RFA

Volume 22, Issue 2 Newsletter of the Rochester Flute Association Winter 2017

Duo Damiana Kicks Off Annual Flute Fair with Adventurous Program

The Rochester Flute Association welcomed flutist Molly Barth as guest artist for the annual flute fair this November. Barth highlighted her career-long dedication to contemporary music throughout her adventurous program, which featured works for solo flute, flute duo, and flute and guitar.

The first half of the concert was comprised of three works for Barth's latest chamber music project, Duo Damiana, with guitarist Dieter Hennings. Barth and Hennings began with Hebert Vazquez's *El jardin del passage purpura*, a lively piece that mixed percussive sections full of air sounds in the flute and snapping strings in the guitar with more mysterious moments intertwining the snaking lines of both instruments. The Vazquez was followed by Ricardo Zohn-Muldoon's *Candelabra IV*, a piece composed last year for Duo Damiana. Zohn-Muldoon's complex, whimsical music came alive with the energetic performances of both Barth and Hennings.

Duo Damiana saved the most iconic of their flute and guitar pieces for last, Toru Takemitsu's *Toward the Sea.* The performers did a beautiful job of drawing the audience into this quiet, intimate, sensual music. Their mellow and sensitive performance elicited the colors, sounds, and gentle waves of a peaceful sea and showcased a more reserved, more nuanced side of their artistic partnership.

On the second half of the program, Barth invited two local flutists, Haley Bangs and Emlyn Johnson, to join her on short pieces by Rzewski and Paganini, respectively. Adding to the Rochester community spirit, Barth played another piece by Zohn-Muldoon, who is a professor of composition at Eastman School of Music. Zohn-Mulddon's *Ineffable* was the National Flute Association commission for the 2016 Young Artist Competition, and it was a joy to hear it played by such a master of new music. On the other end of the spectrum, Barth also performed a perennial favorite of the solo canon, Karg-Elert's *Sonata Appassionata*, proving that while she is known for contemporary music, she is equally at home with more seasoned repertoire. Barth's performance of the Karg-Elert emphasized the drama and angst of the piece, giving an extra theatrical flair to a work that is already so full of personality.

Two pieces on the second half of the program stood out for opposite reasons: one for its quiet subtlety and one for its high drama. Barth chose to play a second piece by Takemitsu, his *Air,* and once again her performance of Takemitsu's music was a real highlight. The simplicity of tone, the thoughtful timing of each gesture, and the subtlety of dynamic and timbral shading Barth employed here were spellbinding. In contrast, Barth completed the program with Karlheinz Stockhausen's *Zungenspitzentanz*, or "*Tip-of-the-tongue dance*," a wildly theatrical work in which a piccoloist must walk, crawl, and dance around the stage while simultaneously playing her instrument. Barth used the large stage at Hochstein School of Music and Dance to great dramatic effect, evoking a wide variety of characters, from the sweet and playful to the downright sinister.

This feat of athleticism and acting, on top of the technical challenge of the music itself, was a fitting conclusion to a program that expanded the boundaries of our notions of flute playing. Barth's performance showed us a new definition of virtuosity and panache and inspired us all to step outside of our comfort zones, at least for an hour or two. In the hands of Barth, the flute is a tool of endless possibilities, and I hope that her chameleonic performance will encourage flutists in our community to keep learning, keep trying new things, and keep an open mind – and ear – to all that the flute can do.

- 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 2016-August 2017

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

Membership dues may be sent to:
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P.O. Box 10173
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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 21st annual Rochester Flute Association flute fair took place on Saturday, November 12th 2016 at Martha Brown Middle School.

If you were there, thank you so much for coming out and supporting the RFA. How fortunate we are in Rochester to have such a supportive music community! If you were not in attendance, I hope these articles provide you with insightful recounts of some of the events that took place.

A huge thank you goes out to our flute fair chair, **Rebekah Valerio**, and members of the fair committee. Many thanks to the many volunteers who made the event run so smoothly.

Lastly, thank you to our guest artist, Molly Barth, for travelling all the way from the University of Oregon to provide the Rochester flute community with such inspirational expertise. The articles about her recital, extended techniques session, and masterclass are just a mere glimpse of how captivating she was!

- Elissa May Murphy

A huge thank you to **Matt Doi** for taking pictures throughout the flute fair!

We Kicked Off Flute Fair with Two Incredible Sessions!

The Flute Yoga class was a fantastic way to start Flute Fair. Hilary Jones turned a middle school band room into a calm, peaceful, safe place. She created an environment that allowed us to focus on our breath and be in the moment, away from the worries and thoughts that normally reside in our minds. We did stretches for our shoulders and wrists, and focused on the "problem" areas for flutists.

At the end of the session, Hilary had the class lying on our backs on yoga mats. She walked around and heightened our senses by having us gently breathe in an essential oils blend. By the end, the class everyone was grounded and at peace, ready to explore what Flute Fair had to offer. But before we left the room, Hilary closed with a mantra to remember that, "Yes, you are enough." A simple mantra; yet one that holds so much meaning for everyone.

--Laura Neville Lima de Souza

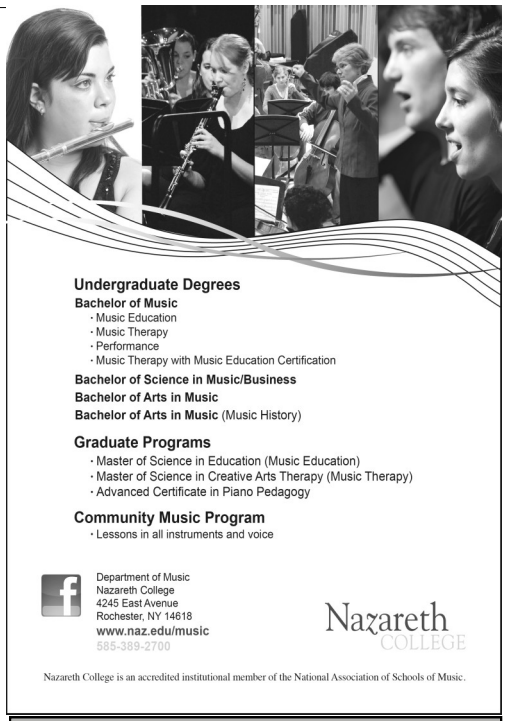
Hilary Jones' Flute Yoga Session

Mother Karyn experiences class with daughter Middy!

If they weren't warming up the body in flute yoga, they were warming up their instruments to start reading through flute choir music!

Included in this early morning session was Tom Acquaviva's original arrangement of *Va Pensiero*, a beautiful and historic piece of music from Verdi's opera *Nabucco*.

Thank you for sharing, Tom!



In Tone-In Tune

This year at the Flute Fair, past-President and Nazareth College flute teacher Annette Farrington presented her workshop, *In Tone-In Tune.* The workshop was aimed at beginning flutists to improve their intonation through improving their tone. As Annette quickly pointed out, the concepts certainly were not just for beginners, but great reminders for those of us who have been playing for a while, as well. Important fundamentals were addressed, starting with hand position. Imagine that your left knuckle is a chair for your flute. This will help students properly balance this awkward instrument. Your right hand should be curved and forward, as if to hold a computer mouse. A computer mouse is designed with ergonomics of the hand in mind, and it is a good simile for the young generation. You might need to roll your head joint in more to keep your right hand curved forward. Your right elbow must be careful not to tuck behind your back, but imagine pushing the end of your flute forward slightly. The difference in tone from these two locations was tremendous, and I've been pointing it out to my students this week with great success.

We discussed breath support a lot, and Annette had a few fantastic visuals for young flutists: One of which was blowing bubbles (she actually had 3 students blowing bubbles, seen here). Think of what type of air is needed to blow a steady stream of bubbles, or even what it feels like to blow one big bubble. That is the kind of air pressure that will take you through a long phrase as you expand your lungs. After blowing the big bubble that sticks to the wand, play a D. You will see the comparison with how your tummy should feel. The other visual Annette shared was the Pneumo Pro, which is a tool that fits into your flute as if it were the head joint. Little fans are lined up so that you can see what type of air it takes to make the highest set or lowest set fan move. If you don't have a Pneumo Pro, you can put your hand in front of your face with your fingertip on your nose. Next, aim your stream of air at your wrist (low register), your palm (middle register), and your nose (high register).

There were so many awesome take-a-ways from Annette's work shop. I am excited to use the bubble idea with my band students! Thank you, Annette, for your inspiring ideas to our members.

- Meghan Knitter

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Timeless Flute Tone

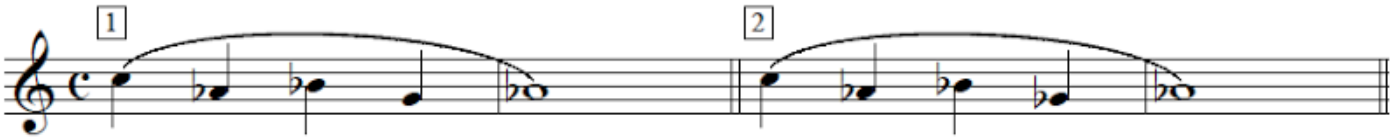
Amanda Cook and Angela Collier-Reynolds provided their brilliant expertise on the history of flute tone quality, development, and furthering practice! The workshop began with the question: “How do you define a *beautiful* flute sound?”

Several members called out expressions such as sparkly, open and focused, but the crowd favorite (that nearly everyone seemed to agree on) was *warmth* and *depth.* After our introductory brainstorm, Amanda and Angela began to take us back to the eighteenth century to explain where tone development experimentation began, along with what has grown and stayed consistent over time:

We begin with Jean Hotteterre, responsible for both creating a treatise on the principles of playing the flute and developer of the E-flat key. His contemporary, Johann Quantz, also focused heavily on the quality of tone, particularly believing that the sound of a flute should nearly resemble a voice; particularly a contralto rather than a soprano. Quantz also described this beautiful voice to be full of timbre, always singing and very flexible. It was interesting to see some similarities between what we strive for in our tone quality today to those that were improving the mechanism from the eighteenth century!

Let it be known that those experts who studied the flute in great depth were rather versatile throughout the entirety of their careers. While studying quality of sound, they were also making flutes, performing, and composing.

Moving into the early nineteenth century, Hector Berlioz made incredible strides. Berlioz, famous primarily for his *Symphonie Fantastique,* was also well-known for being acquainted with the instruments of the orchestra. He focused heavily on developing a treatise on how to write most efficiently for the orchestra, though describes the sound of the flute as such: “the sound of this instrument is sweet in the medium range, rather piercing in the high notes, and very characteristic in the low tones.”

To this day, we strive for that same quality of tone Berlioz once described: a darker, deeper sound to the instrument, a quality and evenness of tone throughout the three ranges, and perfection of intonation. All in all, the mechanism on which we play today (many thanks to Boehm) is the result of hundreds of years of trial and error to find that perfect balance.

We concluded the workshop by putting these exercises to practice with the help of a few brave volunteers! The volunteers were advised to play the modified excerpt (shown above), allowing the air to continue moving forward between each interval. Once this has been practiced several times in a row, we then expand on the exercise by filling in, chromatically, between each interval and working slowly. After practicing chromatically several times, revert back to the modified version and listen to the difference! Thereafter, we can expand even further on the given exercise to create multiple skill sets within our never-ending flute tone toolkit.

For a free PDF download of this exercise, Amanda and Angela invite you to head on over to Amy Porter’s website!

- Elissa May Murphy

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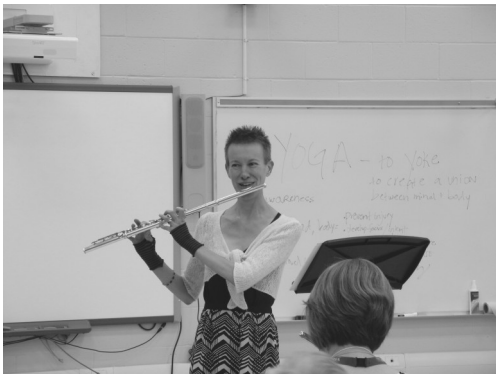
Contemporary Flute Techniques with Molly Barth

An excited and convivial group of fair attendees assembled to explore contemporary flute techniques with guest artist, Molly Barth, as part of the workshop offerings of Flute Fair 2016. Flutists of all ages came to learn about a topic that is often met with trepidation by classical performers. Ms. Barth opened the class by performing two movements of a work written expressly for her by Luca Cori entitled *Quodlibarth*. This gave everyone the opportunity to hear and experience up-close her tremendous ability to control the flute's tone colors, range, and extended techniques.

To help guide the direction of the class, Ms. Barth asked the audience about what techniques they would like to learn. Flutter tonguing, singing while playing, and beatboxing were some of the suggestions spoken aloud. No doubt the workshop members have heard these techniques incorporated into flute stylings of classical, jazz, and rock flutists. Ms. Barth acquiesced that while beatboxing is a very popular technique now (think Greg Patillo), her interests and strengths lean more towards concert works by contemporary composers. Therefore, she has not explored this particular technique.

The first technique that she explained and demonstrated was singing and playing simultaneously. She recommends singing in your lowest range with a strong sound to gain the best effect. After the entire class practiced doing this together (with varying levels of success), a few volunteers were brave enough to play individually to get more direction on improving the technique. The class continued in this way learning tongue pizzicatos—closing the glottis then using only the air in the mouth, percussively strike the tongue like the word "doh"; tongue rams—which work best in the low register using the underside of the tongue to close the hole completely and blow something like a "woot"; and flutter tonguing. This last technique can be achieved two different ways: either from the throat, like gargling, or by rolling the tongue. She prefers the throat method and feels it is especially much more effective in the low range of the flute. However, trying to teach either method is often elusive. She recommends that for all of these techniques, the student must spend a lot of time listening to others, and experimenting in their own practice space to achieve the effect. Resources such as Robert Dick's *Tone Development through Extended Techniques* can be very helpful.

Ms. Barth went on to emphasize that traditional classical performing and modern performing are not mutually exclusive. All of these skills should be developed to become a well-rounded flutist. Working on contemporary techniques can be extremely beneficial in improving traditional classical technique because they require a flexible embouchure and solid breath control. In her own practice, she incorporates traditional tone exercises into her routine as well in order to convincingly perform works written today.

She demonstrated and suggested practicing long tones from niente to fortississimo back to niente playing both with straight tone and with vibrato. The opposite dynamic shape should also be mastered. Five to six tones a day is enough to develop this without overtaxing the lips, always utilizing a tuner to control the intonation. She described a similar exercise where the long tone is tongued on each level of dynamic from *pppp* to *ffff.* Ms. Barth also stressed to the class that to be successful at any of these skills, the flutist needs to have proper breath control. Breathing deeper into the torso rather than shallow breathing in the chest and throat is the best. Practicing etudes or easy pieces while taking extra time at each breath point to completely fill up is one technique she uses with her students to improve this skill. Ms. Barth even suggested breathing in through both the nose and mouth as a way to inhale more deeply. She also recommended finding inspiration from great singers. Having studied breathing and posture in great detail, lessons from a voice instructor can prove very beneficial.

As the class came to a close, questions were encouraged. One audience member queried if doing these extended techniques harmed the flute in any way. Ms. Barth did mention that she tries to suggest to composers as they write new works to limit such techniques as key slaps and clicks because they do tend to wear out pads rather quickly. She recommends having a good relationship with a flute repair technician should you choose to explore and perform this music.

- Annette Farrington

Rochester Flute Association

Statement of Activities: Year-end as of August 31, 2016

2015-2016

Revenues	
Program	
Flute Fair	$ 4,790
Spring Event	$ 311
Workshops, Others	
Grants	-
Association	
Membership % Corporate Dues/Contributions	$ 3,160
General Program Support	$ 1,256
Total Revenues	$ 9,517
Expenditures	
Program	
Flute Fair	$ 5,347
Spring Event	$ 1,290
Mock Solo Fest, Workshops, Others, Fl Choir	$ 150
Association	
Newsletter	$ 636
Mission related (Commissions, instruments)	
Association Expenses	$ 1,460
Total Expenses	$ 8,883
Increase (Decrease) in Assets	$ 663

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Kudos!

Congratulations to the following students from the studio of **Dawn Smiley Taylor:**

Olivia Caraccio of Fairport—A.A.S High School Orchestra, piccolo
Rachel Fan of Fairport—A.A.S Middle School Orchestra, 1st flute
Evelyn Moorehead of Fairport—A.A.S. Middle School Band. Principle chair, 1st flutes. Evelyn was also invited to play piccolo chair for A.A.S Orchestra
Julianna Young of Fairport—A.A.S Middle School Band, piccolo

From the studio of **Jan Angus**:
Congratulations to Adela Patru**,** who participated in the 2016 All State Wind Ensemble

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From the studio of **Elissa May Murphy**
Congratulations to Gwen Snyder, who participated in the A.A.S High School Wind Ensemble

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Congratulations to the **RFA Flute Choir** on a fabulous holiday performance given at Blessed Sacrament Church. What a great way to ring in the holiday season!

CONGRATULATIONS to the recipient of the Student Flute Scholarship: **Saracelys Rodriguez.**

The Rochester Flute Association Student Flute Scholarship Program is designed to provide the means for a special student to have the use of a flute and to continue his/her music training from June 2016 - June 2017.

The goals of this program are to recognize a young person with an affinity for the instrument, to reward someone for demonstrating improvement, to encourage and nurture an interest in music, and to foster overall self confidence through participation and success in the arts.

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

Carolyn Grant Morey, accomplished flutist, passed away on September 8, in Montrose, NY, at the age of 94. Carolyn was the daughter of Herbert Grant, one of the first science professors at the University of Mansfield (then Mansfield College) in Pennsylvania, for whom the Grant science center is named. In 1939, as a high school senior, she won the Pennsylvania state championship for flutists and the same year, at the national music contest in New York City, was awarded the highest honor given to high school music students: "first division superior" rating. She went on to study at the Julliard School of Music under the world-famous Georges Barrere.

In 1942 she became one of the first women in the United States to be appointed as a principal musician in an orchestra, performing as the first flutist with the Buffalo Philharmonic Orchestra; twice as a featured soloist. In 1944 the first flutist with the Rochester Philharmonic Orchestra became seriously ill just before the opening of their spring tour and, without rehearsal, Carolyn filled in performing in nine concerts in nine days, including one appearance in Carnegie hall.

After her husband, Lt. Martin Morey, was assigned to duty in New Orleans she became the first flutist with the New Orleans Symphony Orchestra where one reviewer wrote, "Scarcely a review of a New Orleans Symphony concert has been carried by the local press during the past two years without special notice of Mrs. Morey's performance."

After moving to Rochester, she performed for many years with the University of Rochester Orchestra and the Rochester Oratorio Society, including an appearance at the Salzburg Festival in Austria, and was active in the Morning Musicale.

Nancy Webster, accomplished flutist, passed away on November 1, 2016 at the age of 72, after battling diabetes and stroke.

Growing up in Iowa and Ithaca, NY, Nancy became a star flutist as a teenager at the National Music Camp at Interlochen and earned a Bachelor of Music and Performer's Certificate in 1966 from the Eastman School of Music as a student of Joseph Mariano.

She was Principal Flutist of the Rochester Philharmonic from 1968 to 1971, leaving that position to concentrate on raising her family. Nancy was flutist and Administrative Director of the Society for Chamber Music in Rochester for many years, devoting countless hours to preparing programs and publicity material.

A loving mother to her three sons, she was wickedly smart and funny, never losing her optimism and sense of humor as she battled her illness.

♫ Events Calendar ♫

Saturday, January 7	**1:00 — 4:00 p.m.**	**Pre-Solo Festival**	**Hochstein School of Music & Dance 50 N. Plymouth Avenue Rochester, NY 14604**
Tuesday, February 14	7:00 p.m.	Heather Zinninger Masterclass	Eastman School of Music Room 320 26 Gibbs St. Rochester, NY 14604
Tuesday, February 28	7:00 p.m.	Demarre McGill Masterclass	Eastman School of Music Room 320 26 Gibbs St. Rochester, NY 14604

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.

Rochester Flute Association
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