

## Paula Robison Captivates Audience in Flute Fair Recital

This fall the Rochester Flute Association was thrilled to welcome Paula Robison as guest artist for flute fair. Ms. Robison, beloved by generations of flutists, fellow musicians, and audiences the world over, kicked off the 2015 flute fair with a truly memorable performance with pianist Irina Lupines at Eastman School of Music's Hatch Recital Hall.

The evening began with a thrilling rendition of Georges Hüe's *Fantaisie*. The opening flourishes were delivered with passion and bravado, but equally impressive were Ms. Robison's lyrical moments that elicited Renoir-esque visions of the Golden Age of Paris. Ms. Robison's connection to French music runs deep through her formative years of study with Marcel Moyse, and her love for the "fantaisie" genre shone through in her natural approach to the whimsical variety of Hüe's showpiece.



Ms. Robison's own transcriptions of four Debussy songs were a delight to hear, not only because they gave a welcome respite from some of the more standard Debussy fare flutists play in recital, but they let us in on a glimpse of the music that inspires Ms. Robison at this point in her mature career. These songs, with texts that ran the spectrum from somber to silly, each had a specific charm and character that Ms. Robison portrayed like a skilled actor.

Because of her career-long dedication to commissioning, performing, and promoting the work of American composers, many flutists have long held the name Paula Robison as synonymous with Aaron Copland's *Duo for Flute and Piano*. Ms. Robison's musical and emotional ties to this work were evident from the opening solo. Her approach to the abstract second movement was particularly striking; she mined an astonishing amount of emotion from its sparse, angular lines and, for this listener at least, breathed new life into a movement that is too often played statically and with little conviction. The final moments of the Copland were cathartic for performer and audience alike; Ms. Robison's performance was spellbinding and brought tears to the eyes of many listeners.

After the intermission, flutist Bonita Boyd joined Ms. Robison and Ms. Lupines onstage to perform Franz Doppler's *Andante and Rondo*. This was a historic moment for Ms. Robison and Ms. Boyd, who have known each other for many years but were finally playing together for the first time. Their rendition of the Doppler had both the panache and the finesse one would expect from these paragons of the flute world. Many of today's young flutists have a "flute lineage" that can be traced through one or both of these master performer-educators, so it was particularly exciting to witness them performing together.



The final work on the program was Bohuslav Martinu's classic sonata. The collaboration between Ms. Robison and Ms. Lupines was at its strongest and most dynamic here, and flutist and pianist both sparkled in the outer movements. Like the Copland, the second movement here was particularly emotional, eliciting powerful qualities not often gleaned from this music.

At the conclusion of the program, Ms. Robison regaled us with three encores, the perennial favorite *Morceau du Concours* of Gabriel Fauré, Grieg's ecstatic "Jeg Elsker Dig," and an arrangement of "Deep River." Ms. Robison's personal connection to famed singer and activist Paul Robeson, which she spoke of before her performance, gave this finale an emotional weight that was deeply sincere and moving. Her performance left the audience not only satisfied, but artistically nourished.

There is no shortage of great flute playing today, but Ms. Robison stands apart by bringing a depth of emotion to her performance that is unparalleled. As Ms. Robison nears the end of her tenure as a regularly touring soloist, she continues to prove herself as a flutist at the top of her game: a skilled craftsman, a consummate artist, and a generous performer who stands as an icon, a model, and an inspiration to all musicians.

-Emlyn Johnson

# Rochester Flute Association

## Mission

- 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.

## Membership Rates for September 2015-August 2016

Corporate \$80; Contributor \$50; Family \$30; Adult \$20;  
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Kudos, Events, Classified Ads, and news articles may  
be sent to the editor at the email address above.  
Deadline for the spring issue is March 1.

The Rochester Flute Association is a registered  
non-profit organization. Contributions are tax  
deductible to the full extent allowed by the law.

## \*\*Special Flute Fair Newsletter Edition\*\*

The 20th annual Rochester Flute Association flute fair took place on Saturday, October 31st 2015 at Martha Brown Middle School. If you were there, thank you for coming out and supporting the RFA. I hope you enjoy reading the articles in this edition of the newsletter and reminiscing about the wonderful opportunities afforded there. If you could not attend, I hope the articles provide you with an insightful recount of some of the events.

A huge thank you goes out to our flute fair chair, Rebekah Valerio, and the members of the fair committee. Thank you also to the many volunteers who made the event run so smoothly. Lastly, thank you to our guest artist, Paula Robison. The articles about her recital, Q&A session, and masterclass cannot fully express how mesmerizing and inspirational she was!

-Cassie Dries, Editor

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All photos from flute fair used in this  
issue were taken by Angela Possemato.  
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Paula Robison with flutist and photographer, Angela.

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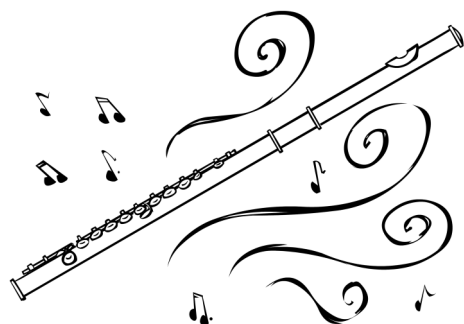
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## Q & A Flute Fair Session with Paula Robison



After the stunning and spiritual experience of Ms. Robison's concert on Friday night, flute fair attendees had the privilege of sitting down with her for an informal question and answer session on Saturday morning. Before the conversation began she invited the audience to breathe and stretch with her for a few moments; it was a great ice breaker. In reference to her recital the night before, she lauded Hatch Recital Hall as the "perfect hall," and her collaboration with pianist Irina Lupines. She was especially excited that she and Bonnie Boyd performed a duet. They have known each other for many years, but Friday was the first time they had played together.

Sally Ann Hart initiated the conversation by commenting on how much she enjoyed Paula's session at the NFA convention that focused on Marcel Moyse's teaching. She asked Paula to tell us about her time studying with him. Paula said when she was growing up her father had a 78rpm recording of Moyse and that flute sound made a profound impression on her father. When she was in junior high school she was looking for an instrument to play other than the piano, so her father suggested the flute remembering Moyse's tone from that recording. The flute then became her voice. She went on to study at USC with Roger Stevens where she played from Moyse's books but she didn't realize he was still alive. Later, when she found out he was still alive and teaching in Vermont, Paula felt she just had to study with him.

She recounted how Moyse would drive in his Chevrolet (he didn't like French cars) to New York to teach lessons from his daughter's apartment. It was there that Paula first had a lesson with him soon after her performance of *Voliere* with the New York Philharmonic at age 20. Paula describes him sitting there with his ever-present pipe and in her best French imitation of him, "I saw you on the television. Were you nervous?" Paula replied, "No, no!" To which Moyse replied, "Because I thought it was a little bit cold, your playing." Paula afterward agreed with that assessment of her playing. She had been taught the American way of playing through her studies in California and then at Julliard with Julius Baker, which was a school of playing that emphasized technical accuracy and evenness of tone more than expression. Paula realized that Moyse could help her find what she had been searching for—a deeper way of playing. He began working with her in his *Tone Development Through Interpretation* book. Moyse influenced her expressive playing, teaching her that music is so much more, that "it's life!" At her last lesson with him after seven years, she played for him the Mozart *Concerto in D Major*. When she finished he said to her, "Paula, you must go your own way. Out of my studio." He knew that it was time for her to be kicked out of the nest, to find her own way to the Mozart just as he had found his own way. She learned that no matter who we are we must master the craft first—scales, arpeggios, etudes—then work on the artistry making sure you have an instrument that will allow you to do that. Sometimes that search for the right instrument and the right way of playing takes a lifetime.

Paula could have continued with stories of Moyse all afternoon. In addition to always having his pipe she also revealed that he would drink Pernod first thing in the morning! He could lose patience with a student, but then spend hours with another student until he would finally hear the spark in their sound. Paula remembers his eyes were always intense even when he was very frail at the end of his life.

Patti Goodwin asked Paula about her parents' impact on her life and career. She recounted that her mother was a gifted actress who focused on raising three children, and her father was both a writer and a frustrated music conductor and violist in a community orchestra. She heard chamber music in her home from an early age because many family members played instruments. Paula started out on piano but it was definitely not the instrument for her. Once she discovered the flute she knew instantly that is what she wanted to do. Her parents recognized her desire to become a professional musician, but didn't want to be pushy parents. She told this story about her early years and practicing:

When I was a young player and had told my parents I was serious about music, my father sat me down and said 'Paula, I don't want to be a nagging, dreaded parent. But you and I both know how important daily individual work is to an instrumentalist. Do you want me to make you practice?' I said 'Yes!' So that became our agreement. And one day I was lounging around reading a book, and my father came in and gave me a long look. I jumped up, threw down the book angrily, dashed to the stairs, whirled around, stared back at him and yelled 'Someday I'm going to THANK you for this!!' I don't remember this but my father used to love telling the story! And I do thank him in my heart, every day.

*Continued on page 5...*

...Q&A Flute Fair Session with Paula Robison continued

During this time in Nashville her parents were very involved with the growing civil rights movement. Her father was a musicologist at Fisk University and when it came time for Paula to be born, her parents wanted to go to Fisk University Hospital. Since they were white, this was not allowed, so Paula was born at Vanderbilt University Hospital. Her parents asked the hospital staff if colleagues and friends from Fisk could visit her there and they agreed. Over 50 of their friends from Fisk dressed in their Sunday best and showed up at the Vanderbilt hospital! She also recounted how the great baritone Paul Robeson was her godfather, which is why she performed "Deep River" as an encore at her recital.

The next question posed to Paula concerned warming up on the flute and how that has changed for her as she has grown older. She says she mostly does the same warm-up as found in her book, *Paula Robison's Flute Warm-Ups Book*. Because the body does start to change with age, she now does them with more attention in order to troubleshoot any issues she is noticing in her playing. She doesn't want to "lower the bar" on what she expects from her playing which is why she is bringing her concertizing to an end at this point in her career.

Other technique books she likes are Moyses's *De la Sonorité*, Taffanel & Gaubert's *Daily Exercises*, Moyses's *24 Little Melodies with Variations*, Andersen, Op. 15, and Jeanjean etudes. She also wants to incorporate Berbiguer, Reichert, and Altes' *Complete Method* in her teaching because Moyses talked about them a great deal. She feels that etudes are so important because they "get you there" with their melodies and technical requirements.

Another audience member asked her what it was like being a female musician at a time when men dominated the profession. Paula said that "only now can she see" how difficult it was. She was not an activist like her parents had been. She just wanted to be an honest artist and not use her "womanly wiles" to be successful. Doriot Anthony Dwyer winning the principal flute chair in Boston was a beacon for her but her goal was to be a concert soloist like Jean-Pierre Rampal. She went on to tell about her time in the early 1960s at Juilliard when she wanted to audition for their concerto competition. At the time, no winds were allowed to participate in it. She even played the Ibert *Concerto* for the conductor of the orchestra there in his office to try to convince him to let her compete. Despite bringing tears to his eyes after she played, she was still refused. The idea of the flute as a solo instrument was still too foreign to American institutions of music and audiences.

All throughout her career, she strove to be an advocate for the flute: to give it more character with a variety of colors, not just one sound for everything, which was not the prevailing idea about flute playing at the time. Just as her career was taking off, she became pregnant with her daughter, so she had to be creative in balancing everything. She would practice such works as the Nielsen *Concerto* in the boiler room of their apartment building so as not to disturb her child, but her sound could be heard going up the air ducts! Paula always felt bad about all the babysitters she had to get while she launched her career, but her daughter really enjoyed having the students take care of her because she thought they were so interesting. Motherhood gave her the richness in life to say even more through her music. Her spiritual life was central to her being able to use her gift and do what she did. She prays all the time with thanksgiving for this divine gift.

A young audience member asked Paula if she gets nervous performing. She replied that, of course she does and that she relies on prayer for this. She envisions letting go of the nerves and leaving them on the floor in a puddle. She also finds that some exercise before a performance helps her get out of her head, and get oxygen moving through her body. Of course, being thoroughly prepared is important. It's also important to allow oneself to make mistakes because taking chances is the fun of it. "Flutists are like figure skaters. They are athletes and so are we. They have to take chances with their moves...if there is tension at the last minute [before a big jump], which is the brain taking over and the 'what if', then that's the thing that fouls them up."

Sadly, the session had to end so that Paula could eat lunch before the afternoon masterclass. It was so generous of her to share so much of herself, her knowledge of the history of 20<sup>th</sup> century flute playing, and her passion for the flute both through her playing the night before and her conversation.

-Annette Farrington

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### Photos from Flute Fair



*Left: RFA Board members Donna Mero and Sandy Lemmon with volunteer Amy Pribulick at the registration table.*

*Below Left: Audra Stickney and Elissa May Murphy at the RFA "Boo-tique"*

*Below Center: Liz Trimble volunteering at the silent auction table*

*Below Right: Paula Robison having fun dressed as a witch for Halloween*



*Flute Fair workshop presenters at right:*

*Tim Forster (L), Play Along with the Radio*

*Dr. Christine Moulton (C), Restoring Inner Pulse and Good Rhythm with Egg Shakers*

*Eileen Palmer (R), Mindfulness as a Musician*



*Below: Sally Ann Hart (L) and Laura Lima de Souza (R) lead fun flute warm-ups*

*Below: former RFA President Sally Ann Hart and RFA Program Chair Emlyn Johnson with Paula Robison*



## Flute Fair Masterclass with Paula Robison

The RFA was honored to have Paula Robison at the 20th Annual Flute Fair this year where she presented an informative masterclass which featured Philip Nash, Esther Efthimiou and Heather Havens.

Philip Nash was the first to perform with the *Sonata in G minor* by J.S. Bach. Phil has been playing flute since the age of ten. He grew up in the New York City area under the instruction of Sylvia Philips and Henry Zlotnick. Phil studied psychology at the University of Rochester while studying flute with John Thomas at the Eastman School of Music. He currently leads the flute sections of the Finger Lakes Concert Band and the Penfield Pops Band. Ms. Robison spent time working on the entrance of the piece by experimenting with different articulations, focusing on the direction of the phrase, and working toward the resolution. She encouraged Phil to internalize what was happening in the piano accompaniment. This was done with the help of a trusty egg shaker that was provided to Ms. Robison from a generous audience member. She guided Phil through the piece with the egg shaker to provide a steady beat, helping him internalize the rhythms and shape the phrases. Ms. Robison commended Phil for his synchronization with his accompanist.



*Ms. Robison demonstrates an idea for participant Philip Nash*



*Ms. Robison led the audience in some breathing exercises before the masterclass began*

The second performer was Esther Efthimiou. She is pursuing her BM at Greatbatch School of Music at Houghton College under the instruction of Dr. Angela McBrearty. Esther has been the recipient of the Presser Foundation Undergraduate Scholar Award in addition to winning the National Flute Association's 2015 Collegiate Flute Choir Competition. Esther enjoys collaborating with other musicians and performs regularly with the Houghton Philharmonia, Jazz Combo, College Choir, and various instrumental chamber groups. For the masterclass, Esther performed *Sonata in A minor* by C.P.E. Bach. Ms. Robison spent time working on ornamentation and suggested that Esther think about keeping the grace notes on the beat, which she picked up in no time. Ms. Robison encouraged rubato in this piece, but she wanted to make it clear that it was important to be aware of where the downbeat occurs. Ms. Robison praised Esther's instinct in determining where to appropriately use vibrato throughout the piece.



*Ms. Robison encourages Esther in her playing at the masterclass*



*Ms. Robison prompts Heather to play with a fuller sound*

The final performer, Heather Havens, is a senior at Spencerport High School and plans to major in flute performance next fall. She is studying with Joanna Bassett and plays in the Rochester Philharmonic Youth Orchestra. Heather is working towards two pre-collegiate level diplomas in music theory and piano. She actively participates in numerous ensembles including the NFA's 2015 High School Flute Choir and the ECMS flute choir. Heather performed *Concerto No. 1 in G Major* by W.A. Mozart in which Ms. Robison complimented Heather's mature tone quality. Ms. Robison spent time in the beginning slowing down the tempo to get inside the sound. She advised Heather to focus on a full and royal sound. Ms. Robison worked on ornamentation with Heather as well. In order to make the ornaments as clear as possible without disrupting the flow of the phrase, Ms. Robison had her leave the ornaments out while she played the surrounding notes. Once the phrase was solid without ornamentation, they were put back in and it sounded even better. Light articulation and support from the core were a few other points that Ms. Robison brought up throughout the performance.

The RFA is extremely grateful and would like to thank Ms. Robison for the learning opportunity not only for the performers involved, but for the audience members as well. Each performer has expressed their gratitude and honor to work with Ms. Robison. It has been a wonderful and unique experience to learn from one of the best, and we hope to continue to bring in guests that will provide the flute community with exceptional insight.

*-Jamie Swieringa  
RFA Masterclass Coordinator*

## Interview with Competition Participants Ethan Lin and Cyndi Dacey

### What motivated you to enter the RFA fair competition?

Cyndi and I both went to school for flute performance. Currently I work as the direct sales representative at Burkart Flutes and Piccolos, and Cyndi is our marketing associate and dealer liaison. Even though our career is on the business side of the flute, as part of a major flute company, it is essential for us to stay in top flute playing shape.

We were so excited to receive the RFA's newsletter a few months ago because the organization offers various opportunities for flutists, including the adult competition which Cyndi and I entered. It was very difficult for us not to participate because the required piece, Enesco's *Cantabile et Presto* is a piece that we both know very well. We also knew that by entering the competition we would develop a regimen and practice regularly. It is great to have a goal.

### How did you prepare, individually and/or together?

First, we had to decide what each other's choice of solo would be. After comparing each other's repertoire list, Cyndi decided to focus on the *Three American Pieces* by Lucas Foss, and *Ballade* by Frank Martin for myself.

As far as preparation and practicing for the competition, we would practice after work, routinely record ourselves, and play for each other and our colleagues at Burkart. We often discussed preparation ideas – be it articulation, breathing, etc. We also were reminded of the importance of basic exercises (i.e. long tones, scales, arpeggios) for real performance and practice.

### What was the experience like?

It was absolutely wonderful! Cyndi and I are very proud of what we accomplished through this experience, and the RFA could not have been nicer and more accommodating. It was also great to get written feedback from the esteemed judges.

### What was the most challenging thing about the experience and what was most enjoyable?

It has been a while since either of us have done a competition, and as we all know it is not easy to put yourselves out there.

The most enjoyable part has to be finding joy/love in practicing and music again.

### What did you learn from the experience?

We have learned that anything is possible! Cliché, but true. After working 9 to 5 at a flute factory it can be very difficult to practice when you get home, but it can be done if you have a goal and encouragement from your colleague! We would absolutely do it again!

### Do you have any advice for others who are considering applying for a similar competition?

DO IT, DO IT, DO IT!!! Set a goal, develop a regimen, and have fun.

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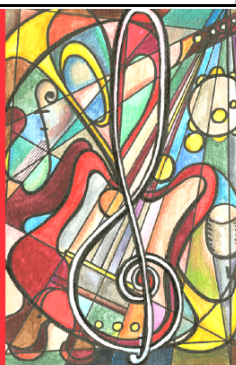
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## RFA SPRING EVENT

### An Afternoon with Leone Buyse

The Rochester Flute Association is pleased to announce that our spring guest artist will be Leone Buyse, Professor of Flute at Rice University's Shepherd School of Music. Spend the afternoon of April 10th, 2016 listening to a short recital and learning from this fabulous flutist in a masterclass. Time and place are to be determined, so stay tuned to [rfaonline.org](http://rfaonline.org) and the spring newsletter for more information.



### RFA Flute Fair Competition Winners

Congratulations to the winners of this year's flute fair competition: Ethan Lin (Adult winner) has performed and toured throughout Asia and the US. He is a flute and piccolo specialist at Burkart Flutes. Maoto Shimojo (High School winner) attends Williamsville North High School, and studies flute with Rhonda Schwartz. Lizzy Hamilton (Collegiate/Emerging Artist winner) is pursuing her MM at Ohio University where she studies with Alison Brown Sincoff. Special thanks to judges Anne Harrow, Alan Kay, Jenny Robinson and Elizabeth Shuhan, and to the competition coordinator Jen Trimble Ford.

Congratulations to the winners of the Middle School Competition: Katherine Huang (winner) is a 7th grade student at Barker Road Middle School and studies flute with Sophia Gibbs Kim. Ayesha Patel (runner-up) is a 7th grade student at 12 Corners Middle School and studies flute with Sophia Gibbs Kim. Monica King (honorable mention) is a 7th grade student at Victor Junior High School and studies flute with Stacy Moore. Special thanks to judges Anne Harrow, Alex Barbato and John Rolland, and to the competition coordinator Laura Lentz.

# Rochester Flute Association

## Statement of Activities

Year-end as of August 31, 2015

2014-15

### Revenues

#### Program

Flute Fair \$ 5,910

Spring Event \$ 225

Workshops, Others

Grants -

#### Association

Membership & Corporate Dues/Contributions \$ 2,910

General Program Support \$ 959

### Total Revenues

\$ 10,004

### Expenditures

#### Program

Flute Fair \$ 9,221

Spring Event \$ 997

Mock Solo Fest, Workshops, Others, FL Choir \$ 720

#### Association

Newsletter \$ 753

Mission related (Commissions, instruments)

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### Total Expenses

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# Kudos!

From the studio of **Sally Ann Hart:**

Marinna Raqueño performed in the Junior High Area All State band.

From the studio of **Jan Angus:**

Primita Datta participated in Area All State High School Orchestra.

Adela Patru participated in Area All State High School Band.

From the studio of **Sophia Gibbs Kim:**

Katie Erickson was the winner of the HYSO Concerto Competition.

Katherine Huang was the winner of the RFA Middle School Competition.

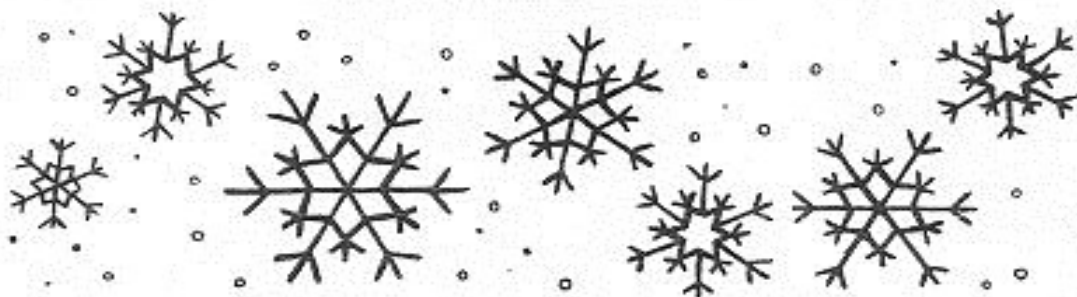
Ayesha Patel was the runner-up in the RFA Middle School Competition.

Radha Pandya was chosen as a flutist in the HYSO for the 2015-2016 season.

Katie Erickson, Radha Patel and Anna Miller participated in Area All-State.



Teachers are encouraged to submit student kudos to the newsletter editor. The deadline for the spring issue is March 1.



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## 🎵 Events Calendar 🎵

<b>Saturday, January 9</b>	<b>1:00 p.m.- 4:00 p.m.</b>	<b>Pre-Solo Festival - to register visit <a href="http://rfaonline.org">rfaonline.org</a>; submit the online application under the education tab; deadline Dec. 18, 2015</b>	<b>Hochstein School of Music &amp; Dance 50 N. Plymouth Ave. Rochester, NY</b>
Sunday, January 24	3:00 p.m.	Faculty Recital: Annette Farrington, <i>flute</i> ; <i>Pour les oiseaux</i> : Music Inspired by Birds. Works by Vivaldi, Bishop, Schocker, Messiaen, Delibes and Corea. Free admission.	Wilmot Recital Hall, Arts Center Nazareth College 4245 East Ave. Rochester, NY
Friday, January 29	7:00 p.m.	Telos Trio on Hochstein's "Spotlight on Faculty" series - InVerse: music of Ratcliff, Walker Roxburgh and Coleman; Rita George Simmons, <i>flute</i> , Deb Grohman, <i>clarinet</i> , and Willie La Favor, <i>piano</i> ; Admission: \$5.00	Hochstien School of Music & Dance 50 N. Plymouth Ave. Rochester, NY
Thursday, February 4	7:30 p.m.	Marina Piccinini joins the RPO for a world premiere of the Flute Concerto by Aaron Jay Kernis. Visit <a href="http://rpo.org">rpo.org</a> for ticket information	Kodak Hall at Eastman Theatre 26 Gibbs St. Rochester, NY
Saturday, February 6	8:00 p.m.		
Friday, February 5	7:30 p.m.	"Into the Center": Experience the Labyrinth - Telos Trio; music of Walker Turrin, Boyle and others; Admission: Adults \$15, students with ID \$5, children under 10 free	Clover Center for Arts and Spirituality 1101 Clover St. Rochester, NY
<b>Sunday, April 10</b>	<b>TBD</b>	<b>RFA Spring Event: An Afternoon with Leone Buyse. Enjoy a mini-recital and masterclass with this famed flutist.</b>	<b>TBD</b>
<b>July 2016</b>	<b>9:00 a.m - 2:00 p.m.</b>	<b>RFA/Hochstein Summer Flute Camp and Jr. Flute Camp. Stay tuned for more information in the Spring.</b>	<b>Hochstein School of Music &amp; Dance 50 N. Plymouth Ave. Rochester, NY</b>

**Bold face indicates an RFA-sponsored event. Teachers and performers are encouraged to submit events and performances to the newsletter editor. Deadline for the spring issue is March 1.**