

FLUTE NOTES

OCTOBER/NOVEMBER 2016



TFC Calendar

Events

- OCT 19 REHEARSAL
OCT 26 DRESS REHEARSAL
OCT 30 CONCERT, 3 PM at Amber Lights Senior Living, 6231 N. Montabella Rd. *Call time is 2:15 pm. Dress is Halloween costumes! You can invite others to come and listen, but remember, this event is a fundraiser for the Community Food Bank, so please ask them to bring a can of food or other donation.*
NOV 9 REHEARSAL
NOV 16 REHEARSAL
NOV 30 REHEARSAL
DEC 3 **CONCERT, 6-8 PM** at the Tucson Botanical Gardens. Call time is 5:30 pm. Wear black pants and holiday colors on top.
DEC 22 **Performance at THE GREENING, time TBD** at St. Philip's In The Hills Church. Watch your email for more info as it becomes available.

Meet in Bloom Music Center at St. Philip's In The Hills Episcopal Church, Campbell Avenue at River Road. Please bring a stand and plan to arrive 10 minutes early so that you can get set up/warmed up/talk to your friends! Send any questions to Juan Montoya at jdmv1@hotmail.com. Rehearsals run 7:10-8:40 pm.

Got News?

The next Flute Notes deadline is December 1. Send your news to sandyschwoebel@aol.com.

President's Letter

TFC had a great summer with our performance at the National Flute Association Convention in San Diego, and we are off to a fabulous season with our new music director, Juan Montoya! Plans are in the works for more concerts as well as some social events and sight-reading nights too. We will let you know about those as the information becomes available.

Our next event is the Halloween ensemble performance at Amber Lights Senior Living on Sunday, October 30. We'll be wearing costumes to highlight the music's connection to this holiday. Additionally, you are welcome to invite others to come and listen to the concert. They have asked each of us in the ensemble to bring a folding chair if possible, so that they have enough seating for the audience. And don't forget, it's a fundraiser for the Community Food Bank, so please ask you attendees to bring a can of food or other donation.

TFC has also been invited to perform before the Tucson Symphony concerts on January 6, 7 and 8 (these concerts feature Sasha Lipay playing Bach's *B Minor Suite*). Small ensembles will be setting up to play for 15 or 20 minutes in the lobby. **If you'd like to play**, please contact music director Juan Montoya ASAP at jdmv1@hotmail.com and let him know (also tell him which flutes you play), as he'll be assigning the groups. Some concert tickets will be available to those who perform. Don't delay — we have to get rehearsing!

— Sandy Schwoebel, President

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Spotlight on: Juan Montoya

by Jerry Ervin

If you listen to NPR, you may have heard the phrase, "It was a quiet week in Lake Wobegone." By contrast, the summer of 2016 was anything BUT quiet for TFC's new conductor, Juan Montoya. You may want to get out a map to follow all this.

For starters, Juan made a trip from Arizona to Switzerland to visit his girlfriend. Thence to Romania, where he was one of 30 conductors worldwide invited to participate in an opera-conducting competition on the shores of the Black Sea. (He was awarded a "Jury Special Mention.") Then back to Switzerland briefly, and then off to Cambridge, England for three days, where he made a presentation on how to grow attendance at classical music concerts. Getting tired yet?

"Then I went straight to Malaysia for the opera. I have my opera company there—the Kuala Lumpur City Opera (KLCO)." (He's in his third season as principal conductor.) He did two rehearsals with the KLCO, then he got a sudden invitation to go to Indonesia, where he spent five days preparing and presenting a concert with the Surabaya Symphony Orchestra. Thereafter it was back to Malaysia, where he finished off the opera season with the KLCO. And only then—Finally!—back to Arizona for the start of classes (and, of course, his inaugural season as conductor of the Tucson Flute Club).

One summer. You could be forgiven for wondering how he did it all.

Juan is a native of Medellín, Colombia, the



country's second-largest city. It's located in a valley at about 5,000 feet up in the Andes, in the northwest part of the country.

"My dad is a musician, a guitar teacher," so music was naturally in the house. "I have a brother and a sister. They play and sing, but I was the only one who went into music professionally." His father was his earliest music teacher; another was Colombian music teacher German Aris-tizabal.

In the year 2000 Juan received a full scholarship to pursue piano, conducting and composition at the EAFIT University in Medellín. He studied piano with Blanca Uribe and Lise Frank, con-

ducting with Cecilia Espinosa, and composition with Andrés Posada.

While a student at EAFIT University, Juan managed to do a summer piano course at Chautauqua, New York in 2003. There he met the piano teacher from the University of Toledo, OH. Thus it was that after graduation from EAFIT University, Juan received a scholarship to enter the master's program in piano and orchestral conducting at that institution.

"After Toledo I got a job in Malaysia teaching at the university." Why Malaysia? "I wanted to work in Asia; I wanted to explore that part of the world." He applied for jobs in several Asian countries and landed a job at the Mara University of Technology (UiTM) in Malaysia. He was there for five years, from 2010 to 2015. "While working at that university I started getting into the music scene of the country," including, among

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other things, working as an assistant conductor for the Malaysian Philharmonic Youth Orchestra.

Malaysia. OK, so how about the language issue? “I’m working on my Malay,” says Juan, but quickly adds that since Malaysia was formerly a British colony, “Everybody speaks English. The language of instruction in the universities is English.” (Not so in Indonesia, where he has also worked, Juan adds.)

It was also in Asia (in China, specifically) that Juan met Vance George, longtime conductor of the San Francisco Symphony chorus. The friendship dates from 2011, and Juan considers Maestro George to be his principal mentor and guide at this time.

Juan is now in the second year of his doctoral program in orchestral conducting here at the University of Arizona. (He arrived here through another contact made at that 2003 summer piano workshop in New York, Dr. John Milbauer.) As a full-time student, Juan’s trips to the Malaysia opera job have of necessity been curtailed somewhat to fit into his academic schedule. “I only get back to Malaysia about once or twice a year now.” And how about visiting his family in Colombia? “That’s difficult. I don’t know when I’ll go back next. Traveling to South America is quite expensive. Sometimes it’s cheaper flying to Europe or Asia. I don’t know why.”

But it turns out that there is one trip to South America in the immediate future: “I don’t know if you know that I won a competition last May,” says Juan modestly. Indeed! He took the “Golden Baton” award (first place) in an international conducting competition. As a result, he is to go to Asunción, the capital of Paraguay, to conduct the National Symphony Orchestra there. “It’s a very good, normal-sized professional orchestra, probably like TSO,” Juan says. The trip will take place during the first two weeks of October 2016, and Juan is looking forward to conducting, among other things, a Portuguese soloist playing the Strauss second horn concerto.

When asked about his principal current musical interest, Juan answered, “I’m getting more and more into opera, and I’m liking that a lot.” As noted, he has his own opera company (the aforementioned KLCO), and “I’d like to do more with other singers in other countries.”

Juan talked a bit about the differences between conducting an orchestra and conducting an opera company. “I don’t want to say that [conducting an orchestra] is easier—conducting is difficult no matter what—but it’s more comfortable when people are sitting down. You have soloists, but [in an orchestra] the soloists don’t run around.” He continued, “Also, [with an opera] you have sections offstage, and you have to be able to see and conduct them as well.” (He particularly cites an experience conducting “La Bohème” in this regard.) “There’s no art like opera,” he adds, describing the challenges of combining the music—both vocal and instrumental—the acting, the scenery, the blocking, the story line, the lighting, and so on. “But the music has to work,” he states definitively.

And his observations on conducting a flute choir? “I’m already learning a lot,” he says. For example, he had never seen our big flutes before. “You study them in orchestration books, but you don’t pay that much attention to them. You don’t even know how they sound.” Also, the size of the group makes a difference. “Here, because it’s fewer people, you get closer to them. You realize that the bass flutes, for example, take quite a bit more air. And you try to balance the piccolo with the rest of the group.” We have already seen that Juan’s focus for TFC this year will be a lot about balance and having people listen to one another.

Another concern for Juan—not so surprising, given the paper he delivered last summer in Cambridge—is choosing music that is accessible and appealing to both the players and the audience. Of contemporary music, Juan says, “I like composing it and I like conducting it, but you have to be careful when you program it. Our purpose is to make people enjoy their time. I love [contemporary music], I love composing it, but when you turn around, you have maybe 5 or 6 people in the audience.” Juan remembers one recent concert of contemporary music here at the U of A: “The musicians were good, the conductor was good, the pieces were challenging . . . and there were maybe 13 people, counting me, in the audience.”

Is the Tucson Flute Club going to play anything by that famed Colombian composer, Juan Montoya? “I haven’t thought about it yet,” Juan

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chuckles. Besides which, he adds, “My degree here is in conducting.” That said, TFC members might want to hear and see performances of some of Juan’s compositions—including a piano concerto with Juan himself as soloist—by visiting his very professional web site at www.JuanDMontoya.com. Another video there is a piece for string orchestra that he dedicated to his father; it was recorded by the National Symphony of Colombia.

And for the future? “I have two more years to finish my doctorate here.” Then will he then go back to Malaysia? “That’s an interesting question. I feel very comfortable in Asia, but everything has to make sense. I’m conducting in many places now—Romania, Paraguay, hopefully here and in other places; so my plan as to country, I don’t know. My plan as a musician? Just keep conducting and maybe get more and more into opera. That’s such interesting work.”

But that’s the future. For the time being, Juan is keeping quite busy with his various commitments. Along with his studies, his international activities and TFC, Juan will be conducting the U of A Philharmonic at a concert on Friday, December 2, at 7 pm (Crowder Hall, admission \$5). Hmmm. There might be a bunch of local flutists in the audience. Glad to have you aboard, Juan!

TFC’s Yahoo Group

If you are NOT a member of TFC’s Yahoo Group, be sure to join so that you get all updates about rehearsals and other events. Just send a note to tucsonfluteclub-subscribe@yahoo.com. You’ll get an invitation back to join — then just click the box and you’re in!



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www.arizonaflutesociety.org

October 30 Food Bank Fundraiser Concert (& Potluck Dinner)

TFC is performing at 3 pm on Sunday, October 30 at Amber Lights Senior Living (address on page 1). This event has a Halloween theme, with music and costumes! And it’s also a fundraiser for Tucson’s Community Food Bank.

Residents of Amber Lights will of course be attending, but we are hoping that you will invite others to come and hear us play as well. Just ask everyone to bring a contribution for the food bank.

Following the concert, we’ll all go back to Jill Klein’s house (531 E Covered Wagon Dr., near Oracle and Orange Grove) for a potluck supper. TFC will be providing a honeybaked ham; please bring a dish to share (maybe in a cooler so that it can stay in your car during the concert). Family members are welcome to attend the potluck too.

Remember to wear your costumes! This will be fun!

Discounted Music

The Clarinet Institute of Los Angeles has announced a third disk in its series of flute archive disks. There are over 1200 works on this disk, which is available as a CD, on a thumb drive, or for instant download over the Internet. Check out the contents of Disk 3 (and see links to Disks 1 and 2) at this web site: www.clarinetinstitute.com/store/p7/Flute_Archive%2C_Disk_3.html. The cost is \$14.50; postage is free in the USA. Flute solos include works by Gaubert, Fauré, Ibert, Kuhlau and dozens of others; other sections provide flute concertos (with complete orchestral parts), pieces for flute alone, flute studies, flute duets, flute trios, flute quartets and more. If you find even one piece in the collection that you would otherwise have bought in hard copy, you’ll have paid for the other 1,999+ pieces as well.

— contributed by Jerry Ervin

Pirates of the Caribbean and W.A. Mozart

by Jan Smith

Swedish flutist Göran Marcusson spoke at the Flute Lover's Luncheon at the National Flute Association Convention in San Diego. As soloist for Saturday evening's Gala Concert, he suggested that we could better understand Mozart's *Concerto in G Major for Flute* by watching every one of the films in the Pirates of the Caribbean series, noting how the characters brought levity to the films by thumbing their noses at the bravado of the British navy and Jack Sparrow's nemeses. He argued that in this concerto, Wolfgang Amadeus Mozart achieved the same result.

Mr. Marcusson discussed his preparation for performing the concerto. First, he identified and played a three-note motif from the first movement, and talked about how he had then searched for the same motif in the next two movements. After finding that Mozart had in fact carried the motif into the next two movements, he demonstrated how he would emphasize the motif as he performed.

Next, he pointed out musical phrases where Mozart had chopped off the melodic line instead of extended it. Marcusson indicated through words and gestures that Mozart had cut the masculine bravado off at (slightly above) "the knees". This brought titters from the luncheon attendees!

Next, he talked about acceptable dress for men during Mozart's time. Men wore what would be considered effeminate clothing by today's standards: wigs, ruffles and lace.

He then shared that what he hoped to convey in his performance — which was a thumbing of one's nose at any masculine bravado — and that

he hoped the conductor and orchestra would be willing to support his interpretation.

For myself, the performance of this piece at the Saturday night Gala Concert was the highlight of the entire convention. I began to giggle early on, and as Marcusson deftly rendered the cadenza, the entire audience gradually got the joke. People could not *contain* their laughter. At the end of the cadenza, Marcusson received loud, enthusiastic clapping. The conductor, Ransom Wilson, was wonderful. He continued the joke by turning around and looking at the audience, feigning disbelief!

I have gone to many concerts where I have heard outstanding performances. However, this is a performance that I will *never* forget!

We Love Donations

TFC is a 501(c)3 organization, as so contributions are fully tax-deductible to the extent allowable by law. Please consider donating to our Club as the tax year comes to an end. If you'd like to, you can drop off a donation with our Treasurer, Judy Bolt, at any rehearsal, or simply mail it to TFC at P.O. Box 1293, Tucson, AZ 85702. Many thanks!

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please include a business card with your form
- Donation Enclosed - *TFC is a 501(c)3 organization, so your donation is tax-deductible to the full extent allowable by law. All amounts are welcome!*

Street Address: _____

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What TFC programs/activities would you be interested in attending? _____

Any suggestions for TFC? _____

PRIVACY NOTICE: TFC does not sell or share its membership list except as below:

1. TFC publishes its membership roster once a year; it is sent only to TFC members. If you do NOT wish to be included in this listing, please check here: _____
2. TFC's commercial members (mostly flute dealers and music stores) receive one set of address labels per year for their mailings. If you do NOT wish to have your address included for this purpose, please check here: _____

Please bring this completed form to a TFC rehearsal or mail it with your check (made payable to Tucson Flute Club) to Membership Chair, Tucson Flute Club, P.O. Box 1293, Tucson, AZ 85702-1293. TFC membership begins September 1 and expires August 31. If you have any questions, please write to the address above or send an email to: tucsonfluteclub@gmail.com. THANKS!