



GPFS 2022 Mid-Valley Flute Academy – Warm-up Session by Dr. [Sydney Carson](#) and Master Class and Performance by [Martha Long](#)



By [Sandy Duffy Norman](#)

The fifth annual [GPFS Mid-Valley Flute Academy](#) met as a virtual event for the second year. This year the four master class students and pianist, Debra Huddleston, gathered in my studio in Salem to warm up all together with Dr. Sydney Carlson and to play their solo and ensemble pieces live over zoom for Martha Long.

Warm-Up Session

Dr. Carlson led us through a warm-up using harmonics, long tones, scales and chromatics. After a thorough warm up, everyone played a duet with Sydney! **To learn more about her warm-up suggestions and exercise, please see her summary and links in this current issue of The Portland Piper.** This article, as with all articles written for The Portland Piper, will remain available in the Members Only/Portland Piper area of the GPFS website. This specific article will be posted on the Teaching and Learning Column webpage for posterity.

Master Class Highlights



The master class began with Lauren Huber, from West Salem High School, performing the Otar Gordeli *Concerto*. Martha mentioned the high Eb trill as being a narrow trill where the Eb is sharp and the F is flat. She suggested playing a couple of true fingerings to get a better pitch. The pacing of the cadenza needs to start quite slowly, be disciplined about keeping the accelerando incremental; pick up the tempo gradually and evenly until the final tempo is reached.

Emma Di, Crescent City High School, played Franz Doppler's *Hungarian Pastoral Fantasy*. Martha explained how important it is to play the opening strictly metered without rubato. Doppler wrote in the rubato with his very detailed rhythmic notation. Martha advised not using vibrato on the harmonics at the end of the first section. She pointed out that string players cannot make vibrato when playing harmonics and it makes sense to mimic that convention. She suggested playing the allegro at 119 without trills and mordents to practice accurate rhythm. Martha's words: "Great tone can fix pitch." "Commit to beautiful soft sounds." "Make conscious decisions, not playing by default."



Sadie Zager, Sprague High School, played the Georges Hue *Fantaisie*. The opening must have tonal energy, adequate air speed. Soft sounds need as much air as loud tones; loud tones need more focus. To get clear projecting articulation the air must be behind the tongue. The tongue itself does not make sound; air support is the sound. Strive for the long lyrical line by using air to propel to the end of the phrase. Don't rely on vibrato to push through. Martha likes the [cello drone that can be found on Spotify](#).

Victor Ceja, from McNary High School, performed *Concertino* by Cecile Chaminade. This piece requires the use of note grouping can only remember small groups of small groups helps with fingered runs, work the groups in ascending scales at the same go after each note, physically, like a notes. The high F to G trill is also true fingering and use the forked F both thumb and RH first finger always, be sure that the C#s have those passages, set your embouchure up for the C# prior to the note appearing.



within the runs. Martha said the brain numbers and breaking the runs into comprehension. For technically, cleanly various rhythmic patterns. Play the momentum as descending runs. Actively cellist, in the chromatics, hear all the too narrow. Martha says to start with a fingering to amend the pitch and move simultaneous for a good in tune trill. As homogenous tone and intonation. In

Performance by Martha Long and Maria Garcia

Martha's recital was a prerecorded event through [45th Parallel Universe](#) with pianist, Maria Garcia, entitled *La Parisiennes*. The recital included:

- [YouTube Link to Performance](#)
- *D'un matin de printemps* by Lili Boulanger,
- *Sonate pour Flute et Piano* by Mélanie Bonis, and
- *Sonate pour Flute et Piano* by Yuko Uebayashi.

*Martha and Maria were a joy to hear and the repertoire was exciting and beautiful.
It was a fabulous flute day!*

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