

Upper Midwest Flute Association

Newsletter: January-February-March 2011

Message from UMFA President

Dear UMFA friends,

What a busy fall UMFA had! Our first parlor concert was held at the home of John Petroff on October 3 and was filled with great flute playing and camaraderie. Shortly thereafter, James DeVoll graciously accepted the Activities Chair of the UMFA Executive Board and was promptly put to work helping to organize Flute Fest. And what a Flute Fest it was! Despite Mother Nature's best attempts, we had quite a successful day of events. Despite the snowfall, attendance held strong, though people came and went as they could instead of staying for the entire day. More information on the events of Flute Fest are included in this newsletter.

I'd like to remind everyone that our next Parlor Concert is being held on January 23, 2011 at the home of Cy and Paula DeCosse. Get your New Year off to a great start by participating in this informal yet high-caliber flute recital—either playing or attending. Please contact Marcia Metzger (msmet619@yahoo.com) if you're interested in performing at the Parlor Concert.

The Laudie Porter Competition, another annual event, is approaching quickly. This year it will be held February 26 and 27 at a new venue: Mt Olivet Church in Minneapolis (5025 Knox Avenue South, Minneapolis, MN 55419). Please encourage the young flute students you know to participate, as over \$1,500 in cash prizes are awarded each year and who couldn't use a little extra flute money? Entry rules and forms are included in this newsletter and are also available on the UMFA website.

UMFA will also be presenting its annual Flute Choir Showcase on Saturday, March 19, 2011 at Wayzata Community Church. This all-day event will feature the Honors Flute Choir and this year's guest artist, Phyllis Avidan Louke. Save the date and plan on attending (or volunteering!). Contact Deb Metz, Honors Flute Choir Coordinator, at dgmtz2@hotmail.com with questions.

The success of UMFA depends largely on you, its members. We welcome you to take an active role in UMFA, attending events and helping where you can, and telling your flute-playing friends and students about our organization and its activities.

Thank you for your support of UMFA and I hope to see you at an UMFA event soon!

Best wishes,

Jennifer Kennard

kennardjennifer@gmail.com



Tully Hall, Alexander Technique Lecturer

FLUTE FEST 2010 PHOTO ALBUM IS AVAILABLE ON UMFA WEBSITE

Sincere thanks to photographer Cassian Lee, husband of UMFA member Kim Lee, who captured Flute Fest 2010 in pictures.

You can see all 154 of his Flute Fest pictures by visiting the UMFA website www.umfaflutes.org where there is a link to the 2010 UMFA Flute Fest photo album. All photographs are by Cassian Lee (cassian7@yahoo.com).

UMFA Calendar of Events: 2010-2011 season

January 23, 2011:

Parlor Concert at the home of Cy DeCosse, 2270 Lake of the Isles Parkway West, Minneapolis, MN

February 26-27, 2011:

Laudie Porter Scholarship Competition at Mount Olivet Lutheran Church, 5025 Knox Avenue, Mpls, MN

March 19, 2011:

Flute Choir Showcase.
8:00 am to 5:00 pm
Wayzata Community Church, Wayzata, MN.

May 15, 2011:

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

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



Richard Sherman, Featured Guest Artist

PEDAGOGY PANEL by Mary Criswell

The Noon Pedagogy Panel was once again a well-attended event. The panelists, Melissa Krause, Susie Kuniyoshi, and Wendy Williams, fielded questions from moderator Kristin Kinnear-Ohlmann and the audience, and covered a wide range of topics basic to flute teaching.

First, the panel gave suggestions for correct mouth and facial muscles. All the muscles are moving forward toward the flute. Along with the standard "spitting rice" image, the idea of placing the mouth around a chopstick was mentioned.

In order to relax and warm up the facial muscles, several exercises were recommended: (1) Place lips and teeth together, then open just the teeth, which stretches and lengthens the septum. (2) With lips together, move mouth from side to side. Look in a mirror for the weak side. Aim for the mouth to be equally flexible in both directions. (3) Do lip circles, both clockwise and counterclockwise. (4) Rinse the mouth with an air mouthwash.

Breathing bags (5-liter) can be used to practice articulation. You can see the bag moving well if you are tonguing well. Then practice blowing and tonguing phrases of music into the bag. Observe how your breathing relates to the phrase. Where is the most breath? Is that where it should be musically? Is breath being wasted in certain parts of the phrase? Does the line of the breath follow the line of the phrase? The bag is also good for deep breathing before a performance, to help calm nerves.

Posture of head and hands was also addressed. Think of your head as an apple, with two of the five lobes at the base behind the spine, and the other three in front. The head should feel counterbalanced, floating on top of the spine. When the head pivots, it should rotate from the top of the spine. Many flutists play with their heads too far forward. Subtly moving the base of the head back over the spine creates a more balanced posture.

The right hand's posture was next addressed. A key to good right hand position is that the right hand balances the flute; it does not hold it. If you are using your fingers to hold the flute, you are freezing your technique. Think of the right hand pinky as an extension of the arm. The Suzuki bow-hand position was mentioned, with the same desired result: curved pinky, bent thumb. Another image was to pretend to hold a small glass of water in the right hand, and pour it out. When the glass is sideways, the hand should be in the correct position for the flute. The thumb comes up to meet the flute after the fingers are placed on it. The thumb does not hold up the flute. A thumb guide or a small sticker or bent piece of tape may serve as a guide for students to place the thumb correctly on the flute when they are practicing away from the teacher.

Ideas for the left hand's correct placement included picking up a rock with the left hand, palm facing the ceiling. Look



Pedagogy Panel: Wendy Williams, Melissa Krause, Susie Kuniyoshi

how the fingers are placed around the rock. The point of strength is under the flute. The back of the left hand can be described as a tree trunk; it grows straight up and down, with the branches (the fingers) growing out of it and able to freely move in the wind. The left hand index finger can be described as the chair that the flute sits on. The left hand holds the flute so that the keys are like the plates on a table. If the plates would slide off either toward the audience, or in the lap, or off the headjoint end of the flute, the left hand is in the wrong position.

When a student changes from flute to piccolo, several things shift in the player's approach to the instrument. The air is more focused, coming through a smaller tube between the lips. The piccolo rides higher on the lip. There is less tolerance on the piccolo; everything must be more precise. Even articulation is smaller inside the mouth.

As usual, the time ran out before all of the questions could be addressed. Thank you to our distinguished panel for sharing their expertise with Flute Fest attendees.

2011 HONORS FLUTE CHOIR

UMFA is proud to host the **11th Annual Honors Flute Choir** for outstanding Junior and Senior High School students. Flutists are nominated by their private teachers and/or band directors for the Honors Flute Choir which will perform at the **Flute Choir Showcase on Saturday, March 19, 2011** with **Guest Artist Phyllis Avidan-Louke serving as Guest Conductor** for the 2011 Honors Flute Choir.

Teachers, please nominate **only exceptional students** by using the Honors Flute Choir Nomination Form which is enclosed with this newsletter and is posted on the UMFA website www.umfaflutes.org. Honors Flute Choir members from the previous year will be invited to return to perform, so it is not necessary to nominate them again. There is no audition, because we trust that a student receiving a personal recommendation will be qualified to perform. UMFA Student Members who are interested in participating, please contact your teachers for nomination!

PREMIERES OF NEW FLUTE MUSIC CONCERT

This innovative concert at Flute Fest featured new compositions for flute by living composers. The first selection was by Albert Biales whose distinguished career as an educator, research scholar, performer and composer is well known in the Twin Cities area. His third opera, "Mozart in Manhattan" received its premier in 2007. Dr. Biales served as music department chair at the College of St. Catherine for nineteen years. His *Sonata for Flute* was performed at Flute Fest by Jennifer Kennard (flute) and Mary Jo Gothmann (piano). The first and final movements utilized asymmetrical ostinato patterns that began on varying beats of the measure with prevalent syncopation patterns. The second movement was a simple lyrical ballad. The final movement had frequent meter changes with a very flashy and decisive ending.

Flauta³ by Manuel Sosa is a companion piece to the demanding composition *Eloquentia: Espacio para Flauta y Orquesta* which was premiered last April by the Minnesota Orchestra with Adam Kuenzel as soloist. *Flauta³* is dedicated to the three people who commissioned these two pieces: Cy DeCosse, Dr. Robert Vaaler, and John Petroff. In the premier performance of *Flauta³* at Flute Fest, John Petroff was joined by Polly Meyerding and Judith Ranheim. Manuel Sosa first studied music in Caracas, Venezuela, but soon moved to New York City where he earned bachelor's, master's and doctorate degrees from the Julliard School. His career has been global. He now lives in NYC and is on the faculty at Julliard.

Dviraag by Asha Srinivasan is based on two complementary pentatonic modes. It is an exploration by flute and cello of intricate rhythmic subdivisions grouped into salient short phrases that recur throughout the piece in various contexts. This work performed by Jennifer Kennard (flute) and Teresa Richardson (cello) was exciting and engaging. As an Indian-American composer Asha Srinivasan draws from her Western musical training and her Indian heritage to create her unique compositional language. She has won national commissioning competitions and other honors. She holds a DMA in Composition from the University of Maryland and is currently an Assistant Professor of Music at Lawrence University.

Paula DeCosse made a special birthday dedication of the *Sonata for Flute and Oboe in C Major* to her husband Cy DeCosse (lifetime UMFA member) at Flute Fest. Composer Tim Goplerud was commissioned by Paula to write this work for flute and oboe since Cy plays flute and Paula oboe. Adam Kuenzel (flute) and Carrie Vecchione (oboe) gave a delightful premier performance of this new work which had stylistic characteristics of the classical period which Paula and Cy so love. Tim Goplerud did his undergraduate studies at Yale University, received a Master of Music degree from Julliard and then took further graduate study at Peabody

Conservatory. As well as being an exceptional composer he has performed as bassist with the Baltimore, New World and Delaware Symphonies as well as various jazz groups across the country.

This concert provided a venue to explore and present exciting new music for the flute. Kudos to the composers and performers for such excellent work!



Mary Jo Gothmann and Jennifer Kennard acknowledging composer Albert Biales

Purchasing Information for Premieres of New Music Compositions:

Albert Biales *Sonata for Flute* can be ordered directly from the composer at: abiales@comcast.net.

FLAUTA³ can be purchased by contacting composer Manuel Sosa directly at: msosa@julliard.edu. The price of the score is \$9, and I do not think that more than one score is needed for performance.

Asha Srinivasan's *Dviraag* can be purchased through her website: www.twocomposers.org/asha/works.html

Timothy Goplerud: *Sonata for Flute and Oboe in C Major* can be ordered by going to www.goplerud.com and clicking on the link to the "Order" page. From there, print out the order form and fill it out including how many copies they'd like, the total dollar amount of the order including the shipping/handling fee, and the address they'd like the music sent to. Then mail the form with a check for that amount to:

Tim Goplerud
113 Hillside Avenue
Glen Ridge, NJ 07028

If they have any questions, they can always e-mail me at tim@goplerud.com.

MASTER CLASS WITH RICHARD SHERMAN

"I really enjoyed the opportunity to work with Richard Sherman. I have found his ideas for overcoming nerves and presenting myself fully as a confident soloist very encouraging." -Michelle Grondin

"I thoroughly enjoyed the Master Class with Richard Sherman. He is such a character. This was my first master class, and I wasn't sure what to expect. However, his whimsical approach to teaching completely alleviated my apprehension." - Sarita Beekie

Lauren McNee with Richard Sherman



FEATURED RECITAL: RICHARD SHERMAN, GUEST ARTIST by Mary Criswell

FluteFest 2010 was delighted to present Richard Sherman, professor of flute at Michigan State University College of Music, as this year's guest artist. Mr. Sherman presented an all-French recital, starting with a Chanson et Badinerie by Pierre Camus. The chanson was a smooth, lyrical piece, with colors ranging from pale and sweet to lively and brilliant. In the Badinerie, Sherman played with wildly varying vibrato speeds, and his fluid soaring sound made the many sparkling runs seem easy. Next came the Saint-Saen Odelette, Op. 162. This big romantic showpiece was served up to the audience with fluid musical gestures and a sense of ease from the performer.

The third piece in the first half of the recital was the Sonatine by Sanca. The lyrical and lively first movement was followed by a slower second movement. Lots of motifs were traded back and forth between the flute and piano, a conversation in which some inconvenient placements of the flute melody forced the piano to talk too loudly. A cadenza replete with rapid double tonguing and flutter tonguing bridged the second and third movements. The third movement was played with such an obvious sense of fun from Mr. Sherman that the conclusion brought smiles and delighted chuckles before the enthusiastic applause erupted from the audience.

The second half of the program opened with selections from Debussy, chosen by the performer: En Bateau and Menuet were originally for piano-4 hands, and worked very well as a flute and piano duo. The Bruyeres, meaning "heather", was arranged for Mr. Sherman by the godfather of his second daughter.

Last on the program was the Widor suite Op. 34, introduced by the guest artist as the height of French Romanticism at its best. It was interesting to hear the Widor immediately after the Debussy pieces because both composers shared the technique of immediately repeating many phrases, although in this Suite Widor used the technique on a much grander scale. Mr. Sherman showed his amazing technique in the lightning-fast scherzo.



Richard Sherman plays a Miramatsu flute, which had a luscious, chocolately lower register, a brilliant middle register, and bubbly highs. At the extremes of the high register the sound became a little thin and wispy. After listening to the concert as a whole, this reviewer guesses that this small flaw in an otherwise brilliant performance lies with the instrument, not the artist.

Sincere thanks to Susan Garrelts for her exceptional collaboration as pianist for the recital.

The recital was well-received by the audience, but all the fervent clapping and the standing ovation could not induce the guest artist to play an encore. Still, the program was a marvelous representation of just over 100 years of French flute music.

Upcoming 2011

Parlor Concert dates:

All Parlor concerts begin
at 2:00 pm.

Sunday, January 23, 2011:

Home of Cy DeCosse, 2270 Lake
of the Isles Parkway West,
Minneapolis, MN 612-381-2464

Sunday, May 15, 2011:

Home of Kim Lee, 10509 Misty
Morning Lane, Eden Prairie, MN
952-920-7417

Contact Marcia Metzger

msmet619@yahoo.com or 651-
336-7138) to find out more, to
volunteer to host a concert, or
to perform on one yourself.

2010 UMFA Reading Session

by Janet Hobbs Johnson

As the snow quietly blanketed the earth snarling traffic outside, eighteen flutists found refuge inside Mayflower Church's peaceful chapel on Saturday, November 13. The musicians opened the 2010 Upper Midwest Flute Association (UMFA) Flute Fest in a sight-reading session ably led by Claudia Schnitker.

The group played "Scarborough Faire" arranged by Amy Rice-Young; "Four Japanese Folk Songs" arranged by Robert Cathey; "Roundabout Rag" by Kathleen Mayne; "Sugarplums and Mistletoe" by Michael Isaacson; and "Brian Boru's March" arranged by Ervin Monroe.

Ms. Schnitker then separated the flutists into two groups for the final arrangement: Giovanni Gabrielli's "Sonata Pian'e Forte" arranged by Arthur Ephross. In 1597, Gabrielli, an Italian composer and organist, composed this piece of music to be sung or played by two groups at opposite ends of St. Mark's Cathedral in Venice.

The UMFA flutists played Gabrielli's antiphonal piece, echoing each other from either side of Mayflower's chapel. Just outside the windows the snow continued to fall.



Reading Session: Kim Lee

THE ALEXANDER TECHNIQUE: A NEW PERSPECTIVE ON MUSICIANSHIP

By Allison Pino

The Alexander Technique is all about how we do what we do. More specifically, it concerns the quality of movement of the body. At Flute Fest, Tully Hall gave a presentation on the ways in which body position and movement can greatly influence flute playing. It all began as we gathered in a circle of chairs. Tully stood in the middle of our circle, shoe-less, with a sense of calm exuding her. The session began as Tully introduced a concept of three general principles present in the Alexander Technique.

Awareness

Here, Tully introduced an interactive exercise to allow us to see that our body has habits that are not balanced. We sat tall and comfortable in our chairs and put our arms straight out in front of us, parallel to the ground. Then, we were told to close our eyes and put one arm up 45 degrees and the other down 45 degrees and slowly bring the two arms to what we thought was parallel to the ground once again. Then we opened our eyes to see that one of our arms was raised more than the other. This exercise only proved that our body has balance tendencies that we are not aware of, and often we are not as balanced as we may think.

The Alexander Technique is intended to release you from your undesired, lopsided habits and allow you to navigate your body more freely and with more ease. In this technique, there is nothing to DO and nothing to get RIGHT, you are only meant to ALLOW your body to do what it naturally wants to.

Conscious Inhibition

This second principle makes the body's reaction to excitation and inhibition clear. If we are confronted with stress and we think, "I have to get this done NOW!" our bodies become much more rigid and lack efficiency. However, if we force ourselves to calm down and think, "I have all of the time in the world to get this done..." we will finish the task much more competently and with a much better clarity of mind. On this topic, Tully says being an Alexander student will allow you to "leave yourself alone and not anticipate."

This kind of mental study is essential in musicianship for competitions, auditions, and maybe even general practicing. I am sure we have all experienced the phenomena where if we don't anticipate the difficult portions of a passage, we will be much more likely to get it correct.

Spatial Thinking

The final principle Tully introduced to us was that of spatial thinking. This principle deals with the idea that our awareness is largely controlled by the focus of our brain. If we focus on something specific, our body focuses acutely along with our brain. On the contrary, if we focus on expanding our mind, the area around us seems to get larger as well. This idea also correlates with the way in which we stand while playing our instruments. Ideally, we should be able to think of our feet and legs as grounded to give us a relatively solid base, while we think of our upper body and arms as light and freely moving. This process should heighten our finger dexterity and release any tension we might have in our chests or air pathways.

Overall, Tully Hall provided a taste of the Alexander Technique that was beyond intriguing. Her claims and connections to the benefits of musicians using this technique were logical and reasonable. With a heightened awareness of our bodies, we can become better musicians at a faster rate. A body in harmony will undoubtedly lead to music in better harmony. Anyone interested in furthering their Alexander Technique knowledge or becoming an Alexander Student can contact Tully Hall at tully@alexandertechtully.com. (See photo of Tully Hall on page one of newsletter.)

LAUDIE PORTER COMPETITION February 26 & 27, 2011

The 24th Annual Laudie Porter Memorial Flute Scholarship Competition will be held on Saturday February 26 and Sunday February 27, 2011 at Mount Olivet Lutheran Church, 5025 Knox Avenue, Mpls, MN (www.mtolivet.org) NOTE: NEW LOCATION THIS YEAR! Applications are available on the UMFA website at www.umfaflutes.org and a paper application is included in this newsletter. Student Members, this is a great opportunity to fine tune your skills and receive professional feedback, plus over \$1,500 in scholarship money is offered by UMFA and finalists will perform at Flute Fest 2011.

Judges (paid) and volunteers are needed for this competition. To help please contact Vice President Jenny Hanson at jenny.m.hanson@gmail.com or with any questions.

Young Flutists shine
as Winners of the
Laudie Porter
Competition
present their pieces
at Flute Fest 2010!



Rachel Doyle



Toni Lynn Andres



Maria Molina Espinosa

HOT STUFF FOR YOUR 2011 CALENDAR!!!

The 6th Annual FLUTE CHOIR SHOWCASE is coming!
Saturday, MARCH 19, 2011 is the big day!! by Cindy Farrell

This little jewel in UMFA's crown has steadily snowballed into a reliably attended and reputedly sound event joyfully anticipated by many UMFA members and their fans. Our location will again be the lovely Wayzata Community Church in Wayzata and the event runs from 8:00 am to 5:00 pm and is packed with delicious events to whet your musical appetite!

Our special guest artist this year is Phyllis Louke, a prolific composer/arranger and internationally sought after clinician, as well as a specialist in the lower flutes. This appearance of flute artist Phyllis Louke is made possible, in part, through an educational grant from Altus Flutes. Phyllis Louke performs on and endorses Altus Flutes. (See her biography below). She will be presenting two workshops, one on the A to Z of Flute Choirs and one on Extended Techniques. (Ms. Louke has published two extended technique books, one for solo flute with piano and one for flute duets [or multiples] - very fun stuff!) She will also conduct coaching sessions for groups that would like to have professional feedback.

BRAND NEW TO THE SHOWCASE!!! We are proud to welcome the 2011 Jr. and Sr. High School Honors Flute Choirs to this year's Showcase. Traditionally held during the November Flute Fest, UMFA is holding the Honors Flute Choirs event in the midst of the Showcase this year. The Junior Choir is 7th through 9th graders, and the Senior Choir is 10th through 12th graders. They will perform pieces separately and in a combined format. Ms. Louke will serve as guest conductor of one of her arrangements or compositions for each group. Help us welcome these young people to this event. What a wonderful way to show them how their love of the flute can lead to a means of lifetime music-making and camaraderie after high school.



There are several groups who have faithfully participated every single year as well as new groups who duck in and out as they are able to coordinate with their members. Last year was evidence that the spirit of community among these groups is alive and thriving. Some members played in more than one group, one choir needed to "borrow" a performer for their set, and groups tend to scramble for the privilege of having Dick Reed grace their music with the addition of his beautiful and elegant black electric stand-up double bass (violin). Dick is the music director of the Wayzata Community Flute Choir and has graciously arranged for UMFA to be able to use this incredible facility for three years in a row. Thank you, Dick!!!

Oh, and BY THE WAY, running this event takes quite a bit of cooperative effort. **WE NEED VOLUNTEERS.** We'll provide free lunch if you'll help us out for a couple of hours during the day. See contact info at the end of this article and please make a small commitment to contribute to the success of YOUR Showcase.

So set your clocks to ring out loud when March 19 arrives!

- Wonderful performances of eclectic repertoire from a variety of flute ensembles.
- A fabulous guest artist presenting two workshops and giving professional coaching for your group.
- Lots of new faces as well as familiar friends from the past
- The always popular \$5.00 on-site lunch (sub sandwich, chips, veggies, fruit, cookie, drinks).
- The chance to hear and make welcome the 2011 Jr. and Sr. High School Honors Flute Choirs.
- Vendors ready to answer questions and help you choose music, instruments, accessories, or anything else for flute.

What more could you ask for? If you can think of anything you'd like to see at this event **OR TO VOLUNTEER** please contact co-coordinators Cindy Farrell (flutemama22@aol.com, 612-840-0309) or Deb Metz (dgmtz2@hotmail.com, 952-935-7639).

GUEST ARTIST FOR FLUTE CHOIR SHOWCASE 2011

Phyllis Avidan Louke, an Altus Artist, is principal flute with Oregon Pro Arte Chamber Orchestra and Oregon Symphonic Band, Music Director of Rose City Flute Choir, and an active chamber musician. She teaches privately, adjudicates and freelances in Portland, Oregon.

Ms. Louke, a member of ASCAP, has been arranging and composing for the flute since 1990. Her arrangements and compositions have been winners and finalists in the annual National Flute Association Newly Published Music Competition. Her music is published by ALRY Publications, Falls House Press, and Nourse Wind Publications. For more information go to www.phyllislouke.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
January-February-March 2011
Number 161-162-163

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

Submissions to the newsletter are always welcome.

Email to: newsletter@umfaflutes.org. UMFA Newsletter is published quarterly. Deadlines are: September 15, December 15, March 15, June 15

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

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phone: 1-248-855-0410

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web address: www.katiesfluteshop.com
phone: 651-483-2783
5750 Lexington Avenue, Shoreview, MN 55126

Little Piper

email: info@little-piper.com
web address: www.little-piper.com
phone: 1-248-540-7970
5063 Adams Road N., Bloomfield Hills, MI 48304

Midwest Musical Imports

email: mmi@mmimports.com
web address: mmimports.com
phone: 1-800-926-5587 or 612-331-4717
2021 E. Hennepin Ave., #374, Mpls, MN 55413

Muramatsu America

email: flute@muramatsu-america.com
web address: muramatsu-america.com
phone: 248-540-6424 fax: 248-645-5446
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Website links are on the UMFA website: www.umfaflutes.org under Corporate Sponsors.

UPPER MIDWEST FLUTE ASSOCIATION, INC.

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2010-2011 Membership Registration-Individual

Membership Type

New Renewal – member number _____

Member Information No changes from previous year

Last Name _____

First Name _____ Middle Name _____

Street Address _____

City _____ State _____ Zip _____

Email Address _____

Phone 1 _____ Phone 2 _____

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

Category	Amount
Full-time student	\$15
Junior High	—
Senior High	—
College	—
Adult	\$30
Non-Teacher	—
Teacher	—
Family	\$40
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Total Submitted	

Membership year is September 1 to August 31.

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

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.