

# Flute Association at Florida State University Newsletter



Dear Readers,

Hello and welcome to 2021 and a new semester!

Like many other programs and organizations this year, our association has transitioned to an entirely online format. Last semester we enjoyed virtual socials, recitals, Flute Day, and a successful soirée all from our computers and devices, from locations not just around Florida but the country and the globe! I was so happy to see the resilience of our members supporting each other as we all adjusted to online formats.

Our undergraduate and graduate studio class recitals looked a little different as the students recorded their performances from their apartments and we gathered in watch parties for the recitals. We heard everything from old to new, from baroque to backing track, and enjoyed music from Middle Eastern composers from our graduate studio. The performers demonstrated a breadth of styles and skills in their playing, and, though we could not hear a live applause, positive comments were shared in studio classes. Congratulations to all on their successful performances!



## Contents

<b><i>Greetings from Your President</i></b>	1–2	I'm pleased to say that Flute Day 2020, which had to be adjusted to an online event, was a resounding success. Three featured three guests—Alberto Almarza (Carnegie-Mellon University), Wissam Boustany (international performer/composer), and FSU alumnus Dr. Carlos Feller (Ouachita Baptist University)—presented on an array of mesmerizing topics, and we were able to welcome more than <i>one-hundred</i> other attendees from outside FSU College of Music, both domestic and international. More information about the event is in this newsletter! We especially want to thank the Student Government Association for their financial support of the event and to our student organization.
<b><i>Professor Amsler: Retirement Announcement</i></b>	3	
<b><i>Flute Day 2020: In Review</i></b>	4–8	
<b><i>FA@FSU History, Part I: Foundation</i></b>	9	
<b><i>FSU Flute Studio: Fall 2020 Guests</i></b>	10	In addition to our Flute Day, we were so lucky to welcome an impressive total of <i>nine</i> other guests to our studio classes. FSU Director of Orchestras Dr. Alex Jimenez gave a lecture on score study and large ensemble rehearsal preparation. Early flute specialist Magda Schwerzmann joined us from Switzerland and demonstrated flutes through the ages of Western classical music featuring one-, four-, six-, and eight keys and the early Boehm system flutes, and wrapped up the semester with a masterclass for the Advanced Baroque Flute Class. Charlene Cannon discussed a career in Music Education with our Junior/Senior Studio. Jolene Madewell inspired us with mindfulness tips in the practice room. Jennifer
<b><i>The Votes Have Been Counted!</i></b>	11	
<b><i>Upcoming Events</i></b>	12–13	
<b><i>Contact the FA@FSU</i></b>	14	



Bendfeldt from Stretching Your Life in Tallahassee led a stretching class that left us all refreshed. We soared high in the piccolo masterclass with Antwerp Symphony Orchestra's piccoloist, Peter Verhoyen, and explored new depths of sound with Swiss flutist Stefan Keller and his amplified low flutes from alto to contrabass! Esteemed guests such as New York Philharmonic principal flute Robert Langevin and South African composer Bogani Nnodana-Breen taught us from both time-honored and innovative, contemporary repertoire.

As we look forward to the opportunities of this new semester, I am confident in the strength of our Flute Association community and our ability to adapt to any challenges that arise. Thank you to our members, officers, faculty advisor Professor Amsler, and valued alumni who contribute to the vibrant flute community at Florida State University.

Your President,  
Adrienne Tedjamulia-Read



*Charlene Cannon visiting with part of the Junior/Senior Studio*

# Retirement Announcement

By Professor Amsler

After 20 years of teaching Flute, Baroque flute, Flute pedagogy, Body awareness (Dynamic Integration) and Grad ensemble, I will retire in May 2021 from Florida State University. What a wonderful time, and what an honor to have served at the incomparable College of Music with its talented students and wonderful faculty for such a long time!

The FSU College of Music is a magnificent environment for leading, guiding, and teaching a flute studio (between 48 and 35 students...and a teaching team with fabulous GTAs) and for helping the wonderful and highly talented students emerge, find a career in music, and develop skills for life after school. To observe a community supporting each other in normal daily life; to see a flute family, where the students were able to make friends for life, makes me happy. To follow the alumni succeeding on their very own paths, sharing their knowledge and gifts generously--it is a joy and very fulfilling. THANK YOU - I am deeply grateful for all of you - to have trusted me as your teacher and mentor and even more, for what you taught me!



But not only this kept me at FSU for 20 years - I also want to thank all of my colleagues and the College of Music leadership. The atmosphere is one of a kind--friendly and welcoming. I always felt communication and exchange were easy and very helpful. It was possible to create Flute Days and Woodwind days and to get support for Festivals. Taking part in the New Music Festival or Early and Baroque Music events were as interesting and enriching as getting the chance to play a concerto with our beautiful orchestras and bands. The College of Music is a jewel, and I look back at my time with gratitude. It has shaped my life in very deep ways.

And, of course, I especially need to mention "my" hallway: the woodwind colleagues--my friends, Wednesday lunch buddies, and much more! Working together as a team was a dream - not only is there respect for one another, there is warmth, humor, and support in any situation. Thank you for taking me in, trusting me, gifting me with so many unforgettable memories and learning experiences. With you, it was even possible to survive two days of juries with a smile! Performing together always was a special treat. What unbelievable musicianship and artistry, and what a collaborative attitude we enjoyed throughout all these years. How many special and magical moments arose and enriched our audiences and the musicians themselves. Reflecting on all of this makes me missing it already and at the same time it warms my heart. A big THANK YOU for an amazing time: it is an honor to know all of you and work side by side in 20 wonderful years: from 2001 - 2021.



# Flute Day 2020: In Review

## Overview

by Sarah Liljestrand

FSU Flute Day is an event that means so much to our Flute Association at FSU each year. Our association works hard to make it truly special, and it is something that flute players in and out of the studio look forward to each year. We have featured guest artists, informative presentations, fun events, and more!

Last semester, Flute Day was an online event which meant that participants had more opportunities to meet a great array of guests. This past Flute Day was an all-day event and featured three guests with backgrounds from all over the world. Participants were able to tune in to featured guests' recitals, lectures, presentations, as well as some other fun and informative activities.



*Sarah attending virtual events at Flute Day 2020*



*Anthony snapping a selfie with Dr. Feller*

## Guest Artist: Dr. Carlos Feller

by Anthony Ruffin

Over the last four years I have always been amazed by the number of guest artist I have had the pleasure to learn from and work through all of the various masterclasses and events. There have been so many world class performers and educators from a variety of backgrounds, focuses, and styles; Marina Piccinini, Karl-Heinz Schütz, Paul Edmund Davies, just to name a few. During this year's virtual Flute Day we were again treated to wonderful collection of guest presenters and performers.

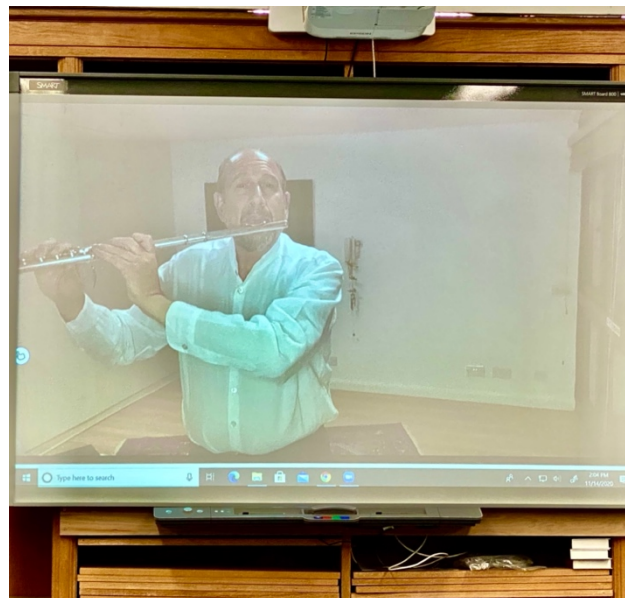
A large focus within our studio's preparation methods and of course most beloved weekly assignments and flute binder is around listening to a variety of performances but taking it the extra mile and discussing what specific characteristics of the sound, performance, music and what

we thought about them. I have often always gravitated to listening to FSU graduates as I love to hear the differences in my playing against that of someone who potentially was at my current point and was taught similar techniques. I vividly remember during my first year at FSU listening to performances from Dr. Feller's YouTube page and I quickly noticed similarities in repertoire, performance techniques, and other elements of style that I recognized from Professor Amsler and I fell in love. I particular was in awe of his tone and technical facility; everything sounded so easy yet crystal clear and consistent. I was so excited to hear that Dr. Feller would be joining us for this year's event, even more so when I saw the schedule. A morning warmup is always a great opportunity to learn about a flutist approach to things like support, tuning techniques, and exercises used daily to improve tone and resonance. The class delivered on that and so much more and was a great start off to the event! I really enjoyed going through each exercise one by one with Dr. Feller and just listening to his practice thought process and priority list.

## **Guest Artist: Wissam Boustany**

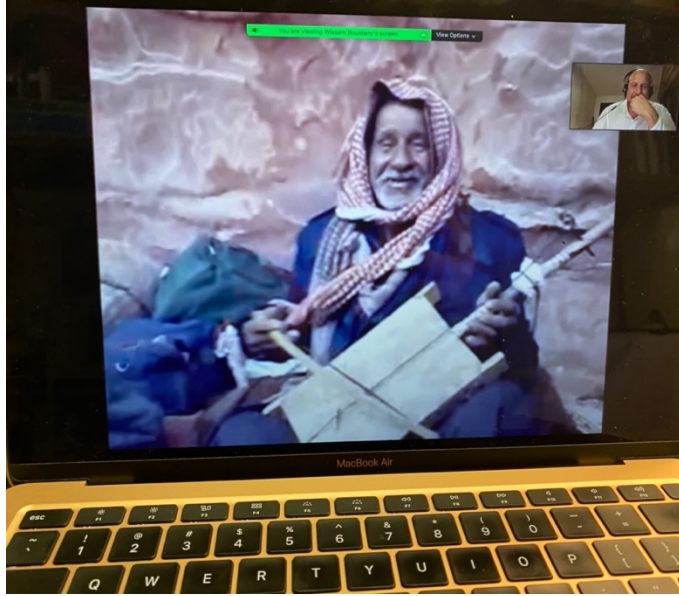
**by Brennen Blotner**

I believe I can speak on behalf of the entire Florida State flute studio when I say Wissam Boustany's presence at our 2020 Flute Day was quite possibly the most invigorating part of the day and was appreciated by all. Mr. Boustany, professor of flute at Trinity Laban, London, and the Royal Northern College of Music, Manchester, was one of our three guest artists for flute day, and brought with him his expertise not only of his knowledge of the Boehm flute as we know it in the western music pedagogy, but also of how his experience growing up in Lebanon and his knowledge of Middle Eastern music culture has shaped his knowledge of the instrument the performance thereof.



*Wissam Boustany on Flute Day*

In addition to the invaluable knowledge he shared on Middle Eastern music, Mr. Boustany discussed the elusive (and at times hard to approach) subject of improving musicianship through memorization and improvisation. Mr. Boustany invited us to consider why we raise our defenses when considering memorization and improvisation, and not only challenged us to dive deeper into our artistry and push our musical boundaries, but encouraged us to make transfers to our everyday lives as we analyze our relationship with fear, emotion, and inspiration even in the most mundane of things.



*Wissam Boustany discussing  
Middle Eastern music via Zoom*

Of course, one can't possibly speak of Mr. Boustany's contribution to Flute Day without also mentioning his impactful performance. Bringing together all aspects of his discussions earlier in the day – knowledge of Middle Eastern music, power of improvisation, and overall passion for music – Mr. Boustany gave a wonderful performance including works by Zgraja, Heath, Clarke/Painter, and a self-composed improvisation solo which gave the performance its name, “Axis of Ecstasy and Pain.”

Through all of these events, Mr. Boustany gave a fresh and fascinating point of view on the art of flute playing, and I'm certain all who attended Flute Day gained something from his words of wisdom.

When explaining his approach to music, Mr. Boustany advised us to not “look at life through the filter of flute playing, [but] look at flute playing from the vast expanse of life” – Mr. Boustany's contribution to Flute Day reminds us that there is so much more to be learned in our craft, but even then, there is so much more that we can appreciate and enjoy in the same.

When explaining his approach to music,

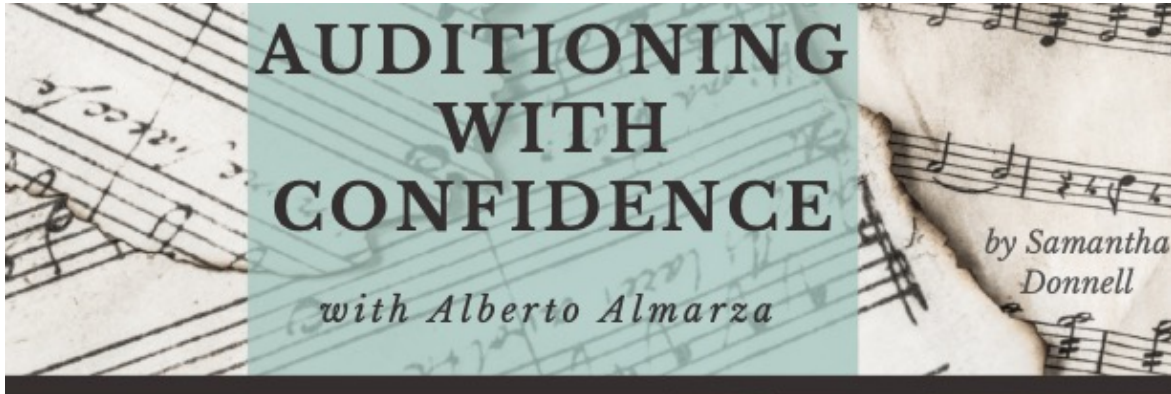


*Wissam Boustany talking with Flute Day attendees*



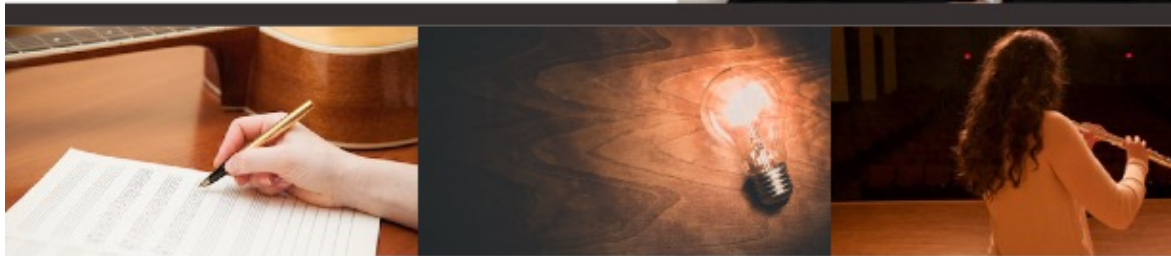
# Guest Artist: Alberto Almarza

by Samantha Donnell



## Bio

Florida State University's Flute Day 2020 Event had the honor of hosting world-renowned flutist, Alberto Almarza as one of the guest artists. A native of Chile, Mr. Almarza previously held the position of Principal Flute of the Philharmonic Orchestra of Santiago. He later came to The United States to study with Jeanne Baxtresser in New York and with Julius Baker at Carnegie Mellon University in Pittsburgh, where he obtained his master's degree. He currently serves on the faculty at Carnegie Mellon as Associate Professor of Flute. In his workshop, Mr. Almarza shared his knowledge of the three steps necessary for a successful audition.



### ANALYTICAL PHASE

Understanding problems, finding solutions. Solidifying the fundamentals.

### CREATIVE PHASE

Developing a comprehensive musical plan. Understanding the score.

### EXECUTION

Mock performance practice. Performing what you practice. Smart repetition.

## Analytical Phase

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As a previous student of Professor Alberto Almarza, if there is anything I have taken away from his instruction, it is that securing fundamentals are one of the most crucial elements of performing. Regardless of how beautiful one's musicianship and artistry are, if the basic foundation is inept, the candidate will immediately be pulled from consideration. These top 5 fundamentals are:

1. Tone
2. Intonation
3. Vibrato
4. Rhythm
5. Technique

In fact, Professor Almarza strongly recommends recording in the practice room at least 10 times each session. These videos should be short segments because when listening back to them, the goal is to listen to each video 5 times. Each time is for each number on the list. This ingenious technique allows the performer to step outside of their own ears to hear how they truly sound. This is one of the quickest ways of improving in a short amount of time. Once these fundamentals are secured, the next list of fundamentals are:

1. Phrasing
2. Dynamics
3. Articulation

The goal of securing these fundamentals is to consistently practice them with NO mistakes. After this, the performer is ready to go into the creative phase of preparation.

*Florida Flute Association*  
November 2020

## Creative Phase

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At this stage of preparation, we must understand every aspect of the score, make musical choices that fit the character of the piece, and develop our artistic decisions. This will enable us to create a strong, cogent musical plan. The daily recordings in the practice room should also lengthen to larger segments.

## Execution Phase

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This is the performance phase. Tempo markings should be memorized, and there should also be mental and physical checkpoints throughout your run-throughs. This prevents the performer from going into auto-pilot. Mr. Almarza warns that auto-pilot during a performance can lead to easy mistakes and an increase in performance anxiety. However, when the musician has a detailed plan of action, there is so much to think about during the performance, there isn't room to focus on performance anxiety.

“

*Deliver what  
you practice,  
never  
improvise.*

Finally, treat the audition as a performance. Focus on the artistry. And trust yourself that you can deliver an exceptional performance!



# **FA@FSU History, Part I: Foundation**

**By Professor Amsler**

When I started my work as a Visiting Assistant Professor for flute at FSU in August 2001, I was not aware about a Flute Association or even the possibility of one. And you can be sure, me coming from Europe, there were many other things I had to learn in this first semester before even thinking of things like it.

It was in the spring 2002, when MM flute student Deanna Bertsche (today Hamm) and MM flute and arts & admin student Jill Batcheller came to my office with the idea of the FA at FSU. I welcomed this great initiative and agreed to be the advisor for the association. I have to say, I never regretted it, more I am still thrilled that FSU gives their students this wonderful opportunity to build community, to learn about leadership, communication, organization, finances, outreach etc. it has greatly benefited over almost 20 years each of the students participating in it, regardless, if it was just as member or in a board position or as a Flute studio member. Many of the Alumni went out to form their own Flute associations wherever they went (including abroad) or right away participated in existing associations in their states. Today they are involved also in the NFA.

But back then, there were just two students, who had found a FA at FSU locker, and concluded therefor that there must have been a FA at FSU in the 90's and felt that it would be great to pick the idea up and revitalize the club. It had been under Charles O. DeLaney, my predecessor, when his students maintained or even founded the association. That we are not sure. But we do know, that in his time at FSU, there was a very strong FSU flute community and therefor it made sense to see, they had a Flute Association.

Deanna and Jill had found a few leftovers like raffle tickets and a money box etc. in this locker. They decided to be the FA board, one of them president, the other one treasurer. They used the old bylaws and adjusted a few things, had ideas for fundraising (I think, the first one was to offer to hold receptions after recitals) and off the FA at FSU went! That is how it started—two enthusiastic students picked up an idea of the DeLaney students and had a vision and a few plans.

And just to get into a bigger picture, that was right after September 11th! And then as it is now, what we needed is community and the willingness to share. In addition, Amsler students used DeLaney students' ideas and helped to provide consistency in a time of teacher changes and political insecurity. The Association is now very strong and active and will be one of the bridges for the students in transition upon my retirement in May 2021 and a solid foundation for each flute student at FSU.

So here is a big shout out to the original founders of the club during DeLaney times and to Deanna and Jill to get the club alive and going again! Thank you all for the vision, the tireless work and dedication to the FA@FSU and its mission.

In the next two Newsletter you will read about the following: mission of FA at FSU, activities, guest artists, socials, outreach and fundraisers, flash backs with photos, and contributions of past presidents/board members, guests etc.

## FSU Flute Studio: Fall 2020 Guests



The College of Music, the Flute Studio, and the Flute Association at  
Florida State University present  
Guest Artists:

Alexander Jimenez - Sept. 11

Magda Schwerzmann - Sept. 23 & Oct. 30

Charlene Cannon - Sept. 24

Jolene Madewell - Sept. 29 & Oct. 6

Jenn Bendfeldt - Oct. 20

Stefan Keller - Oct. 23

Peter Verhoyen - Oct. 28

Robert Langevin - Oct. 30

Bongani Ndodana-Breen - Nov. 19



### Flute for Sale

FSU alumnus Suzanne Lord is selling her flute. See details below:

Silver, open-hole, Brögger Mekanik Brannen-Copper C flute  
In-line G key; B-foot  
Drelinger Q95 headjoint  
Specially fitted for the Drelinger headjoint  
Around 20 years old, in best condition

For more information, please contact Professor Amsler.

## **The Votes Have Been Counted!**

Please join us in welcoming the Flute Association's elected officers for 2021-2022. New appointees are *italicized*. Thank you to the current officers and those elected for serving the Flute Association. We are excited for this semester of learning and for the things they will accomplish in the year ahead!

### **2021-2022 FA@FSU Officers**

President: *Quinny Ou*

Vice President: *Samantha Donnell*

Treasurer: *Crisha Joyner*

Corresponding Secretary: *Adeline Belova*

Recording Secretary: Emily Eubanks

Outreach Coordinator: *Katie Conway & Emily Peterson*

Web/Social Media Coordinator: Julia Sills & *Brenna Miller*

Fundraising: *Peyton Dillon & Raegan O'Rourke*

Social Events Coordinators: *Ashleigh Wallace & Carissa Kettering*

## **RESULTS ARE IN!**





# Upcoming Events

*Subject to change*

**Angela McCuiston: Combined Studio Guest**  
**Wednesday, January 13, 2:30 p.m.**

**Dr. Svenja Wolf: Combined Studio Guest**  
**Wednesday, February 3, 2:30 p.m.**

**Troy Paolantonio: Combined Studio Guest**  
**Wednesday, February 10, 2:30 p.m.**

**Samantha Donnell Doctoral Recital**  
**Tuesday, February 16, 7:30 p.m., Dohnányi Recital Hall**

**Crisha Joyner Doctoral Solo Recital**  
**Tuesday, February 23, 7:30 p.m., Dohnányi Recital Hall**

**Sarah Sturges: Combined Studio Guest**  
**Wednesday, February 24, 2:30 p.m.**

**Quinny Ou Doctoral Recital**  
**Wednesday, February 24, 7:30 p.m., Dohnányi Recital Hall**

**Graduate Studio Chamber Recital**  
**Wednesday, March 3, 2:30 p.m., Online**

**Studio Class Recital #1**  
**Wednesday, March 10, 2:30 p.m., Online**

**Studio Class Recital #2**  
**Thursday, March 11, 1:00 p.m., Online**

**Angela McCuiston: Combined Studio Guest**  
**Wednesday, March 17, 2:30 p.m.**

**Freddie Powell Masters Recital**  
**Thursday, March 18, 7:30 p.m., Dohnányi Recital Hall**

**Sarah Liljestrang & Maggie Amato Senior Project Recital**  
**Sunday, March 21, 7:30 p.m., Dohnányi Recital Hall**

**Jennifer Williams Junior Recital**  
**Tuesday, March 23, 7:30 p.m., Lindsay Recital Hall**

**Terri Sundberg: Masterclass**  
**Friday, March 26, 2:30 p.m.**

**Julia Sills & Chloe Tordi Junior Recital**  
**Saturday, March 27, 7:30 p.m., Lindsay Recital Hall**

**Julia Evers Masters Recital**  
**Saturday, April 3, 2:00 p.m., Dohnányi Recital Hall**

**Khanyisile Mthetwa: Combined Studio Guest**  
**Wednesday, April 7, 2:30 p.m.**



*Flute studio members with guest Barthold Kuijken*

Would you like to contribute to the Newsletter?

Please send questions, comments, articles, and ideas to

Crisha Joyner, Corresponding Secretary at [cmj20bg@my.fsu.edu](mailto:cmj20bg@my.fsu.edu).

## Contact the FA@FSU!

**President:** Adrienne Tedjamulia Read [ar18y@my.fsu.edu](mailto:ar18y@my.fsu.edu)

**Vice President:** Julia Evers [jme15@my.fsu.edu](mailto:jme15@my.fsu.edu)

**Treasurer:** Hayden Stephenson [jhs19f@my.fsu.edu](mailto:jhs19f@my.fsu.edu)

**Corresponding Secretary:** Crisha Joyner [cmj20bg@my.fsu.edu](mailto:cmj20bg@my.fsu.edu)

**Recording Secretary:** Emily Eubanks [ere17b@my.fsu.edu](mailto:ere17b@my.fsu.edu)

**Outreach Chair:** Emily Peterson [egp19a@my.fsu.edu](mailto:egp19a@my.fsu.edu)

**Social Media Coordinators:** Brennen Blotner [bmb17@my.fsu.edu](mailto:bmb17@my.fsu.edu)

Julia Sills [js18c@my.fsu.edu](mailto:js18c@my.fsu.edu)

**Fundraising Chairs:** Sarah Liljestrand [sl17h@my.fsu.edu](mailto:sl17h@my.fsu.edu)

Anthony Ruffin [aer16f@my.fsu.edu](mailto:aer16f@my.fsu.edu)

**Social Events Chair:** Freddie Powell [fp20x@my.fsu.edu](mailto:fp20x@my.fsu.edu)



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