

## GPFS FALL GUEST ARTIST RECITAL – Jacqueline Cordova-Arrington by Rebecca Towers

I love attending GPFS events, because it's a great way to meet and listen to some incredible flutists. I always come away inspired by the performances. As a teacher, I love learning new ideas from the masterclasses that I can share with my students and that help me with my own playing. It is also fun to see other flutists in the Society, some of which I only connect with at GPFS events!

I was particularly interested in the October 26<sup>th</sup> recital and masterclass, as the guest flutist was someone who resides in the state of Oregon and is fairly close to Portland! Jacqueline Cordova-Arrington is the relatively new flute professor at the University of Oregon, and I was looking forward to meeting her and hearing her play.



Jacqueline began her recital with a warm smile, immediately drawing in the audience. I was amazed by her big and resonant sound, just after her first note! The person sitting next to me commented, “Wow!” Is she amplified?!” No, she was not!



Her first piece, *Stacked*, for Flute and Electronics by Allison Loggins-Hull, was performed with a flute soundtrack. Her sound blended in so beautifully with the soundtrack that some of us in the audience wondered whether she had recorded the soundtrack! (But we found out later that it was done by the composer.) After her first piece, she took a moment to involve the audience and promote a sense of community. We were instructed to find someone we didn't know and tell them why we loved flute music! Afterwards, Jacqueline explained that every piece on her recital was one that she loved, and she had us listen to see if we could

determine why a flutist might love these particular works. She then proceeded to play the lovely Gaubert Sonata No. 1 in A Major, with pianist Nathalie Fortin. The gorgeous sweeping lines were accentuated by Jacqueline's fluid playing and phrasing. Jacqueline was joined by two flutists from the Oregon Symphony, Martha Long and Zachariah Galatis for an uncommon (but very fun!) trio, *Tableaux Feeriques* by Dimitri Tchesnokov. The recital ended with Reinecke's *Undine* Sonata, which Jacqueline performed effortlessly.

Jacqueline's warm and kind personality, as well as her gentle approach with each performer showed throughout the masterclass. She also graciously gave credit to her teachers who gave her the ideas she presented.

**Molly Dugan** was the first masterclass performer. She is a college student who studies with Darren Cook. Her performance of the Hue Fantasy, accompanied by Debra Huddleston, was impressive! Jacqueline's first comment to Molly was about head joint alignment. In order to prevent her notes from going flat, Jacqueline had Molly turn her head joint out to lineup with the first key on the body. Jacqueline explained that the flute was designed very mathematically and precisely, and this was the best lineup for balance. Secondly, she talked about playing horizontally versus vertically. In the passages with long, flowing lines, Jacqueline had Molly play horizontally, across bar lines. In the more rhythmic, dance-like sections, she had Molly play vertically, with more space between notes. It was also mentioned that body movement should match your horizontal or vertical playing. Thirdly, Jacqueline shared something she learned from flutist Emmanuel Pahud. There are sections in music that are very dramatic and that need to be played out. But there are other places that are quieter and more intimate, and we need to draw our audience in with our phrasing.



The next performer was **Anusha Ragade**, a high school student of Rosemary Wood and Martha Long. She performed the first half of *Danse De La Chevre* by Honegger. Jacqueline helped us to understand the piece better by telling us that it was originally written as accompaniment for a dancer. Jacqueline worked with Anusha to get her to express to the audience what the dance was about. The opening phrase is a tritone, which comes back many times in the piece. She had Anusha fill in the notes in between the tritone notes in order to make the intervals smooth and give it more line. When this didn't produce the results that she was looking for, she gave an alternative approach: Crescendo through the jumps to create a sense of movement. Going back to some of the ideas discussed with Molly, Jacqueline said that the opening tritone of the piece can be played in such a way as to draw your audience in! And the faster, dance-like section requires vertical movement.

Next, Jacqueline addressed throat noises, saying that they were caused by shallow breathing. Jacqueline told us about an idea she had gleaned from a non-flutist music educator. She had us all say HAWAII! This word

would help us feel where our breath was coming from. If you breathe in while saying the first part of Hawaii, HA, you can feel the breath in your throat. If you breathe in while saying the next part of Hawaii, WAI, you can feel the air in your chest. And if you breathe in and say “I” or “E”, you can feel the air lower, in your stomach. Jacqueline asked Anusha to take some “WAI” breaths to get rid of the throat noises. She asked her to play a section slowly so that she could think about her breathing. As a side note, Jacqueline mentioned that slow playing was really beneficial. The flutists of the Berlin Philharmonic, Emmanuel Pahud and Andreas Blau practice slowly the week before a concert!



**Margaret Tapley** was the last performer, playing *Etude Moderne #9* by Paul JeanJean. Margaret is a graduate student at Portland State University, studying with Dr. Sydney Carlson. Jacqueline told us that JeanJean was a clarinetist and that his writing lent itself more towards the clarinet. Jacqueline worked with Margaret to get a beautiful resonant high register. She listed her three-point checklist for having a great sound: Space in your mouth (resonance), Air direction (towards the elbow), and Air speed (fast!). Jackie credited her teacher Bonita Boyd for her initial space in the mouth concept. She had us imagine keeping a penny between our back molars to create space. Jacqueline also uses Moyse’s *De La Sonorite* to help with resonance. She starts the exercise with a preparatory lower octave note and slurs up the octave to the note written. Since Margaret already possessed a beautiful low register, this exercise worked well to help her spread it upward! Jacqueline also helped Margaret with her double-tonguing. She explained that double-tonguing requires lots of support! Practice

the double-tonguing passage all slurred with beautiful legato. Next, practice it all without the tongue, using a “Ha.” Then try Gu, Du, Gu, Du, and then Du Gu. There are many different syllables you can use!

To end the masterclass, Jacqueline asked if there were any questions. An audience member asked her to explain her concept of support. Jacqueline said it had to do with budgeting air and having a small enough embouchure so the air does not go out all at once. She also said a good breath should push out your ribs and create a lot of space in your gut.

I was greatly appreciative of the opportunity to attend this recital and masterclass! Jacqueline CordovaArrington’s fabulous playing, her ability to draw in her audience, and her obvious love for teaching were all inspiring. I have a new sound concept to try to attain and just a few days after the event, I was able to begin sharing Jacqueline’s ideas with my students. The HAWAII breathing idea and her space in the mouth concept has worked for many of my students. **Thank you GPFS for providing these wonderful events for our flute community!**