RFA

Volume 25, Issue 1 Newsletter of the Rochester Flute Association Winter 2020

Marianne Gedigian and Dianne Frazer Hit All the High Notes

by Sophia Gibbs Kim

Flutist Marianne Gedigian and pianist Dianne Frazer opened the RFA's Flute Fair with a fabulous display of vivacious virtuosity and exemplary collaboration on Friday evening, October 25th, at Nazareth College's gorgeous new Beston Hall. They filled the hall with energy and grace as they began their program with Lily Boulanger's elegant *D'un matin de printemps*, performed with true finesse.

Schubert's "Arpeggione" *Sonata* was next on the program. Originally written for cello and piano, Ms. Gedigian played this on flute with a huge range of dynamics and expression, including convincing-sounding "pizzicato" sections. The second movement was rich with both piano and flute lines melting into one another; the third movement seemed to have just the right light staccato style. This was truly a lovely rendition of some great Romantic music.

Familiar to all flutists is Gabriel Faure's *Fantasie*, a much beloved French Conservatory piece now routinely performed as part of the high school canon. So, given Ms. Gedigian's extraordinary technical prowess, she knew that her performance would need a disclaimer:

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Finding A Unique Voice through Foundation: Marianne Gedigian Masterclass

by Meaghan McTammany

When the Rochester Flute Association announced Marianne Gedigian was the guest artist, we knew we were going to be in for quite a treat. Ms. Gedigian's masterclass was a wonderful opportunity for us to understand how to find a unique voice through discovering harmonic foundations and unlocking our true stance while performing.

The first performer was **Jocelyn Kagaro**; a sophomore music education major at Houghton College. Jocelyn performed Telemann's *Fantasia No. 2 in A Minor*, TWV 40:3. After her performance, Ms. Gedigian had Jocelyn move from the top of the stage to the pit area to be closer to the audience. Ms. Gedigian first told Jocelyn to share her journey with this piece. Jocelyn informed the class she started studying this piece at the end of last semester as part of her performance series. "How did you prepare for this piece?" was Ms. Gedigian's frame of reference to help guide Jocelyn towards a deeper understanding of this work. In current practice, *Fantasia No. 2 in A Minor* is usually performed on the modern Boehm flute, but it was not written for a metal flute. Ms. Gedigian recommended we listen to this piece on an old wooden flute as Telemann originally intended. She suggested exploring the "zany" more original sound and to go toward this performance practice extreme.

Marianne hypothetically asked, "What does fantasy mean to you?" She encouraged Jocelyn to use more elbow room in this for a further understanding of "fantasy." In a deep monotone voice Ms. Gedigian stated, "I'm going to Wegmans." Then in a lighter, playful voice said "Wait!

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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.

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Corporate $80; Contributor $50; Family $30; Adult $20; Student $10

Membership dues may be sent to:

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PO Box 10173, Rochester, NY 14610

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

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rfaonline.org

Letter from the President

Dear RFA Members,

Greetings and Happy New Year to everyone! In this issue of the newsletter you will find photos and articles pertaining to our very successful Flute Fair 2019 — enjoy the memories! The Fair Committee is already at work on plans for the next Fair, and as Chair I invite you to send your thoughts and ideas to me (mroth1@naz.edu). Many thanks to Board member Kaitlin Schneider for organizing our annual Pre-Solo Fest on January 11, 2020. This event is core to the RFA's commitment to fostering musical excellence in our community, so kudos to all who participated. More good news comes with the addition of Ms. Allison Parramore to the RFA Board, filling the vacant Publicity Chair. Allison is a member of several professional orchestras and chamber ensembles, and she has experience serving on the James Pappoutsakis Flute Competition Board of Directors as Marketing Coordinator. She also has considerable expertise with web design and management and has offered her services in that respect. A warm RFA welcome to Allison!

Three more exciting events are planned for this year. First, on Wednesday, April 29th, Rochester native and former RFA member Cristina Ballatori will be performing with pianist Kevin T. Chance at The Hochstein School. In addition, that evening she will present a recital of music by women composers in Beston Hall at Nazareth College's new Glazer Music Performance Center at 7:00 p.m. and will give an open/group master class in the Hall before the recital. More information can be found in this issue. Second, the RFA will once again partner with Hochstein on Flute Camp 2020, which will take place the week of July 13th. (See more details in this issue.) Finally, in response to the many members who have been asking for more flute choir opportunities, the Board has decided that this year's annual meeting (date TBA) will happen in conjunction with an open flute choir reading session instead of the usual members' recital.

The Board is exploring new directions that can take the RFA to a new level as we approach our 25th Anniversary. We are investigating the possibility of creating a Flute Choir Conductor Internship for a talented conducting student. We all miss our flute choir and want to see it revitalized! The time commitment required of a conductor has often proved too difficult, though, for our hard-working, super-busy members; so if it can be arranged, this internship will represent a solution to our problem and a wonderful partnership between the RFA and local colleges and universities. Other new projects still in the "brainstorming/dreaming" phase include commissioning a 25th Anniversary flute choir piece, and initiating an RFA-sponsored Young Composer's Competition. Finally, look for upgrades to the content, structure, and user-friendliness of our website over the course of the coming year.

As always, you are encouraged to run for Board positions as they open up, and to send us ideas and questions that can help us shape the RFA's future. The RFA has much to do, and the Board needs your thoughts and your enthusiasm! Please feel free to contact me any time.

Marjorie Roth

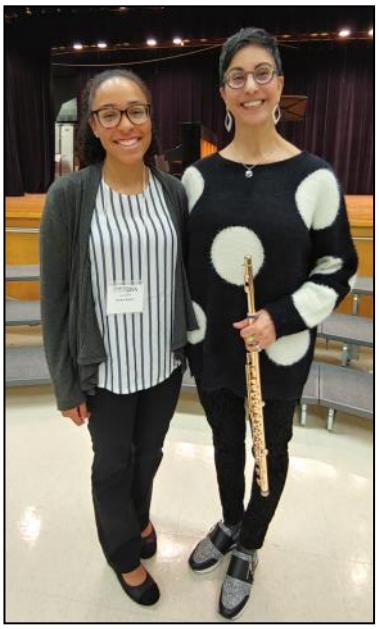
Gedigian masterclass

(Continued from page 1)

Wegmans IS a fantasy!" As musicians we need to think about our language and how to streamline our voice.

Ms. Gedigian thinks linear lines in flute playing should align with harmonic "chunks." One way to determine harmonic "chunks" is by thinking about what the bowing technique would look like. For this work, it is all a matter of rebound bowing—down and up. When we apply this to flute using the air to lean in and release—"play easy and heavy." Ms. Gedigian had Jocelyn use no vibrato and separate notes a little more. She was encouraging her to play small parts of the phrase harmonically; not lyrically. To have Jocelyn move and shape these harmonic phrases, Marianne physically moved her music around her space while she was playing—left, right, up, down. Her next step was tiptoeing down the aisle!

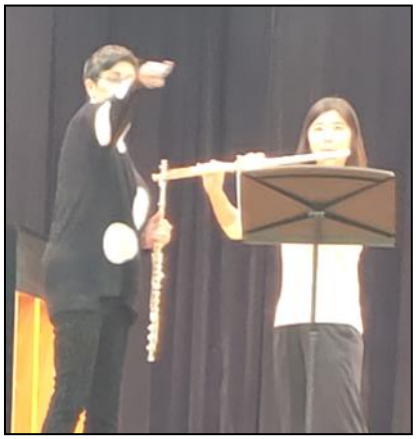
In the second movement of this work, Ms. Gedigian had Jocelyn think about what is foundational versus decorative. When a musician is performing a solo piece, they have to provide melody, accompaniment, rhythm, everything. She used the analogy of her sweater stating "I have a sweater on; it also has polka dots" to demonstrate how an article of clothing (an unaccompanied piece in this instance) provides a ton of details. Determine what is at the forefront of this piece and what is purely ornamental?

Marianne had Jocelyn think outside the box in terms of trying not to state the same phrase the same way twice. "There are very few rules in Baroque. Heavy stylized harmony is the main rule," Ms. Gedigian says. She had Jocelyn play various rhythms and articulations to the same phrase to make this piece unique to her.

We all got a big laugh when Marianne asked the audience who loved to play high notes on the flute. Hardly anyone raised their hands! "Very few of our breed love high notes. We love to play low notes!" Ms. Gedigian had Jocelyn emphasize these notes on beat one. "In 3/4 time," she states, "the most important beat is three because it leads us into one." She then had Jocelyn enunciate the harmonies and harmonic rhythm to provide use with the melody rather than the other way around! The harmonies are foundational in this piece. Addressing the audience, Ms. Gedigian said to always lengthen before the downbeat as a wind player to make it sound more stylized.

To help Jocelyn's clarity on challenging interval jumps, Ms. Gedigian had her keep her jaw stable. Moving the jaw up and down is unnecessary. Ms. Gedigian then had Jocelyn exaggerate her jaw movements, then had her find a "one size fits all" position in the middle.

The second performer was **Eunsil Kang**, a doctoral student at the Catholic University of America and student of Alice K. Weinreb. Eunsil performed the Georges Hüe *Fantaisie*. After her performance, Ms. Gedigian addressed her stage presence. She had Eunsil start the piece again and to be as expressive as she can possibly be. Marianne said Eunsil was very convincing—standing perfectly still and then leaning into the music stand. She states "we want our body to function at its best. Bring the thing [flute] up and tell it where to go. Be firm!" Ms. Gedigian also said in regards to stance and stage presence, that your feet do not need to be shoulder width apart as we are so commonly taught. She had Eunsil reconsider where her feet feel the most stable and balanced. Marianne states she is most stable when her feet are under her hip flexors.

Ms. Gedigian addressed how the flute is abstract—there is no mouthpiece and it is off to the side stating, "The flute is a branch, not a tree." She encouraged Eunsil to relax her elbows. When bringing the elbows in, the air has to go forward rather than back. Release the extra effort from the elbows. Ms. Gedigian had Eunsil raise her elbows up so she can bear



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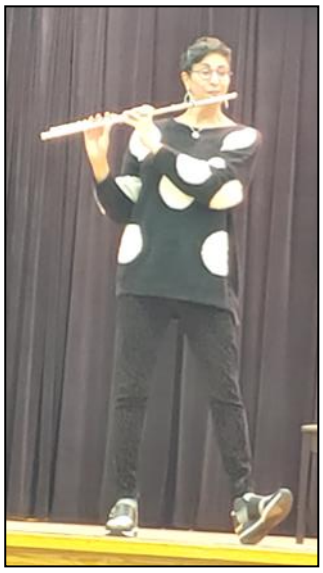
Gedigian masterclass



(Continued from page 3)

down to breathe. She had her build from the bottom up with stable feet and keeping the elbows and shoulders up and out of the way. Eunsil started her piece once more and Ms. Gedigian had the audience notice how her playing was more comfortable, resonant, and with energy going out in the right direction. She encouraged Eunsil to practice with a picture high in the room to remind her that "we are playing for people."

Ms. Gedigian further encouraged Eunsil to "breathe where your lungs are" rather than saying "drop your elbows" because you will just put pressure there. She says to change this habit, no matter what you are performing, asking "what is my natural body?" then bring the flute up. You can also get more of the bottom harmonic when your lungs are free with your elbows out of the way.

The takeaway from Ms. Gedigian's masterclass today? Finding the fantasy within music starts with discovering the foundational harmonic elements of the piece. Being comfortable enough to bring your audience into your performance by finding the best stance that works for you. Using performance practice basics to discover the power with not only the musical foundations, but also the physical foundations of playing the flute.

We can certainly trust in Marianne Gedigian's practices given her incredible performance career!

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Gedigian/Fraser Concert

(Continued from page 1)

"Any high school flutists out there? Don't try to play it this fast! (At least not until having really practiced all your scales.)" After a gorgeously-nuanced opening *Andantino*, she and Ms. Frazer launched into a real *Prestissimo* version of this often-awkward *Allegro* movement. Lots of fun for all involved!

The music performed after intermission was rich in variety of genre and instrumentation. Ms. Frazer performed beautifully as harpsichordist on the Telemann *Sonata in F Minor*, and Ms. Gedigian brought her spirited technical flair to the performance. Ms. Gedigian then traded her C flute for an alto flute, while Ms. Frazer returned to the piano, and they introduced the audience to a hauntingly beautiful piece by Ms. Gedigian's former student Tim Hagen, *Nocturne-Lullaby*, based on the traditional Irish tune "Danny Boy." Both piano and alto flute had independent lines which were sensitively juxtaposed and intertwined.

Most unusual on the program was the *Peony for solo amplified flute and audio playback* by Armenian-American composer Mary Douyoumdjian. Ms. Gedigian credited Rachel Hall, sitting in the back of the auditorium, as her partner on prepared computer and DJ. This piece included extended techniques such as singing while playing and tongue stops, as well as long lyrical lines riding atop syncopated bass ostinatos and bell-like sounds in the computer part. It ended with a pleasant playback ringing out into the hall.

"Our own idea of the opera" were Ms. Gedigian's words regarding their final selection, 19th century composer Donizetti's *Sonata for flute and piano*. Drama and humor were expressed in copious amounts by both artists, as well as clear articulation and sound, and bursts of virtuosic passages.

After such a fabulous recital, the audience gave a standing ovation and was rewarded with an encore, Dinicui's *Hora Stacatto*, originally for violin. "It's a very slow piece," pianist Ms. Frazer sarcastically remarked to the audience, humorously setting the stage for the fastest piece yet! Ms. Gedigian pulled out all the stops in her lightning-fast double tonguing, ending the program literally on a "high note!"

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Spring Guest Artists—Cristina Ballatori and Kevin Chance

On Wednesday, April 29th, the *Semplice Duo*, comprising Rochester native and emerging artist Cristina Ballatori and pianist Kevin Chance, will be in town performing on The Hochstein School's free "Live from Hochstein" concert series as part of the Centennial Celebration.

RFA members are invited to participate in a group masterclass with Ms. Ballatori later that afternoon followed by a recital of music by women composers in Beston Hall at Nazareth College's new Glazer Music Performance Center at 7:00 p.m.

Ms. Ballatori is Associate Professor of Flute at the University of Wisconsin-Whitewater, where she teaches flute and directs the flute choir. She is an alumni of The Hochstein School and has been on the faculty and a guest artist of the RFA Hochstein Summer Flute Camp.

Dr. Chance is Assistant Professor of Piano and Keyboard Area Coordinator at the University of Alabama. In August 2004, the *Semplice Duo* were named the winners of the Notes at 9,000 Emerging Artist Series Competition in Colorado. With an active touring schedule, they have performed in Texas, Colorado, New York, and Louisiana, and abroad in Paris and China. This will be their third appearance on the "Live from Hochstein" series.

Look for more details about this exciting event on the RFA website in the very near future.

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Electroacoustic Workshop

by Emily Bartz Hutchinson

Laura Lentz and Brittany Trotter led an inspiring workshop titled "Electroacoustic Flute Music of Today" at the RFA Flute Fair. Their beginning performance of "Stacked" for two flutes and electronics by Flutronix was exciting, fresh, and versatile. Connections with each other and the recording morphed their individual voices into a brilliantly textured picture of energy and imagination. It was easy to lose track of each unique line and get swept away by the cumulative effect!

Laura and Brittany's clear and engaging teaching style made extended techniques accessible to all who attended, and we were soon creating wind tones and experimenting with harmonics, flutter tonguing, pitch bending, alternate fingerings, and more!

We worked through *Dance with Me* by Wil Offermans (dance music for flute ensemble with CD accompaniment), learning each new technique as we discovered it in the music. Laura and Brittany taught simple dance rhythms to the younger students, while the more seasoned flutists brought the notation to life.

It was a fun and freeing experience, and as we performed our newly-learned dance music, a groove spread around the room. Flutists were shuffling and sliding to the music, and all fear of extended techniques had subsided. It was impossible to leave without a smile on your face!

View the workshop performance of *Dance With Me* on YouTube at https://youtu.be/E1dDAxHwK6U.

The Artistic Flute: Bonita Boyd International Flute Masterclass

July 27-31, 2020
9:00 a.m.— 9:00 p.m.
Eastman School of Music

Bonita Boyd
Eastman School of Music
Ann Choomack
Solo Piccolo St. Louis Symphony Orchestra
Maria Harding
Principal Flute Omaha Symphony
Anne Lindblom Harrow
Eastman School of Music
Luke Fitzpatrick
Masterclass Director, Principal Flute Fort Wayne Philharmonic
Sue Callan Harris, PT, MS, CLT
Didrik Söderström
Storyteller/Creative Dir. The Hnossa Project
Adam Workman
Flutistry Boston

A five-day intensive study featuring daily flute master classes led by legendary Eastman pedagogue Bonita Boyd. Flutists will be exposed to a unique and comprehensive curriculum, beginning with a solo recital from Professor Boyd and continuing with intensive study of orchestral excerpts and solo flute repertoire. Participants will play for an orchestral mock audition, attend lectures on the music profession, and perform on one of two Participant Concerts at the end of the week. The program also includes a physical wellness seminar led by Sue Callan Harris, PT, MS, CLT and a workshop on "Acting for Musicians."

https://summer.esm.rochester.edu/course/bonita-boyd-international-flute-masterclass/

10th Annual RFA/Hochstein Flute Camp

Jeanine Beahan and Alexandra Barbato, Co-Directors
Christine Bailey, Guest Artist
July 13-17, 2020
9:00 a.m.-2:00 p.m.
For students entering grades 6-12, NYSSMA Level 3-6

Grab your flute and get ready for some fun! This This is the 10th collaboration between the RFA and The Hochstein School offering students the opportunity to focus on making music with fellow flutists through group lessons, workshops, master classes, and flute ensembles. While making new friends in a lively group setting, students will increase their knowledge of tone production, rhythm, technique, and ensemble playing. Students will be placed in choirs based on level.

This year's guest artist will be Christine Bailey, principal flutist of the Buffalo Philharmonic Orchestra.

Applicants must have performed a NYSSMA solo at Level 3 or higher. Flute Camp concludes with a performance on Friday, July 17 at 2:30 p.m. which is free and open to the public. Participants must provide their own bag lunches. Applications received after June 15 will be assessed on a space-available basis. Fee: $10 registration fee; $310 tuition. A registration form can be found on p. 7 of this newsletter or at hochstein.org.

The Alleen Fraser Memorial Scholarship provides full tuition to one flutist attending the RFA/Hochstein Flute Camp. For eligibility requirements and application forms, contact RFA Education Director, Kaitlin Schneider (rochesterfluteassociation@gmail.com). Scholarship application deadline is June 1.

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Student/Family Information

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❑ Yes ❑ No Are you, or any member of your immediate family, currently enrolled at Hochstein?

❑ Yes ❑ No Have you, or any member of your immediate family, previously enrolled at Hochstein?

Name _____ M /F Instrument _____ No. of years studied _____

Address _____ City/State _____ Zip _____ County _____

Email _____ Phone _____ Birth date _____ Age _____

School attending _____ Grade (in Sept.) _____ Race (for statistical purposes) _____

Father/Guardian _____ Email _____

Employer _____ Occupation _____

Phone (home) _____ (work) _____ (cell) _____

Mother/Guardian _____ Email _____

Employer _____ Occupation _____

Phone (home) _____ (work) _____ (cell) _____

Camp Information

School Music Director (if applicable) _____ Email _____

Private teacher _____ Phone _____ Email _____

Teacher evaluation/recommendation (required) including level (rhythm, tone, intonation) and previous experience (please add additional comments if extra space is needed):

List NYSSMA Solo information below. If you have not participated in the NYSSMA Solo Festival, list title and composer of lesson books or other music you have studied

Title/Composer	NYSSMA Level	NYSSMA Score
1.		
2.		
3.		

Payment Information

Flute Camp Fee: $10 registration; $310 tuition. Please include full fees with the completed Flute Camp Registration Form and return to Hochstein School. If you wish to apply for the Alleen Fraser Scholarship (provides full tuition to one student), apply online at rfaonline.org or contact RFA Education Director Kate Schneider at: kateschneider2215@gmail.com. Fees will be returned to the scholarship winner.
Scholarship Application deadline is June 1, 2020.

❑ $320 Check/Money Order enclosed

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Cardholder signature _____ Exp. date _____

Ali Ryerson Brings Her Flute Stylings to Jazz Festival

by Kathryn Scarbrough

On June 23, 2019, jazz flutist Ali Ryerson joined Russell Scarbrough's Soul-Jazz Big Band on the Jazz Street Stage at the Rochester International Jazz Festival. She and Eastman guitar professor Bob Sneider were featured guests for two sets that evening with the 12-piece ensemble. Ryerson and Scarbrough have collaborated on a number of jazz and chamber music projects in the past, but this was the flutist's first time performing in the yearly Rochester event.

With a big band, a recurring challenge is to find ways to vary the tonal palate over the course of the performance. The addition of flute and guitar solos to the brass-and-saxophone-heavy ensemble offered a breath of fresh air and expanded the expressive range of the presentation. Ryerson was an ideal voice to add to the mix: her lithe and refined sound made an excellent foil for the riotous blare of the band. Together, and especially in combination with Sneider's guitar, it produced a satisfying blend of sweet and savory.

Ryerson was spotlighted on several tunes during the evening. Her bluesy tone and soulful improvisation fit perfectly in Freddie Hubbard's "Povo", recalling Hubert Laws's original performance of the tune on the 1972 album "Sky Dive", where it initially appeared. Likewise, Léa Freire's "Fé" (arranged especially for Ryerson for this occasion) was played with soul of a different kind, the kind of joyful expressiveness found in the optimistic music of Milton Nascimento and other Brazilian songwriters. The band closed each set with guitarist Pat Martino's up-tempo "Cisco" (also a new arrangement), to feature Sneider on guitar, naturally, and Ryerson on her signature Gemeinhardt alto flute, delighting the crowd and impressing the musicians with the rich sound of the low instrument.

Ali Ryerson was a new name to some of the jazz aficionados at this year's jazz festival, but she quickly gained new fans in this big band setting. Here's hoping that she'll return to Rochester in short order for a spotlight concert of her own.

Congratulations to the 2019 Performance Competition Winners

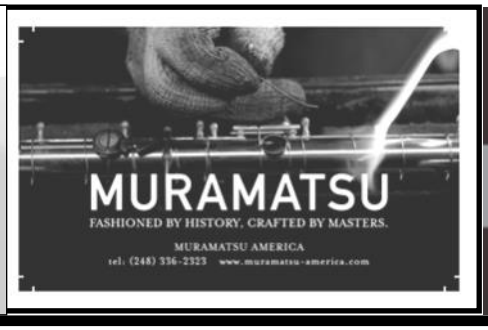
Lisa Besch, Junior Competition, 5th & 6th grade division

Elise Keefer, Junior Competition, 7th & 8th grade division

Katherine Huang, High School Category

Ellen Ingram, Adult Category

Yi Xiang, College/Emerging Artist Category



Five Methods to Improve Your Tone Today

by Erika Marcucci

Dr. Angela McBrearty presented a workshop at the flute fair on the subject of improving flute tone. She discusses doing so by using five simple methods that are small changes, but can make a big difference. The first method that Dr. McBrearty discussed was improving tone with advanced breathing techniques. The focus should be on the air going to the stomach and rib cage. One way to do this is to apply pressure with the rib cage and the diaphragm. This allows you to take in more air but prevents losing that air too quickly. Dr. McBrearty uses the analogy that, as you focus on applying pressure with the rib cage and diaphragm, you pretend that a pool float is around you that can only be held up using said pressure. The goal for this thought process is to have enough support that your tone will ultimately benefit.

Dr. McBrearty then went on to talk about improving tone with teeth spacing—meaning that as the player forms their embouchure they should leave enough space between the teeth to fit a finger in that space. This amount of space changes based on the register that is being played. For example, in the low register, teeth should be about a finger width apart with some extra wiggle room. The spacing then decreases a small amount as the player moves into higher registers. Dr. McBrearty explained further how to work with this concept and still form an embouchure. As you put your finger in between your teeth, she explained that the jaw should be down and the top lip goes over it as the teeth are apart. She also explained that this can create an airy sound during the initial practice of this technique because more air is being released, however, this should be an encouragement that the tone development is heading in the right direction.

The next two methods that were discussed in this workshop were relaxing the embouchure and awareness of the lip plate. As for the embouchure, Dr. McBrearty says to have a natural look with no wrinkles in the face and the corners of your mouth should be neutral while playing. A relaxed embouchure assists with correct embouchure placement which ties into the following method. At the lip plate, the player should experiment with what lip angle works for them and adjust the flute up or down in order to find the strike edge that works for that individual. One of the attendees of the workshop proposed the thought of rolling in or out as another option for adjusting the placement, but Dr. McBrearty explained that this technique is not as efficient because that rolling can cause a buzzy tone, as well as all the twisting causing extra stress on hands and wrists. Adjusting the flute vertically, while also ensuring not to press with the lip plate to reduce lip pressure, are techniques that Dr. McBrearty suggests for better tone production.

The final method for improving flute tone involved the use of the sinuses. In order to do this, she instructed everyone to take a yawning breath to open the throat and release tension. Following this, the tongue is lowered in the back and the soft palate is raised. Both of these actions allow for the air stream to travel straight to the sinuses facilitating a resonance chamber for the sound ultimately improving overall tone. For anyone who has difficulty with these steps, humming provides some assistance for opening up the throat.

For any additional information on tone improvement, visit Dr. McBrearty's website, www.DoctorFlute.com, which has blogs, videos, and more tips.

Classifieds

Have something to sell? Place your ad here. The fee for classified ads is $5 for members and $10 for non-members. Make checks payable to the Rochester Flute Association, and send to the newsletter editor, 292 Valley Road, Rochester, NY 14618. Deadline for the summer issue is May 15.

Native American and Other World Flutes

by Katie Hock

Presenter John M. Stevens of JMS Flutes gave a refreshing presentation at the flute fair on traditional non-western flutes from both Native American and Asian traditions. Stevens is both a flute maker and collector of traditional flutes, bringing a variety of his models with him to demonstrate during his presentation. With each model, he provided a brief history of where the flute originated, how it was constructed, and how it is played. Each piece he played was also from the culture the flute came from including a Native American call to prayer, call to gather, and a musical representation of a sunrise. The flutes all had a unique timbre and were constructed to match the musical tastes of the culture from which it originated. For example, Stevens demonstrated a double-barrelled flute, which when blown into creates a drone from one barrel while a melody is played on the other barrel. Another unique creation is the warble flute, which allows the root of its scale to crack to an octave with ease, creating a unique sound that is highly valued in Native American cultures.

The Asian flutes represented ancient Asian cultures and some served as the precursor to the Shakuhachi, which is a Japanese flute. Some of these flutes are more accessible to the modern flute player, in particular, the Dizi and Bansari, because they are played transversely. The final flute demonstrated was a creation of Stevens himself: a 3D printed plastic mouthpiece attached to a PVC pipe called a Breath Flute. This is an extremely accessible instrument, even to those with little musical experience. No embouchure is required and the player can create a sound with very little breath support. This instrument works using the harmonic overtone series, as the more air put into the instrument, the higher the overtones produced. This flute could be especially useful in working with people with physical disabilities who do not have the fine motor skills or breath support to play a traditional wind instrument. Overall, Stevens' presentation gave great information on traditional flute models from non-western cultures in contrast to the modern Boehm model that we all use today.

Year-End Financial Statement of Activites

September 1, 2018 — August 31, 2019

Revenues				
	Program			
		Flute Fair	$	4,273.48
		Spring Event	$	301.44
		Flutopia	$	284.00
	Association			
		Membership & Corporate Dues/ Contributions	$	2,510.00
		General Program Support	$	26.00
Total Revenues			$	7,394.92
Expenditures				
	Program			
		Flute Fair	$	6,022.29
		Spring Event	$	489.19
		Flutopia	$	307.00
		Pre-Solo Fest	$	225.00
	Association			
		Newsletter	$	366.55
		Association Expenses	$	1,363.22
Total Expenses			$	8,773.25
Increase (Decrease) in Assets			$	(1,378.33)

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2020 Rochester Flute Association Performance Competition

APPLICATION DEADLINE: SATURDAY, October 3, 2020

The Rochester Flute Association will host a flute competition designed to identify the highest levels among its student, emerging artist, and amateur membership. The competition is a live audition, and winners will perform in a recital at Flute Fair on Saturday, (date TBA), 2020. A cash prize will be awarded for each category.

General Information

Each performer will be allowed 12-15 minutes of total playing time including the required piece, and another piece of the performer's choosing. If necessary, the judges may ask the performer to stop before pieces are completed. Pieces written with accompaniment must be performed as such. Each performer is responsible for providing his/her accompanist. Please be advised that this is a ***closed audition.***

Applicants must have a current membership in the Rochester Flute Association. These dues are included in the competition application fee. There will be ***no limit*** on the number of performers in any category, or for the total competition. Competition winners from the previous 2 years may not enter, unless it is in a different category.

Categories

High School	College/Emerging Artist	Adult
Grade 9-12 as of the 2020-2021 academic year. Teacher's signature required.	Flutists of any age currently enrolled in any music degree/certificate program, **OR** who have completed such a program within the last 5 years of the competition.	Anyone over the age of 18 as of September 1, 2020 who does not fall into the other two categories.

Repertoire Requirements

High School	College/Emerging Artist	Adult
Sonata in A Minor, H. 562, Allegro (2/4) C.P.E. Bach One piece of the applicant's choosing *(must be flute & piano repertoire)*; two contrasting movements, if applicable.	*Chant de Linos,* A. Jolivet One piece of the applicant's choosing *(flute alone or flute & piano repertoire)*; two contrasting movements, if applicable.	*12 Fantasias for Flute without Bass, TWV 40:2-13,* G.P. Telemann, any 1 complete One piece of the applicant's choosing *(flute alone or flute & piano repertoire)*; two contrasting movements, if applicable.

Winners & Awards

The RFA will award one cash prize in each category; however, the judges reserve the right not to award a prize in any category.

The High School category winner will receive $100, the Adult category winner will receive $150, and the College/Emerging Artist category winner will receive $200.

All Applications MUST Contain:

1) RFA 2020-2021 Registration Form (available at www.rfaonline.org)
2) Teacher's signature on Registration Form, if applicable
3) Entry fee of $20.00 (non-refundable), RFA membership dues - Adults (over 18) $20, Students/Seniors $10, and Fair registration fee - Adults $25, Students/Seniors $15.

For more information contact Rochester Flute Association: rochesterfluteassociation@gmail.com

Please make checks payable to Rochester Flute Association, and send all materials to:

Rochester Flute Association - P.O. Box 10173 - Rochester, NY 14610

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