

NJ FLUTE SOCIETY

Flutist Focus

Carla Auld interviews Flute Society President Elise Carter.



Elise and Carla performing at the NJFS first event on November 1st where Ricky Lombardo conducted his flute choir arrangements and compositions.

Elise recently visited my home in Wyckoff for this interview. With a cup of tea in hand, a dog barking and birds chirping in the distance, (nothing new for Elise, being owner of both dog and birds herself) we had a casual, yet intense discussion of the past, present and future of the NJFS and it's formation.

C: Why was the NJ Flute Society created?

E: There are a lot of wonderful flute players in New Jersey who would like to find opportunities to express themselves.

C: You mean adult flute players?

E: Yes, but there is also going to be a great focus on students. For example, there are other states in the country that have ensemble festivals and New Jersey does not, (as far as I know). As a teacher myself and in speaking with other teachers, I feel there needs to be more opportunities for students to perform and compete. This is why we are having the Ensemble Festival in May.

C: Can you explain the Ensemble Festival a bit more?

MARCH 2010

NJFS Events

Student Ensemble Festival
Saturday, May 8th
9am-3pm, Caldwell College
For application and info, go
To www.NJflutesociety.org

Celebrate the Flute
Sunday, June 13th
Caldwell College
An opportunity to for all NJ Flute
Society adult members to perform.
See page 6 for more details.

INSIDE THIS EDITION:

NJFS President interview p.1
Pedagogy Column p. 4
Interview with Ricky Lombardo p.6

(Interview, continued)

E: This would be a festival, where flute is combined with other instruments like our fellow woodwinds, strings and piano, or it can be an ensemble of just flutes. The purpose is to give an opportunity for both performance and critique, but in a non-competitive environment. The students will perform for an audience that includes two judges, family and friends. The judges will work with the group in a masterclass- like atmosphere for approx 20 minutes, and then the ensemble gets a rating and critique sheet at the end of the day.

C: This sounds VERY exciting to me and I'm sure exciting to others. What are we going to do with all these flute players?! (laughing)

E: Well, I believe the creation of these ensemble programs would speak to this by bringing more diversity and creativity. Plus we're encouraging flute playing on all levels.

C: What opportunities do you see for flutists today, in 2010?

E: I think it's about creating one's own career and I believe this ties into our existence, as well. The more resourceful one is as a musician, the more successful one can be is in creating his or her own space within the fluting community.

C: What are your goals for the NJFS in the upcoming year?

E: (Very passionately describes the following) Creating a higher level of pedagogy for the flute. Pianists, as an example have a well-defined and established tradition of pedagogy. This does not exist in the flute world. I would like to address this issue by having lecturers come in and speak, and other events or discussions about this idea. I would also like to have competitions and masterclasses and also a focus on special needs students and adults. The formation of a concert series is also in the works, one that goes even beyond the traditional flute playing repertoire and embraces flute playing from around the world. Believe it or not, every culture has some form of flute playing in its history.

We will have something for everyone at the New Jersey Flute Society!

C: Thank you so much for coming by Elise and sharing your thoughts with me today. Best wishes for success in the future.

--Carla Auld

Upcoming Member Performances

Saturday March 6th 7:30pm

Honoring Women Composers

Uptown Flutes

Unitarian Universalist
Congregation of Monmouth County
1475 W. Front st. Lincroft, N.J. \$20
adults, \$15 kids \$5 seniors. Works
by McMichael, Hoover, Carter,
LeMay and more.

Friday April 23rd 2pm

Prospect Music Series

Carla Auld, flutist and Ana Maria
Rosado, guitarist featuring
selections from Robert Beaser's
"Mountain Songs" and Maximo
Pujol's "Suite Buenos Aires." And
others.

Rutherford Congregational
Church, 251 Union Ave,
Rutherford, New Jersey 07070.
Tickets are \$7 for adults and \$5 for
seniors and Students. A reception
will follow the concert. Please visit
www.rcucc.com for more info.

Friday April 30 8pm

Classical and Rock Collide

Flutist Elise Carter is joined by
pianist Amy Watts and Rock Band
Jam Straight in a concert of classical
music for the first half, and 70's rock
with flute improvisations for the
2nd half.

Our Redeemer Lutheran Church,
344 Washington Ave, Dumont NJ
07644. Tickets \$10 Proceeds benefit
Shelter Our Sisters.

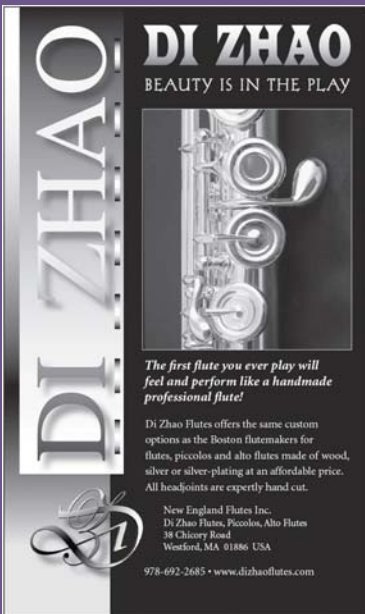
Upcoming Member Performances

Saturday, May 16th 4pm

Honoring Women Composers

Uptown Flutes

Verona First Presbyterian Church,
10 Fairview Ave. Verona, N.J.
Works by McMichael, Hoover,
Carter, LeMay and more.



DI ZHAO
BEAUTY IS IN THE PLAY

The first flute you ever play will feel and perform like a handmade professional flute!

Di Zhao Flutes offers the same custom options as the Boston flutemakers for flutes, piccolos and alto flutes made of wood, silver or silver-plating at an affordable price. All headjoints are expertly hand cut.

New England Flutes Inc.
Di Zhao Flutes, Piccolos, Alto Flutes
38 Chisney Road
Westford, MA 01886 USA
978-692-2685 • www.dizhaoflutes.com



VSJFLUTES
The Well-maintained Flute Plays Best

Virginia Schulze-Johnson
Flute Technician

Centre Park Historic District
Reading, PA 19601
Drew University - Madison, NJ
Cell: 484.663.3674

vmschulze@comcast.net
www.VSJFlutes.com

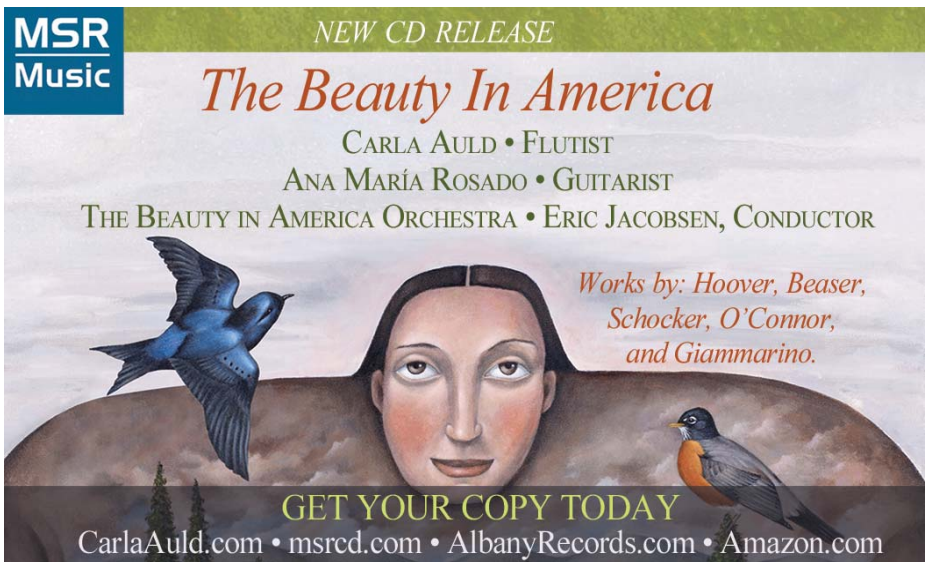


The Flute Loft
... Affordable Excellence

Ask about our
Teacher Audition Program!

Bill Hutzel
908-500-6690
bhutzel@thefluteloft.com

The largest independent dealer of Di Zhao flutes

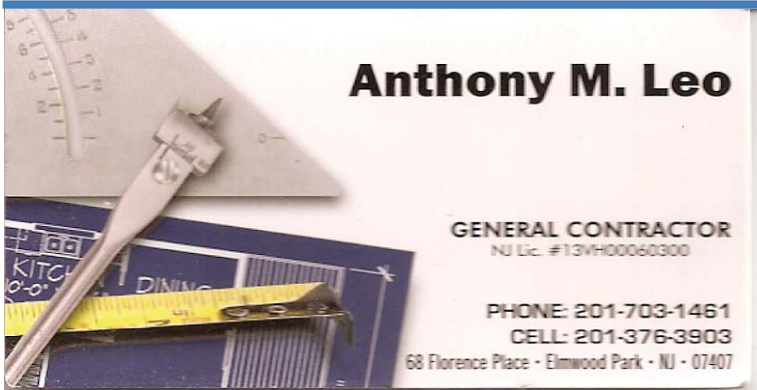


MSR Music NEW CD RELEASE

The Beauty In America
CARLA AULD • FLUTIST
ANA MARÍA ROSADO • GUITARIST
THE BEAUTY IN AMERICA ORCHESTRA • ERIC JACOBSEN, CONDUCTOR

Works by: Hoover, Beaser,
Schocker, O'Connor,
and Giammarino.

GET YOUR COPY TODAY
CarlaAuld.com • msr.com • AlbanyRecords.com • Amazon.com



Anthony M. Leo

GENERAL CONTRACTOR
NJ Lic. #13VH00060300

PHONE: 201-703-1461
CELL: 201-376-3903
68 Florence Place - Elmwood Park - NJ - 07407

Upcoming Member Performances

Saturday May 1st, 8 pm

Zinkali Trio

St. Luke's Episcopal Church, 8
Stewart Avenue, Eastchester,
NY 07093

Elise Carter, Flute, Susan
LaFever, French Horn, Laura
Ravotti, piano . Works by Eric
Ewazen, Jan Bach, Douglas
Townsend and more.



*P.O. Box 3037
Trenton, New Jersey 08619*

Ricky Lombardo

Arranger - Composer - Publisher
www.lombardomusic.com

E-mail: LMP@lombardomusic.com

Phone: (609) 586-9245

Fax: (609) 631-0465

**SY HELDERMAN
& COMPANY**

Certified Public Accountants

Sy Helderman

*Certified Public Accountant
Member N.J.S.C.P.A.
Member A.I.C.P.A.*

Tel: 973-984-3884
Fax: 973-644-3146
e-mail: syh@sprynet.com

61 Center Avenue • Morristown, New Jersey 07960

Education and Pedagogy Column *by Carol Shansky*

EDUCATION AND PEDOGOGY COLUMN

Carol L. Shansky,

Doctor of Musical Arts, Music Education

I'd like to welcome all of you to the education and pedagogy column for this newsletter. Here, I plan to address issues surrounding the private studio both in terms of teaching our students as well as *how* we teach them. Future issues will include guest columnists as well as reviews of books that concern themselves with teaching the flute. I hope that some of the issues presented here will spur you on to further thought and discussion on the topic.

The first topic that I'd like to address is teaching philosophy as it applies to the private instructor. There are numerous commonalities between private teaching and school music (i.e. band director, orchestra director). Many private teachers do proudly consider themselves "music educators" but have they received equally rigorous training in teaching methods and philosophy? The music education major is not only taught how to play the myriad instruments they will encounter as teachers but to consider issues of teaching philosophies and practices. I argue that the private teacher and her students would benefit from a purposeful examination of prevailing music education philosophies and consideration of how they may develop their own.

You may respond that you have a philosophy. Fine, but can you articulate it? What steps are you taking to assure that you are making every attempt to apply that philosophy to your teaching practice? Do you need to revisit your philosophy in light of changing attitudes toward private lessons on the part of parents and students?

First, it is important to define what a teaching philosophy is. A teaching philosophy is a set of beliefs that govern or guide practice. Often, one's philosophy is developed as a result of teaching experience, so one can often discover a philosophy by examining the teaching practice itself. Practice is not the only factor in developing a philosophy; aims and goals for one's students figures into this as well. A common part of a teaching philosophy is the aim to foster lifelong engagement in music.

Lifelong engagement (also called lifelong learning) sounds very admirable, but what exactly is "lifelong engagement" and how might one foster that aim? Lifelong engagement is the phenomenon of continued participation in music by playing with community ensembles (community band, chorus, orchestra), ethnic groups (celtic group, klezmer band, African drumming, etc.), religious music ensembles (worship band, church choir, etc.) or getting together with a chamber group. This is not a comprehensive list, of course. Lifelong engagement encompasses all musical interaction outside of the formal school environment. While primarily associated with adult education, school-age musicians can engage in lifelong engagement while still in school. There's no reason why a high school flute player can't play with the local community band, for instance. In fact, this is a primary means by which those who continue playing music into adulthood got started. So, all of this begs the question: if you claim "lifelong engagement" as all or part of your teaching philosophy, what are you doing to ensure that outcome? Do you encourage your students to seek out opportunities beyond their school *or your studio*? If you have a studio flute choir, are you giving students the opportunity to conduct or otherwise take responsibility as they might when adults? Are you thinking at all about the music enjoy outside of the studio or school? Is there, *or should there be*, any relationship between that music and what you are

Continued...

assigning them?

Another area of music education philosophy that you may or may not be aware of is “Music Education as Aesthetic Education” (MEAE). In brief, MEAE views the role of the music teacher to expose their students to “fine works” of music. In addition, only some music is capable of displaying beauty (thus “aesthetics”) and music should be encountered from the perspective of appreciation, not necessarily engagement. There is a tendency here to create hierarchies of music, establishing some as “better” than others. You may react by saying that you don’t ascribe to MEAE because you, as the studio instructor, teach your students to play, not just listen. But if you focus the repertoire you assign to only the “great works” in the flute literature, you are essentially an aesthete. This is not a bad thing, and if you feel strongly that part of your role is to expose your students to those great works, then you are developing your teaching philosophy. However, this may fly in the face of lifelong learning. If you only focus on works that they are likely to never play outside of your studio recital, but only encounter as an audience member, you are essentially following the guidelines of MEAE, and really not giving them the tools needed to play music outside of their learning situation with you.

Am I advocating that all private teachers toss Chaminade in the recycling pail and have our students play only Alicia Keys? No. There is great value to exposing students to our wonderful repertoire. But, what I do argue is that you take a more “praxis” approach to your teaching. “Praxis” is another music education philosophy which was in part developed as a counter to MEAE. Praxis encourages the exploration of all music, not just Western classical (although proponents of MEAE have begun to call for this as well, but in a more “appreciative” way than applied) and guides the teacher toward “musicing,” a term coined by Praxis developer David Elliott. Musicing refers to a “learning-by-doing” approach. Of course, we’re already doing that in the private studio, but I believe that we can expand our teaching by adopting this philosophy and applying it by having our students explore music from different genres and styles. Is your reaction that this is really the responsibility of the school music program? Well, I argue that if one calls oneself a music educator, then it’s your responsibility to look at all music. The private teacher, then, can look at other genres but with the focus on their instrument. This challenges our training, as many of us are not comfortable playing jazz, rock and “world” styles. My guidance on how to deal with that concern will be addressed in a future article.

There are more areas to be considered in developing a teaching philosophy and in considering your studio as an important area of music education. I have been necessarily brief here. Understanding music education philosophy should take some time and study and I hope to elaborate on these ideas moving forward. But, I believe that this is important as the studio should not be adjunct to the music education gained in the school, but a partner in the learning process. To make the partnership valid, we should be approaching music education somewhat similarly. Studio teachers face many of the same challenges as school music teachers (scheduling, budget, recruitment), and these are important points of discussion that I will focus on in coming issues of this publication.

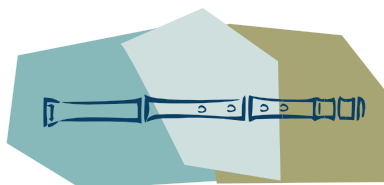
What I mean to do here is challenge you to think about your teaching philosophy or to begin to formally develop one. Doing so can be scary; it will force you to think about the process of teaching, why you make the choices for your students that you do, and how you might consider changing some aspects of your teaching to accommodate your beliefs. As you are thinking about this, engage in conversation with your colleagues on this issue and on the issue of what the role of the private studio is and/or should be in the music education of our students.

Celebrate the Flute !

The NJ Flute Society celebrates the flute by hosting the first annual, end of season adult recital. This informal get together will take place on **Sunday, June 13, 2010** at Caldwell College, 120 Bloomfield Ave, Caldwell NJ in the alumni theatre. Detailed directions to Caldwell College can be found by going to njflutesociety.org. Warm-up time is 2:00pm to 3:30pm. Event time is 3:30-5:00pm. Reception 5:00pm to 6:00pm. Flute players must be NJ flute Society members in good standing. Other instrumentation need not be a member. Please enjoy this event free of charge, however pre-registration is required. To Register, please contact Annette Baron via email: asbaron@aol.com or daytime phone: 973-628-7700 with questions and to provide the instrumentation of your group (solo with piano, duets, trios, flute choirs, ensembles), name of piece, composer, names of participants and their bios, and the duration of the piece.



Ricky Lombardo conducting members of NJFS at the November music reading and music arranging event.



An Interview with Arranger and Composer Ricky Lombardo -by Carla Auld

C: You were invited by the NJFS to kick-off our first official event for the organization. As a New Jersey arranger/composer and wonderful friend to the flute community, publishing over 100 works for flute, we were thrilled to present you and your arrangements to people who may be unfamiliar with your work. I'm sure the flutists who attended the November 1st event and our newsletter readers would like to know more about you. A simple question to start may be, what is it in your background to create such lovely arrangements and compositions?

R: My father, you may or may not know, was considered the Julius Baker* of the accordion. His concept of harmony, chord voicing was passed down to me by him. Harry Lombardo's concept of harmonization was lush, innovative and expressive. To this day, people come up to me and say he was the best they had ever heard on his instrument.

In addition to my father's influence and teaching, I took classes in theory and harmony where I attended Trenton Central High School. One of our major assignments was to arrange a piece of music for the school orchestra in our junior year. My arrangement was "One Love", by David Rose. It was my first experience and I certainly would not have written this piece the same way today. At the time I added more than what was necessary. I was not a serious composition student at the time, however I definitely had an aptitude for theory. Like my father, my main instrument was the accordion, yet I wanted to play in the band, so...the flute!

(continued..)

(interview with Lombardo, continued from p. 6)

I went on to attend Millikin University in Decatur, Illinois and studied music education then transferred to Glassboro State College in NJ where I continued my studies and graduated. I did, in fact, audition for conservatories like Manhattan School of Music and Eastman, but with the neighborhood at Manhattan School at the time, my protective Italian parents, were not thrilled with having me study in this locale. The universities were also not receptive to my brand of music, which stemmed from the Big Band era with inspirations such as Stan Kenton, Duke Ellington and Count Basie. Although I have also always loved the compositions of Aaron Copland, Leonard Bernstein and Grieg, my music at the time reflected much of this character; so I packed my bags and headed to Millikin University where they were thrilled to have students who hailed from the Eastern part of the United States. Much to the delight of my parents, my cousins and aunts lived nearby.

C: After graduating from college, what did you do to earn a living?

I taught for 25 years in the public school system and retired, so I can now do my arranging and composing full-time. I began as an elementary instrumental music teacher in NJ. After two years, I moved to a general music/vocal position in a different district for three years. I didn't like this and left the field of education for 15 years. During this time, I worked steadily in the field of music, doing a variety of activities like band instrument repair, private teaching, arranging, playing band jobs and writing songs. It was during this period I had many of my arrangements published. Despite everything I was doing, the cost of living was rising and I had to make the decision to literally keep the electricity on in my home, so I decided to go back to education. I was fortunate enough to find a wonderful job in the Princeton School district teaching mostly middle school children, which I was very successful doing. My band program grew so large, they needed to hire an assistant for me! After 20 years, I retired, having experimented with many of my arrangements and compositions during this time.

C: For those readers who were unable to attend the choir reading event, give us your impression of the gathering and your role that day?

Firstly, the group was very good. I conducted the approximately 30-person group and was able to read through about 20 different arrangements of mine. We had a little break and then went on to arranging for flute choirs. We talked about the mental preparation and techniques involved in doing this. We also discussed the concept of the expandable flute choir. As an example, I took eight measures or so, using the melody, creating a quartet form, adding instruments; also taking the same melody and changing the harmonies and passing chords and making changes to vary the style of the arrangement. This expandable concept came to me from my experiences working with big band singers/soloists where they encountered different number of ensemble members. My job at this time of my life was to write the arrangements so they were effective in all situations. I eventually turned this idea into flute literature. Flute choir directors now love the idea, because it eliminates the worry of an ensemble member getting ill or not being able to perform for some reason - as long as they have a quartet, it can work!

C: I had my personal favorites from that day, but what pieces stayed with you, Ricky?

"The Prayer" by David Foster and Carole Bayer Sager, "Oh, Holy Night" by Adolphe Charles Adam, "Little Brown Jug", made famous by Glenn Miller and composed by Joseph Winner and a "Celtic Celebration".

C: As a founding member of UpTown Flutes and one of the founding members of New Jersey Flute Choir Day, I am intimately familiar with your wonderful arrangements and also with the commission in 2001 of "Renaissance for a New Millennium" for expandable choir. Could you tell us more about this?

I can say "Renaissance for a New Millennium" is my favorite. It was written for the 7th Annual New Jersey Flute Choir Day held on March 24, 2001. Although a Level 3 piece, because of it's need to have been performed by all participants, at every level, there was something interesting for everyone to play. "Renaissance" is a descriptive composition, written in five movements with interconnecting sections. I feel there are a multitude of difficult pieces written for the instrument, but not enough that are well written for players with varying levels of experience. In many ways, I believe it is just as big a challenge to write something accessible that sounds good and has content. My feeling is that students need to be motivated with quality works at the beginner levels. I guess, not surprisingly, flute choir directors from all over the country consider "Renaissance" to be on their top five popular pieces for flute choir.

Arranging and composing is a very personal venture, so I consider one of my many goals when I write, is to place on the paper only the notes that need to be written; not a lot of notes to fill the paper.

(Interview with Lombardo, cont. from p. 7)

C: Ricky is married to his flute partner, Peggy where they perform together as part of the ensemble "Flutistically Yours". He lives with his wife in Hamilton Township where they raised their two daughters. They are now grandparents to six beautiful grandchildren.

C: I would invite those who are interested to please send Ricky Lombardo a line via e-mail and let him know what pieces from the session made an impression on you. His address is LMP@Lombardomusic.com.

--By Carla Auld



NJFS members at the November music reading and arranging event with Ricky Lombardo.



Submissions for the June quarterly newsletter should be on or before May 17th.

New Jersey Flute Society

Board of Directors:

Dr. Virginia Schulze Johnson, L. Elise Carter, Bill Hutzel

President: L. Elise Carter

Vice President: Dr. Virginia Schulze Johnson

Membership Secretary, Treasurer and Webmaster: Bill Hutzel

Secretary: Prudence Wiedemann

Events Coordinator: Patricia Lazzara

Newsletter Editors: Carla Auld, Elise Carter (for this edition), Carol Shansky (for future editions)

Assisting Members: Jeanne Fessenden, John McMurtery, Rebecca Vega, Karen Demsey, Jenny Cline, Annette Baron, Ricky Lombardo

The Central Pennsylvania Flute Fest:

March 13 at the Pennsylvania Academy of Music in Lancaster, PA.

The contact person is Dr. Matthew Allison.

www.pamusacad.org