

NUMBER
196

UMFA

UPPER MIDWEST FLUTE ASSOCIATION

NEWSLETTER

SEPTEMBER
OCTOBER
NOVEMBER
2017

A Message from the UMFA President

The summer months are typically “quiet” months for UMFA, mostly filled with behind the scenes planning for the upcoming year. However, this summer, with the NFA convention in town, UMFA kept busy! We hosted William Bennet in an all day pre-NFA masterclass. The event was a hit, thanks to the work and planning of Deb Harris and Trudi Anderson. Whether you were able to attend or not, you will enjoy Deb’s article about the day in this newsletter! Many UMFA members performed and attended the convention. If you were unable to attend the convention, you can catch up on a lot of the NFA excitement by reading about the experiences of NPR’s Alison Young, local flute professional Hannah Peterson Green and high school student Marie Finch-Koinuma. And if you did attend the convention, you will certainly enjoy reflecting on an inspiring time for local flutists.

As I write this message, it is the start of the school year, and the start of the UMFA year. The UMFA membership year is September 1 - August 31. Our next scheduled UMFA event is the Marathon Concert, which supports our scholarship program. This important program has the ability to positively impact the lives of many hopeful students! I would like to encourage teachers to help their students sign up to perform. Their performance might give another child a chance to have lessons. I know from experience that my own students think it is pretty cool to perform in the large space at the Mall of America. Every dollar earned through the Marathon concert provides local students with opportunities they may not be able to afford without help from the scholarship. If you know a student who would qualify for our scholarship program, encourage them to apply!

While UMFA’s formal scholarship program is a relatively new addition to what we have to offer, I am guessing that there have been many UMFA teachers throughout the past decades, who out of the kindness and generosity of their heart, made lessons possible for a student or two. In the month of September, I can’t help but to think of my flute teacher, David Eagle, who passed away in September 2008. During my high school years, I wanted to have private flute lessons so badly, but my mom battled cancer throughout those years and money was very tight for our family. I was a little intimidated walking up to the stately brick home, with a large man waiting outside the door to greet me at my very first lesson. After the lesson, I explained that we could afford half hour lessons, every other week, so I would like to schedule that going forward. With a twinkle in his eye, he said, “You can have lessons every week, if you would like. Every other week will be on me.” David Eagle served as UMFA’s 5th president (1997-1998), and I think of him as we prepare for another Marathon concert. There are many ways you can be involved in the event, either by volunteering, or as an audience member, or by performing or donating. I encourage you to help make a positive impact on the life of another aspiring young musician by being involved in this fabulous event! See you there.

Joy Isakson, UMFA President

Visit the UMFA web page at
www.umfaflutes.org

UMFA Calendar of Events: 2017 - 2018

Oct 14, 2017
11:59PM
2017 MARATHON FLUTE CONCERT
DEADLINE

Oct 21, 2017
9:00AM
WOODWIND AND PIANO DAY
BEMIDJI STATE UNIVERSITY
1500 BIRCHMONT DR NE
BEMIDJI, MN 56601

Oct 28, 2017
2017 MARATHON FLUTE CONCERT
MALL OF AMERICA
SEARS COURT

Nov 01, 2017
11:59PM
UMFA SCHOLARSHIP
DEADLINE

Nov. 16-18, 2017
UPPER MIDWEST CHAMBER WINDS
WITH UMFA
UNIVERSITY OF ST. THOMAS

Feb. 17, 2018
12:00 - 4:00PM
LAUDIE PORTER
PRELIMS
UNIVERSITY OF MINNESOTA
SCHOOL OF MUSIC

April 07, 2018
FLUTE FEST
PLYMOUTH CONGREGATIONAL
CHURCH

DO YOU KNOW ABOUT UMFA'S SCHOLARSHIP PROGRAM?

By Andrea Meyers and Bethany Gonella

“Without UMFA scholarships [our daughter] wouldn't be able to play flute.” - Scholarship Recipient Parent

UMFA's scholarship fund provides financial assistance for flute students of all ages and levels who are permanent residents of the Upper Midwest. Scholarships may help cover the costs of private lessons, master classes, summer music camps, and pedagogy training for students who demonstrate financial need and dedication to their studies.

This fall, we hope to raise \$5,000 for the scholarship fund using the Marathon Flute Concert and Give to the Max Day. Monetary and instrument donations are accepted year-round. All donations are tax deductible. Your generosity, and your assistance with spreading the word, will help to provide invaluable educational

opportunities for deserving students!

To provide further support for students, UMFA maintains partnerships with the MusicLink Foundation and with Hopewell Music Cooperative North. Both organizations provide additional resources for students, including instruments, programming, and financial assistance.

Upcoming Application Deadlines

Spring: November 1, 2017

Summer: March 15, 2018

Read more at <http://umfaflutes.org/Scholarships>

NATIONAL FLUTE ASSOCIATION CONVENTION

By Alison Young

Some might ask, “Where have you been all these years?” Others more incredulous blurt out, “You play the flute?!” Still others might pat my shoulder supportively and say, “Well, it's better late than never.”

No matter. I got here. “Here” meaning finishing a project of music I had arranged, performed, played on tour, recorded, and now - almost two decades after a residency in Argentina - published.

Getting this done was due in large part to numerous requests for the music from flutists over the years, plus prodding from composer Sarah Miller whose work I narrated last year. But also thanks to the brilliance of our state and the taxpayers of Minnesota who voted to create the Minnesota Legacy Amendment and help pay for closeted artists like me to get their acts together and create something.

It didn't hurt that the chance to present this publication and sell it fell right into my lap with the National Association Flute convention scheduled to happen this year in our beautiful metropolis. The proximity allowed me to tiptoe back into the flute world after such a long hiatus, and, if needed, to retreat home across the river when things got too intense.

They did get intense, but in the most surprising and delightful ways. I arrived at the Minneapolis Convention Center by train then a rainy walk on Wednesday afternoon, after schlepping my books by roller board. Several companies happily carried it and I was thrilled to see such a huge space for exhibits upon my

arrival, large enough for everyone to blast out the big runs in Lt. Kije on piccolos all at once but still hear themselves think.

As is the case for conventions, I didn't get 20 feet before running into a former teacher. This was a man who had such belief in me some 30 odd years ago, I started believing in myself too. I am a “woman of a certain age,” but that didn't stop me from calling out “Mr. Pellerite!” eschewing his first name. Isn't that how we all do it? We're somehow still students even when we are by years full-fledged grownups.

The stream of old friends and the making of new friends continued unabated for the next four days after that first run-in. What struck me most about this convention in particular was the kindness and generosity of so many I met, and I must say, nowadays as more of a cheerleader for music, it was especially poignant to play the observer and share with the flute world as a sort of commentator the great talent of our community. I teared up when flutist Linda Chatterton and pianist Matthew McCright presented my music Friday afternoon. They let me play radio host and naturally allowed me to enthuse about all that makes Minnesota's musical life worth celebrating.

Our community absolutely rocked this convention, playing interesting music with polish and conviction but also with a dose of good fun, which sometimes is in short supply in the competitive world of flute playing. Minneapolis was well represented, not just as the hipster, beautiful, walkable town it's known for, but as a mover and shaker in the music world.

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Immanuel Davis and Adam Kuenzel loosened things up with a jazzy work by Kapustin. Michele Frisch donned a baseball cap and insouciant stance for a work based on her poetry set to music by a composer heroine in our midst, Libby Larsen. Catherine Ramirez raced up north from Northfield only hours after saying “I do!” to play a solo sonata by CPE Bach in the mesmerizing “driveway moment” way only she can. Julia Bogorad-Kogan brought down the house as she shared the stage for an entire recital with the gal who preceded her at the SPCO, Carol Wincenc. Paul Gudmundson brought heat and poetry to music from Latin America, and was scheduled for a concert nearly every day, never losing her cool even after getting stuck in an elevator for two hours! Linda Chatterton squeezed my little concert in between many others including a sample of her latest disc. Wendy Williams, James DeVoll, Judith Ranheim, Deb Harris, Joshua Weinberg, Greg Milleren, Mike Abresch, Amy Morris, Lauren McNee... There were so many more, I know. So, if I missed you, please take pity on this DJ/exflutist and let’s make music sometime soon.

Isn’t that just the thing, though? Our flute convention was so chock full of activity, it was impossible to hear, see, talk to and try everything on our lists. Maybe that’s a good thing, because it makes us want more. For the most part, I parked myself in the exhibits and talked up my publication, meeting dozens of people and hearing stories of travel and concerts, dreams and tough times. I certainly hope I played my part to represent our community, one I am so proud to be a part of, and would host such a fantastic convention. Bravi tutti!

Upcoming concerts:

***Thursday, October 12th, noon - Schubert Club
Courtroom Concerts, Landmark Center, Saint Paul
Chatterton/McCright Duo presents Alison Young’s new
publication A Little Tango in her Blood, Music for Flute
from Argentina***

***Wednesday, November 1st, 8:00 p.m. - University of
Minnesota School of Music Immanuel Davis and Timothy
Lovelace present Alison Young’s new publication A Little
Tango in her Blood, Music for Flute from Argentina***

As a former professional flutist, Alison Young enjoyed a diverse music career as an orchestral principal, soloist and teacher performing on five continents including North America and New York City’s Carnegie Hall. She has a knack for solo recitals with the Atlanta Constitution and Journal agreeing, calling her “a recitalist of great poise and technical security, dazzling precision and virtuosic flair.” Before dystonia ended her playing career, she made the recording premiere of David Diamond’s flute concerto much to his delight. He said hers was “some of the finest flute playing I have heard.” Two years later, she toured Argentina, playing her own arrangements of Piazzolla tangos and other works, releasing a CD and finally publishing these arrangements in a book that takes its name from a newspaper review, A Little Tango in Her Blood, music for flute and piano from Argentina. Nowadays, Alison Young is more of a cheerleader for music and musicians, hosting a mid-day disc spin on Classical Minnesota Public Radio as well as American Public Media’s syndicated concert program, SymphonyCast, the Saint Paul Chamber Orchestra and St. Olaf Christmas. Alison is an avid kayaker, rock climber, long-distance backpacker, biker, and skier. She lives with her husband across the street from the birthplace of F. Scott Fitzgerald in Saint Paul, Minnesota.



UMFA History

Check out the History area under the “About Us” tab on the UMFA website. Click on programs which lists a sampling of the activities that this exceptional organization has presented. You will be impressed!

UMFA SPONSORS WILLIAM BENNETT FOR PRE-NFA CLASSES

By Debora Harris, class coordinator, assisted by Sarah Weisbrod

UMFA kicked off this year's NFA Flute Convention with the sponsorship of a day-long pre-convention master class featuring British flutist William Bennett, otherwise known as "WIBB." Twenty-four flutists from around the world applied to play in one of two master classes. Special thanks goes to Barb Leibundguth for judging the auditions and choosing the performers for the class. There was a wonderful audience turnout, with approximately 150 people auditing the two classes. In addition, special thanks also to pianist Dr. Stephen Self, professor of piano at Bethel College, for his artful collaboration with all of the soloists.

Dressed in his usual colorful and dapper way, WIBB worked his musical magic on each of the performers, whose ages ranged from high school students to adult professionals. The auditors were made up of longtime WIBB students, as well as flutists who were attending WIBB's class for the first time. Frequently referring to his teacher, Marcel Moyse, WIBB discussed topics dealing with phrasing and singing through phrases, articulation and note lengths, projection, posture, and musical style.

In the morning class, Minnesota native and recent high school graduate, Claire Gunsbury (student of Immanuel Davis), performed the Dutilleux Sonata. Of her phrasing, WIBB said, "You must always be going to and coming from something or somewhere."

High school student Ann Kuo (student of Jim Walker), from Los Angeles, performed Enesco's Cantabile et Presto. For the

opening, WIBB advised Ann to think of the words, "Oh yes," so that the notes would lead to the downbeat. He also asked her to sing the octave passages, and then said, "When playing those passages on the flute, act like you are singing them. Your voice knows what to do."

After a tea break, Spencer Hartman performed Air Valaquesby by Doppler. Spencer is a Doctoral Teaching Assistant in the studio of Lisa Garner Santa at Texas Tech. WIBB explained that he has a special affinity for Air Valaques because his grandmother came from the Valaquia region of Romania. Of this piece WIBB said, "You need to feel the Hungarian style, and think of how a violin would play the upbeat. Milk the top notes of the phrase. The flute must enter as a hungry Dracula, looking for someone to eat!"

Closing the morning class, Tara Meade, Adjunct Professor of Flute at Luther College, performed the first movement of Mozart's Concerto in G Major. When a flutist plays one of the Mozart concertos in a WIBB class, he asks the audience to sing the orchestral tutti parts. WIBB always stresses the importance of singing the musical lines in order to hear proper phrasing, so this was a nice chance to involve the entire audience. WIBB said of performing Mozart, "Sometimes dots mean short and sometimes they mean something else. Think of the repeated notes like separate bow strokes. Make a difference between the melodic and rhythmic passages. When a composer says something twice, the second time must be different."

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Above: WIBB instructs students during the 2017 masterclass. Photos courtesy of Debora Harris.

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Lindsey Wong, a junior at Sycamore High School, and Principal Flute in the CSYO Philharmonic in Cincinnati, performed the first movement of the Poulenc Sonata. WIBB mentioned that this piece was composed in Cannes in 1952 at Hotel Majestic. WIBB's advice for Lindsey about posture: "The flute goes in front of the body, with the feet at a 45 degree angle to the flute, and the flute parallel to the audience, but not to the shoulders. The feet should be shoulder-width apart and shoulders should be above the feet. The flute should not be parallel to the shoulders."

Elizabeth Kleiber (student of Susie Kuniyoshi), a junior at Hudson High School, performed Griffes Poem. WIBB frequently advises students to use alternate fingerings to achieve different tone colors and effects. For clarifying middle E, "use the C# key instead of the D# key. This helps bring out the upper harmonics in that note," he explained. In the double-tongued sections he asked Elizabeth to use the syllables "da-ga," in order to play those passages with more sound and projection.

Izak Kertzus performed Rhené-Baton's beautiful Passacaille. Izak is pursuing a double-major in Flute Performance and Japanese Studies at the Florida International University in Miami. WIBB's advice about tuning: "Don't tune without vibrato, because we don't play that way!" He also told Izak to elongate his body when going to the top register, and not to crunch his neck down because it 'squishes' the tone.

Ricardo Gil, a Flute performance major at Indiana State University (student of Joyce Wilson), performed 'Bordel1 900' from Piazzolla's History of the Tango. WIBB said, "You must get the right ping for the repeated notes. Practice each note slowly with bell tones."

After the conclusion of the six-hour class, WIBB stayed in the room signing autographs, taking pictures, and answering questions. His willingness to help each student progress musically from where they were to a higher level was evident throughout the entire class, and even after the conclusion of the class. WIBB, at times funny, at times whimsical or dramatic, conducted the class with great enthusiasm, and had the desire to work with every student until they understood his concept. He found a way to bring out the best in everyone's performances. All of the class attendees were fortunate to have had the opportunity to witness a great musician and pedagogue. It was especially heartening to witness WIBB's love of music and the flute, his charm, and his unique ability to communicate his musical ideas.

UMFA TRAVELS NORTH: REACHING OUT GEOGRAPHICALLY AT BEMIDJI STATE UNIVERSITY

By Lauren McNee

UMFA is kicking off our venture into reaching out geographically at Bemidji State University's Woodwind and Piano Day on Saturday, October 21, 2017 from 9:00 a.m. to 8:30 p.m. Held at the Bangsberg Fine Arts Complex on the BSU campus, Woodwind and Piano Day will feature master classes, workshops and recitals given by BSU faculty members, including BSU Flute Professor and UMFA Vice President, Dr. Lauren McNee. Look

for the UMFA booth in the exhibit hall on the main level of Bangsberg! There will be a raffle for a free UMFA membership in addition to CDs and music for sale. Schmitt Music's The Flute Gallery will also be a featured exhibitor with instruments and accessories available for purchase. Woodwind and Piano Day is a free event and all levels are welcome. More information about the event and registration may be found here:

<http://www.bemidjistate.edu/academics/departments/music/upcoming-events/woodwind-piano-day-2017/>

Featured Workshops/Clinics for Flutists

- *Flute Master Class*
- *Baroque Performance and Repertoire for Flutists*
- *Woodwind Maintenance and Repair*
- *Reading Ensembles*
- *Strategies for Success in Higher Education as a Music Major/Minor*
- *College Music Programs Q&A*



Above: a photo of the Bemidji State University fine arts complex. Photo courtesy of Lauren McNee.

2017 MARATHON FLUTE CONCERT

By Mandy Daniels

DATE: Saturday, October 28, 2017

TIME: 10:00 a.m. to 6:00 p.m.

LOCATION: Mall of America Sears Court

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. Teachers, please encourage your students to perform!



Flutists perform at a previous Marathon Concert. Photo courtesy of Mandy Daniels.

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. Non-"Western" flutes are welcomed as well.
- **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! Contact Kara at volunteer@umfaflutes.org if you would like to join the fabulous team of volunteers.
- **Donate:** UMFA is accepting monetary donations for the scholarship program and instrument donations for its partner organizations. Our fundraising goal for this fall is \$5000! All donations are tax-deductible.
- **Spread the word** by telling people about it and liking/re-sharing UMFA's Facebook posts!
- **Come watch the show!**

Details and performer/volunteer applications: <http://umfaflutes.org/MarathonFluteConcert>

Application deadline: Saturday, October 14th

Contact: UMFAscholarships@gmail.com

Postcards: Please let us know if you would like a stack of postcards to distribute by emailing UMFAscholarships@gmail.com

AROUND THE TOWN: UPCOMING MUST-SEE FLUTE PERFORMANCES IN THE TWIN CITIES

By Lauren McNee

The Royal Flute: Music from the Court of Louis XIV

Barthold Kuijken and Immanuel Davis, traversi
Arnie Tanimoto: viola da gamba
Donald Livingston, harpsichord

Monday, October 9, 7:30pm, Antonello Hall, MacPhail Center for Music
Tickets: \$20 (Students: \$15)

Tuesday, October 10, 7:30 p.m., Weber Hall, University of Minnesota
Duluth

Tickets: \$16 (Seniors: \$11, UMD Faculty/Staff: \$9, Student: \$8, UMD
Student: \$6)

Barthold Kuijken and Immanuel Davis perform works by composers from the period of Louis XIV for 1 and 2 flutes on French baroque instruments at A=392 (a whole step lower than our modern A!). The flute was one of the most fashionable instruments during this period and was enjoying a wealth of beautiful music being written for it. Composers to be featured are: Couperin, Hotteterre, Darnel, Philidor, de la Barre, Clérambault and more! These two concerts are in preparation for the CD recording that Bart and Immanuel will be making of this program later in October.

Twenty-Fifth Anniversary Celebration of MBC in Ukraine

Michele Frisch, flute
Roger Frisch, violin
Herbert Johnson, piano

Sunday, October 8, 2017, 4:00 p.m., Benson Hall, Bethel University

A Little Tango in Her Blood

Immanuel Davis, flute
Timothy Lovelace, piano

Wednesday, November 1, 2017, 7:30 p.m., Ultan Recital Hall, University of Minnesota

Immanuel Davis and Timothy Lovelace perform flutist and MPR Radio host's arrangements of Argentinian Tangos and other pieces. This concert is in celebration of Alison's new book of arrangements. Alison will be present to speak about her time in Argentina and what inspired her to arrange these pieces. The volume of pieces will also be available for purchase.

Faculty Artist Series: Magic Flute, Treasures from Opera

Michele Frisch, flute
Amy Morris, flute

Tuesday, February 13, 2018, 7:30 p.m., Nazareth Chapel, University of Northwestern

Save the Date: Spring 2018

Leonard Bernstein — Halil for solo flute, three percussionists and strings

Julia Bogorad-Kogan, flute

Date TBD, Lloyd Ultan Recital Hall, University of Minnesota

Minnesota Opera 2017-18 Season

Ordway Concert Hall

*Fellow Travelers at the Cowles Center

More information and to purchase tickets: www.mnopera.org

Oct. 7-Oct. 15 Don Pasquale

Nov. 11-Nov. 19 The Marriage of Figaro

Jan. 27-Feb. 3 Dead Man Walking

Mar. 17-Mar. 31 Rigoletto

May 12-May 20 Thaïs

Jun. 16-Jun. 23 Fellow Traveler

Minnesota Orchestra 2017-18 Season

Concerts with prominent orchestral flute parts
For more information and to purchase tickets:

www.minnesotaorchestra.org

Oct 12-14 Guarantors' Week: Beethoven and Prokofiev
Sergei Prokofiev — Symphony No. 1, Classical
Ludwig van Beethoven — Symphony No. 4

Nov 2-4 Vänskä Conducts the Reformation Symphony
J.S. Bach — Orchestral Suite No. 2 in B minor
Adam Kuenzel, flute

Nov 16-17 Brahms' Fourth Symphony
Johannes Brahms — Symphony No. 4

Apr 13-14 Wagner, Liszt and Schumann
Robert Schumann — Symphony No. 2

Apr 20-21 Cameron Carpenter Plays Rachmaninoff
Dmitri Shostakovich — Symphony No. 5

May 3-5 American Voices: Copland and Bernstein
Jeff Beal Concerto [World Premiere]
Sharon Bezaly, flute

The Saint Paul Chamber Orchestra 2017-18 Season

Solo and chamber flute performances
For more information and to purchase tickets: www.thespc.org

Oct 27-29 Patricia Kopatchinskaja Plays Mozart's Fifth Violin Concerto
Arnold Schoenberg — Pierrot Lunaire
Julia Bogorad-Kogan, flute

Dec 7-10 Holiday Concerts: Bach's Brandenburg Concertos
J.S. Bach — Brandenburg Concertos No. 4 and No. 5
Julia Bogorad-Kogan, flute
Alicia McQuerrey, flute

Feb 16-17 Baroque Concertos and Haydn's Fire Symphony
Domenico Cimarosa — Concerto in G for two flutes and orchestra
Julia Bogorad-Kogan, flute
Alicia McQuerrey, flute

Mar 14 Liquid Music Series
Nathalie Joachim — Fanm d'Ayiti [World Premiere]
Nathalie Joachim, flute
SPCO String Quartet

Mar 15-18 Chamber Music Series: Strong Sisters
Lili Boulanger — D'un Matin de Printemps for flute and piano
Julia Bogorad-Kogan, flute

Apr 6-8, Apr 12-15 Maureen Nelson Plays The Lark Ascending
Charles Gounod — Petite Symphonie for wind instruments
Julia Bogorad-Kogan, flute

NFA Convention

by Hannah Peterson Green

The 2017 National Flute Association convention in Minneapolis was without a doubt the best flute lesson I've ever had. As a professional musician and conservatory graduate it's a bit embarrassing to admit that this was my first time attending one of the annual events, but I can say with full confidence that I will be back many times in years to come. While these five days in August will certainly be remembered as some of the most exhausting days of my year, they were also the most rewarding and inspiring. I found myself scrambling to find an hour or two to practice at the end of these ten-hour days because I couldn't wait to try out new techniques, read through new repertoire, and revisit old favorites.

While my intent going into the week was to absorb as many recitals as possible, it was also fun to take advantage of attending the world's largest flute reunion! I certainly had "fangirl" moments walking past Denis Bouriakov, Carol Wincenc, and Greg Pattillo on a near daily basis, but also had a blast spending time with former teachers and friends from high school and college. I had some wonderful conversations about technique, pedagogy, and performance anxiety that reinforced how important it is to maintain a support system. In the competitive world of orchestral auditions, I find it all too easy to feel like I'm the only flute player facing stumbling blocks. Having honest conversations and sharing tips and tricks with other people experiencing the same things was one of the most valuable parts of my convention experience.

I made a special point to attend as much of the Young Artist Competition as I possibly could, although since the first two live rounds require every competitor to play the same three pieces, I only ended up attending about six of the 10+ hours of total playing time. It was very inspiring to hear such a high level of playing coming from my peers. While I didn't know anyone competing this year, many of my classmates at the University of Cincinnati College Conservatory of Music have competed in the past, and it was so rewarding to hear technical and musical excellence as the result of hard work. I also attended parts of

the Piccolo and Flute Orchestral Excerpts Masterclasses, which are perhaps more relevant to my own current musical goals. While the performance of orchestral excerpts is very precise and controlled, I was treated to different phrasing and interpretive ideas that I can apply to my own practice.

The highlight of my NFA convention experience was attending a concert celebrating William Bennett's 80th birthday which featured some of his star students. I really can't give this concert justice using only words. In addition to finally hearing Denis Bouriakov and Stefan Hoskuldsson perform live, I was introduced to the equally virtuosic playing of international soloist Alena Lugovkina. I can honestly say that I have never heard a flute played like that. The level of fastidious technique, the gigantic sound, and individual musical ideas that these three bring to the table is unlike anything the flute world has ever seen before.

While my NFA experience was mostly focused on attending performances, what is really special about the event is that it offers something for everyone. I was able to attend lectures on warming up and muscle awareness, but each day offered many more opportunities to hear from masters of every aspect of our profession. From demonstrations of Robert Dick's sliding head joint to baroque flute performance practice; flute choir reading sessions to lectures on how to give a masterclass, the NFA convention is a truly special week of community, inspiration, and education. See you all next summer in Orlando!

Hannah Peterson Green holds a Bachelor of Music from the University of Cincinnati College-Conservatory of Music. She is an active performer and teacher in the Twin Cities, having appeared with the Minnesota Opera Orchestra and the Mankato Symphony as well as solo and chamber performances at The Schubert Club and on Minnesota Public Radio. Hannah is a founding member of The Cedarwood Duo and Chione wind quintet.

Donate Your Used Flute

If you have no plans to use your flute, perhaps you would consider donating it to UMFA to place in the hands of a student who might not otherwise have access to an instrument. For details visit the website:

www.umfa.org

Newsletter Deadline

The deadline for submissions for the next newsletter is Dec. 1, 2017.

If you have articles, announcements, cartoons, recital dates or other information for the newsletter, please submit on or before this date to

Rachel Haug Root at

communications@umfaflutes.org

UMFA

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Number 196

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www.umfaflutes.org

Krista Jolivette - Content Editor
Michael Schleicher - Layout Editor

UPPER MIDWEST FLUTE ASSOCIATION BOOTH IN THE HEART OF THE EXHIBIT HALL

By Kara Swanson

During the National Flute Association Convention, UMFA enjoyed the community building benefits of having a booth in the Exhibit Hall. It was great for local flutists to have a visual reminder of our organization and all of the wonderful events that are offered to our members. Several people stopped by and said, "I should sign up again," or "I used to be a member." Those who so kindly volunteered their time managing the booth were able to share information about the many activities and events available to members throughout the year. Each day of the convention we held a drawing, giving away a free UMFA membership for the upcoming year! If you were unable to stop by our booth to pick up posters and current UMFA brochures to share with your students, they will be available at the Marathon Concert

at the MOA. Thank you to the following people for being the welcoming connection to our organization: Joy Isakson, Melissa Kraus, Haley Kramer, Dawn Saxton, Peggy Hammerling, Deb Haarsager, Robert Wakely, Carol Flaten, Erika Tomten, Andrea Myers, Sierra Piepkorn, Kim Lee, and Jon Campbell. UMFA is thankful for your time and commitment to making the NFA booth a success!

Volunteer opportunities are available year-round at the many events UMFA organizes. If you are interested in being part of the UMFA volunteer team, please contact Kara Swanson at volunteer@umfaflutes.org. We can match your volunteer availability with an UMFA need.



UMFA Lending Library

The UMFA lending library contains music for flute solo, chamber groups and flute choir. For more information, including a catalogue of available pieces, check our website. Members can gain access to the collection by appointment, and please contact us if you are interested in making a donation. For all inquiries, please send an e-mail to:

umfibrary@gmail.com

UMFA Updates

If you are a current UMFA member, and have an event to publicize, you can submit it to information@umfaflutes.org to be included in an "UMFA Update" Information must be sent by Sunday at 7 PM to be included in the next week's update. Please limit your posting to 200 words.

THE NFA EXPERIENCE THROUGH THE EYES OF 13 YEAR OLD

By Marie Finch-Koinuma, student of Cindy Farrell

The National Flute Association Convention was a great learning experience for me, because I was able to see so many fantastic flute players perform.

My favorite performance was “The Princess & The Dragon: A Musical Play for Flute Choir.” It was a very creative play. Each flutist played a different character, and any characters that were not on stage at the moment played accompaniment music.

I also enjoyed the flute choir reading sessions. The music sounded amazing because many talented flutists played

during the sessions. All of the conductors picked great music, which was really fun to play. I especially loved the reading session for low flutes, and was sad that it lasted for only 45 minutes.

On Saturday I attended “Native American Flute for the Classical Flutist,” which was a totally new experience. The Native American flutes were easy for me to play, so I learned a lot in an hour. They had a beautiful, mellow, earthy sound, and were made of smooth, glossy wood. I had the opportunity to go to the exhibit hall several times, and was impressed with the large number of flutes. I enjoyed simply walking around and looking at the flutes. I

bought some sheet music, and I tried a few piccolos.

The National Flute Convention was very inspiring, and I will always remember the experiences I had there.



Marie Finch-Koinuma, 13, attended the NFA conference

PHOTOS FROM THE 2017 NATIONAL FLUTE ASSOCIATION CONVENTION

Photos courtesy of Debora Harris



UMFA member, Jen Kennard and Teresa Richardson as the Kenson Duo perform “Court Dances” by Harberg in the “Celebrating American Women Composers” program.



FluteSpiration members (L to R) Peggy Doerrie, Trudi Anderson, Sandra Sheih and Mark Brudehold with guest guitarist Kevin Carlson about to perform the NFA Premiere of Four Dances and a Prelude by Robert J. Maderich II in the Minnesota Composers 2 event.



The Sandwich Low Flute Quartet with UMFA member Linda Chatteron (2nd from left) performing the World Premiere of “The Lotus Eaters” by David Evan Thomas in the Flute Quartets program.



UMFA members (l to r) Rachel Root Haug, Katie Lowry, and Bianca Najera with The Flute Shop at the Schmitt Music display in the Exhibitor’s Hall.

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