Newsletter of the Rochester Flute Association

Volume 28, Issue 1 April 2024

Save the Date!

RFA Annual Flute Fair with guest artist Bart Feller

Friday October 25 & Saturday October 26

Bart Feller is Principal Flute of the New Jersey Symphony and Santa Fe Opera Orchestras. He has appeared with the New York Philharmonic, Orpheus Chamber Orchestra, Bargemusic and the Chamber Music Society of Lincoln Center. Mr. Feller has also appeared as concerto soloist with the Philadelphia Orchestra, St. Paul Chamber Orchestra, and the Jupiter Symphony. He is a graduate of the Curtis Institute of Music, where his teachers included Julius Baker and John Krell. He has given recitals and classes throughout the US, Korea, Australia and New Zealand. Among the summer festivals he has participated in are the Santa Fe Chamber Music Festival, Marlboro Music Festival, OK Mozart International Festival, Colorado College Chamber Music Festival, Napa Valley Chamber Music Festival, and the Grand Teton Music Festival. Mr. Feller is Professor of Flute at Rutgers University/Mason Gross School of the Arts, and teaches in the Pre-College Division of The Juilliard School, a program he attended while in high school.

2024 RFA Competitions

We are excited to announce this year's upcoming competitions! Competitors will fall into one of four categories:

Junior, High School, Emerging Artist, or Adult Non-professional

All requirements can be found HERE.

How to apply:

- Complete online form, available July 1 - August 26, 2024 at rfaonline.org/2024-performance-and-compositioncompetitions. You will be asked to list your repertoire choices for all rounds of the competitions (if applicable)
- Submit $45 competition entry fee to PayPal @RochesterFluteAssoc, Venmo @RochesterFluteAssociation, or by check to Rochester Flute Association, PO Box 10173, Rochester, NY, 14610
- For **High School** and **Emerging Artist Competitions**, send audio (not video) recording to rfacompetitions@gmail.com, noting your name and competition category in subject line
- Membership and Flute Fair registration will be required by October 1 for all participants attending Flute Fair (not required for any recorded rounds)

For more information: contact Meghan Phelps, Competition Coordinator, at rfacompetitions@gmail.com

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Letter from the President

Dear flute friends,

I'm glad to connect with you again- we've been in a planning mode and have a lot to share!

Coming up soon is a new event: our RFA Members' Recital and Potluck, on Sunday, April 21 at 3:30 pm (see page 8). This is a chance to meet others, enjoy flute solos, ensembles and the RFA Flute Choir, and enjoy a meal with new and old friends! Performers are all RFA members, but everyone is welcome to join us for the free concert and potluck. It's also a perfect time to introduce a flute friend to the RFA!

If you'll be attending the potluck, please sign up by April 19 to let us know what you'll be bringing. We will have the use of a warming oven and a limited amount of refrigerator space, and outlets are available, as well. Click here for the RFA Potluck sign-up.

If you know a flutist currently in grades 6-11 who would benefit from some fun and inspiration with other like-minded flutists this summer, please share the information for our RFA/Hochstein Flute Camp, July 22-26. Our fabulous faculty of local flute teachers and special guest will offer the students a week of thoughtful instruction in a non-competitive, friendly atmosphere, inviting camaraderie and excellence.

Please take note of our NEW 2024 RFA Competition information, and you may find something to inspire you or your students! We've put a lot of thought into making each category relevant and enticing, and we hope you will agree. And of course, the competitions are featured at our signature event of the year: Flute Fair! This year's guest artist, Bart Feller, is a wonderful performer and teacher I'm sure you'll enjoy, so save the dates of **October 25 and 26**, and join us in whatever way is meaningful to you.

We look forward to seeing you at an RFA event soon!

Joanna Bassett
RFA President

Call for Nominations

The Nominating Committee will be recommending the 2024-2026 slate of board members for the upcoming elections.

The open positions include:

- **Secretary**
- **Treasurer**
- **Communications**
- **Corporate Membership**
- **Volunteer Coordinator**

If you have a recommendation for any of these positions, or would be interested in serving on the Board yourself, please contact any Nominating Committee member via **rochesterfluteassociation@gmail.com**.

See page 4 for a description of the duties of your Board members. These volunteer positions play a vital role in meeting the missions of your flute organization.

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Flute Fair 2024 - Call for Workshops

If you would like to participate in the RFA's Annual Flute Fair by organizing and presenting a 45-50 minute workshop, concert, reading session, panel discussion, class, or other type of event, please fill out the Event Proposal Form in as much detail as possible. Proposals are due no later than **Saturday, June 15.** Return your completed event proposal form as an email attachment to **Marjorie Roth, RFA Flute Fair Chair (mroth1@naz.edu).**

Click HERE for a printable PDF of the Event Proposal Form

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 2023-August 2024

Adult $25; Student $15; Senior $20

Corporate $80; Contributing $100

Membership dues may be sent to:

Rochester Flute Association
ATTN: Membership Director
PO Box 10173, Rochester, NY 14610

PayPal @RochesterFluteAssoc
Venmo @RochesterFluteAssociation

2022-2024	2023-2025
Secretary	**President**
Susan Miller	Joanna Bassett
Treasurer	**Past-President**
Jeanine Beahan	Alexandra Hine
Communications	**Program Chair**
Erika Marcucci	Jahshanti Henry
Corporate Membership	**Education Director**
Karen DuPre	Sophia Gibbs Kim
Volunteer Coordinator	**Membership**
Jay Golden	Tom Acquaviva
	Member-at-Large
	André Washington

Appointed Committee Chairs

Social Media Manager/Website — Allison Parramore

Flute Fair Chair — Marjorie Roth

Competitions Coordinator — Meghan Phelps

Flute Choir Director—Annette Farrington

To contact any Board member, email to rochesterfluteassociation@gmail.com

Newsletter Contributors

Erika Marcucci, Joanna Bassett

The Rochester Flute Association is a registered 501(c)(3) organization. Contributions are tax deductible to the full extent allowed by the law.

rfaonline.org

What do Board Members Do?

Have you considered volunteering for the RFA Board but don't know where your skills will fit best? Do you know someone who may be interested but they aren't sure what they could do to help? These descriptions from the By-Laws detail what the responsibilities are for each officer:

The **President** shall preside at all meetings of the members and of the Board of Directors at which the President is present. The President shall act as the Chief Executive Officer of the Corporation and shall supervise generally the management of the affairs of the Corporation subject only to the supervision of the Board. The President shall also perform such other duties as may be assigned from time to time by the Board.

It shall be the duty of the **Recording Secretary** to act as secretary of all meetings of the Board of Directors, and to keep the minutes of all such meetings in a proper book or books to be provided for that purpose; the Recording Secretary shall see that all notices required to be given by the Corporation are duly given and served; the Recording Secretary shall prepare, or cause to be prepared, for use at meetings of the members the list or record of members ... and shall be custodian of the seal of the Corporation and shall affix the seal, or cause it to be affixed, to all agreements, documents and other papers requiring the same. The Recording Secretary shall have custody of the minute book containing the minutes of all meetings of members, Directors, the Executive Committee, and any other committees which may keep minutes, and of all other contracts and documents which are not in the custody of the Treasurer of the Corporation, or in the custody of some other person authorized by the Board of Directors to have such custody.

The **Treasurer** shall keep and maintain the books of account and shall have charge and custody of, and be responsible for, all funds and securities of the Corporation, and deposit all such funds in the name of and to the credit of the Corporation in such banks, trust companies, or other depositories as shall be selected by the Board of Directors. The Treasurer shall also perform all other duties customarily incident to the office of Treasurer and such other duties as from time to time may be assigned by the Board of Directors.

The **Corporate Membership Director** will solicit and correspond with corporate members of the Corporation.

The **Program Coordinator** will be responsible for planning, coordinating and negotiating the operations of events of the Corporation.

The **Education Director** will serve as liaison to the educational activities of area organizations including, but not limited to All County, All State, and other NYSSMA events, and will keep the Corporation informed as to events, dates and general requirements. The Director will oversee the educational activities and opportunities of Corporation students of all ages.

Communications Director will be the umbrella for 1) Social Media/Website, and 2) Publications (Newsletter, Flute Fair Program Booklet, flyers, etc). This person will assemble articles from the membership for a regularly disseminated newsletter; will publicize announcements about Corporation events to the membership. This person will also be responsible for updating and monitoring the RFA website and overseeing web site security, as well as social media platforms.

The **Membership Director** shall prepare and maintain the list or record of members referred to in Article 1 Section 14 of these Bylaws (to be submitted to the Recording Secretary) and will solicit and correspond with the members of the Corporation.

The **Volunteer Coordinator** will maintain a database of area volunteers as needed for events, contact and assign volunteers to assist with events and activities.

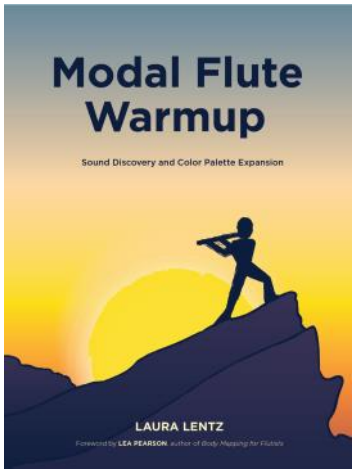
Book Review:

Modal Flute Warmup by Laura Lentz

By Erika Marcucci

Why is it, as flute players, there is an unspoken stigma against playing modes and improvisation? No one ever said that we couldn't do these things, and yet many of us find ourselves shying away from incorporating modes and even being hesitant or afraid to try to improvise. If other woodwinds can do it, then why can't we? Fighting this stigma is precisely what Laura Lentz has done in her new book, *Modal Flute Warmup* (released December 2023). Inspired by Sam Baron and his exercise, *"Each Motif One Fast Puff of Air,"* Laura has created a safe space in her book that allows one to practice freely, happily, and comfortably, all while using modes as the driving force for personal development and discovery. Her careful consideration of these modes and their characteristics gives us the tools we need in order to cultivate our own creativity and musicianship through passion, expression, and improvisation.

Chapter 1: Start to Discover. Within this chapter, we are invited to look deep within ourselves and our playing in order to help discover our own sound. Laura has included nine sections for the reader to explore in order to hear, feel, and notice what one is doing on the flute as they create sound.



One of the most influential parts of this chapter is the Exploration and Discovery box that can be found at the end of each section. These offer prompts for the reader to ponder as they prepare themselves for playing, one of which is an action (exploration) while the other is your response (discovery). The performer must actively engage their mind in what they are trying to accomplish in order to notice what many times may be overlooked. A wonderful example is in the section on breathing where we are asked to play a single low G and repeat using different kinds of inhales (through the mouth, nose, or sip breaths). Through this process, Laura incorporates questions to consider from *The Alexander Technique for Musicians* such as, "Is there movement in my ribs?" or "Is my back responding to my breathing?". When we play the flute, we all know the obvious parts of our body that assist with proper breathing technique, however the parts that surround the lungs and diaphragm are often overlooked. This chapter helps us to be more mindful of everything that needs to be connected in order to continue the growth and development of our flute playing which, in my opinion, will also help us to change our mindset with regard to modes and preparing for improvisation.

Chapter 2: 6-Part Modal Warmup. Laura describes this chapter as having "the warmup that gives opportunities for further sound discovery as well as color palette expansion." She goes on to give a brief explanation of each mode and how it would be played, and also states that each mode has its own character, or color or emotion. A chart of the Suggested Color Spectrum of Modes is included to offer more opportunities for exploration and interpretation, and encourages the flutist to inquire about any images, feelings, or moods that may have been provoked by their practice. On the podcast *PorterFlute Pod*, hosted by Amy Porter, Laura states that, when we play scales, we're given an opportunity to think about many different aspects of our playing and we are provided with so much information that can benefit our development. One of her main focuses when writing this book was the idea of

Continued from page 5

discovery, and that when we are practicing and using materials that invite the sense of discovery we can take an active role as learners. This is evident as you work through each section of the warm up, incorporating the use of whistle tones, harmonics, breathing, and the quality of air and sound in technical patterns rather than "fast fingers". Amy Porter describes *Modal Flute Warmup* as being a three pronged doorway to other types of music, improvisation, and extreme discipline.

Through this book, it has become clear and easily accessible for any flutist to study modes more closely, creating a new experience that differs from our standard major and minor scales. This is particularly present in the fifth part of the chapter entitled *Modal Noodles*, where the flutist has the opportunity to experience the same modal color in a melody rather than just a scalar exercise. One of the most beneficial tools in this section is the improvisation section at the end of each "noodle". We are given a starting point to create a melody within a particular mode and open measures to write down ideas should that be helpful. For those of us who have never had an opportunity to improvise and would typically not feel comfortable, this is an incredibly mindful addition that creates a space for ideas to be possible and accepted. Not everyone learns in the same way, so memorization of a particular melodic idea can be very challenging for some and may even deter people from trying again simply due to frustration. This aspect of the book, in my opinion, was one of the most helpful stepping stones for breaching the uncertain world of improvisation because our ideas can be safely secured on the page and edited any time. On the podcast, Laura stated that "improvising does not mean Jazz. Improvising just means creating your own music at the moment using a mode. Put on a drone of a low D and just have fun." She expressed that she wrote these "noodles" because she was curious about playing melodies where she could explore all of the things that modes have to offer. We get to experience new patterns, different finger combinations, new colors and emotions. They take us out of the box of tonal harmony and allow us to open our ears and mind to new musical possibilities.

As I stated in the first sentence, there tends to be a stigma with flute players when it comes to modes and improvisation and I have not been immune to this feeling. Because I did not grow up as a Jazz musician, and these techniques were almost always associated with that genre, I never felt comfortable or capable of learning how to do them. On the *PorterFlute Pod* podcast, Laura said something that really resonated with me and has influenced my practice since using her book, and it's something that I would like to share with all of you in this review. "Don't be afraid to take the inspiration that's grabbing you and run with it." *Modal Flute Warmup* is not simply a flute technique regimen that encourages proper skill building. It encourages confidence. I have recently been using Part 2: Modal Harmonics with one of my students and there have been major breakthroughs with the way he understands the flute embouchure and has begun processing the kind of air that is required when playing flute. In my own practice, I have noticed a tremendous difference in the way I analyze what I'm playing and how I am playing it. I am more mindful of changes in my embouchure and changes in my breathing as I work through the Modal Patterns and Noodles. I wholeheartedly recommend this book and encourage you to incorporate it into your practice. You will notice immediately the doors that are opened even from reading the first page.

Click the image to listen to the full podcast of Laura Lentz and Amy Porter

24th Annual RFA/Hochstein Flute Camp

July 22-26, 2024

9:00 am—2:00pm

Alexandra Hine, Director

For students entering grades 7-12 in Fall 2024, NYSSMA Level 3-6

Grab your flute and get ready for some fun! This collaborative offering with the Hochstein School offers students the opportunity to focus on making music with fellow flutists through group lessons, workshops, and flute ensembles. While making music in a friendly and supportive atmosphere, students will increase their knowledge of tone production, rhythm, technique, and ensemble playing. Students will be placed in choirs based on level. Applicants must have learned a NYSSMA solo at Level 3 or higher. Flute Camp concludes with a performance on Friday, July 26. Participants must provide their own bag lunches and snacks. Applications received after June 30 will be assessed on a space-available basis.

Fee: $20 registration fee; $365* tuition. Tuition Assistance is available through Hochstein according to documented need.

***SPECIAL OPPORTUNITY:** One full-tuition scholarship, the Alleen Fraser Scholarship, is available to flutists in grades 7-12 attending the RFA/ Hochstein Flute Camp. More information coming soon.

For more information on registration, tuition assistance, or to follow up on the Alleen Fraser Scholarship, please visit the Hochstein School website.

Join the RFA!

Stay connected and help us continue growing our wonderful Rochester flute community!

- Do you know someone who would love all of the benefits of being an RFA member?
- Do you teach any students who love playing flute and want to learn more?

Click our printable PDF's below and spread the word about our organization!

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For payment by check, please refer to the mailing address at rfaonline.org

Click HERE for our general information flyer

Click HERE for our student flyer

Events Calendar

Sunday April 21, 2024	3:30 p.m.	RFA Members Recital *Free and open to the public*	Incarnation Episcopal Church 1957 Five Mile Line Road Penfield, NY 14526
Sunday April 28, 2024	1:00 p.m.	RFA Flute Choir Concert *Open to public with museum entry fee* Eastman Museum Event Page	George Eastman Museum 900 East Ave Rochester, NY 14607
Sunday June 2, 2024	2:00 p.m.	RFA Annual Meeting and Flute Choir Reading *Open to RFA Members*	Arts Center Rehearsal Hall (A4) Nazareth University 4245 East Avenue

Wissam Boustany - Recital & Masterclass

Masterclass - Lina Yang

Masterclass- William Yu

Wissam Boustany and
Irina Lupines, piano

Masterclass - Jonathan Li

From the studio of Sophia Gibbs Kim:

All County Ensembles

- ☺ High School: Caroline Lui, Camryn Wlostowski, Mana Weaver
- ☺ Junior High: William Yu, Kate Wagner
- ☺ Elementary Band: Caroline Zhang, Jenna Lui

From the studio of Annette Farrington:

- ☺ Nicholas Cuadrado, a senior at Fairport HS, participated in the MCSMA All-County Band.
- ☺ Katie Penna, a senior at Spencerport HS, earned perfect scores on both a Level 6 flute solo and piccolo solo at the January MCSMA solo festival. This earned her a spot as piccoloist in the All-County Orchestra.

Congratulations to **Eric Bergeman**, student of Bonita Boyd, for being the winner of the woodwind division in the Music Teachers National Association Competition. Click here for more information.

Classifieds

Looking for a new flute or piccolo? Good news, **new instruments have been added to the website!**

Instruments that are currently for sale are listed under the "More" category at www.rfaonline.org

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)

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