

Flute Association at Florida State University Newsletter



Dear Readers,

The semester is already well on its way and it seems almost too late to wish everybody a good fall and to welcome all FSU Freshman and new Grad students! Nevertheless, Dr. Large and I want you all to know, we have a lot in store for our studio members as well as for alumni and community flutists!

We are excited about each and every single one of our new students as they bring their talents and ideas and enthusiasm with them. Both teachers and students get to work together, helping everyone grow their flutistic abilities and musicality throughout the semester. It is also beautiful to see older students take more leadership and being there for the new students in weekly scales practice groups and mentoring them as they prepare for their first studio class recital performance at the end of October.

We can't wait to see the flute studio develop over this semester into a flute family who shares with each other, supports their peers, and knows how to compete in a friendly way, helping each other through personal obstacles.

Dr. Large and I feel very grateful to have a wonderful graduate studio and teaching assistants. We look forward to hearing our graduate studio recital with the theme "Around Nielsen," a requirement of the last Nielsen competition, to prepare for recitals and competitions. We are also happy to see grads as role models, helping with teaching and organizing.

Both professors both enjoy sharing undergraduate and graduate students in lessons and studio classes. It is rewarding to share responsibilities and also set some new directions as we, for one year now, have one FSU flute studio with two teachers. Stay tuned for our new website, where you can read more about it.

As this is a big year for us, I should not forget to mention our fall semester guests: Francesca Arnone from Tampa, FL and Julee Kim Walker from Texas in October and early November. In addition, we will have our Flute Day 2019 coming up on November 23rd with my Austrian alumni and Principal Flute of the Vienna Philharmonic Orchestra, Karl-Heinz Schütz! Venezuelan Flutist Raimundo Pineda is currently residing in Tallahassee and preparing a couple of pieces with the Raines Ensemble (our graduate flute ensemble). The new Kotato contrabass flute will definitely be featured on the joint Flute Choir and Raines Ensemble on October 20th at 7:30 p.m. in Opperman Music Hall.

We invite community members, alumni, as well prospective students to visit and be part of all our events. Please look at the calendar in the end of the Newsletter and Save the Dates - so much to look forward to!

Now let's keep going - things are well! We hope to see many of you at our events, especially for Flute Day 2019!

Happy fall semester!
Eva Amsler

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Flute Day 2019 – November 23

By Adrienne Tedjamulia Read

The Flute Association at Florida State University will host **Flute Day** on **Saturday, November 23, 2019** at the FSU College of Music (Housewright Music Building, 111 North Copland Drive, Tallahassee, FL 32304). Our featured guest artist is [Karl-Heinz Schütz](#), solo flute of the Vienna Philharmonic and an Austrian alumnus of Professor Eva Amsler, and [Dr. Elizabeth Goode](#), Professor of Flute at Valdosta State University.

On Flute Day 2019, we look forward to Mr. Schütz's masterclass and recital. Dr. Goode will offer a warm-up class, direct an open flute choir reading session, and give a short recital. All events are free and open to the public. Bring your flute and play along in the warm-up class and flute choir reading session!

Additionally, on Thursday, November 21, Mr. Schütz will talk about the Vienna Philharmonic with the USO and, later that evening, he will give a Cawthon Hall Colloquium focused on his career. Friday, November 22 will be a masterclass for graduate students.

Exhibitors at Flute Day will include Beethoven and Co., Flutistry Boston, and Emanuel Flutes.



◀ **Karl-Heinz Schütz's** accomplishments are many, including work as an international soloist, orchestral player, and chamber musician. He performs all styles of music from baroque to contemporary. He won first prizes at the Carl Nielsen International Music Competition in 1998 and the International Flute Competition Kraków in 1999. You can follow his instagram @[karlheinz_schuetz](#).

▶ **Dr. Elizabeth Goode** holds degrees from Yale University and University of Tennessee. She is a sought-after teacher and performer; she can be heard performing solo and chamber repertoire. Dr. Goode has years of orchestral experience and currently serves as Principal Flute of the Valdosta Symphony Orchestra and Albany Symphony.



Dalcroze for the Unsuspecting Flutist

By Alan Berquist



Photo courtesy of Dalcroze Society of America

Over the summer, I had the great fortune to return to one of my alma maters for a three-week intensive Dalcroze Eurhythmics workshop. For over 50 years, Carnegie Mellon University's Marta Sanchez Dalcroze Training Center is one of the oldest in the nation, accredited by the Jaques-Dalcroze Foundation of Geneva, Switzerland. Émile Jaques-Dalcroze developed his methods while teaching at the Geneva Conservatory from 1892 until establishing his own school in 1910 near Dresden, Germany. At the time, he lamented the rise of accomplished and technical playing without emotion or unique musical artistry. He sought to change this by incorporating an integrated approach to learning through movement and music together.

Attendees at the course ranged from performers, educators, non-musicians, and professionals looking to add more methodologies to their teaching. Eurhythmics as defined by the center is "a process for awakening, developing and refining innate musicality through rhythmic movement, ear-training, and improvisation." Group classes in movement, solfège, and piano improvisation filled our days and related all back to the full study of not just participating in eurhythmic games and exercises, but also pedagogical tools to use in the classroom and teaching. It is important to note that like many disciplines of the era, Orff Schulwerk and Kodály Method in particular, it was conceived as an educational method for a full classroom, fun group activities devised to enact social integration.

By reinforcing music through rhythmic movements, deeper connection to the performance by embodying it further increases musicianship. The communicative and connective power of physically moving to music energizes and sustains phrases. This explains why I was exhausted after just the first day! My brain was not used to this work, and my body was somewhat unsure of how to

proceed. We may feel that we dance well or play rhythmically, owing to a metronome or marching (or even years of dance classes!), but these are strict or not specific to the written music. Eurhythmics is made up on the spot; movements are improvised to match the musical phrase and rhythm in the best way possible. Metronomes cannot play musically and make beautiful phrases, so it was our job to display this with our whole bodies. This is where I feel eurhythmics challenged my assumptions and pushed me to think in larger and holistic terms. Awareness in music is key to self-improvement and lifelong learning, and putting it in motion includes this work, expanding on it in infinite applications.

Musical artists that we admire have a natural quality to their playing - a certain ease and freedom of movement and intention with their musical choice. They have tapped into clarity of rhythm: *always* knowing where they are in time, in the phrase, and where the music is going. How do we get there with the best musical artists? The concepts Dalcroze crafted clarifies that our bodies are always involved in music-making, and it pushes us to do exercises and training that challenge ourselves. Ideas may seem simple, but stacking concepts like singing melodies by ear in solfège, clapping the rhythm, and walking to the beat are deceptively difficult when combined together. Now when you switch the rhythms to the feet and the beat to just the clapping, your brain has to switch its processes and find a different way to produce/show the same music using different parts of the body. This central idea of always inventing, inverting, and moving in variation encourages higher awareness of time, especially when rhythms become more complex.

This work can eventually lead to certification and licentiate titles, which are rigorously tested by accredited institutions. The infinite possibilities and deep integrated learning has affected how I now look at ALL music. Eurhythmics is all-encompassing and forever new, based in honing our brain/body connections through constant new stimuli. The sense of play and pure joy that comes from doing this work in groups is paramount to why its place in music education for every level is necessary and meaningful. I wish I had done this years ago - even classes for children demonstrated how we all naturally move and absorb rhythm from incredibly young ages. Open to all musicians, I encourage anyone interested in expanding their musicianship to look into local classes, festivals, or trainings. For more information, check out the Dalcroze Society of America: <https://dalcrozeusa.org>.

Dr. Large and Doctoral Students Accepted for ILFF in Japan **By Adrienne Tedjamulia Read**



Photo courtesy International Low Flutes Festival

In March 2020, the second biannual International Low Flutes Festival (ILFF) will be held in Urayasu, Japan near Tokyo. Over the summer, Professor Eva Amsler and Dr. Karen Large encouraged doctoral students Alan Berquist and Adrienne Read to submit proposals of a joint recital, featuring solo and chamber works for alto, bass, and contrabass flutes. Much to our delight, proposals were accepted and Large, Berquist, and Read are looking forward to representing FSU at an international conference.

The International Low Flutes Festival takes place every two years and is an opportunity to highlight the expanding repertoire, research and performance of the lowest members of the flute family. The featured guests of this festival will be Jun-ichiro Taku, Ali Ryerson, Peter Sheridan, Chris Potter, and the Japan Jazz Flute Big Band.

In 2018, Christine Potter organized the first ILFF in Washington DC. Potter is an internationally recognized soloist, specialist in low flutes, and the first NFA Low Flutes Chair. She has written many articles in *Flute Talk* magazine on alto, bass, and contrabass playing tips and publishes music for these instruments.

Would you like to contribute to the Newsletter?

Please send questions, comments, articles, and ideas to

Lilly Mauti, Corresponding Secretary at lam18cp@my.fsu.edu.

Meet Your FA Officers!

By Emily Eubanks

Find out a little bit about your officers for this year and their roles. Then head over to The Flute Association at Florida State University [Facebook page](#) to learn more about who they are and why they want to serve! Each Monday a different officer will be highlighted.

President – Alan Berquist

Alan is embarking on his third year of the DM-Flute Performance degree. As President, Alan will preside over all of our FA meetings, maintain the organizational roster, oversee the organization of guest artist events, and assist with the FA's publicity in national publications.

Vice President – Adrienne Tedjamulia Reed

Adrienne is beginning the second year of her DM-Flute Performance. In her role as Vice President, Adrienne will help the president in coordinating FA meetings. She will also organize elections and assist the president in the advertisement for FA events.

Corresponding Secretary – Lilly Mauti

Lilly is in her second year of the MA Arts Administration degree. As Corresponding Secretary, Lilly will maintain the mailing and email lists and oversee the bulk of correspondence via the email list. She is also in charge of editing the newsletter and acquiring supplies needed by the FA.

Recording Secretary – Emily Eubanks

Emily is a first-year Ph.D. student in the musicology program. As Recording Secretary, Emily's roles include keeping and distributing the minutes of all FA meetings, maintaining the bulletin board, and assisting with the newsletter.

Treasurer – Dariela Parejas

Dariela is a second-year MA in Arts Administration student. Dariela's role as Treasurer includes organizing and overseeing all FA financial accounts and handling all contributions, deposits, and expenditures.

Outreach Coordinator – Haiyang Wang

Haiyang is working on his second year of the MM Flute Performance degree. In his role as Outreach Coordinator, Haiyang will print and post flyers for upcoming events as well as coordinate events and communication with members of the Tallahassee community.

Fundraising Chairs

Anthony Ruffin & Aubrey Mount

Our Fundraising Chairs are Aubrey, a fourth-year BA Music and Pre-Med student, and Anthony, a third year BME student. They will be working together to create and organize fundraising and grant opportunities for the FA.

Web/Social Media Coordinators

Devin Glasgow & Laura Papit

Our Web/Social Media Coordinators are Devin, a second-year MM Flute Performance student, and Laura, a second-year MA Arts Administration student. They will be updating and maintaining the FA website and social media pages.

Social Events Coordinators – Margaret Amato & Michaela Wood

This year's Social Events Coordinators are Margaret, a third year BME student, and Michaela, a fourth-year BM Music Therapy student. They will work together to organize social events and maintain picture, audio and video records of FA events with guest artists and Flute Day.

Upcoming Events

Subject to change

Flute Choir & Raines Ensemble Concert: Sunday, October 20, 7:30pm, Opperman Music Hall

Francesca Arnone & Friends Masterclass: Monday, October 21, 11:30am, Dohnányi Recital Hall

Francesca Arnone & Friends Recital: Monday, October 21, 7:30pm, Dohnányi Recital Hall

Undergraduate Studio Class Recital: Tuesday, October 22, 7:00pm, KMU 340

Undergraduate Studio Class Recital: Wednesday, October 23, 2:30pm, HMU 111

Julee Kim Walker, Guest Artist Masterclass: Friday, November 1, 2:30pm, HMU 125

Bach Parley Recital: Sunday, November 10, 3:00pm, St. John's Episcopal Church

Undergraduate Performance Studio Recital: Tuesday, November 12, 7:30pm, Dohnányi Recital Hall

Adrienne Tedjamulia Read Chamber Recital: Wednesday, November 13, 7:30pm, Dohnányi Recital Hall

Leigha Nilsen Masters Solo Recital: Friday, November 15, 7:30pm, Dohnányi Recital Hall

Graduate Studio Performance Recital: Monday, November 18, 7:30pm, Dohnányi Recital Hall

Alan Berquist Doctoral Lecture Recital: Wednesday, November 20, 5:00pm, Dohnányi Recital Hall

Flutistry Boston Presentation "Selecting a New Flute": Friday, November 22, 12:00pm, HMU

Karl-Heinz Schütz Graduate Masterclass: Friday, November 22, 2:30pm, HMU

Emanuel Flutes Exhibit: Friday, November 22, 4:30pm, HMU

FSU Flute Day 2019: Saturday, November 23, All-Day Events, HMU

Lauren Gentry Senior Project Recital: Sunday, December 8, 4:00pm, Dohnányi Recital Hall

Flute Soirée & End of Semester Social: Sunday, December 8, 6:00pm, HMU 105

Contact the FA@FSU!

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Visit Us

www.FAatFSU.com

