

KEY NOTES

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fssl flute society of saint Louis



The purpose of the Flute Society of Saint Louis is to provide our members with events that showcase the flute in quality musical programs and address other integral aspects of flute playing and musicianship.

SAVE THE DATE:

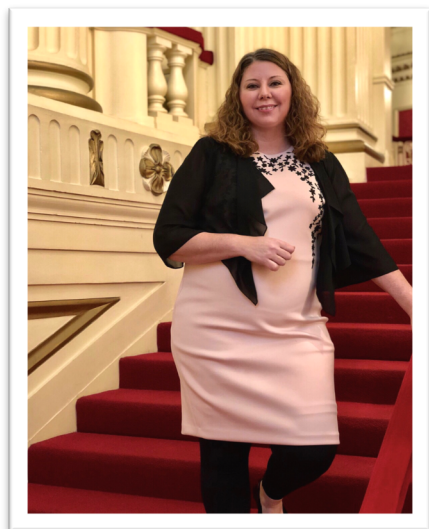


Flute Day 2019
Saturday, February 29, 2020

SIUe
Dunham Hall
Edwardsville, IL

11th Annual Trivia
Saturday, March 28, 2020

Wild Acres Banquet Hall
2500 Ashby Rd.
Overland, MO



Message from the President

Greetings and Happy New Year, everyone! I hope you all had a delightful and fun-filled holiday season. The winter is upon us and the FSSL board is working diligently towards finalizing plans for some exciting and educational events for the St. Louis area flute community.

In this issue of *Key Notes*, you will find information regarding upcoming events, details about featured guest artists for Flute Day, a lovely member spotlight interview with college student Anthony Kandilaroff, and an insightful article on how to motivate your practice routine by SIUe alum Alaina Clarice.

As a reminder, our 11th annual Trivia Night Fundraiser is scheduled for Saturday, March 28 at the Wild Acres Banquet Hall in Overland. Doors will open at 6:00 p.m. and games will start at 6:30 p.m. This has been such a beneficial way for our organization to raise money for guest artists and we hope that you will continue to come out and support our cause. We promise you will have an entertaining night filled with games, music, food, and laughter. If you would like more information or to purchase tickets, send us an email at flutesocietyofsaintlouis@gmail.com.

Be sure to keep Saturday, February 29 on your calendar for our annual Flute Day. It will be an exciting event featuring world-renowned jazz flutist, Ali Ryerson. Some of the other guest artists will include Matthew Allison, Nicholas Baker, Colleen McCracken, Clara Richter, and Maile Signorotti. There is still time to submit your applications for the scheduled masterclasses and competitions. For more information and to print off the applications, go to our website at www.flutesocietyofsaintlouis.com. Those of you planning to compete in this year's college and high school Young Artist Competition need to be sure and check out the new guidelines. And, those teachers planning to bring a group of students need to check out our new studio group rate for the teacher and students. The registration fee is only \$10 for the teacher and \$10 each for the students. What a bargain! Be sure to check out our website and Flute Day application for more details.

All the best,
Dr. Shelly Monier, FSSL President

DONATIONS WELCOME!

FSSL strives to bring high quality and interesting programming to St. Louis to benefit the community. As a not-for-profit organization, the expense of providing our programming is always a concern. We rely heavily upon membership fees and donations so that we can continue to bring this caliber of programming to you. Please note that FSSL is a 501(c)(3) organization, and donations that you make will be tax deductible (please consult your tax advisor if you have any questions). We thank you for your support, as your contributions will continue to keep FSSL a financially strong organization.

Upcoming Spring 2020 Events

FLUTE DAY 2020

Flute Day is scheduled for **Saturday, February 29, 2020** on the campus of SIU Edwardsville with featured guest artist Ali Ryerson, international Jazz icon. This year's events will include the College and High School Young Artist Competitions, morning warm-ups, Middle/High School masterclasses, topics of conversation for flutists of all ages, featured masterclass with Ms. Ryerson, and an evening concert with the Ryerson Jazz Quartet. To receive early registration prices, applications must be received by Friday, February 21, 2020 and the application deadline for the masterclasses and competitions is Monday, February 3, 2020. For more information, please visit our website at: www.flutesocietyofsaintlouis.com



Young Artist Competition Repertoire Requirements

Middle School

Solo of Choice

High School

PRELIMINARY (*choose one*)

- Faure Fantasie
- Godard Allegretto
- Mozart Concerto in G, mvmt. I + cadenza
- Muczynski Three Preludes, all mvmts

FINAL

- Finalists will play same piece from above

College

PRELIMINARY (*choose one*)

- J.S. Bach Partita, mvmt. I
- Bozza Image
- Mozart Concerto in D, mvmt. I + cadenza

FINAL (*finalists will perform both selections*)

- Debussy Syrinx -Franck Sonata, mvmt. II

11TH ANNUAL TRIVIA NIGHT

We invite you to attend our 11th Annual Trivia Night on Saturday, March 28, 2020 at 7:00 p.m. at Wild Acres Banquet Hall. If you have any questions or would like to reserve your tables now, please send us an email at flutesocietyofsaintlouis@gmail.com. If you or anyone that you know would like to make a donation for the Silent Auction, please contact Colleen Donohue at fssltreasurer@gmail.com.





MEMBER SPOTLIGHT: Anthony Kandilaroff

-Why did you choose to play the flute?

There isn't a big back story to this actually. I didn't try every instrument as most did trying to find the perfect instrument for them. In fact, my Mom simply asked me "Do you want to play flute?" which quickly was responded with "Sure, I don't care."

-When did you begin playing the flute?

I started learning the flute when I got in 6th grade. I quickly learned how terrible I was at it but my mom didn't let me give up.

-Describe your musical background.

The only musical background I have had before flute was some piano lessons when I was much younger. Ever since I started flute I just did as many ensembles as I could. I had lots of ups and downs in my upbringing of flute.

-Do you have any musical highlights you would like to share and/or what is your most notable or personally satisfying accomplishment?

I personally have a few accomplishments that I feel proud of. I remember performing in the St. Louis Symphony Youth Orchestra and feeling like "this is the best that has ever happened to me." Another thing is when I won two concerto competitions last year as a freshman and winning MMTA this year. These things that us Flute players do and succeed at are just the icing on the cake of satisfaction because the best experience anyone could have in playing their instrument is just loving to play it.

-Do you have a favorite practice routine? Can you describe it?

My favorite practice routine is practicing 45 minutes of scales and arpeggios then taking break and practicing some of my rep for a good hour (or until I get tired). Playing them with different rhythms and singing and playing make it easier and faster to get under my belt. Lastly, I like to practice a lot of orchestral excerpts. Sometimes I even go to practice orchestral excerpts for fun. The best part of orchestral playing is when you have the full part in front of you. Then, you can plug in your earphones and play along with the orchestra.

-What is your favorite style of music to listen to? to perform?

My favorite style of music is all music. I really like listening to everything and to be well-rounded in all types of music. My Spotify playlist has everything on it from Beyonce to Beethoven to even Prokofiev. My favorite to play is kind of based on what I understand and perform best: Baroque. A piece I am really into right now is C.P.E. Bach's Sonata in A minor for flute alone. It is so beautiful and I just imagine different landscapes and emotions when I play it. Most of the time, I have more than one emotion for the same movement. I have really connected well with the Baroque world and love to perform it for others.

5 Ways to Spice Up your Practice Routine

By Alaina Clarice

Do you find scales boring, long tones a drag, and are uninspired by your repertoire? At some point in everyone's musical journey there will be moments when practicing appears as nothing more than a pragmatic experience. As a private teacher of primarily middle and high school flutists, I have had to discover creative ways to motivate students to practice, along with combating boredom in my own practice sessions. In this article, I will discuss five ways to add variety to one's practice routine, increase motivation, and make one's musical experience more enjoyable.

1. Backing Tracks

Metronome work is essential to develop a sense of timing and consistency, but there are other methods to establishing tempo security. Utilizing backing tracks as a metronome is one of my favorite ways, as they provide recorded material to serve as accompaniment, whether harmonic or purely rhythmic. Tracks can be found on YouTube in a variety of styles, such as hip hop, jazz, pop, funk, etc., or created yourself using programs like GarageBand. Not only is this fun, but it allows oneself to feel subdivisions in a variety of ways and promotes expressivity within technical studies.

2. Familiar/Popular Songs

If you're dreading long tones or other standard tone exercises, try incorporating some of your favorite lyrical songs into your practice routine, whether it is from a movie, video game, or performed by a famous pop group. The same can be applied to vibrato exercises as well- "The Flute Vibrato Book" by Patricia George and Phyllis Louke is a great series of vibrato exercises placed within a musical context using familiar holiday, traditional, and children's tunes, along with orchestral and standard flute repertoire.

3. Play with Others

If you can grab a friend, it can be more enjoyable to practice scales or other exercises together and even create your own games for some friendly competition (if that appeals to you). Whether you're playing fundamental exercises, duets, trios, or etudes together, this is beneficial to improve your chamber skills- it'll force each other to adjust to pitch, tone color, and style. Playing with those you admire musically will stretch your abilities and provide the push to improve.

4. Use Descriptors

Sometimes feeling motivated to practice has to do with an emotional connection to the music, and when there is a lack of connection, there is less desire to put in full effort. Utilizing descriptors when learning repertoire, etudes, studies, etc. can help it feel more like you're creating or engaging with the music. For instance, play scales in a spritely manner, with anguish, filled with anger, or any other emotions you can come up with. Additionally, assigning colors, flavors, or textures to various parts of your repertoire can help portray the

5 Ways to Spice Up your Practice Routine

By Alaina Clarice

intended character as well. If these don't resonate with how you experience music, try creating a story for your solo pieces or etudes. I have found this particularly useful, as if there is development and climax to the story, there is intention and trajectory to the music.

5. Imitation

Imitation is a controversial subject within music, but as we learned to speak and interact with the world through imitation, it is an important factor in improving musical abilities as well. By actively listening to a performance of a favorite performer (not as background noise), you will develop a concept of how you want to sound and gather interpretive options to apply to your own music. Imitation, which involves playing an instrument in addition to listening, can help further develop a sound concept by improving the ability to technically execute what is heard. For example, if you hear a flutist's admirable performance of Debussy's "Afternoon of a Faun," try to recreate their tone colors, vibrato speeds, phrasing, etc. Take note of what you had to do physically to achieve each aspect. This is a tedious process, which I suggest breaking down measure by measure and/or focusing on one concept at a time. However, it can provide a sense of focus/intent to a practice session, along with discovering several lessons worth of information on your own.

Lack of desire to practice is a problem every musician can relate to, whether you are a beginner, college student, or professional. While each tip provided may not work for everyone, I hope these methods will serve as motivational tools for you and/or your students and will add inspiration to your practice sessions.



Alaina Clarice is a performer and teacher in the Dallas-Fort Worth area pursuing a Doctor of Musical Arts degree in Flute Performance at the University of North Texas where she serves as a Teaching Fellow. She received her Master of Music degree from Bowling Green State University where she was a Graduate Teaching Assistant in flute, and a Bachelor of Music degree from Southern Illinois University Edwardsville. Alaina's teachers include Terri Sundberg, Elizabeth McNutt, Conor Nelson, Shelly Monier, and Kristi Hammel.

Meet our Flute Day Guest Artist ~ Ali Ryerson

Ali Ryerson has emerged as one of the most exciting and versatile flutists on the scene today. She has performed with such diverse talents as Dr. Billy Taylor, Kenny Barron, Stephane Grappelli, Frank Wess, Red Rodney, Laurindo Almeida, Art Farmer, Maxine Sullivan, Roy Haynes, Julius Baker, and (as principal flutist with the Monterey Bay Symphony) with Luciano Pavarotti.

Ali has toured the USA, Canada, Europe, Japan and Africa, and has performed in many major jazz festivals, including the famed Monterey Jazz Festival, the JVC in New York, Guinness Festival in Scotland, Edinburgh Festival in Scotland, and Carnegie Hall.

Ali has released over a dozen jazz albums, the first four on European labels. She was then signed by legendary record producer Bob Thiele who produced two albums on his Red Baron label. Ali then signed with Concord Jazz for an additional three recordings. Jazziz put her Concord debut album on its Critic's Picks for 1995.

Ali's most recent album *Con Brio!* has received rave reviews from the jazz world's most prominent publications: *Downbeat* and *Jazztimes*.

For more on Ali Ryerson, visit her website at www.AliRyerson.com.



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If you would like to be added to the teacher roster for the newsletter and website, please email Shelly Monier at slmonier@yahoo.com.

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PHOTO GALLERY - Flute Day 2019



PHOTO GALLERY - Flute Day 2019



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Board Member – Ron Simmons

Board Member – Resilda Lala

Board Member – Maile Signorotti

Website: www.flutesocietyofsaintlouis.com

Email: flutesocietyofsaintlouis@gmail.com

Welcome New Board Member



Maile Signorotti

FOR SALE

Hammig Grenadilla Piccolo Headjoint with wave cut. Purchased with piccolo in 2016, only used until 2017. Comes in Mancke piccolo headjoint box. ~ \$750. Contact Andy Fukasawa for more information. flobic22@gmail.com



Solid silver 41mm LefreQues. Purchased new in 2018. \$175. Contact Andy Fukasawa for more information. flobic22@gmail.com

