

Flute Association at Florida State University Newsletter



Greetings from the President

Dear Readers,

The Flute Association at FSU has a very exciting Spring 2019 semester ahead! First, the FA is delighted to welcome the following new officers to our board for the 2019–2020 academic year:

President Alan Berquist, Vice President Adrienne Read,

Corresponding Secretary Lilly Mauti, Recording Secretary Emily Eubanks, Treasurer Dariella Parejas, Web/Social Media Coordinators Devin Glasgow and Laura Papit, Outreach Coordinator Haiyang Wang, and Social Events Coordinators Margaret Amato and Michaela Wood. We are incredibly thankful for the time and service given by our current officers who will be graduating or pursuing other life endeavors in May. We look forward to involving our new officers more in the organization this spring. Thank you for your service!

Contents

<i>Greetings</i>	1	The Flute Association and flute studio are also looking forward to hosting several phenomenal guest artists in early March for the 2019 Flute Summit: “The 21st-Century Musician.” Students throughout the College of Music will have the opportunity to learn from and work with world-renowned musicians and pedagogues, including Paul Edmund-Davies (international soloist and former principal flute of the London Symphony Orchestra), Stephanie Jutt (Professor Emerita of Flute at the University of Wisconsin-Madison), Angeleita Floyd (Professor of Flute at the University of Northern Iowa), Dr. Eckart Altenmüller (Professor of Music Physiology and Medicine at Hochschule für Musik Theater und Medien in Hannover, Germany), and Dr. Frank Diaz (Associate Professor of Music Education at Indiana University). The five-day event will include flute masterclasses, recitals, wellness clinics, presentations geared towards music educators, and entrepreneurship workshops. This event is also being generously sponsored by the College of Music, the Student Government Association, and corporate sponsors, including Burkart Flutes and Piccolos, Brannen Brothers Flutemakers, Inc., JL Smith and Company, and North Bridge. On behalf of the Flute Association, I invite everyone to come enjoy some or all of the events offered as part of the Flute Summit. We look forward to seeing you!
<i>About the Summit</i>	2	
<i>Dr. Large’s Story</i>	3	
<i>Florida State at FFA</i>	4	
<i>Elise Tolles’s Visit.</i>	5-6	
<i>Doctoral Article</i>	7-10	
<i>Upcoming Events</i>	11	
<i>Contact the FA@FSU</i>	11	

Thank you for your continued support of the Flute Association at FSU. Our organization thrives with its growing community of enthusiastic members and we are thankful for our entire FSU flute family. Wishing you all a wonderful spring!

Laura Clapper
President, The Flute Association at FSU

The Florida State University College of Music,
FSU Flute Studio, and Flute Association at FSU present

Flute Summit 2019: The 21st Century Musician

MARCH 1-3, 2019

at The Florida State University College of Music

FRIDAY, MARCH 1

12:00-1:30pm: Stephanie Jutt Entrepreneur Workshop
1:45-3:15pm: Paul Edmund-Davies Masterclass
3:30-4:00pm: Burkart Flutes Showcase with Ethan Lin
4:15-5:45pm: Dr. Frank Diaz Mindful Learning & Teaching
6:00-6:30pm: Brannen Brothers Showcase with Sarah Beck
7:30pm: Dr. Eckart Altenmüller & Stephanie Jutt Recital

Paul Edmund-Davies
International Soloist
Former Principal Flute,
London Symphony Orchestra



SATURDAY, MARCH 2

9:00am-7:00pm: Exhibits Open
9:30-10:15am: Sarah Rose Feldenkrais Body Awareness Class
10:45am-12:15pm: Paul Edmund-Davies Workshop &
North Bridge Showcase with David Kilkenny
12:15-1:30pm: LUNCH
1:30-3:00pm: Dr. Eckart Altenmüller Music & Medicine Lecture
3:30-4:45pm: FSU Flutes in Concert
5:15-6:30pm: Angeleita Floyd Open Flute Choir Reading Session
7:30pm: Paul Edmund-Davies Recital

SUNDAY, MARCH 3

8:30-9:25am: Flute Choir Dress Rehearsal
9:30-11:00am: Breakfast Q&A with guests and exhibitors
11:00-11:45am: Workshop Recital with Paul Edmund-Davies
12:00pm: Flute Choir Recital conducted by Angeleita Floyd

Stephanie Jutt
Professor Emerita of Flute,
University of
Wisconsin-Madison

Angeleita Floyd
Professor of Flute,
University of
Northern Iowa

Dr. Eckart Altenmüller
Professor of Music Physiology
and Medicine, Hochschule für
Musik, Theater und Medien
Hannover, Germany

Dr. Frank Diaz
Associate Professor of
Music Education,
Indiana University

For more information about active
participation in classes and workshops:

music.fsu.edu/flutesummit



Beethoven & Company
a music store



THE FLUTE ASSOCIATION
FSU



JLSmith
AND COMPANY

**NORTH
BRIDGE**

Burkart
FLUTES & RECORDERS

Dr. Large's Story

When I was sixteen years old, I first stepped into the Housewright Music Building at FSU for the Tri-State Festival. I don't remember what band I was in or what chair I made, but I do remember being surrounded for the first time by like-minded musicians, being inspired by the world-class faculty, and my jaw dropping during my first Prism concert. I knew during that trip that I wanted to be a Seminole – and that was pretty major considering I was raised by two gators!

After completing four degrees from FSU and marrying my college sweetheart, Robert, I left Tallahassee to pursue a career in higher education. I served on the music faculty at three great universities and eventually planted deep roots in Kansas. Through these years, my husband and I would jokingly talk about “when we move back to Tallahassee.” Well, life often turns out better than we can possibly plan. When I learned that an additional flute position had been added and that this person would work with Professor Amsler, I knew I had to apply. At the interview, I got to meet, hear, and teach the fantastic students in the FSU flute studio and was beyond thrilled to learn that I would get to be their teacher! Now, I find myself preparing my own students for Prism and am in awe of how it has all come full circle.



The reason I wanted to share my story in this newsletter is that I believe I have one foot in the present and one in the past and hope to be a link between the current studio and our alumni. As a new faculty member, I have enjoyed getting to know the students and faculty and of course, working with Professor Amsler. The flute studio is a vibrant group of talented, creative, motivated students who will undoubtedly be music leaders in the state and nation. As an alumna, I am amazed at how far the College of Music and Flute Studio have come. I am proud to see traditions maintained and expanded upon. I am also glad to see how the Flute Association at FSU has reached new heights and has a heart for outreach. By the way, after being away for nearly ten years, I have to say that Tallahassee is almost unrecognizable!

Professor Amsler and I want to extend a hand of friendship and community to the FSU Flute Alumni, to our current students, members of the Flute Association at FSU, and also friends of the FSU flute studio. If you haven't been here lately, swing by, our doors are always open! A love of music has brought us all together and I hope you will all continue to support the flute program at FSU!

Go Noles!

Dr. Karen McLaughlin Large

Florida State Flute Choir at the Florida Flute Convention

By Dariella Parejas

Months after sending in the performance proposal to the Florida Flute Association, the Florida State University Flute Choir was delighted to hear that they had been invited to perform for the 43rd Annual Florida Flute Association Convention at the Orlando Airport Marriott Lakeside. As a part of this ensemble, I was excited to hear that we were scheduled to perform as a part of the flute ensemble showcase on Saturday, January 26th, 2019, along with the Florida Flute Orchestra and the University of Georgia Flute Quartet.

The Florida State University Flute Choir were played three pieces under the direction of Dr. Karen Large: Judy Nishimura's "Wordless Songs for Flute Choir" which features these three movements: "No Talking in the Morning", "Unspoken Affection", and "Shut Up and Dance". Our second selection, Steve Reich's "Vermont Counterpoint," has been considered one of the most challenging flute choir pieces that has ever been done, but we had turned that doubt into a success as a debut piece for our group. We performed our last selection, Christopher Caliendo's "Gypsy Waltz (of the Pied Piper)" under the direction of FSU's graduate music student, Adrienne Reed.

Overall, it was an outstanding morning performance that Florida State University Flute Choir has to offer, and it was the first time for Dr. Large to conduct this ensemble at a flute convention.

The Graduate Studio at the Florida Flute Convention

By Kayla Hanvey

On January 26th of this year, the graduate flute studio gave a recital during the annual Florida Flute Convention held in Orlando, Florida. Their performance, "Journeys in Color", was comprised of three works focused on the exploration of flute literature with various multimedia elements. Doctoral student Alan Berquist performed Jacob T.V.'s "Lipstick" for flute and electronics with video, followed by a work for solo flute, bells, and video written and performed by fellow Doctoral student Adrienne Tedjamulia-Read entitled "Paint by Numbers". The final piece on the program was a chamber work for flutes, "The Spirit of Ink" by Alan Hovhaness accompanied by prose written by Elizabeth Laird, performed by master's students Devin Glasgow, Kayla Hanvey, Elizabeth Laird, Deborah Tien, and Haiyang Wang. This last performance also featured a guest narrator, Brennen Blotner – a fellow undergraduate flutist!



A Post-Concert Photo with the Graduate Flute Studio

A February Homecoming

By Rebecca Needham

One of our beloved alumnae, Elyse Tolles, will be returning to Tallahassee in a few weeks to perform as a soloist with the University Symphony Orchestra! Last spring, Elyse won the Doctoral Concerto Competition with the Nielsen Concerto. In preparation for this exciting event, we interviewed Elyse about her experience so far:

Why did you pick the Nielsen to compete with? Had you played it before?

I have played the Nielsen concerto before - I first picked it up when I was in my junior year of college at the University of Arizona. I memorized the first movement and performed it for a few concerto competitions, winning third place in one of them. I briefly revisited the concerto again for my graduate school auditions, but this will be my first time performing the entire work!

What did you find most challenging when learning the piece, and how did you overcome it? What advice do you have for flutists learning the piece in the future?

When I first started learning the concerto back in my undergrad degree, the challenges were mainly technical - the concerto has some tricky moments rhythmically, especially when putting it together with an orchestra or a piano accompanist and nailing all the transitions in style and tempo can be a challenge. It was a real pleasure to come back to this piece after so many years of improvement in many areas of my playing. Upon preparing it for the FSU Concerto Competition, my main focus was to give an authentic, musically rich interpretation of the work. One of the biggest challenges for this concerto is the fact that it's very "all over the place," for lack of a better term, and the character is constantly changing from one small section to the next. Just within one movement, the mood of the music shifts dramatically from majestic, to playful, to



intense and aggressive, to delicate and tender, just to name a few. I can only assume that Holger Gilbert-Jespersen, the flutist for whom Carl Nielsen wrote this concerto, was as capricious and unpredictable as the music itself, since Nielsen meant it to be a reflection of the flutist's personality. Tying together all of these very diverse sections in a way that feels organic is something I've been working on quite a lot.

How did you mentally prepare for the concerto competition? What helped you the most during that time?

This will sound incredibly cliché, and I know it's definitely NOT what I wanted to hear as a flutist preparing for competitions, but my mindset really was completely neutral going into this concerto competition. I had done my best to prepare a piece that I felt passionate about and had studied for a long time, and feeling secure in that, I mentally stepped back and allowed it to happen without either hoping I would win or feeling anxious that I would fail. It's never easy to adopt that mindset of "whatever happens will happen and I've done all I can do," but I truly think that's the key.

What are you hoping to get out of collaborating with USO?

I am so excited to work with USO - this will be my first time ever performing a standard concerto, and the orchestra is so fantastic, I know they'll do a great job. I am hoping to just learn more about the process of putting together a piece like this and getting to know the concerto even better than I do now.

What makes you most excited to come back and visit Tallahassee?

I'm most excited to see all of my friends and mentors, and also very excited for some of my favorite local restaurants!

Elyse performs on Sunday, February 17th at 3:00pm in Ruby Diamond Concert Hall. We hope to see you there!

How We Can be Good Colleagues in the Age of Social Media

By Alan Berquist

We live with social media and online communication every day. Now more than ever, how we act online is just as important as how we act in person. Music requires us to work well with others, either as a student, teacher, or colleague; and our attitude in either realm can have real implications for the future. Whether we are still in school, graduated and job-hunting, working in a non-music related job while pursuing music, working toward the job we want, or we've landed that dream gig (congrats!) – our brand is our reputation, so we have to pay close attention to our online personas.

Let's explore some common virtual and real-world etiquette:

It may be scary, but all comments follow us; nothing disappears. All our responses, likes and dislikes (yes, just the one click for a thumbs up or down follows us!), rants, pictures, hashtags, etc. are all part of our digital footprints. Like our mothers told us years ago, if it is best left unsaid, don't say it at all. This goes for how we mention fellow students, colleagues, TAs, professors, and administrators. Any perceived negativity, even unintentional, can spread and impact outside perceptions that could be misread. If comments about people are overheard or posted by others, it is not our duty to confront them unless there is a close enough relationship to gently discuss how their words could be negatively understood.

“Treat others how you would like to be treated.” It seems so simple, and yet emotions can sometimes blind us from following that sage advice online. We cannot expect thoughtful comments or polite interactions if that is not what we preach. Positive energy begets positivity. Online engagement has a better long-term impact when it is inclusive. It may seem that all the viral media posts are mired in drama and shady business, but no one has to reduce themselves for views and clicks.

What do we do if negativity is directed at ourselves? Ignoring haters is better than engaging. It doesn't matter who we are, someone online may hate what we post – even if it's just what we had for breakfast! It's not worth an all-out war to convince someone who will not change for the pain of a very public argument. Unless someone is violating a platform's terms of use or using threats, like Elsa said – “let it go!” Those situations call for us to report those that legally cross the line to the platform or to local authorities if appropriate.

Wait... this is all fine and dandy, but what does this have to do with being a musician?

Putting best intentions and authenticity first is not only what attracts people to our musical artistry, but to our online presences as well. So when it comes to posting things online, we need to remember to tell the whole story, not just the concert and recital clips and super-polished professional things. People want to see the behind the scenes more than anything else – everything else is a public persona that does not always connect quite as well over social media.

From a marketing perspective, having a funny or esoteric username or email address if we are branding ourselves as a group or solo artist is confusing. We live in a time of *too much* information; people need to be able to easily find us by our real names. Linking social media accounts, if not automatically, then by sharing across platforms is wise – take that Instagram post to Facebook and Twitter so all followers can interact with our latest media activity. Also, let's not be afraid to Google ourselves, too. The real-time results are what others will also see, especially when prospective employers have done their due diligence.

It is helpful for us to also remember to tag brands, venues, and other musicians we work with – scoring us more possible followers, a significant re-post, or elevating the social sphere with collaborations. On the flip side, we have to be sure people and organizations know that we

are doing this. Nobody likes surprises if they haven't had a heads up about what we put out into the world with that brand name attached.

Words travel fast. Posting any negative things about other artists, teachers, professors, schools, or companies even if it seems justified can damage a reputation. We can never know who in our followers and friend circles knows (or worse, is related to) who is mentioned. They may also work for an institution (or in the future) that we wish to work or collaborate with as well. The same goes for performances that may have had more empty seats than we hoped for – focus on the positives about our performance and gratitude for the shared experience with the audience that *was* there.

We cannot forget to praise our colleagues and support them online and in person. How can any of us expect support and praise if we don't give the same to others? While social media is about branding ourselves as musicians, educators, and/or music therapists – it's still important to followers and friends who we support and admire. In real life, we go to our friend's concerts to support our colleagues. They will in turn be the ones in the audience when we are up on stage, too. Regardless of our feelings on the quality of any performance, we can always tell a colleague or performer that they did a good job and enjoyed their performance. Save critiques for another day; and only share them if asked by the performer themselves at least a day or more afterwards.

As the speed of the platforms and online world changes quickly, we have to be ready to adapt and change our approaches to social media. What was permissible 10 years ago might be unacceptable today, and how about 10 years in the future? Thinking hard about what we put into the world, there might be posts and photos from previous years that we decide to remove. The Internet is not very old and we all have learned many lessons from using it over the years. The last thing anyone wants is to be misconstrued by future employers, students, and colleagues without context.

Here are some clear “don'ts” taken from: bustle.com/p/11-social-media-etiquette-mistakes-you-dont-realize-youre-making-7844531.

- Tagging friends, colleagues, teachers, composers, guest artists without asking
- Complaining about a job, class, teacher, professor, or school
- Posting too frequently
- Overusing hashtags
- Forcing a connection, even with other musicians we admire
- Oversharing personal information
- Announcing a “clean up” of friend list
- Asking (or begging) for followers
- Bragging or showing off: consider tone. Social media should not be about a long list of accomplishments. Find a balance – display a well-rounded personality and not just one side.
- Talking about business ventures/possible collaborations that haven't been solidified
- Never writing back or engaging

A good goal for social media is striving for being our best authentic selves. Making sure intentions are noble and positive attracts the right people not only to our social media, but also to our lives and careers.

Recommended further reading:

Diane Gottsman. *Social Media Etiquette for College Students and Young Professionals*. Huffington Post Online. March 11, 2015. https://www.huffingtonpost.com/diane-gottsman/social-media-etiquette-fo_1_b_6838796.html.

Regina Luttrell. *Social Media: How to Engage, Share, and Connect*. 3rd edition.

Wendy Moe and David Schweidel. *Social Media Intelligence*. New York: Cambridge University Press, 2014.

Scott Steinberg. *Netiquette Essentials*. Lulu.com, 2013.

Upcoming Events

- Adrienne Read Doctoral Recital:** Wednesday, February 13th, 7:30pm (Longmire Recital Hall)
- Devin Glasgow Special Recital:** Tuesday, February 19th, 7:30pm (Lindsay Recital Hall)
- Graduate Studio Recital:** Wednesday, February 20th, 7:30pm (Dohnanyi Recital Hall)
- Flute Summit 2019:** March 1st-3rd (The Florida State University College of Music)
- Undergraduate Performance Recital:** Tuesday, March 5th, 7:30pm, 7:30pm (Dohnanyi Recital Hall)
- Faculty Recital with Karen Large:** Wednesday, March 6th, 7:30pm (Dohnanyi Recital Hall)
- Haiyang Wang Special Recital:** Thursday, March 7th, 7:30pm (Lindsay Recital Hall)
- Undergraduate Studio Class Recital:** Tuesday, March 12th, 6:30pm (KMU340)
- Undergraduate Studio Class Recital:** Wednesday, March 13th, 2:30pm (HMU111)
- Mason Smith Junior Recital:** Wednesday, March 13th, 7:30pm (Lindsay Recital Hall)
- Undergraduate Studio Class Recital:** Thursday, March 14th, 1:15pm (Lindsay Recital Hall)
- Alan Berquist Chamber Recital:** Thursday, March 14th, 7:30pm (Dohnanyi Recital Hall)
- Jessica and Rebecca Certificate Recital:** Monday, April 1st, 7:30pm (Lindsay Recital Hall)
- Elizabeth Laird MM Degree Recital:** Tuesday, April 2nd, 7:30pm (Dohnanyi Recital Hall)
- Leigha Nilsen Special Recital:** Thursday, April 4th, 7:30pm (First Baptist Church of Tallahassee)
- Deborah Tien MM Degree Recital:** Friday, April 26th, 7:30pm (Dohnanyi Recital Hall)
- Kayla Hanvey MM Degree Recital:** Saturday, April 27th 4:00pm (Dohnanyi Recital Hall)

Contact the FA@FSU!

President Laura Clapper, lmc14f@my.fsu.edu

Vice President Alan Berquist, acb9325@my.fsu.edu

Treasurer Kayla Hanvey, kdh16@my.fsu.edu

Corresponding Secretary Elizabeth Laird, ell17c@my.fsu.edu

Recording Secretary Logan Faulkner, lf15c@my.fsu.edu

Outreach Chair Rebecca Needham, rn14c@my.fsu.edu

Social Media Coordinator Tristan Magruder, tm16c@my.fsu.edu

Fundraising Chairs Anthony Ruffin and Aubrey Mount,
aer16f@my.fsu.edu, am16c@my.fsu.edu

Social Events Chairs Jessica Kiehl and Alison Puetz,
jk15c@my.fsu.edu, ap15j@my.fsu.edu