

### A Message from the UMFA President

This is the season of Graduations. It has sometimes seemed ironic to me that the milestone marking the final attainment of a long term goal, frequently requiring years of effort to achieve, is officially acknowledged by an event we call Commencement. Graduation is defined in several dictionaries with words like “finishing” and “completion”. But to commence is to start or to begin. And so it is, having come to the end of one chapter of our lives, as soon as we lift our eyes from one page to the next, we are at that same moment starting on a new chapter.

UMFA is beginning a new chapter. June 1 is the start of our fiscal year. As a result, there is typically a change in the personnel who serve as Board members and Committee Chairs – another example of an end and a beginning happening at the same time. However, I am very happy to report that almost all of UMFA’s 20-plus Committee Chairs, Liaisons, and Coordinators have agreed to continue in their current UMFA roles. A big thanks to Nancy Maloney for her years acting as Content Editor for UMFA’s newsletter and to Joshua Weinberg for his work this past year as Laudie Porter Memorial Competition Coordinator! We are grateful to both of you and to all those Chairs, Liaisons, and Coordinators who will continue in their positions.

In the last newsletter, I wrote about Communication. In yet another touch of irony, the Board has done a bit of reconfiguring and has created a new seat on the Board for a Director of Communications. With so much of the exchange of information happening electronically these days, Social Media will be one of the responsibilities of this new position. Of course, we will continue to produce our quarterly newsletter, to maintain our website, and to communicate with our membership via email.

As a result of our recent Ballot, we are very happy to welcome new Board Members Joy Isakson and Piper Beck. Joy will serve as UMFA’s VP-Elect, and Piper will be our new Director of Communications.

I am also very appreciative that Treasurer Haley Cramer and Membership Chair Julie Hartlein (the two Board positions whose terms of service would typically be ending in 2016) have agreed to remain in their positions. As a result, we have five returning Board members. Thank you!!

Along with Libby Laufers, who is stepping up into the position of Vice President, and ongoing Secretary Jenny Slivinski, I am including myself in that group of five returning Board members. Usually, the President serves a one year rotation and then passes the UMFA torch to the Vice President, but this year, there was a gap in the typical process of succession which I have agreed to fill by continuing for one more year.

So, from my perspective, in spite of UMFA ending one fiscal year and beginning the next, it doesn’t feel like either a Finish or a Start. To me, the word that best describes this point is “Onward”. Let’s read on together as we head into the next few pages of UMFA’s chapter book.

## UMFA Calendar of Events: 2016

July 15  
APPLICATION DEADLINE FOR FALL  
SCHOLARSHIP PERIOD  
[umfaflutes.org/Scholarships](http://umfaflutes.org/Scholarships)

Ends Aug 31  
DISCOUNTED MEMBERSHIP FEES  
RENEW NOW AND SAVE!

Oct 29  
MARATHON FLUTE CONCERT 2016  
10AM - 6PM AT THE  
MALL OF AMERICA SEARS COURT

Nov 1  
APPLICATION DEADLINE FOR SPRING  
SCHOLARSHIP PERIOD  
[umfaflutes.org/Scholarships](http://umfaflutes.org/Scholarships)

Nov 5  
FLUTE CHOIR SHOWCASE/HONORS  
FLUTE CHOIR - GOOD SAMARITAN  
UNITED METHODIST CHURCH

Mar 15  
APPLICATION DEADLINE FOR  
SUMMER SCHOLARSHIP PERIOD  
[umfaflutes.org/Scholarships](http://umfaflutes.org/Scholarships)

Mar 25  
FLUTE FEST 2017

Aug 10-13, 2017  
2017 NATIONAL FLUTE CONVENTION  
MINNEAPOLIS CONVENTION CENTER

# Jonathan Keeble Masterclass

by Jennifer Kennard

Jonathan Keeble, Professor of Flute at the University of Illinois, Champagne-Urbana, began his many sessions at Flute Fest 2016 with an engaging morning masterclass that was helpful to both students and teachers alike. Through the course of the masterclass, Mr. Keeble provided insights that were both directly applicable to the specific performance and were also useful reminders for flute playing in general. An overview of his commentary and interactions will be provided here.



Photo by Cassian Lee

**Jonathan Keeble Master Class**

## **Andrea Gordon: Sergei Prokofiev- Sonata, Op. 94; Andantino**

After Ms. Gordon's impressive performance of the Andantino from Prokofiev's Sonata, Mr. Keeble began the masterclass with a discussion of stage presence. He reminded us that one must consider the space in which we play when we position ourselves on stage. In a 'one-level' hall such as Guild Hall (that is, when one plays on the same level as the audience), it is helpful to move the stand down, keep your head up, and stand back away from the music stand. This general positioning will help with the flute's projection. Mr. Keeble then discussed posture, specifically, bending into the stand.

He began with an example of what bringing your chin to your chest detrimentally does to the quality and resonance of your voice; we then extrapolated what this does for flute playing. Mr. Keeble then offered several constructive ideas that can be quickly applied to help correct the tendency to bend into the stand and allow the head to look down. First he suggested the flutist think "ears over arches [of the feet]" to help bring the body and head in alignment with the torso. This is especially important in situations like a performance where anxiety is present; it helps avoid shrinking and collapsing into oneself like a tortoise. Second, he reminded us to bring the flute to us—all the way—and not have our body move even incrementally to the flute. Finally he suggested practicing in a corner and keeping one shoulder blade against each perpendicular wall. By playing in the inside corner of a room, one can have an open stance and natural head position while still having a physical reminder to reinforce good posture.

The first coaching wrapped up with a few reminders that everyone can use: the first regarding intonation (the ear is less forgiving of flatness than sharpness) and the second a discussion of vowels—when we play softly, keep the air soft and use an "eu" vowel—as in the French 'en peu'; to play a decrescendo from forte to piano, keep the lip plate steady and change your vowel sound from a Norwegian/Minnesotan "oh" to the French "eu".

## **Noah Livingston: Kazuo Fukushima-Mei**

After Mr. Livingston's stirring performance of Mei, the coaching began with a discussion of shakuhachi flute and Kabuki Theater and their possible influence on this piece. The dramatic nature of Kabuki Theater and its intense contrasts were

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discussed, as was the connection between language and music. The discussion progressed to include the ‘three absolutes’ of music: rhythm, pitch (that is, the right note at the right time), and intonation. Sound, since it is subjective, is an unofficial fourth. (Mr. Keeble mentioned in an aside that 90% of orchestral audition participants get knocked out of contention for neglecting one of these absolutes.)

Having discussed both philosophical and applied issues for Mei, work began in earnest to take a very fine performance to the next level. Even with the lack of a clear tonality and myriad pitch bends in the piece, intonation cannot be ignored. Mr. Keeble suggested practicing with a drone when alone but provided the drone while Mr. Livingston worked on creating wildly dramatic and contrasting gestures while still listening for correct pitch.

The coaching ended with a discussion of musicality and the form of the piece. After describing the ABA form and what ideas it conjures, Mr. Keeble suggested singing to figure out the gestures. He joined Mr. Livingston in singing a section of Mei, and then we listened as the ideas solidified in singing the phrases were transferred to a new and even more polished performance of the A section. Between the attention to pitch and structure, the piece was noticeably improved.

### **Amanda Daniels: J. S. Bach- Partita in A Minor, Allemande, Sarabande**

Ms. Daniels performance was broken into two portions, with both movements of the Partita performed and critiqued separately. After her performance of the Allemande, Mr. Keeble discussed pacing and timing within the movement. He suggested listening to the Bach Cello Suites for inspiration, particularly YoY o Ma's or Pablo Casal's performance of the Prelude to Suite No 1 in G Major, BWV 1007. (These performances, along with many others, are readily available on YouTube.) Like the Cello Suite's Prelude, our Allemande is comprised of straight sixteenth notes and requires a developed sense of structure. When creating an interpretation, one must be able to answer the question, “Why do you bring out the notes you do?” To help Ms. Daniels answer this question, Mr. Keeble played the bass line with her, delineating the harmonic underpinnings of the movement. He then offered more interpretive suggestions: outline the harmony but don't disrupt the rhythm too much; use articulation more to create shape; let the harmony be more a part of the melody (don't make the harmony simply stick out; emphasize it within the line but don't use only volume or time to do it).

The conversation then turned towards breathing, one of the major challenges of this movement. Mr. Keeble related Robert Willoughby's analogy of the breath and a train station: Imagine that when you come to a breath, you are a train coming into a station, picking up passengers, and leaving. Take time to get the passengers, but not to go to lunch. That is to say, don't take an inordinate amount of time to breathe. Take some time going into a breath and some time coming out, setting up the breath so it doesn't disrupt the line.

After successfully integrating these ideas and creating a structured but flowing performance of the Allemande, Ms. Daniels continued with a performance of the Sarabande. To this, Mr. Keeble suggested using more of a ‘gu’ articulation than the pointier ‘tu’, and to keep the harmony in mind while planning where to breathe.

### **Question and Answer Session**

After the performances, there was time for a short question and answer session. The questions and their answers are: “What is your go-to warm up when your day has gotten away from you and you need to warm up very quickly?” Mr. Keeble related the story of Wally Kujala telling him you must learn to warm up quickly. To that end, Mr. Keeble suggested

- ✿ Playing arpeggios on a very, very loud oooh/hooo/goo. Relax the lips, engage the body, play each note really centered. It will be a powerful sound (also a little ugly).
- ✿ Taffanel-Gaubert No. 1 singing while playing (some people like this)
- ✿ Mid-register harmonic centering exercises. Play a full and rich low c; move up to the G, keeping the low c fingering and the rich, low c overtones, and sinking your vibrato into the sound
- ✿ Do this on c#, d, etc.

### **Discussion of flute set up/rockstro position**

- ✿ Positioning of flute is personal, general ideas include:
- ✿ While playing, roll the headjoint in slightly as you roll your flute out slightly. The idea is to balance the flute
- ✿ Right hand thumb behind f key
- ✿ Embouchure hole is lined up with keys and center rod of footjoint

The masterclass over, the participants and audience members alike dispersed to other events, refreshed and invigorated by the thoughtful comments and insights offered by Mr. Keeble and excited to incorporate the ideas into their own performance and teaching.

# Midwest Flute Ensembles Recital Review

by Jennifer Kennard

The Midwest Flute Ensembles Recital presented a wide variety of flute quartets examined through a pedagogical lens. Over the course of the recital, five different ensembles performed over a dozen works for flute quartet that ranged from beginner to advanced. The quartets (see accompanying program) were selected from the National Flute Association's pedagogy committee publication, "Selected Flute Quartets: A Graded Guide." All of the quartets included in this guide can be performed with four C flutes. Some may have an optional piano, piccolo, alto, or bass flute, but all of them had to be musically fulfilling on only four C flutes to be included in the guide. (Many of the Flute Fest performances incorporated the other optional flutes; while this certainly added additional range and timbres, they are not necessary for a successful performance.)

The guide, available free of charge to every NFA member, is divided into three sections: preparatory remarks and the user's guide (introduction); the graded quartet list; and the criteria chart. I found the user's guide a little difficult to read in the abstract. However, once I began flipping back and forth between the quartet list, the criteria chart, and the user's guide, the information presented was much easier to understand and presented a very helpful introduction to the work.

The second section of the guide, the graded quartet list, is a great help to teachers looking for new and appropriate music for their ensembles. The NFA graded each individual part and each piece over 11 levels: A (the easiest) through K (appropriate for college or professional groups). To receive its grade, each individual part of a composition is first evaluated within the parameters of the criteria chart and assigned a grade. The parts in one piece may all be the same level or one or two may differ slightly from the others. (I find this especially helpful when trying to balance part assignments with differing student abilities. This guide helps me see at a glance which part will fit which student best and I can create a program where every student gets a chance to play each part without stretching any one student too far or boring them too much.) The parts are then averaged and weighed collectively and the piece is put into one of three groups: elementary quartets (levels A-D), intermediate quartets (levels E-G), and advanced quartets (levels H-K). Each division (elementary, intermediate, and advanced—not each individual level) is arranged alphabetically by composer, with specific grading information and information on optional parts (piccolo, alto, etc.) listed after the title. If you are looking for a piece at a specific graded level, you will have to scan each piece in the division; if you are looking for a piece by a specific composer, you will scan the divisions alphabetically.

The final section of the guide, the criteria chart, is a detailed description of the grading parameters created by the NFA for this guide. Each level has five subdivisions of evaluation: pitch and key ranges; rhythm and meter; articulation; musical symbols; and pedagogical focus.

**Pitch and Key Range** obviously establishes the key signatures and range of the piece but also includes information on the use and frequency of accidentals, chromaticism, modulation, enharmonics, non-major tonalities (minor, whole tone, pentatonic, septatonic, microtonal, etc.), and extended ranges and techniques.

**Rhythm and Meter** begins in Level A by listing meters (4/4, 2/4, etc.) and rhythms used (whole notes, half notes, etc.) and continues in complexity to level K, which includes among others, "free use of complex rhythm combinations. Full spectrum of meters. Complex meter changes. Possible absence of meter signature or established meter."

**Articulations** begins with simple single-tongue legato and staccato notes, expands through multiple tonguing (at increasing tempi) and flutter tonguing, and into contemporary flute techniques such as tongue-stops and tongue-clicks.

**Musical Symbols** is a useful criterion to have delineated for you. Elementary symbols include D.C., D.S., dynamics, accelerandos, fermatas, simple ornamentation, and simple harmonics, multiphonics, and flutter-tonguing. The intermediate section builds on the elementary section, adding complexity and speed to the previous symbols. Advanced quartets employ the free use of all symbols for ornaments, extended techniques, and cadenzas.

**Pedagogical Focus** is perhaps the most interesting criterion of the NFA guide. The panel thoughtfully analyzed each work and essentially created a list of possible teaching outcomes for each level. This can serve as a helpful reminder for students and teachers alike. When advanced players are playing an "easy" piece, they can attend to posture and intonation (for example) instead of extended techniques. This section can also help the teacher shape the focus of the semester. If the group needs to work on stamina and breath control, the teacher can pick works from levels D and E. If the teacher would like the ensemble to have a greater dynamic range and better control of those dynamics, pieces from Levels F-H can be chosen.

If you are a member of the NFA, I encourage you to download the 26-page guide\* or peruse it online. Carefully researched and thoughtfully organized, the guide is a useful and useable resource for teachers and performers alike.

\*To access the guide, sign in at [NFAOnline.org](http://NFAOnline.org); click on [NFA Store](#); click on "[Selected Flute Repertoire and Studies: A graded Guide](#)"; click on "[Available for Download](#)"; finally, click on "[Selected Flute Quartets](#)."

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Midwest Flute Ensembles Recital:  
Flute Quartets from a Pedagogical Perspective

**Level A**

A Funfair Fanfare	Colin Cowles
Daisy Chain	Sarah Watts
Sea Mist	Sally Adams
Hallelujah Chorus	G. F. Handel (arr. Mark Goddard)

**Level B**

Minuet and Trio from Sonata, Op. 78	Franz Schubert (arr. Claire Johnson)
Dona Nobis Pacem	Traditional (arr. Ricky Lombardo)

*Students from the studio of Libby Laufers*

*Directed by Libby Laufers*

*Madison Andrews, Emma Beverly, Arjav Krishna, Sam Levine, Abby Meisler,  
Signe van Wyk*

**Level C**

Londonderry Air	Traditional (arr. Ricky Lombardo)
Brother James Air	Traditional (arr. Nora Kile)

*Hill-Murray Flute Ensemble*

*Directed by Juli Baecker*

**Level D**

Water Music Suite	G. F. Handel (arr. Ricky Lombardo)
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**Level E**

Four Dances	Alan Chapman
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*The Rochester Flute Choir*

*Directed by Linn Kezer*

*Esther Vettel Boettger, Kristi Frost, Marcia Kierland Henry, Carol Leonard,  
Jennifer Ozcan, Andrea Parrish, Melissa Schmid, Steven van Donselaar,  
Kristine Wagner*

**Level F**

Zehn (10) Miniaturen	Camillo Wanausek
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**Level G**

Badinerie Variations	Jim Walker
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*Hopewell Flute Ensemble*

*Directed by Andrea Myers*

*Suzanne Benson, Wes Huisinga, Jeanne Kumlin, Kristin Larson, Christine  
Schneider, Kathryn Warneke*

**Level H**

Quatuor	Pierre Max Dubois
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I) Fetes

Prelude and Fugue in G Major	Barbara A K Holm
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*(world premier: commissioned by the Upper Midwest Flute Association for  
Flute Fest 2016)*

*Flutespiration Quartet*

*Trudi Anderson, Mark Brudevold, Peggy Doerrie, Sandra Sheih*

## Ensemble Coaching at Flute Fest

by Kathryn Warneke

Conductor Andrea Myers selected a delightful set of ten miniatures “Zehn Miniaturen” by Camillo Wanausek for the Hopewell Flute Ensemble to perform at the Flute Fest Ensemble Coaching session. Each of these gems exuded a distinct personality and we kept saying, “These are really FUN to play!” Our ensemble highly recommends these quartets.

But it took insights from Jonathan Keeble to demonstrate how tweaking dynamics and articulation to fit each composition’s personality can dramatically increase emotional impact. For example, in “Humoreske”, he explained that in a humorous piece, the exaggeration of dynamics, staccatos, and accents can enhance the hilarity written into the music. He was right, our adjustments under his guidance made us chuckle while we were playing.

A second lesson from Jonathon was his engaging pedagogical style. He offered ideas just long enough to plant the seed, then we tried his recommendations, then he critiqued and demonstrated, then we tried again, he asked if we had questions and answered inquiries. His active participatory style created an authentic sense of engagement, not only a great teaching lesson but a great life lesson!

We had a wonderful experience. Thanks to UMFA for making it possible!



Photo by Cassian Lee

**Rochester Flute Choir and  
Jonathan Keeble**

# Interview with 2016 UMFA Young Artist Competition first place winner Ming-Hui Lin

by Barb Leibundguth

**- Have you done many competitions before? What are your favorite things about competitions?**

Yes, I started to participate in flute competitions when I was 15 years old. I really enjoy getting on stage and performing the music. The best part of the competition is that I will get comments from the judges, and that means I can always have a chance to get better after the competition.

**-When did you start working on the repertoire for the finals? Were they pieces you already knew, and just reviewed?**

I knew the Nielsen Concerto and the Bach Partita already, but had not performed them before. The Karg-Elert is an old piece for me that I've played on stage many times, so I just reviewed it. I started to prepare my repertoire one month before the competition.

**-Do you always memorize when you perform? Why do you prefer to play from memory?**

Yes, I mostly perform from memory when I am in my home country - Taiwan. I feel I can get feedback immediately while I am playing from memory. Without the stand between the audience and me, I feel I can express more in the music.

**-All of the finalists study with the same**

**teacher, Immanuel Davis. Did you play for each other and discuss your repertoire, strategies, etc., prior to the competition, or did you work completely on your own? Did Prof. Davis encourage you all to enter, or did you decide to do it individually?**

Prof. Davis always encourages all his students to participate in competitions or flute events as much as possible.

Yes, we discussed the competition repertoire before we submitted it. Also, if I was facing some problem or needed suggestions, I would play for them.

We have a regular studio class that gives us a chance to play for each other, and get feedback from colleagues.

**-Did you have any mental techniques that you used, as you prepared for the competition? What were you thinking as you warmed up before performing?**

I tried to persuade myself that this was a performance, not a competition. And that the judges will be listening to the music, rather than only perfect technique. When I feel nervous onstage, I try to think of enlarging my



Photo by Cassian Lee

Young Artist Awards Winner Ming-Hui Lin

sound to fill up the space, which helps me feel more relaxed.

The breathing bag is really useful for warming up, especially in the really early morning. It helps me have smoother breath and better air control. I also usually play scales to warm up. But first I prefer to do something flowing, rather than long tones. This helps me get more freedom in using the air. If I do a long tone exercise first, I put too much focus on tone quality, which results in losing the flexibility of the sound.

**-Were you happy with your performance?**

Mostly I felt happy with my performance. I really enjoyed it. However, there still many things that I can improve in my playing.

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## Rochester Flute Choir Seeks New Artistic Director

This position will be vacated in June 2016 upon the departure of our founding director, Linn Kezer.

The RFC performs two major concerts a year and has performed at the Upper Midwest Flute Association's annual festival. Smaller ensembles comprised of members of the RFC perform at a variety of venues.

The RFC would welcome the new Artistic Director to take advantage of the organization for composing and

arranging opportunities.

The work of the organization is shared with committed volunteers, so that the Artistic Director can concentrate on work appropriate to that role.

The Artistic Director should be an active musician with conducting experience, ideally with some background in music education. He or she does not need to be a flutist, though that experience would be of value.

A FAQ document has been designed

to answer many of the questions you may have about the Artistic Director opening. To communicate your interest and to obtain a copy of the FAQ document, please contact us via the email or phone number listed below.

We look forward to hearing from you! With warm and enthusiastic regards,

Esther Vettel Boettger (507-251-6854, [rfc.flutes@gmail.com](mailto:rfc.flutes@gmail.com))

# Intro to Flute Anatomy 101: How to Choose a New Flute

by Betty Braunstein

Nagahara representative Jeremy McEntire and headliner artist Jonathan Keeble shared their instrument expertise during an intimate mid-morning session open to all Flute Fest participants. We learned how different metals (silver plated, silver, gold, etc.) affect the quality of a flutist's sound as well as the size of one's budget. Some were surprised to learn that metal choice can be an extremely personal decision with one flutist perhaps sounding best with silver, leaving another to excel with gold. Jeremy

and Jonathan helped everyone navigate the options market, including split E and C# trill keys. Innovations specific to Nagahara Flutes resulting in distinctive sound and technical capability captivated interest. Time was allotted for questions. Everyone was grateful to hear straightforward answers concerning all aspects of choosing a new flute. Thank you, Jonathan and Jeremy, for bringing your "Nagahara Generosity" to Flute Fest.

## Exhibitors' Promenade

by Betty Braunstein

Our Flute Fest venue, Plymouth Congregational Church, allowed for a lovely shopping promenade flanked with experts and exhibitor tables from The Flute Shop (Schmitt Music, Brooklyn Center, MN), Flute World (Farmington Hills, MI), Groth Music (Bloomington, MN), Jeanné, Inc. (Ham Lake, MN), Nagahara Flutes (Chelmsford, MA), and North Bridge Winds (North Billerica, MA). On display were accessories, printed music, music education materials, as well as professional and intermediate level instruments. Exhibitors regularly feature Altus, Amadeus, Azumi, Brannen, Briol!, Bulgheroni, Burkart, Dean Yang, Di Zhao, Gemeinhardt, Hammig, Haynes, Jupiter, Miyazawa, Muramatsu, Nagahara, North Bridge, Pearl, Powell, Powell Sonare, Resona, Sankyo, Roy Seaman, Trevor James, and Yamaha. They enjoy assisting you in selecting the flute which

best suits you, whether you are a beginner or a professional. At least one Flute Fest participant is the proud owner of a new flute. Congratulations, Kay Ellickson, on the purchase of your new Brannen!



Exhibits at Flute Fest

## Sight-reading Sessions, UMFA 2016 Flute Fest

by Kristine Wagner

Are you looking for new music for your flute choir? 2016 UMFA Flute fest included two sight-reading sessions. Participants were treated with a variety of compositions. The morning session was organized and conducted by Polly Meyerding-Dedrick, who conducted the pieces listed below. Descriptions are provided to help you determine if the piece might be a good fit for your flute choir.

Name of Composition	Composer	About Composer	Playing level/grade (Flute World)	Instrumentation required	Style, influences	Notes
Pie Jesu from <i>Requiem</i>	Gabriel Faure, arr. by Bruce Behnke	French	Grade 2	4 C flutes, alto, bass	Religious, slow, very beautiful	Very effective
Silver Celebration	Catherine McMichael	Michigan composer, avail. For commissions	Grade 2+	Piccolo, 3 C flutes, alto, bass	Celebratory, fanfare-like	Fun to play
Four Japanese Folk Songs	Arr. by Robert L. Cathey	Traditional folk songs in differing styles	Grade 2	3 C flutes, alto, bass	Attempts to recreate the sound of Japanese flutes	Accessible, rewarding musically
Concerto #3 from 3 <i>Concertos for 5 Flutes</i>	J.B. de Boismortier	French Baroque	Grade 2+ to 3	5 C flutes. Can play 5 <sup>th</sup> part on bass	Fun contrapuntal parts contrasting with unison section	Great fun

# Laudie Porter Memorial Competition Results 2016

by Joshua Weinberg

Congratulations to all those who competed in this year's Laudie Porter Memorial Competition. There was a great show of talent from these young and inspiring flutists!



Photo by Cassian Lee

Laudie Porter Awards Shreya NarayanHS First Place Winner

The results are as follows:

	7th/8th Grade	9th/10th Grade	11th/12th Grade
1st Place:	Keshari Flannery	Elizabeth Kleiber	Shreya Narayan
2nd Place:	Clara Wodny	Ellen Gross	Shruti Gupta
3rd Place:			Abigail Valine

Special thank you to our judges Greg Milliren, Wendy Williams, Joshua Weinberg (Preliminaries) and Jennifer Kennard and Jane Garvin (Finals). Also thank you to our volunteers for the competition Sixia Chen, Huei-Mei Jhou, Kim Lee, Beth Blackridge, Ben Fok, Kay Ellickson, and Barb Sisco.

## 2016 Marathon Flute Concert

by Bethany Gonella

Proceeds directly benefit UMFA's student scholarship program.

### What:

Come join us for an epic all-day concert designed to support UMFA's flute student scholarship program! We're looking for performers, volunteers, and donors.

### When:

October 29, 2016 from 10:00 am to 6:00 pm at the Mall of America Sears Court

### How you can participate:

**Perform:** All ages and levels are invited to play, from beginner students to professionals. We would love to have ensembles as well as soloists, and any instrumental group is welcome as long as at least one flute is involved.

**Volunteer:** We have a variety of jobs to be done before, during, and after the concert. Any amount of time you're willing to share is appreciated! Please email [umfascholarships@gmail.com](mailto:umfascholarships@gmail.com) for details.

**Donate:** UMFA is accepting monetary donations for the scholarship program and instrument donations for its partner organizations.

### Watch the show!

Details: <http://umfaflutes.org/MarathonFluteConcert>



Photo by Eric Johnson

Teachers at Marathon Concert



Photo by Eric Johnson

Marathon Concert

**Upper Midwest Flute Association  
2015-2016**

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Volunteer Coordinator

Open

Young Artists Coordinator

Barb Leibundguth

# Student Scholarships, Fall 2016

by Haley Cramer

Attention, Students!

UMFA knows that playing the flute can be an expensive adventure, so we would like to help! We invite students of all levels, up to age 18, to apply to the UMFA Scholarship Program. We will begin awarding scholarships this fall. Our first deadline is July 15. Please review our award sessions and deadlines below. Scholarships may help cover the costs of private lessons, master classes or music camps for students who demonstrate financial need and dedication to their studies.

*Fall Award Session,*  
beginning September 1:

Deadline July 15

*Winter/Spring Award Session,*

beginning January 1:

Deadline November 1

*Summer Award Session,*

beginning May 1:

Deadline March 15

For questions, please email the  
Scholarship Committee at  
[umfascholarships@gmail.com](mailto:umfascholarships@gmail.com).

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## NFA Convention in Minneapolis: August, 2017

by Judy Ranheim and Jen Kennard

From August 10-13 2017 (just over a year from now), Minneapolis will host the National Flute Association's Annual Convention. In August of 1990, Minneapolis was the site of our first-ever convention in Minneapolis; after 27 years we get to show off our beautiful Twin Cities of Minneapolis and St. Paul once again. I hope you are all ready for a fun-filled four days which will be a great opportunity for all of us, both individually and as a community.

After the 1990 Convention, many people told us that our convention was the best ever!!! I think we should aim for that again in 2017. After all, our cities are beautiful and, since we are in the north, our weather will be fantastic, too! We are going to need every member to be there and to help us "sell" the great attributes of Mpls./St. Paul! We'll need lots of volunteers for this venture but if we all chip in, we will all be able to enjoy the convention and its many offerings. Keep your ears and eyes tuned to NFA Convention 2017. With everyone's help, we will have a successful convention and all the attendees will be delighted.

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Michael Schleicher - Layout Editor

# UMFA Spotlights Sounds of Silver Flutist Betty Olson

## Forty Years of Teaching: What I've Learned

I began my teaching as a way of paying for a new Haynes flute. I have loved it and the time has passed too quickly.

I began playing the flute at age 9, after passing the listening test. We had to tell if chords changed, which was easy to do by watching the trombones. It was such a privilege to be in the 4th grade band--- we got out of reading one day a week. The program was excellent, and our band members included the MacPhails and Stan Freese,

My first teacher was Reuben Haugen, the woodwind expert at MacPhail. He was an exceptional teacher and is still teaching after his retirement. I learned counting and fingerings (since he was a clarinetist, lots of Bb thumb) and a real love of playing. One day he called my mother in and told her that I had learned all he could teach me and should move to one of the teachers "upstairs." Reuben was most ethical, and willing to do what was best for students.

I missed the flute terribly over the years and began a course of 19 years of lessons when I returned to playing. My first teacher as an adult was Sue Morrissey, with the patience of Job

while teaching Moyses. When Sue left the area, I began 8 years with Susan Hedling DeJong. Repertoire was the big point, and in that time I counted over 80 works that we studied. From these two amazing teachers, I learned never to underestimate students' abilities and



Spotlight on Flutist Betty Olson

appetites, and to share everything with them.

When Susan DeJong was in Europe, I studied with Peggy Doerrie for 6 months. She is an amazingly generous

teacher, and very good at teaching interpretation. She's been a good friend over the years, judging contests and playing odd gigs with me.

I spent some time with Elaine Eagle who had a wealth of technical hints, interpretive skills, and just about anything you would like to know about the flute and the repertoire.

I studied with Mary Wilson, who was paring down her teaching and activities, but was still conducting the Buffalo (MN) orchestra and seeing students at home. Her ear was sharp and her advice was right on. I visited her from 1999 to about 2007, and continued to see her and play for her after she entered Presbyterian Homes. I learned that you don't have to stop playing or teaching at any age.

It also helps if you like kids. Unconditionally. Private teachers have to bend their schedules for marching band, concerts and other band events. The schools with healthy band programs send the most students to us. Band Directors are our allies and best friends.

Wishing you all your own 40 years, at whatever you choose!

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## Sounds of Silver

by Diane Horner

The Sounds of Silver are flute players from the Bloomington Medalist Concert Band directed by University of Minnesota's Professor Jerry Luckhardt. The flute section of the band began playing as the Sounds of Silver for weddings, funerals, fund raisers, church services, and special events over 25 years ago. Current

SOS members are: Juli Baecker, Mindy Foyer, Linda Hershey, Susan Hinton, Diane Horner, Kim Kirby, Betty Olson, Dyan Otten, and Elisa Tally. In addition to playing band rehearsals and concerts, SOS rehearses the second Saturday of each month and performs whenever someone has a request for beautiful music. Recently

we have been performing at Artistry's Inez Greenberg Gallery opening receptions at the Bloomington Center for the Arts. We enjoy participating in UMFA flute choir events each year and look forward to seeing and hearing area flute choir friends this fall. Thank you UMFA!

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- I do not want my contact information listed in the UMFA Directory

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