



## GPFS Volunteer Profile: Board Member [Sandy Duffy Norman](#)



### **A recommended flute composition or method or exercise and why?**

My most recent pleasure and challenge was performing the Bela Bartok Suite Paysanne Hongroise arranged for flute and piano by Paul Arma with my colleague Doris VanDeKoppel at our virtual recital last November for the Silverton United Methodist Church First Friday Concert Series.

Julian Beaudiment played it at his recital in Portland a few years ago and I was charmed again with its rustic authenticity. I gained such respect and admiration for Bartok's collection and analysis of the Eastern European folk tunes. I marvel that it was his pursuits the led the way to the founding of ethnomusicology. I love [Jasmine Choi's performance of it on YouTube](#).

For over twenty years I worked on developing repertoire for [RoseWynde](#), flute and harp with harpist, Kathryn Cater. This pursuit and discovery gave me this same kind of joy, learning for myself the many folk tunes, aires, hymns, and dances we arranged, all music I never knew before. I like the idea of feeling a connection with the world and the past through learning more about music. [Norwegian Suite \(Grieg\) by RoseWynde - YouTube](#)



### **Lately, what inspires you to pick up your flute and play?**

After more than fifty years of playing the flute, I am going to say I am always ready and inspired to pick up my flute. Between tunes that get stubbornly stuck in my head that must be played, my students' repertoire to study, and my vanity about having the best sound I can make, all keeps me close to my flute and diligent

about practice. I just know I have to play or be very sorry and pay a terrible price for not heeding my conscience.



**What inspires you to be on the GPFs Board? Or, if you prefer, what inspires you to otherwise “pay it forward” in the fluting/music education world?**

The GPFs has been transformational to my personal growth with the flute. I began attending Flute Fair in the 1980s and was exposed to world class recitals, master classes, and professionals that had knowledge and instruments of a caliber I had never been aware of before. The flute society literally brought the flute world to me here in Oregon.

Since then, I have attended our Flute Fair every year, as well as eighteen NFA conventions. I embrace the flute society’s broadening mission, striving to share the pathway to music education, musical inspiration, and lifting our local flutists up and out into this big world of music.

When asked how long she has been involved with GPFs, Sandy says she doesn’t remember with certainty, but here is a guess. A “thank you” for many years of service is in order.

- Board Jobs: 1998 - present
- Commercial Membership: 2000 -2005
- Member’s Recital: 1998 - 2004
- Guest Artist Reception: 2005 to present
- Sara Lasky Masterclass: 2011 to present
- Study Grant: 2013 to present