FOX FLUTE FESTIVAL SCHEDULE
Saturday, 25 January 2014
11am – 7pm
Bauman/ Ross Center

11:00 am  Registration
In Bauman lobby

12:00 pm  Welcome Recital
Sophia Tegart, Leeann Newell, and students of the GFU flute studio perform.
See page 2 for program
Ross 210

1:00 pm  Master Class with Mary Fukushima
See page 3 for program
Bauman Auditorium

3:00 pm  “Resources & Repertoire,” see page 8
Explore the many websites, books, and databases that will help you find sheet music and recordings.
Lecturer: Sophia Tegart, for bio see page 9
Ross 210

4:00 pm  “The Art of Practicing,” see page 8
Learn the best ways to practice performing.
Learn about performance anxiety and how to cope with nerves.
Lecture: Leeann Newell, for bio see page 8
Ross 210

5:00 pm  Guest Artist Recital
Hear works for flute and piano by Lang, Pierce, Rzewski, Montovani, and Higdon.
DuoSolo
Mary Fukushima, flute
Michael Kirkendoll, piano
See pages 4-7 for program and bios
Bauman Auditorium

Guest Artist
DuoSolo
Mary Fukushima &
Michael Kirkendoll
The GFU Flute Studio & Friends in Recital
Noon, Ross 210

Trio No. 1 in D Major, Op. 83
Allegro con spirito
Andante e sempre piano
Ronodo – Allegretto

James Hook (1746-1827)

Natalie Jones, Claire Potmesil, Lauren Timmons

Vårlåter (Spring Tunes), Op. 44
For flute solo
Fløytelåt (Tune for the Flute)
Veslebekken (The Brook)
Lys Vårmorgen (Spring Morn)
Fjell-Lengt (Mountain Yearning)
Leik I Vårbakken (Spring Play in the Hills)

Øistein Sommerfeldt (1919-1994)

Sophia Tegart

Three Bagatelles from China West
For two flutes
Shan Ge
Nai Guo Hou
Dou Duo

Chen Yi (b. 1953)
Leann Newell & Sophia Tegart

Duos for two flutes
Andante sostenuto
Allegro risoluto
Moderato
Allegro ma non troppo
Andante molto
Allegro

Robert Muczynski (1929-2010)
Leann Newell & Sophia Tegart

Quatour pour flutes
Fêtes
Passepied
Complainte
Tambourin

Pierre Max Dubois (1930-1998)

Natalie Jones, Claire Potmesil
Jessica Sokoloff, Lauren Timmons

Flutist Sophia Tegart has led a varied and award-winning career as performer, musicologist, and clinician throughout the United States and Europe.

A popular performer, Sophia has been soloist with the Spokane Symphony, the Washington-Idaho Symphony, the University of Missouri – Kansas City Conservatory Orchestra, Gonzaga Symphony Orchestra, and as piccolo soloist, with the Kansas City Civic Orchestra. As flutist and co-founder of the Tardis Ensemble, Sophia regularly concertizes throughout the Pacific Northwest.

Competitive internationally, Sophia was a finalist in the Mu Phi Epsilon International Competition, was quarter-finalist in the National Flute Association Young Artist Competition and the Ladies Musical Club of Seattle Competition, and won Second Place in the Music Teacher National Association Collegiate Artist Competition.

Sophia has held orchestral positions with the Oregon Mozart Players, Washington-Idaho Symphony, the Walla Walla Symphony, and most recently the Des Moines Metro Opera. She held the flute fellowship at the Atlantic Music Festival; has been guest principal flutist in the Kansas City Chamber Orchestra and Kansas City Civic Opera; and has performed with the Kansas City Symphony, Spokane Symphony, the Eugene Symphony, and the Northwest Bach Festival.

Sophia received a Bachelor of Arts in history and a Bachelor of Music in music performance at Washington State University where she studied with Ann Marie Yasinitzky. She then went on to pursue a Master of Music in flute performance and a Master of Arts in music history at the University of Oregon. Studying with musicologist Marian Smith, Sophia won the Mu Phi Epsilon Musicology Award for her masters thesis “An Instrumental Voice: Use of the Flute in Lucia’s Mad Scene.” Sophia received her doctorate in flute performance from the University of Missouri – Kansas City where she studied with Mary Posses. While studying at the UMKC Conservatory, Sophia held the position of flutist in the Graduate Fellowship Woodwind Quintet.

A highly sought after clinician and teacher, Sophia has given numerous master classes and lectures at universities throughout the United States, including Pittsburg State University, the University of Central Missouri, and the University of Kansas. She has taught at the University of Idaho, and the University of Missouri – Kansas City Academy of Music. Sophia currently teaches applied flute and music history at George Fox University and applied flute at Concordia University-Portland.
FOX FLUTE FEST LECTURES

25 January 2014
Ross 210

3:00pm

“Resources and Repertoire”
Dr. Sophia Tegart will discuss IMSLP, Fluteworld, Naxos Music Library, Flute Talk, NFA, Grove Music, CD Sheet Music, and more.

4:00pm

“The Art of Practicing”
Leeann Newell discusses the best ways to practice and how to transfer them to performance settings and the stage.

CLINICIANS

Leeann Newell has a Masters of Music in Flute Performance from the University of Oregon, and has been an active performer and teacher in the Pacific Northwest for over a decade. She is an advocate for the modern demands of being both a technically strong and versatile musician, performing in traditional and contemporary styles. As a flutist she has received music scholarships, won numerous Young Artist competitions, performed extensive solo and chamber repertoire, and regularly premieres new works. Leeann has performed concertos with the Spokane Symphony and the Washington Idaho Symphony. Her large ensemble experience includes the Washington Idaho Symphony, pit orchestras for the Shedd Institute, University of Oregon Symphony Orchestra and Wind Ensemble, and the Oregon Mozart Players. She regularly performs traditional Latin American music with Ricardo Cardenas, guitar, of Eugene, Oregon and can often be found participating in new musical projects with friends.

Flute Master Class
With
Mary Fukushima

25 January 2014, 1pm
Bauman Auditorium

Concert in G Major, K. 313
Wolfgang Amadeus Mozart
Allegro maestoso

Lauren Timmons
Lauren Timmons is currently a freshman music major at George Fox University. Recently, Lauren won the MTNA Oregon state senior woodwind division and went on to compete at regionals. In high school, she competed in the state level OSAA Solo Competition. She has studied with Phyllis Louke and Sophia Tegart.

Midsummer Night’s Dream
Felix Mendelssohn
Symphony No. 4
Johannes Brahms
Peter and the Wolf*
Sergei Prokofiev

Claire Potmesil
Claire Potmesil is currently a freshman music major. In high school, she competed in the state level OSAA Solo Competition. Claire is originally from the Salem area where she studied Pippa Randolph before coming to George Fox University to study with Sophia Tegart.

Icicle for solo flute
Robert Aitken
(b. 1937)

Jessica Sokoloff
Jessica Sokoloff is currently a senior music major at George Fox University. In 2013 she won the GFU Concerto/Aria competition, and has been chosen for the prestigious Honor’s Recital on numerous occasions. Jessica plans to pursue a master’s degree in music in the fall of 2014.

* Alternate excerpt
DuoSolo
Mary Fukushima, flute | Michael Kirkendoll, piano

Bauman Auditorium
25 January 2014
5pm

Vent (1990)                  David Lang
(b. 1957)

Winnsboro Cotton Mill Blues (1978)  Frederic Rzewski
(b. 1938)

Meditation on the Name of G*d (2001)  Forrest Pierce
Ram Tough (2008)*  David Rakowski
Mary Fukushima, alto flute

Appel d'air (2001)  Bruno Mantovani
(b. 1974)

Etude No. 73, “Heavy Hitter” (2006)*  David Rakowski
(b. 1958)

The Ruin of the Cypress (2006)*  Forrest Pierce
(b. 1972)

*written for DuoSolo

intelligence.” His performance of John Corigliano’s Piano Concerto with the Indianapolis Symphony Orchestra “dazzled from the moment he sat down at the keyboard” and his collaboration with the Parker String Quartet in the Shostakovich Piano Quintet “had you hanging on every phrase.” Michael’s 1999 tour of France’s Loire Valley featuring music by Chopin, Beethoven, and Ravel was heralded as “astonishing, regal, and eloquent” (La République, Orléans). Similar praise came after Michael substituted on 36 hours notice for a performance of Beethoven’s Fourth Piano Concerto in Merkin Hall, New York City.

In recent years, Michael has become a dedicated advocate for the music of the 20th and 21st centuries. Since 2006, he has premiered over a fifty new works as either soloist or collaborator. His talents for this music extend far beyond the typical pianistic arsenal of octaves and arpeggios. Michael possesses a deep and powerful voice and a lack of inhibition allowing him to perform with great skill some of the 20th-21st centuries most avant-garde works for theatrical pianist, including Frederic Rzewski’s De Profundis and Jerome Kitzke’s Sunflower Sutra. Michael’s work with Frederic Rzewski led to the 2007 premiere of the Nanosonatas, Book 1. In addition to the music of Rzewski and Kitzke, his programs feature a diverse range of contemporary styles, with music by such composers as David Rakowski, Charles Ives, Bruno Mantovani, Jacob Ter Veldhuis, Olivier Messiaen, and David Lang.

Michael’s programming philosophy is to make the concert experience filled with emotional hills and valleys of laughter, nervousness, and passion, keeping both himself and his audiences connected and involved throughout the program. With a repertoire spanning the centuries, Michael is dedicated to educating and finding new audiences, wherever he goes. Seeking out interesting venues from museums to jazz clubs and lecture halls, he always introduces his music in an informed and personal way, making concerts a shared experience for both performer and listener.

Michael is currently Assistant Professor of Piano at Oklahoma State University. He has earned degrees from the University of Kansas (DMA, BM) and the Manhattan School of Music (MM).

When not at the piano, Michael can be found enjoying fine wine, cooking, golfing, or playing with his dog, Sam. Michael is also the author of the food and wine blog, The Uncorked Pianist.
DuoSolo was founded in 2006 by flutist Mary Fukushima and pianist Michael Kirkendoll with the mission to explore the most complex and challenging work for flute/piano duo in the contemporary repertoire. DuoSolo’s programming philosophy is to demonstrate the diversity and range of contemporary compositional idioms by performing music that steps away from the traditional soloist/accompanist model and puts both instruments on equal footing. In addition to the complex duo repertoire that frames each program, a DuoSolo concert always features contemporary solo repertoire for each instrument as well. This programming style allows DuoSolo to present an immense variety of repertoire, creating recitals that open

audiences to all avenues in contemporary music performance and composition.

A major part of DuoSolo’s activity is to expand this repertoire through commissioning and educational projects, including the DuoSolo Emerging Composer Competition, the Cortona Prize, and the Cortona Sessions for New Music. Together, these projects have encouraged over 100 new works for flute and piano since 2008. The Cortona Sessions is DuoSolo’s summer educational program in Italy, bringing young composers and performers together for collaboration, study, and performance of new works. Students work with renowned new music specialists and exciting composers from around the world. The members of DuoSolo have shared their passion for new music at festivals and with orchestras around the U.S., including the Indianapolis Symphony, the Indiana State University New Music Festival, and with Jennifer Higdon at the University of Wyoming New Frontiers Festival. This spring, DuoSolo will present a series of recitals in China as featured performers for the Shanghai New Music Week sponsored by the Shanghai Conservatory of Music. DuoSolo’s debut CD *Bison Circles: Music of Forrest Pierce* will be released in the spring of 2014.

DuoSolo currently resides in Oklahoma where they sponsor the OK New Music Project and work to encourage the appreciation of new music from audiences in communities throughout the Great Plains.

For more information on DuoSolo or the Cortona Sessions for New Music, go to [www.duosolo.wix.com/duosolo](http://www.duosolo.wix.com/duosolo)

A flute for the twenty first century, **Mary Fukushima** has established herself as a leading performer of contemporary music. Her 2006 Carnegie Hall Debut was praised as a “powerhouse performance” by critics from the New York Concert Review, and has led her to share her passion for contemporary music around the world. Her devotion to expanding the flute repertoire has resulted in over fifty world-premiere performances. Mary has performed with several world-class contemporary ensembles such as the Manhattan Sinfonietta as well as the Gotham City Orchestra for the New York Premiere of Steve

‘You Are Variations’ in Alice Tully Hall.

In 2008, Mary and her duo partner Michael Kirkendoll formed the DuoSolo Foundation, a nonprofit 501(c)(3) organization dedicated to the creation, performance, and education of new music. In 2010, the foundation presented the first annual Cortona Sessions for New Music in Cortona, Italy, bringing performers and composers together for two weeks of performance, study, and collaboration. The DuoSolo Foundation also sponsors an annual Emerging Composer Competition, which has received over 100 new works for flute and piano since 2009.

Mary is has held teaching positions at Pittsburg State University (KS) and at the University of Kansas, in addition to maintaining a large private flute studio. She holds degrees from the University of Kansas (DMA), Manhattan School of Music (MM), and Long Island University (BFA), where her primary teachers were David Fedele, Linda Chesis, and Bradley Garner. In addition to her musical endeavors, Mary is a dedicated yogi, teaching and practicing in Stillwater, OK. If not in the practice room or yoga studio, you will likely find Mary trail running with her dog, Mr. Sam, or ‘hanging out’ on the wall at the climbing gym.

Bridging the gaps between old and new, **Michael Kirkendoll** is a not your everyday pianist. Equally at home in the worlds of Beethoven and Haydn as in those of Frederic Rzewski and John Cage, Michael’s concerts are unique musical experiences leaving audiences eager for the next performance. His performances in the U.S., Europe, and Southeast Asia have garnered great praise by audiences and critics alike. Michael’s appearances as a finalist in the American Pianists Association Classical Fellowship Awards were lauded as “inspired” showcasing “extraordinary” technical gifts and “superior
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