

Newsletter of the Rochester Flute Association



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December 2023

DREAMING/BEING WITH DR. TIMOTHY HAGEN AND DR. BEN CORBIN

by Alexandra Hine

After a three-year hiatus from in person events, the RFA presented Dreaming/Being, a collaboration with flutist Dr. Timothy Hagen and pianist Dr. Benjamin Corbin at the 2023 Flute Fair opening recital on Friday, October 20. Dr. Hagen and Dr. Corbin captivated the audience with an evening of newer works for flute and piano, while asking the audience to allow their minds to wander into a world of dreaming and being.

When members entered Wilmot Recital Hall at Nazareth University, they were greeted at the door with a standard program, as well as a colored pencil and sheet of blank paper. At the opening of their recital, Dr. Hagen addressed the audience and explained the purpose of the tools they were given at the door. An excerpt from Dr. Hagen's program notes explain their intended goals of experiencing imagination. "This is our aim with Dreaming/Being: to offer you an experience that engages your imagination and sets you free, if only for a while. To that end, we have provided sophisticated tools (crayons, colored pencils, and drawing paper) for your use. As you listen to this evening's program, let the music carry you on a journey of the imagination. Feel free to draw, color, doodle, write poetry, sketch out a long-form essay—in other words, go wherever your imagination takes you without reservation or judgment."



Opening the recital was a new work written in 2023 by Dr. Hagen titled, *Invocation*. During the COVID pandemic Dr. Hagen was commissioned by different flutists to create a series of ten contemporary caprices to be written for the flute, *Invocation*; being the ninth caprice, was written for his teacher, 2019 RFA guest artist Marianne Gedigian. Prior to playing the work, Dr. Hagen remarked that while the techniques he would use were once considered extended techniques, they have truly become a part of the standard practice of the flute. The work is written for flute alone and was played with the end of the flute into the open cavity of the piano, allowing for extra resonance of the pitches amongst the strings and resonating chamber of the piano. *Invocation* used many newer techniques such as blowing air into the flute for air pitch, versus the clear tone we are used to hearing. This created a feeling of undefined pitch to allow the audience to drift into a space of openness and stillness.

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Letter from the President

Musical Gifts

One of the most precious gifts my parents gave me was guiding me on the path of a life filled with music. Both of them had an emotional connection to music: my father was a flutist from the age of 7, and he frequently took the train from his small town in Massachusetts to Boston for lessons with the piccolo player in the Boston Symphony. That strong foundation stayed with him throughout his life, and playing music brought him great joy. He could occupy himself for hours playing duets with a CD, though he much preferred playing with his wife or daughter!

My mother spent the last two of her high school years in three different internment camps for Japanese-American citizens. Growing up in Sacramento, California, she learned to play the piano and cello, though she couldn't bring them with her when they had to leave home quickly and most of their possessions behind. This treasured picture from her photo album shows her school orchestra at their third camp, in Jerome, Arkansas. I can only imagine the feeling she experienced when she was able to play on a cello provided by a kind non-Japanese-American music teacher.

For both of my parents, music was a gift to be shared and received generously. How fortunate I was to live in a household where I was reminded to practice, and to have a mother who would accompany me at solo festival - that is, until the year that she found out that they were also grading the accompanists!

I was thrilled to rejoin the RFA board this fall, and to see both new and returning friends at the Flute Fair! I'm happy to see that the RFA Flute Choir is thriving under the direction of Annette Farrington, and grateful that they are sharing their musical gifts with the Rochester community this holiday season - thank you all!

If you are reading this newsletter, my guess is that music plays an important role in your life - perhaps a connection with others, a challenge for your mind and body, or time that you set aside as a gift for yourself.

Wishing you peace and music in this holiday season,

Joanna



Rochester Flute Association

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- ♪ To promote the enjoyment and appreciation of the flute.
- ♪ To assist members in achieving musical excellence.
- ♪ To facilitate an exchange of ideas among flutists, teachers, and flute enthusiasts.

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Newsletter Contributors

Erika Marcucci, Joanna Bassett, Alexandra Hine, Marjorie Roth

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DREAMING/BEING

(Continued from page 1)

Invocation segued directly into *Jhula Jhule* (2013) by Indian American composer, Reena Esmail. Esmail originally wrote this piece for violin and piano, based on two Indian folksongs, "Ankhon vina andharon re" and "Jhula Jhule". Dr. Corbin and Dr. Hagen brought the audience into a rhapsodic whirlwind of dazzling piano and flute technique, while creating a sense of folklore as intended by the rooted structure of the piece. While the piece highly contrasted the opening Invocation, it felt as though the pieces were directly related and created a full story of an open space, eventually being filled by swirling notes filling the traditional sense of the American concert hall.

Following these opening works was a less familiar work, *Sonata for Flute and Piano* by the Black American composer, Billy Childs. Again, the work combined a deeper cultural understanding of American western music, combining western classical music with a clear relation to American jazz. Dr. Hagen and Dr. Corbin brought a beautiful sense of clarity to each movement of the piece. The opening movement, "Allegro," had a clear sense of an American jazz standard with many typical infections we



would hear in the jazz of the mid twentieth century. The second movement, "Largo," had a soulful and colorful feel, highly reminiscent of traditional Black American folk music. The final movement, "Presto," displayed a rhythmic sense of dance, again playing into the the cultural richness of America and Black



American music, and the intertwining that has influenced the American music genre. The two artists clearly had a deep connection to their ideas for this piece, and it allowed for the audience to travel back to the mid-late twentieth century, where their imagination follow the history of Black classical musicians in America. Concluding the first half of the program was another piece written in 2023 by our guest artist, *Reverie/Diablerie*. This piece was commissioned by Dr. Hagen's friend, Dr. Jennifer Olsen, as the first piece in her "consortium by California collegiate flute teachers to start a competition modeled after the Paris Conservatory's famous annual concours." Dr. Hagen explained that the piece follows the traditional form of a Paris Conservatoire piece, slow/expressive, developing into a fast/moving second half. The work itself, he explained, is slightly less challenging technically, but has a great deal of fun added to it. Their performance showcased their interpretation of "Reverie" fitting into his narrative of being in a daydream, or make-believe land, which is then followed by a "Diablerie" where the daydream or make-believe land comes to life. Dr. Hagen fittingly compared the anticipation of Halloween for a child to finally letting loose on the night of Halloween and having a night of "innocuous goblin joy."

The second half of the recital presented one programmed work, *Sonata for Flute and Piano in B minor*, originally written for violin and piano, by Ottorino Respighi, transcribed by Dr. Hagen. As the oldest and most "traditional" piece on the program, the

audience was drawn into a new interpretation of a work that took us through a classically Romantic journey. While listening to the work, I chose to pull up the violin score to see the alterations that Dr. Hagen used to allow the flute to take the character of the violin, as I was unfamiliar with the work. Dr. Hagen beautifully took the structure of the line and developed his interpretation of the depicted colors to the flute range, and created a beautiful work that ought to be played by more flutists in the future. I found this piece to be incredibly beautiful, and highly reminiscent of the César Franck Sonata, originally written for violin and piano, but frequently played on the flute. Dr. Hagen and Dr. Corbin's storytelling through this sonata was dramatic yet incredibly sensitive.

Dr. Hagen and Dr. Corbin surprised the audience at the end with a short encore, after a highly appreciative applause by the audience, Nocturne by Lili Boulanger. Dr. Hagen chose this piece as an encore to allow the audience to leave in a more peaceful dream state, following such a dramatic ending of the Respighi. The audience was swept away into the luscious sound of Dr. Hagen's flute playing along with the exquisite sensitive and collaborative work with Dr. Corbin. The RFA was incredibly lucky to have a return to its annual flute fair with such an imaginative, beautiful and artistically developed opening recital, that would set the tone for a lovely weekend.

SPARKING A SENSE OF DISCOVERY IN YOUR FLUTE: LAURA LENTZ WORKSHOP

by Dr. Marjorie Roth

Laura Lentz's early morning workshop was the perfect way to warm up for Fair Day, 2023. Her presentation offered a preview of her exciting new book, *Modal Warm-up: Sound Discovery and Color Palette Expansion* (released on December 1, 2023).

She started the morning with a good stretch and a good question: What does it mean to "discover" something new in our daily practice routines? What might that feel like and how can we do it?

A lively group discussion led to Laura's topic for the day—i.e., exploring the potential for new colors in our sound, noticing how we feel as we develop those colors, and connecting those colors to physical and emotional states so that we can be more expressive when we play.

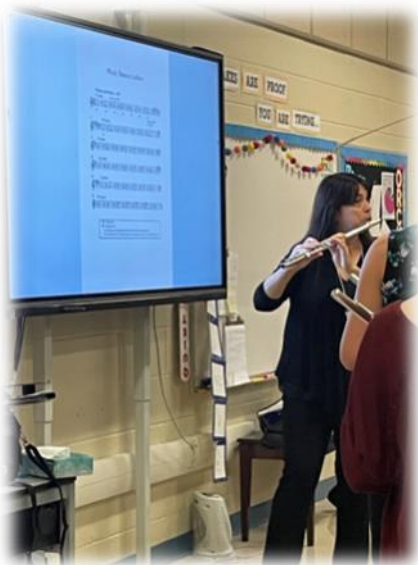
Laura was careful to note that the idea of associating different moods with different modes is not new. The concept of modal affect and its power to alter human feeling and behavior began in antiquity and is still an underlying assumption for modern jazz musicians. But the modes are underutilized, both affectively and technically, as a means of developing expressive subtlety by most classical musicians—precisely the deficiency Laura's new book seeks to address.

Over the course of her workshop Laura walked us through on the basic, six-part warm-up exercise found in Chapter 2, which can be applied to any one of the modal scales (Airy Sounds, Harmonics, Modal Patterns, Root Patterns, Noodles, and Melodic Patterns). The segments of the exercise address familiar aspects of embouchure, breathing, air-support, and/or finger technique, etc. But to these standard challenges Laura has added the fresh aural perspective of the modal scale patterns. *(Continued on page 5)*



LAURA LENTZ WORKSHOP

(Continued from page 4)



As she walked us through practice examples from her book, the emotional impact of using the modes as a point of departure was immediately apparent, as was the incredible value of the exercise. Almost like magic, so many important but easily overlooked things became abundantly clear, simply by reconfiguring the major and minor steps of a scale! Weakness in pitch perception, consistent breath support, and uneven technique became far more noticeable; but, on the bright side, so did a whole new world of sound colors emerge, revealed by the unexpected and highly individual melodic characters of the modes.

To give just one example, near the end of the workshop we played all the modal scales based on the same root pitch of F, easily accomplished for the eye and the fingers by adding a flat for each repetition of the scale (a new concept to most of us in the room, but a standard practice for jazz musicians). But the sonic and emotional affect was truly startling for the ear and the emotions as we experienced together the multiple personalities of the “F scale”.

Laura’s presentation provided a fresh inspiration for practice sessions, a new way to experience our individual sounds, and a valuable tool for fine-tuning our awareness of pitch and melodic structure.

Congratulations to our 2023 High School Performance Competition Winners!



Winners: Riley Hubisz,
Elizabeth Runion and
Ami Masuda



Winners with RFA President, Joanna Bassett (right), and Competitions Coordinator, Meghan Phelps (left)

GESTURES OF GRACE: THE FLUTE MUSIC OF DANIEL PESCA WORKSHOP BY ANDRÉ J. WASHINGTON

by Dr. Marjorie Roth

Rochester flutist André J. Washington's lecture workshop introduced Fair-goers to the music of composer Daniel Pesca, a new member of the Eastman School of Music's faculty of composition. André and his collaborative artist Yoshiko Arahata discussed and performed two works for flute and piano, *Melisande* (2013; rev. 2023), and *Gestures of Grace* (2021).

The original version of *Melisande* was composed in 2013. During the summer of 2023, however, the composer expanded the work for André, creating the the dynamically bolder, more virtuosic version performed today. André described *Melisande* as a significant new contribution to the flute literature featuring a rich web of musical associations with the work that inspired it.



Pesca's *Melisande* makes reference to Claude Debussy's opera *Pelleas et Mélisande* (1902); specifically to the opening of Act III, which finds Mélisande is alone her castle tower, singing softly, with the sound of wind and rustling leaves in the orchestra. Pesca borrowed the mood and specific musical materials from this contemplative scene, using different playing techniques to evoke dramatic details. For example, the use of pitch bending straight tone conveys *Melisande*'s melancholy. Similarly, flutter-tonguing depicts the wind outside her castle wall. As André noted, "the challenge for the flutist and interpreter is to make all of these colors maximally distinct.... This piece is less about a unified unfolding of line and more about painting a scene or picture through the evocation of different elements, both literal and atmospheric".

The second piece performed was *Gestures of Grace*, composed in January of 2021. The sonata was inspired by dance, conceived as a *pas-de-deux* for equal partners. The five movements are intended to be played without break. The first three movements are short, vignette-like character pieces. The first (Twirling) is characterized by looping melodic gestures. The second (Flowing) features a continuous motion in the piano, with the flute soaring above. The third (Hinting) is a wry-spirited interlude filled with angular, humorous gestures. The more fourth (Glinting) is an expansive nocturne, the high register of the piano part evoking sparkling stars in the night sky. The finale (Dancing) conveys excitement through the rapid exchange of propulsive rhythmic figures.

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ANNETTE FARRINGTON: SIMPLIFYING AND DEMYSTIFYING BAROQUE AND CLASSICAL ORNAMENTATION AND STYLE

by Dr. Marjorie Roth



Annette Farrington's workshop courageously tackled the important but sometimes daunting topics of Baroque and Classical ornamentation and style. She began with J. J. Quantz's eighteenth-century admonition that flutists must always play with "good taste". Good advice, of course, but—what does that really mean? We can only guess. But fortunately, flutists have several excellent sources to turn to, including Jacques-Martin Hotteterre's *Principes de la flute traversiere, de la Flute a Bec, et du Haut-bois* (*Principles of the Flute, Recorder, and Oboe*, 1707), Johann Joachim Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (*On Playing the Flute*, 1752), and Johann George Tromlitz's *Ausführlicher und Gründlicher Unterricht die Flöte zu Spielen* (*Detailed and Basic Instruction for Playing the Flute*, 1791).

An experienced and organized teacher, Annette provided a detailed handout, chock full of useful information. It served as a guide to the topics addressed during the workshop but also gave Fair-goers a handy set of references to explore at home. With reference to the contemporary treatises and her own experience as a teacher and performer, Annette organized her workshop around the topics most pertinent to understanding and mastering Baroque and Classical style: tone, tempo, articulation, and ornamentation. For each topic she gave a summary of the most important points mentioned in the sources, and then provided a "practice focus" exercise drawn from both the eighteenth-century repertoire and the standard modern etudes and studies easily available today.

ANNETTE FARRINGTON WORKSHOP

(Continued from page 7)



For example, the “practice focus” exercise for the topic of tone was drawn from Patricia George and Phyllis Louke’s *The Flute Scale Book* (2011). In Annette’s hands this simple scale study became

the basis for experimenting with aspects of Baroque and Classical style pertaining to the creation of a good tone, including the use of vibrato (or not) and the aesthetic goal of imitating the expressive potential of the human voice. On the subject of tempo, Annette emphasized the important but often overlooked fact that in the eighteenth century tempo was as much about mood as it was about speed; moreover, it had to be regulated by variations of acoustics in the performance space, and variations of temperament in the performers themselves.

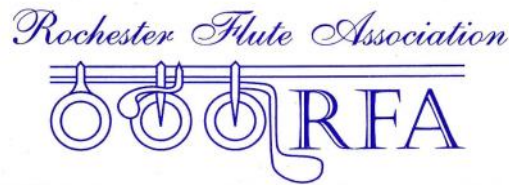
The topics of articulation and ornamentation were covered extensively, with many helpful tips provided and demonstrated. For example, Annette mentioned the immensely practical and natural eighteenth-century commonplace that repeated notes and leaps should be separated, while step-wise notes should be approached with a more legato style of articulation. She provided several examples from the standard repertoire, and gave us the confidence to go home and tackle urtext editions of Handel and Bach without trepidation.

A detailed discussion of how to properly execute ornaments like trills, mordents, and the long appoggiaturas common to Mozart’s style concluded Annette’s discussion, after which she sent us on to the next workshop with a lovely performance on her own early wooden instrument in our ears.

Events Calendar

Sunday February 18, 2024	2:00 p.m. – 6:00 p.m	Recital and Masterclass Wissam Boustany, flute (More information on page 18)	Hochstein Performance Hall 50 N Plymouth Avenue Rochester, NY 14614
Sunday February 25, 2024	3:00 p.m.	<i>Flute Player’s Journal</i> , a faculty recital Annette Farrington, flute Dr. Philip Carli, piano Featuring eclectic works from the 19th century and the world premiere of Dr. Carli’s <i>Nocturne and Hornpipe</i> for flute and piano.	Wilmot Recital Hall Nazareth University 4245 East Avenue Pittsford, NY 14618

PRE-SOLO FESTIVAL



A NON-PROFIT ORGANIZATION DEDICATED TO:
promoting the enjoyment and appreciation of the flute; assisting members in achieving musical excellence;
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Dear Music Educator and Flute Student,

The Rochester Flute Association is happy to host our popular "Pre-Solo Festival" Performance Clinic. It will be held on Saturday, January 6, 2024 at The Hochstein School from approximately 1:30-4:00 PM. The event will be free of charge.

This is a great opportunity for any flute student to perform their scales, solo, and sight-reading in a mock solo festival atmosphere, and will give flute students an extra opportunity to fine tune their skills through a positive experience in solo festival performing. It is especially helpful to the first timer or the veteran who is trying to get that grade for All-State.

Flute students will receive advice from qualified judges/flute instructors. Adjudication sheets with constructive comments will be given to each student. **No grade or score will be given.** *Students playing level 1-4 will be allotted 15 minutes. Students playing level 5-6 will be allotted 20 minutes.*

The registration deadline for the "Pre-Solo Festival" is December 30, 2023.

Students will be contacted as to their performance time and room assignment by January 2nd.

When they arrive on January 6th, performers must report to the registration table where they will be given confirmation that their solo is in the current NYSSMA manual and directions to their assigned room. **In the case of a large turnout, performance requests will be honored on a first come, first served basis.**

Registration is online at rfaonline.org. Navigate to the education tab, and fill out the pre-solo festival registration. Please have all solo information ready when filling out the form (title, composer/arranger, level). (Please note that students are not expected to play with a pianist for this event.)

We hope the efforts of the RFA will help you or your students have a successful solo festival.

Sincerely,
Sophia Gibbs Kim
Education Director, RFA

Please click [here](#) to find the registration form. We hope to see you and your students soon!

CONQUERING THE FEAR OF HEIGHTS! BUILD YOUR CONFIDENCE AND SKILL FOR PLAYING THE PICCOLO: A GUIDE FOR STUDENTS AND BAND DIRECTORS ON BEST PRACTICES - WORKSHOP BY RITA GEORGE SIMMONS

by Dr. Marjorie Roth

With so many fine piccolo players and teachers among our membership, no Flute Fair would be complete without an event focusing upon that small but potent member of the flute family. The workshop presented by Rita George Simmons emphasized the joys and challenges of piccolo-playing and the ways we can build our skill and confidence should we decide to tackle an instrument that is by nature so highly exposed in the band and orchestra literature.

Rita began with the story of her first piccolo; her immediate love of the instrument and the fact that objections from her family sometimes compelled her to practice outside in the garage! After a brief discussion of the military band origin of the piccolo and its gradual shift indoors to the concert hall, Rita offered some practical advice for ensemble conductors and flutists who are thinking of buying a piccolo. She discussed the sound qualities of the three materials used for piccolos (wood, metal, and resin) and provided important tips on how to protect your hearing if you are a serious piccolo player and will be practicing a lot.

On the subject of repertoire and study materials, although she did mention technique books geared especially to the piccolo Rita noted that any of the standard method books we use for flute can help us develop our piccolo playing as well. She provided links to free sources of piccolo music and etudes on the web, and also drew our attention to some of the best YouTube performances by great piccolo players (Jennifer Gunn, Chicago Symphony; Erica Peel, Philadelphia Orchestra). The Appendix of Rita's substantial handout contained some of the sample exercises she recommends for building technique, along with much helpful material on alternate fingerings and a short bibliography of piccolo-specific resources.

Although she was honest about the special challenges of playing the piccolo, Rita's main message was clear— if we approach the piccolo with an open and positive mindset, we are guaranteed an exciting adventure. The piccolo in any ensemble is essentially a section unto itself. Composers love to exploit the color and range of the instrument, and whenever it plays it dominates the texture. The slow and steady building of technique, however, can give us the courage and the confidence to live in the stratospheric spotlight and enjoy it.



MASTERCLASS WITH DR. TIMOTHY HAGEN

by Erika Marcucci

When we think of masterclasses, I'm sure that many of us picture what is essentially a one-on-one lesson between the artist and performer in front of a live audience. In the case of Dr. Tim Hagen's masterclass, the level of vibrancy and interaction that he had with every person in the room was unlike any other. His excitement and love of music could be felt by all as he shared his expertise, not only in various styles of playing but also in the physical action of playing the flute.



Student of Liz Shuhan, our first performer was amateur flutist, Miriam Nussbaum, from Ithaca. Miriam performed two movements from Adolphus Hailstork's *Flute Set for flute alone, I. Moderato con anima and II. Vivo*. Miriam showed evidence of tremendous practice and technical ability in this performance, so Dr. Hagen worked on the use of dynamics and changing colors in order to add dimension into her sound. He began by having her play the opening to the first movement, which is a long held out note that immediately leads into a long passage of sixteenth notes and ends on another long note in the lower register. Dr. Hagen explained that these notes will need to have energy in order to have the impact that the composer intended, and the main way to do this as flute players is by using vibrato and dynamics to our advantage. In this opening line, Miriam was instructed to speed up the pace of her vibrato as she held out the first note in order to create a sense of direction and feed energy into the upcoming six-

teenth notes. In a similar regard, Dr. Hagen felt that the sixteenth notes could use a bit of extra energy and direction as well so Miriam's task was to add a subito piano after the first note and crescendo through the sixteenth notes while keeping the same tone color that she was already using. After accomplishing these, Miriam played the opening once more and Dr. Hagen nodded happily while seeking responses from the audience. The acknowledgment was overwhelming that there was an immediate improvement.

A similar exercise is used for the second movement as well, however Dr. Hagen asked Miriam to break down the section one step further. What he was searching for from this section was a sense of direction in the sixteenth notes that was done by adding accents on the first note of each grouping. His thought was that this composer may have been influenced by the music of J.S. Bach, so the crescendos and accents would be crucial to shaping the music. To work on this shaping, Dr. Hagen asks Miriam to only play every other note in order to feel the passage as eighth notes rather than sixteenths. This allowed her to feel the pulse in a different way and apply the accents in an artistic way that fits the style of the piece, while also being able to apply dynamics, such as crescendos, in order to create the shape and direction that Dr. Hagen was going for. Once she was able to reassemble all of the parts, Miriam successfully applied Dr. Hagen's suggestions and he was overwhelmingly supportive of her progress just in this short amount of time.





The next performer of the day was Spencerport High School senior, Katie Penna. Accompanied on piano by Annette Farrington, Katie gave a lovely performance of the beginning of the *Hungarian Pastorale Fantasie* by Franz Doppler. The first suggestion that Dr. Hagen made was for Katie to adjust the placement of her right arm and have her push it forward before playing the beginning again. When she began, there was an immediate difference in her sound which was noted by nodding heads around the room, including Dr. Hagen. By moving the arm forward, it allowed her sound to open up, relax, and resonate throughout the room. When he asked Katie what her thoughts were, she stated that her sound was “more saturated and full”. Dr. Hagen’s next point was in regard to the musicality of the cadenza. He stated that, when composing this piece, Doppler used Eastern European folk music however it is grounded in the French style of music so it’s important to feed into this when performing one’s own interpretation. Dr. Hagen suggests that Katie play through a section while incorporating rubato. By adding this and elongating and emphasizing certain notes in the phrase, it adds a necessary tension to the music that conveys the emotion of the section. Katie was very responsive to Dr. Hagen’s note about this, and she agreed after playing that this addition assisted her with including more creative choices rather than just focusing on what is on the page.

Leading into the topic of the cadenza, Dr. Hagen asks everyone to consider what Quantz once said in regard to cadenzas and how to play them.

“It’s the performer’s time to charm the listener.” Dr. Hagen asked Katie to play the section leading into the cadenza, and advised her to pause at the cadence. As performers, he suggested that it’s important to make the audience wait to hear the next thing. It creates a sense of eagerness and tension that becomes resolved, allowing the audience to engage more with the music and the performer. Cadenzas allow the musician to dramatize their performance and fully express their interpretation of a musical work. Dr. Hagen stated that, as the performer, it’s important to always leave the audience on the edge of their seats and wanting more. As Katie worked through the cadenza with these ideas, Dr. Hagen asked her to add even more silence after each phrase. He instructed Katie to “make them wait” as he pointed at the members in the audience. As Katie began to play the cadenza one final time, it was very clear that her intent was to “overdo” the pauses and this was thrilling to Dr. Hagen. His excitement filled the room and everyone, including Katie, could tell the difference in the overall effect that this had on the performance.



The final performer in the masterclass was Elizabeth Runion, a Gates Chili senior and student of Diane Smith, who played the first two movements of Otar Taktakishvili’s *Flute Sonata*. Accompanied by Julie Runion on piano, Elizabeth begins with the first movement and performs with a great deal of energy and impressive tech-

nical ability. As Dr. Hagen begins working with her, he reminds Elizabeth about the importance of taking plenty of time to get ready prior to beginning a performance. This preparation time is crucial to transition into the right state of mind for playing and have a clear start to the piece. After having Elizabeth restart the movement, he notices that her arms and shoulders were moving quite a bit while she was playing so his next focus was to assist her with keeping them still so as to not affect her sound. Dr. Hagen uses a technique that he learned from his previous teacher and 2019 Flute Fair Guest Artist, Marianne Gedigian, which is what she refers to as “getting a hobby”. While this technique’s amusing name doesn’t quite lend an idea as to what it could mean, it essentially is the practice of walking around the space while playing. This prevents the flutist from hunching over into the stand and forces them to keep their upper body still as they’re walking. Using this technique, he guides Elizabeth around the space as she plays the opening of the movement from memory. The difference this time, however, was that her sound was clearer as she wasn’t moving as much as she was prior. When Dr. Hagen asked for her thoughts, she felt that her playing felt free and easier.

The second movement of the Taktakishvili is a very different style than the movement that proceeds it, as it is slower, legato, and has a sense of longing. As Dr. Hagen listens to Elizabeth perform this movement, he compliments her overall interpretation of the style of the piece. In order to open up her sound, Dr. Hagen makes an adjustment to her head joint by rolling it out slightly. He instructs Elizabeth to not move her body or the flute, but rather she should compensate for the spatial difference by adjusting her embouchure. As she played the opening once more, it became noticeable that the articulation sounded slightly too heavy for this style. Dr. Hagen explains that if there is tension in the tongue, that there is going to be tension in the sound that makes it sound strained. When explaining what to do to fix this, he says that the tongue should be like a “dead jellyfish”, meaning that it is much softer and extremely relaxed. Elizabeth plays the beginning one final time and attempts to relax her tonguing while continuing to adjust her embouchure. As to be expected with a new technique, there were occasions that the tension would resume and Dr. Hagen, being a very lively educator, would shout “dead jellyfish” which was found to be very amusing by the members in the audience. Overall, his suggestions allowed her posture to relax and helped to free her sound.

Dr. Hagen’s masterclass was rich with helpful suggestions that could be appreciated and used by all in their own practice. His enjoyment to teach and share ideas was evident with each participant, along with his use of humor, made this a truly enjoyable class to observe.



ADULT FLUTE CHOIR READING SESSION – LED BY TOM ACQUAVIVA

by Dr. Marjorie Roth

Board Membership Director, RFA Flute Choir member, and composer/arranger Tom Acquaviva combined the Flute Fair's traditional Adult Flute Choir reading session with a workshop featuring his wonderful new arrangements for flute choir. We began with his lush arrangement of the famous *Wizard of Oz* hit "Over the Rainbow" (music by Harold Arlen and lyrics by E. Y. Harburg, published in 1938). As we put our instruments together Tom treated us to a brief history of the song. At first disparaged by officials at MGM, it went on to win an Academy Award for "Best Original Song". "Over the Rainbow" was later recognized by the Recording Industry Association of America and the National Endowment of the Arts to be among the the greatest songs of the 20th century. Tom's arrangement for flute choir was fun to play and a great way to start the session.

Following this familiar tune Tom led us into more adventurous territory with his arrangements of three piano pieces by Hungarian composer Béla Bartók. The original compositions were for piano and were based on well-known Rumanian folk dances (*Bartok, Selected Works for Piano*, published by Neil A. Kjos in 1996). Tom's arrangements of "Braul", "Pe Loc", and "Buciumeana" preserved the strong dance-like affect of the original piano works but made the most of the exotic possibilities implied by Bartok's style and harmonies via imaginative color combinations exploiting the range and timbres of the flute choir.

It's always fun to join in the flute choir reading sessions at the RFA Fair. It was a special treat for the adult choir this year, though, to play through a set of new pieces by one of our own choir members, and under the leadership of the arranger himself.

JUNIOR FLUTE CHOIR SESSION - LED BY DENISSA RIVAS AND SAMANTHA WEBBER



Samantha and Denissa with 3rd grader, William Han, and his younger sister Michelle

Dear Ms. Rivas and Ms. Webber,

Good evening! So glad meeting you at Rochester Flute Fair, Martha Brown Middle School this afternoon. Appreciate so much for your "Private lesson" for William. With your warm encouraging and professional support, hope William could keep his passion on music.

Thanks for millions!

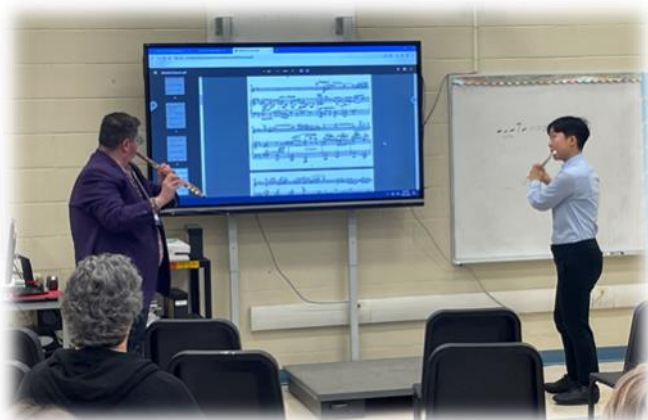
Yours sincerely,

Rebecca Song (William's Mom)

EMPOWER YOURSELF! - WORKSHOP BY GUEST ARTIST DR. TIMOTHY HAGEN

by Dr. Marjorie Roth

The final event of Flute Fair 2023 was the workshop given by our Guest Artist, Dr. Timothy Hagen. During his Friday evening recital with Dr. Ben Corbin, Tim demonstrated his ample technical skill and artistry as a flutist and composer. In his Saturday workshop he showed us more of his engaging personality, his excellent communication skills, and his impressive gifts as a teacher and interpreter. The goal of his presentation was to show musicians how find their individual voices as performers; how to develop their ability to interpret a musical score, and how to make performance decisions that reflect their own instincts and insights rather than those of their teachers and role models. To accomplish this, three volunteer performers brought questions about problematic passages they were working on to the workshop, during which Tim helped them find ways to unlock or unblock their understanding of the music.



Ithaca-based flutist Kellen Ko was first to play, asking for advice on the passage between letters F and G in the first movement of the Carl Reinecke Flute Concerto, Opus 283 (1908). Reinecke was born in 1824 in the Danish-controlled Altona region of Hamburg. A master of the Romantic style, he was a contemporary of Mendelssohn, Schumann, and Liszt. Reinecke had a long career as a composer, conductor, pianist, and teacher. He died in Leipzig in 1910.

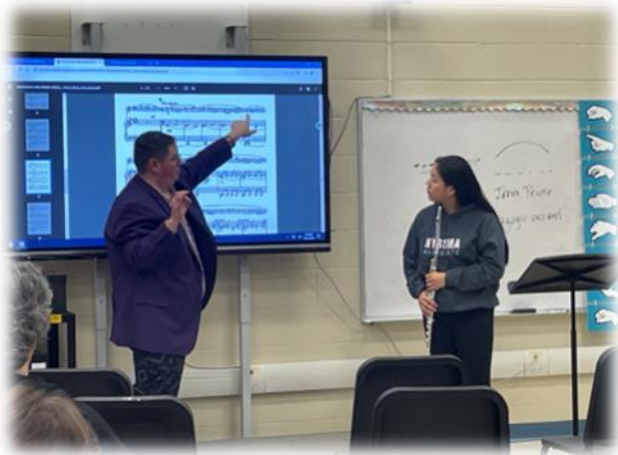
Kellen's first question was about how to approach the Reinecke's lengthy phrases. Tim's advice was that we must always make choices about phrasing that are grounded in the particular style period of the composition. In the case of Reinecke's intense Romanticism, a flutist's successful interpretation of the expansive phrasing involved awareness of the underlying hypermeter. Some downbeats are more important than others, and Tim recommended identifying the hypermetric units and using them to propel a long phrase forward with energy and direction.

Tim emphasized the special importance of the soloist's phrasing decisions in the concerto genres, since the flutist's choices about how to phrase a theme will be reflected in the way the orchestra presents that same material. Tim further illustrated the give-and-take relationship that exists between the soloist and the orchestra by playing the orchestra part along with Kellen and then asking what on-the-spot choices they made once they became aware of the orchestra's presence. Kellen remarked upon their choice to back off of the trills so that the theme in the orchestra could come through more clearly. The moral of the story here, Tim said, was that flutists must always know what is going on around us so that we can make decisions that best serve the music.

Kellen had an additional question about how to interpret the puzzling articulation markings that occur under what appeared to be a slur. Tim explained the keyboard and string-based origin of this kind of articulation, called "portato" (literally, "to carry"). It indicates the composer's intention that the notes beneath the slur be articulated, but only very gently, as a string player might do by playing successive notes all under one upbow or downbow. For flutists, this articulation marking means we should blow through the tonguing, producing notes

that sound like connected puffs of air.

Finally, on the question of volume when playing a concerto, Tim remarked that playing a concerto with an orchestra allows the flutist considerably less expressive leeway than playing solo or chamber repertoire in recital. In a concerto the flutist must be easily audible at all times. Interpretation of the dynamics indicated in the score must always be grounded upon this priority.



Next to perform was Lina Yang, a senior at Pittsford Sutherland High School. Lina had questions for Tim about Charles T. Griffes's *Poem for Flute and Orchestra*, (1918). Griffes was born in Elmira, NY, in 1884. He studied in Europe and had a career in the United States as a teacher, composer, and pianist until his death in New York City in 1920. He is known as a representative of the American Impressionist school of composition. As a first step to approaching this much-loved standard of the flute repertoire, Tim recommended Irna Priore's 1996 article in *The Flutist Quarterly* on the challenges posed by the differences between Griffes's manuscript and the first published version of the piece.

Lina's first question was about the music form letter H to letter I and her wish to better express a dance-like mood through the passage. Tim's advice was, once again, to pay attention to they hypermeter and choose which beats to emphasize and which to underplay, so as to preserve a dance-like feeling but avoid the sense of too many downbeats. Lina exper-

imented with several options, first playing the passage without any accents at all, and then slowly adding them back in. She settled upon a solution of gentle accents every four beats, which created a dance-like atmosphere without hindering the forward flow of the music.

Lina's second question was about how to create interest at the beginning of the *Poem*, which seemed to her to be uniformly quiet and understated. Tim's advice here was to identify the non-harmonic tones and use them to can help bring out the peaks and valleys of the melodic line. With respect to the breathing issues created by the long opening phrases, Tim's recommendation was not to worry about it. Breathing, he said, does not have to disrupt phrasing. Flutists should simply breathe when they need to, choose spots that seem logical and doable, and then take care to come back in with the same color and dynamic intensity-.

Tim's final comment during Lina's segment of the workshop was that when flutists approach a new piece, we should resist the temptation to learn the notes and the rhythms first, and then try to add the dynamics, articulations, and phrasing in at the end of the process. Although it will add to the upfront effort, learning new pieces as a whole, right from the start, can reduce the number of interpretation questions that may arise.

The last performer to play for Tim's workshop was RFA Past President and current Board Member, Alexandra Hine. Alex is a longtime member of the RFA and a prominent teacher and performer in the Rochester area. She chose to play the musically and technically challenging *Badinerie* from J. S. Bach's Suite in B-Minor for Flute and Orchestra, BWV 1067 (1738-39). German-born Bach lived from 1685 to 1750, and composed in all genres except for opera (although his cantatas do borrow much of the operatic style of his day). His works reflect the complex and contrapuntal high Baroque style.



Alex gave us a polished and spirited performance of the whole movement, asking for Tim's feedback on her general approach to the style. He was delighted with her rendition of the piece, making reference to Annette Farrington's workshop on style and ornamentation and the way so many of her points had been illustrated by Alex's performance. He also made a point of saying that early music could be played successfully on any flute, whether one made of wood or of metal, since style was a question of understanding and not one of construction materials.

Tim and Alex discussed the meaning of the word *Badinerie*, which can be translated as "a trifle" or "a harmless bit of fun". The technical challenges of this movement are anything but "trifling", however, presenting the flutist with the problem of making something quite difficult sound easy. Tim complimented Alex on her ability to do just that, noting that her awareness of the inherent humor built into the music (which sounds like it starts on a downbeat but actually does not), did much to convey an atmosphere of light-hearted fun.

Tim Hagen's engaging personality and full-contact participation as Guest Artist at this year's Fair gave an extra sparkle to the RFA's first in-person Flute Fair since the covid pandemic. He partied with concert-goers at his recital reception, attended all of the Fair Day workshops, and was an enthusiastic judge for the RFA's new flute choir composition competition. We could not have asked for a better Guest Artist to lead us back to the land of interactive music-making.

Flute Fair 2023



Save the Date!



Recital and Masterclass by Wissam Boustany

When: Sunday February 18, 2024

2:00 pm Recital, followed by a Q & A

4:00-6:00 pm Masterclass

Where: Hochstein Performance Hall

50 N Plymouth Avenue

Rochester, NY 14614



Wissam Boustany's passionate musicality has helped him forge a distinctive reputation as an international flute soloist. His charismatic stage presence brings tremendous power and subtlety to a wide range of musical genres ranging from baroque, classical, romantic, contemporary and cultural settings. Imaginative programming often mixes the innovative with the traditional, combining an improvisatory flair with a wide emotional and expressive range, as well as an acute sense of tone colour and nuance. Wissam's approach to teaching has become known as his 'Method Called Love', inspiring many students and audiences. In recent years, Wissam has developed a keen interest in conducting, which led to the launch of his own orchestra, the Pro Youth Philharmonia, in 2018. The orchestra's ethos, based on the 'Method Called Love', embarked on two glorious tours before having to wind down during the pandemic. Recently, Wissam has reinvented his recital and orchestral presentations under the title *Inner Journeys*, transforming them into an arena for shared inspiration, debate and audience engagement. Wissam was recently appointed President of the British Flute Society.

RFA Flute Choir 2023

From all of the members of the RFA Flute Choir, we would like to say a huge thank you to our director, Annette Farrington for her hard work and dedication to this group. Your efforts are appreciated and we are all so grateful that you have brought the Flute Choir back to life.



"You are able to bring us together with our love of the flute and the music and make everything special. You might wonder, but it is worth the work you put into it. You have a special talent!" - Carol

"It's a pleasure working with you, Annette. You manage to bring the best out of each of us" - Paula

"Assorted flutists of all backgrounds + one very talented, dedicated conductor = Too Much Fun!!!! Thanks, Annette for everything!" - Karen D.

"Annette, thank you for all that you do and for introducing me to the bass flute!" - Evan

"Annette, with all you do, thank you that you responded to the call to direct the Flute Choir!" - Sally

"Annette, thank you so much for everything that you do. Playing in this group every Sunday is one of the highlights of my week." - Erika

"I had so much fun in the flute choir! Thank you for all you do!!" - Denissa



Scan the QR code to see the flute choir in action from our recent performance at the Nazareth University Holiday Gala.





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Have something to sell? Send an email to Erika Marcucci at erika.l.marcucci@gmail.com with the following information:

- ♪ Instrument details
- ♪ Contact information
- ♪ Pictures of what you are selling

Fee to post an ad is \$10 for members, \$15 for non-members

Payable to the RFA (payments available online or check by mail)



From the studio of Sophia Gibbs Kim

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- 😊 ECMS Honors Woodwind Quintet flutists: Camryn Wlostowski
- 😊 Hochstein Junior Wind Symphony members: William Yu, Kate Wagner, Lisa Besch-Turner
- 😊 Hochstein Philharmonic Orchestra member: Lisa Besch-Turner
- 😊 Area All-State Ensembles: Arthur Woyciesjes (1st chair flute Jr High Orchestra), Lina Ying & Camryn Wlostowski (High School Band), Charles Rogers (1st chair flute, High School Orchestra)
- 😊 Conference All-State: Lina Yang, (Alternates: Jonathan Li & Charles Rogers)

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