanying flute students and professionals for auditions, competitions, and recitals. For over 35 years, she has collaborated with many flutists, including performances with principal players of several major symphony orchestras and many other professional players. She has extensive knowledge of the flute repertoire and is a highly skilled sight-reader. She is on the faculty of Concordia University in St. Paul and is an active free-lance player in the area. She also plays for the UMFA parlor recitals and has collaborated with a number of well-known flutists in the Twin Cities. Reasonable rates. She can be contacted at jeana@ogren.org or 651-698-3492. *Listing expires 4/01/2012*

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New Renewal – member number _____

Member Information No changes from previous year

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First Name _____ Middle Name _____

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City _____ State _____ Zip _____

Email Address _____

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- Add to volunteer list
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Membership year is September 1 to August 31.

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