

Upper Midwest Flute Association

Newsletter: July-August-September 2011

Message from UMFA President

Dear UMFA members,

I hope the summer finds you fresh and rested, soaking in the sun and spending time outdoors. My favorite part of summer is watching my garden grow after the long fallow period of winter. I find summer to be a time of rest and renewal for the flute, both teaching and playing. I have a lot to learn and process over the course of the year, and I find that I am most open to new ideas and changes in the summertime, much like my garden and all its new growth.

July 15 is the beginning of UMFA's 2011-2012 fiscal year, and we will see many exciting changes to our organization. Kim Lee will serve as our new Technologies Chair and is already working to incorporate many new technology changes into UMFA. Kim will coordinate the process of giving our members access to our online Wild Apricot database to find other members contact information and update their own information. You can read more about the coming changes in this newsletter. Carol Gilkey has stepped up to become Vice President Elect and lead the Flute Choir Showcase. Cindy Farrell and Deb Metz, the founders of the Flute Choir Showcase, have stepped down as organizers for the coming year. We are grateful to Carol for stepping in and filling their sizeable shoes.

We are excited to have several students serving on the board this year. Both University of Minnesota students, Andrea Myers will be our Corporate Sponsor Liaison and Karsten Jensen will serve in the newly established position of Volunteer Coordinator. We are excited for all the new ideas and energy they will bring to their positions.

We have some changes in membership renewal. Before the first cool breezes of fall come along with the big yellow school busses, take the time to send in your UMFA membership renewal form. The earlier you renew, the more UMFA events you can attend for the same low price. Mark your calendars for Saturday November 5, when we have the honor of hosting Leone Buyse at Concordia College for Flute Fest!

We look forward to the new fiscal year and the many changes 2011-2012 has to offer. Thank you for making UMFA the organization it is, in its continuing growth and renewal.

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

UMFA Calendar of Events: 2011-2012 season

November 5, 2011, all day

Flute Fest 2011
Concordia College
Leone Buyse, guest artist

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

This SUMMER 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. prefer a print newsletter) 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.

UMFA Parlour Concert, May 15, 2011

by Susie Kuniyoshi

Have you ever thought about attending a Parlour Concert, but for some reason or another never quite made it to one? I know I have. Each time a notice would drop into my inbox, I would think “hmm...that sounds interesting, but I have to... (insert conflict of the week). So I was happy to finally attend the recent Parlour concert hosted by Kim Lee in her lovely Eden Prairie home!

It was a lovely way to spend a spring afternoon. There was music, food, chatting with old friends and meeting new ones, and sight-reading flute ensemble music (especially fun!).

We were first treated to a wonderful performance by the Bell Alma flute and harp duo of Michele Frisch and Kathy Kienzle. The duo performed “4 Danses Medievales” – *Four Medieval Dances* – by Joseph Lauber: *Rigaudon*, *Mascarade*, *Pavane*, and *Gaillarde*. I was not familiar with this composer, so it was a pleasure to be introduced to this repertoire, originally written for flute and harp, by Swiss composer Lauber (1864-1952). The piece is Romantic in nature, but contains influences of the Medieval, Baroque, and Classical periods. If you have not experienced the polished and expressive playing of Bell Alma, you can hear them on their two CDs – *O Bell' Alma* and *La Belle Vie* – which feature gems of the operatic repertoire. (I found them online at fluteharpduo.com after the concert.)



Next we enjoyed a performance of the *Allegro poco moderato* movement of Martinu's *First Sonata* by our host Kim, and her pianist Kerri LeJeune. This was a familiar piece, and a pleasure to hear by these fine performers. The next selection was Faure's *Morceau de Concours*, performed gently and expressively by Jeanne Kumlin with accompanist Jeana Ogren. John Petroff and Jeana followed with a spirited rendition of Vivaldi's *Il Cardellino*! The concert ended with a lovely flute duet by Kim and her former student, Justin Thompson, performing the *Sonata No. 6 in e minor, Allegro espressivo* by V.J. Dorus.

Following the concert, we all enjoyed refreshments and conversation before getting out our instruments for some flute ensemble sight-reading. I loved having the opportunity to sight-read ensemble rep with other flutists – something I don't often get to do! I heard this was a new addition to the Parlour Concert, and I think it is a great idea!

We were fortunate to have all these performers who were so generous in sharing their talents and passions with us that afternoon. I encourage everyone to attend future Parlour Concerts, and I certainly hope to be there more often too!



Suzuki Flute Teacher Training at Camp Chi Rho

by Jennifer Hanson

“Fly the bird over to your mom” David said, holding his stuffed Goldfinch Winston in his hand. As 7 year old Kesheri played a high A, the bird traveled lightly to mom.

“Guess what? Your fingers can talk to my flute!” David said to 4 year old Michelle. Sitting together on the floor, he helped her form a B fingering in her left hand as he played B on his flute. Her eyes went wide with excitement.



I spent a week in June at the Book 1 Teacher Training course with David Gerry as part of the Lake Sylvia Suzuki Flute Institute in Annandale Minnesota. I had no previous experience with Suzuki myself. My younger brother and sister started violin with the Suzuki Method and I remember our family listening to the violin tapes over and over again. I decided to take the course because I enjoy starting new flute students and I wanted to learn more about starting younger students. I also wanted to explore a method that involved learning by ear. I learned to play music by ear when I started playing in rock bands, and it helped me a lot with all aspects of my playing. Here are some of the main points that I learned at camp.

Suzuki is not so much a method, but an approach to learning.

I found throughout the course that many of the ideas of Suzuki were very compatible to my own ideas about teaching. I can teach the Suzuki approach using all of the techniques that I usually use, but in a different format. For young beginners, flutists 4 or 5 years old spend a lot of time on foot position, learning tonguing by spitting rice, using percussion instruments to keep a steady beat and learning basic fingerings, all without touching a flute! Some students will go for several months until they hold a flute for the first time. This emphasis on posture and position is matched by encouraging a beautiful tone right from the first note played. I was amazed by what a beautiful sound the 7 year old campers could make. Students are also taught to play by ear, but not by rote. Through many hours of listening to the Suzuki CDs, students learn songs by ear by chunking basic patterns of their songs in lessons. Suzuki students memorize songs very easily, something that I noticed in all the campers. David told us he typically has students begin learning to read music midway through the songs in Book 1, so students do begin to learn to read music early on with note reading and sight reading books.

Parent involvement is crucial for success.

The Suzuki logo represents the teacher, parent and child working together. Suzuki parents are expected to attend lessons, take notes during lessons and actively help their child with practicing what the teacher asks. Parents at camp diligently took notes at lessons and asked questions about specific points. The camp itself was a good model for the teacher/parent/student approach. Most students came to camp with their whole family, and families made our meals and everyone helped with clean up. This kind of connection makes for a close community and brings parents and children together.

Playing in multi-level group classes creates a musical community and is a motivational way to learn.

Group classes at the institute ranged from students Kate, age 7 to Kay, age 68. There were two youngsters in Book 1, and many students in Book 5. But in the Suzuki Flute world there are many arrangements of songs that accommodate all learners, like an arrangement of Mary Had a Little Lamb and Dvorak's New World Symphony. It was fun to watch the young students playing with the older students. You could see them thinking, “Wow someday I'm going to play like that!” I could see that the group classes create a strong sense of community and shared experience among a diverse age group, something that is rare in our culture. I saw first hand that the students that are involved in group classes are very involved in the flute and in their flute peer group.



My Suzuki training experience was very positive. It helped me connect elements of my teaching to a broader picture of what is possible for young students, and how crucial it is to connect families to the student/teacher relationship. I am grateful to Nancy Maloney for organizing the camp, as well as my teachers David Gerry and Wendy Stern for showing me so many fun ways to teach.

Mark Your Calendars for FLUTE FEST 2011!

This year's Flute Fest will be held on **Saturday November 5, 2011 at Concordia College in St. Paul, MN**. We are excited to have **Leone Buyse** as our guest artist. Ms. Buyse is the professor of flute at Rice University's Shepherd School of Music. Former acting principal flutist of the Boston Symphony Orchestra and former principal flutist of the Boston Pops, Buyse is also a former assistant principal flutist of the San Francisco Symphony. We are grateful to collaborate with St. Olaf College and flute professor Catherine Ramirez to bring Ms. Buyse to Minnesota.

Ms. Buyse will **lecture on Mozart** with a few students chosen to perform excerpts from the Concertos. She will also give a master class on standard repertoire. Look for a Mozart excerpts and master class audition form in the next newsletter.

IN MEMORY OF MARIAN CLAY

who was a Founding Member
of the Upper Midwest Flute Association
Published in Star Tribune from May 20 to May 22, 2011

Clay, Marian Age 74, of Edina, passed away on May 19, 2011 from carcinoid cancer. Born in Geneseo, IL and raised by parents, Charles and Esther Rivenburg. Survived by husband of 50 years, Rev. Joseph P. Clay; sons and spouses, Charles (Darlene) and Timothy (Kelly); sister, Marcia Tyriver; nieces and spouses, Sarah Tyriver (Kris) and Susan Leslie (Robert); grandchildren, Anna Clay, Caitlin Northrop, and Brandon Clay; great niece & nephew, Amelia & Ian Leslie; cousins, Liz Gladieux (Bill) and Ward Rivenburg (Becky); as well as a wonderful family of numerous Clay in-laws. Also survived by a large extended Costa Rican "family" including AFS sons Jorge Arroyo, Freddy Varela, and AFS daughter Ana Catalina Arroyo.

A retired private music instructor of over 50 years, she leaves behind many former flute and piano students. Her degrees are from Lawrence University and Bradley University, and she taught flute at Knox College and Bradley. Former resident of Toulon and Chillicothe, IL where her husband served churches. She has played with the Peoria Municipal Band, Peoria Symphony, Minnetonka Orchestra, and the St. Paul Civic Symphony, where she played in the flute section for 25 years. Member of Thursday Musical, Upper Midwest Flute Association, and former member of MN Music Teachers' Association.

In lieu of flowers, memorials preferred to Tower Hill Camp, Edina Morningside Church or Carcinoid Cancer Foundation. She has donated her body to the U of MN, giving her a further opportunity to teach. Services will be held Saturday, May 28th at 11 am, with visitation one hour before, Edina Morningside Church, where her husband served as pastor for 27 years. 4201 Morningside Road.



"Marian Clay was one of the founders of UMFA. She was a team player and did her work in the background."

— Carol Gilkey

"For many years Marian faithfully handled mailing out the UMFA newsletter ... during the years when it involved a difficult sorting and bagging process."

At this past Flute Fest in November of 2010 Marian graciously donated much of her remaining music library to members of UMFA. She always had such a gracious smile and gentle caring manner towards everyone."

— Peggy Doerrie

Rhonda Larson Concert and Masterclass 2011

by Catherine Ramirez

A distinct sense of anticipation filled the lobby of the Mayflower Community Congregational Church in Minneapolis on April 29th. Those gathered included both young and old, male and female, professional and amateur. Diverse as it was, this group seemed to share a bubbling enthusiasm for what was about to happen. Even after the doors opened - the eager crowd spiraling into a line and briskly entering the hall - it would take a few moments before the energy settled and allowed observers to soak-in the vibrant wooden space of this sanctuary. Shortly thereafter, excitedly hushed conversation gave way to introductions. The show was about to start. The air of expectancy burst into applause, and out walked Grammy Award Winner and Pearl Flute Artist Rhonda Larson!

A seasoned performer, Rhonda played from memory while freely traversing the breadth of the stage. The conversational tone she used to announce her program reflected her down-to-earth manner and generous personality. As the concert progressed, Rhonda's congenial attitude and dazzling playing dissolved any residual barriers between performer and audience, thoroughly winning-over this captivated Minnesota crowd.

Her program included many of her own compositions, including the virtuosic *Sweet Simplicity* and *Be Still My Soul*, as well as arrangements like *The Boatman*, a tender, traditional Celtic tune. A cross-cultural/multi-genre artist, Rhonda brought with her an array of flutes from around the world. In addition to her C flute and alto flute, she played a hauntingly beautiful crystal flute, a bright-sounding wooden whistle, and an earthy, triple-barreled flute, with one side of it accompanying the melody on a drone. The concert was in a way a journey through a world of flute sounds and life stories, sweet melodies and deep emotions. By the end of the concert, the crowd didn't want to leave! After Rhonda's encore, the bustling audience returned to the lobby where the sponsors of the event, Music2Masters (also known as Music Masters Incorporated), set up a delectable display of Pearl flutes, fun flute knick-knacks, and an abundance of Rhonda's compositions, arrangements and CDs. Rhonda happily greeted her fans after the show, signed CDs, posed for pictures, and joined right in with the pervading jovial mood of the lingering crowd.

Despite the rainy weather, Rhonda's masterclass the next morning still attracted a significant number of flutists. Starting her class in the traditional masterclass format, she had six flutists each present works from the standard repertoire. Performers ranged from youth to adults. To all of the performers, Rhonda gave positive feedback and helpful advice. Below are some of the main points she discussed for each of the six performers:

- Practice all the formalities of performing before the performance – particularly the visual elements of walking out on stage confidently, bowing to acknowledge and greet the audience, situating the music stand no higher than chest level, and standing *not* with the feet parallel to the stand, but with the right foot back for better balance.
- Videotape your performance in practice – this is the best educator. ‘You get to be shy, but not when you play the flute – you can be anyone you want to be. Act the music until it’s yours, and have fun!’
- Be sure that your hair is out of the way (tie back, use a hat, anything to limit the “one-eyed performance”)! Do not play as you *read* the music, play as you *feel* the music. This helps bring out the personality of a piece. Blow through the flute as fully as you can to see what you are capable of – THAT’S YOUR REAL SOUND!
- Attend to the audience first; attend to yourself last (bow first, then set your music on the stand). The bow is an act of humbling yourself – it’s a respect thing, “Wow, people came – I’m humbled.” Sometimes practice is a process of elimination (for example, get rid of the vibrato and focus only on the line, or describe the type of vibrato you hear and decide if that is really what the music needs). Vibrato = energy (determine the kind of energy).
- Balance the alto flute by situating the curved headjoint right over the tube of the body and not parallel to it. To get a better sense of the beat, walk the music, march it. The audience is trying to follow you and needs some sense of a constant beat. Practice walking the music to internalize the beat.
- Play to the audience and not to the music stand. Covering the embouchure hole gives us a false sense of security. Open the headjoint more and fill the flute with air. For staccato, flick out notes with good air - big broad notes thrown out there.

(article continued on page 6)

Continuation of Rhonda Larson Concert and Masterclass 2011

by Catherine Ramirez

The second part of Rhonda's masterclass involved an innovative physical warm-up accompanied by beat patterns and group composing. Spread throughout the entire room, all participating flutists stretched in time to a tribal beat. Above, to the side, down and back up - repetitions of the stretches intensified in tempo. After the thorough physical warm-up, a new beat pattern sounded from the speakers, and a new exercise began. This time, Rhonda had the flutists take turns composing simple, repetitive cells – outlining simple intervals in a straightforward rhythm. After each of the 25 or 30 flutists in the room had a chance to invent a cell, Rhonda requested a new beat pattern. This time, several flutists would take turns improvising a solo over an A Minor chord. The chord existed as a jiving rhythmic unit, bouncing between the two accompanying groups of remaining flutists. The end of the exercises filled the room with buzzing rhythm and the excitement of inventing music that had not existed before that rainy morning.

Rhonda Larson's visit to Minneapolis gave audience members and masterclass participants much more than a memory – her visit gave people a chance to change, a chance to feel, and a chance to come together. Her visit was an event to be experienced, an event to be lived and shared! Thank you, Music2Masters for sponsoring this event! And thank you Rhonda Larson for sharing your gifts with us! Your audience eagerly awaits your next visit to Minnesota!

UMFA MEMBERSHIP RENEWAL UPDATE

Once again another UMFA season is ending soon on August 31, 2011. Upcoming in our 2011-2012 season we will have our usual favorite events, among others, that you won't want to miss. There is the ever popular Flute Fest, the Laudie Porter Memorial Flute Scholarship Competition, Parlor Concerts and Flute Choir Showcase (more detailed information to follow). Most of these events are at no charge to current UMFA members. Please make sure your membership is updated for next season so you can take advantage of all the opportunities UMFA has to offer!

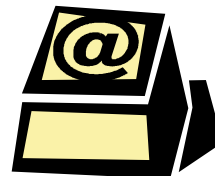
In order to set up an accurate budget for the upcoming season 2011-2012, the board has initiated new membership policy. Before September 1st, membership costs will be \$15 for students, \$30 for adults, \$40 for families. After September 1st, membership costs will be \$20 for students, \$35 for adults, \$45 for families. See the enclosed membership form to renew your membership.

Directions for Sending an UMFA all Member E-mail

by Kim Lee

Have you ever wanted to send an all member email to the UMFA membership at large, perhaps to announce a concert or educational opportunity? If so, firstly you need to be a current UMFA member. Current UMFA member means you are up to date on paying your dues for the current year. At this time we are finishing the 2010-2011 membership year which ends August 31, 2011.

Lastly, send your all member email to UMFA Secretary Libby Laufers at libbytunes@earthlink.net indicating that you want it sent out to all members of UMFA. The yahoo and google groups, which UMFA has previously used for this purpose, are now defunct and can no longer be used. Therefore, please do not use those options to send all member emails.



Deliberate Practice

by Linda Chatterton

Deliberate practice is defined as an activity that is “rated very high on relevance for performance, high on effort, and comparatively low on inherent enjoyment,” according to K. Anders Ericsson, professor of psychology at Florida State University who is widely recognized as one of the world's leading researchers on performance expertise. Deliberate practice is in contrast to “flow,” which is the feeling of effortless mastery and being fully immersed in the moment. “Flow,” or “being in the zone” is what creates an exceptional performance for the audience and performer alike. In contrast, deliberate practice isn’t inherently enjoyable. It takes a lot of concentration and focus to consistently analyze what you’re playing for aspects that need improvement, correct them, and make these corrections habits. Ericsson and his colleagues found that even the expert performers (in both music and sports) could only do about 4 hours a day of deliberate practice before succumbing to physical and mental fatigue. (This isn’t four hours of uninterrupted practice, by the way: most expert musicians will usually take a break after about an hour, tend to practice in the mornings when cognitive skills are sharpest, and, when deliberate practice exceeds their usual amount for an extended period of time, tend to take restorative naps during the day or sleep more at night.)

One of the things I hear a lot from my adult amateur flute students is that “I never have any time to practice – I work full time and I have a family!” Perhaps knowing that even *expert* performers (those who are at the highest level of their sport or art) can only deliberately focus four hours a day should give anyone hope that the old saw “it’s not quantity, it’s quality,” rings true. If you have only 20 free minutes a day to practice, use those minutes wisely (and get really good at putting your flute together quickly!), and there’s no reason why you can’t make progress.

Of course, we don’t want all of our available practice time to be spent hammering away at scales and etudes: it’s all about finding a balance between the work we need to do in order to improve and the enjoyment we have while creating and playing music. If the balance is skewed too far into the realm of all work and no play, stress can result.

Studies have shown that while a little stress is good for focusing attention and memory, too much stress actually leads to impaired memory function. (Those of us who were stressed-out college students probably remember pulling all-nighters for finals and then discovering the next morning that we have no recollection of ninety percent of the exam material!)

Robert Sapolsky, Professor of Neurology and Neurological Sciences at Stanford University, has published a wealth of research showing that prolonged exposure to glucocorticoids, a class of stress hormones that are released by the adrenal glands, damages the part of the brain that is responsible for learning and memory. So by operating under a constant barrage of anxiety and stress, we are actually making it physically impossible to adequately learn new things.

What does this mean for musicians? While the excitement of learning a piece of music for an upcoming competition or recital might hone your concentration, waiting until the last minute to learn that same piece, or preparing pieces that are simply too difficult for you, may actually cause you enough stress to impair your ability to learn the piece well. So slow down, balance your practice regime, and intelligently assess what you’re capable of doing in the time you have available.

If you have only 20 minutes to practice every day, spend two of those minutes playing a song you’ve loved for years so your flute practice doesn’t only seem like one more thing you have to cross off your to-do list. Keep these things in mind, and your practice routine should be more enjoyable, rewarding and productive.

This article contains excerpts from Linda Chatterton's book, "It Sounded Better at Home!" which will be available later this year.

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
July-August-September 2011
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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*

Corporate Sponsors & Exhibitors

Altus Flutes / Jupiter Band Instruments, Inc.

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phone: 1-248-540-7970
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FORWARDING SERVICE REQUESTED

UPPER MIDWEST FLUTE ASSOCIATION INC.

2011-2012 Membership Registration-Individual

Membership Type

New Renewal – Membership # _____
 Last Name _____
 First Name _____ Middle Name _____
 Street Address _____
 City _____ State _____ Zip _____
 Email Address _____
 Home Phone _____ Cell Phone _____

Additional Information
 Add to volunteer list
 Prefer a print newsletter

Please make checks payable to:
 Upper Midwest Flute Association Inc.
 5017 Kingsdale Drive
 Bloomington, MN 55437

Corporate memberships: Use the **Corporate Membership** form.
www.umfaflutes.org/membership/membership_corporate.pdf

Category

Before Sept. 1 After Sept. 1

Full-time student		\$15	\$20
Junior High	___		
Senior High	___		
College	___		
Adult		\$30	\$35
Non-Teacher	___		
Teacher	___		
Family	___	\$40	\$45
Donation	___		
Total Submitted			

Membership year is September 1 to August 31.

Secondary address: If the address provided at left is a school or summer address, please provide a secondary address below along with the start and end date the address should be used.