

SARA LASKY MASTER CLASS AT FLUTE FAIR WITH TRUDY KANE by Sandy Duffy Norman

It was a pleasure to host Trudy Kane as our Flute Fair artist this year at Clackamas Community College in the Gregory Forum Performance Room. The master class was rewarding and informative along with the various workshops, concerts and competitions presented at the 2019 Greater Portland Flute Society's annual Flute Fair.

Four flutists played for Ms. Kane:

- Anusha Ragade, a sophomore at Westview High School, performed Franz Doppler's *Hungarian Pastorale* with pianist, Maria Chobin.
- Hugo Romero, a senior at Wilsonville High School, played *Andante et Scherzo* by Louis Ganne with pianist, Debra Huddleston.
- John Nguyen, a senior from Westview High School played the Jaques Ibert Concerto, movement III.
- Iris T. Fu, a junior from Crescent Valley High School, performed the Georges Hue *Fantaisie* with Debra Huddleston on piano.

Trudy is a charming, kind, and encouraging presence as a performer and teacher. There was a comfortable atmosphere in the master class, with Trudy's practical suggestions and thoughtful advice bringing ease and confidence to each performer.

While working on the Doppler, Trudy suggested that Anusha blow down and visualize getting the air into the flute, to hold the flute firmly to the face for stability, and to use more air support. She said to hold the flute firmly, but not tight, against the face even when breathing. Don't pull the flute away from your face, just open your mouth to take in the air. Trudy reminded Anusha to know the notes in the key of d minor without adding extra notes and that C# in the staff needs more edge than any other note.

Hugo was also advised to blow down into the flute. Trudy was very funny when, to make the point about blowing down, she brought up one of Hugo's friends to the stage at the front of the auditorium and had Hugo play down to her. She talked about the importance of reminding ourselves to play correctly while we are playing. She said, "What comes with time is not doing it correctly but reminding yourself to do it." Trudy had everyone in the room do some breathing exercises together, taking air in slowly and then blowing out slowly. She referred to the *Breathing Gym* for more exercises by Pat Sheridan and Sam Pilafian.

Jon had to play the Ibert without piano, due to an accompanist conflict. Trudy applauded his delivery. Trudy pointed out the need for the triplet motif to show step dynamics with repeated notes and to push the air to the last note. Concerning the dynamics on the long runs, Trudy said to crescendo at the end of the runs. People remember the last thing they hear. She mentioned supporting above the pitch and worked on the octaves on the last page of the piece, so the interval wasn't too narrow. She thought the octaves should be bottom note heavy.

Iris performed the *Fantaisie* and Trudy talked about trill speed, bringing out longer phrases, setting up accents, and timing accuracy with the ties. She said the phrasing of each musical idea has to fit into the big picture.

Trudy allowed a generous question and answer session. The topics revolved around vibrato, sound production, and articulation. Here are a few points from her words of wisdom:

- Have your support in place before and after
- Open your mouth as if you have an orange inside, then open more as the orange turns to a grapefruit.
- Vibrato instruction is best taught by using a metronome set between 48 and 60 to the quarter note and moving from 2 to 6 pulses per beat.
- Vibrato should spiral underneath the pitch
- When you change notes, you tend to slow down the vibrato so concentrate on vibrato more in moving passages.
- Narrow the vibrato as you make a decrescendo.
- Work on controlled relaxation
- Finesse low notes with a softer tongue
- Double tongue must change to accommodate registers of the flute. Du - Gu for lower register and Tu - Ku in the high register.