

South Carolina Flute Society



Spring 2010 Newsletter

Volume II, Issue III

FROM THE PRESIDENT—ANGELA MASSEY

This year's Spring Festival was a truly wonderful event and I would like to thank everyone who attended and assisted with the festival. The entire SCFS board worked very hard in putting the festival together. I especially want to thank Chris Vaneman (Spring Festival site coordinator) for the many hours of work he contributed in making arrangements for the festival, Esther Waite for her beautiful job with the programs, and Amy Tully for her work on the competition arrangements. I greatly appreciate the entire board; the festival would not have come together without their work and dedication.

I am sure that all of you will agree with me when I say that Bonita Boyd was an incredible guest artist and we were extremely fortunate to have her with us. The gorgeous tone and musical style she presented in the Friday evening recital was a phenomenal start to the weekend. One of our goals as an organization is to benefit our surrounding community through music. Our Friday evening recital was free and open to the public with advertisements posted around town and in the Spartanburg Herald Journal. The recital was able to contribute greatly to the area, and the community showed their interest and support through their very large turnout! Despite our early start on Saturday, Bonnie was extremely cheerful and her class was very enlightening. I am sure that everyone in attendance and our performers were able to benefit from her knowledge of orchestral excerpts and solo literature. All competition participants did a fantastic job and we have included a complete list of the competition winners in this newsletter. Thank you to all of our Competition Winners' Recital performers and SC Flutists' Recital performers for their work and beautiful performances. The exhibits were a nice addition to the day's events where all of the music performed at the festival was available to purchase and there were many flutes to try.

Elections for next year's officers were also held and I am very pleased to welcome our new board members: Teri Forscher-Milter, Jessica Carter-Drew, Erinn Frechette, Emily Harding, and John Samuel Roper, along with our returning board members: Wendy Cohen, Cynthia Hopkins, and Jessica Hull-Dambaugh, and congratulate our new president, Chris Vaneman. All of our new board members will begin their positions on September 1, 2010 with the beginning of the new membership year. Current board members will work with the newly elected board over the summer to assist with the transition process.

This issue of our newsletter includes the continuation of our Flute Health article on reducing performance anxiety, a Flute Works article by our new board member John Samuel Roper, a listing of our competition winners, information on the 2010 Fall Seminar, and photos from the Spring Festival. Please enjoy this issue of our newsletter and I wish all of you a restful and productive summer break!

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SPRING FESTIVAL PHOTOS — MARCH 20-21, 2010



SPRING SOLO ARTIST COMPETITION WINNERS

Junior Artist

- 1st Place: **Grace Law** – Cario Middle School (SC)
2nd Place: **Iris Chong** – Jay M. Robinson Middle School (NC)
3rd Place: **Maggie Dong** – Victory Bible Elementary School (SC)

Clinic Artist

- 1st Place: **Mary Lyle** – Home School (NC)

Senior Artist

- 1st Place: **Christen Sparago** – The MacDuffie School (MA)
2nd Place: **Madeleine Cooper** – Charleston County School of the Arts (SC)
3rd Place: **Kalle Davis** – Spring Valley High School (SC)

Young Artist

- 1st Place: **Lindsay Leach** – Cincinnati College-Conservatory of Music (OH)
2nd Place (tie): **Jennifer Gosack** – Cincinnati College-Conservatory of Music (OH)
2nd Place (tie): **Jessica Leeth** – University of South Carolina

*The finalists were chosen through a recording-round process submitted in January 2010.
The final round for these competitions took place on Saturday, March 20, 2010,
at the Spring Flute Festival at Converse College.*

Congratulations to all our winners!

An advertisement for J.R. Lafin headjoints. At the top, "J·R·LAFIN" is written in a bold, serif font, with the tagline "one man, one remarkable headjoint" in a cursive font below it. On the left, there is a small black and white portrait of an older man with glasses, identified as J.R. Lafin. To the right of the portrait, the text reads: "J. R. Lafin headjoints are now exclusively handcrafted and sold at **Brannen Brothers** with a two-week, full-refund return policy!". At the bottom, the website addresses are listed: "www.brannenflutes.com • www.lafin-at-brannen.com". The background of the ad features a decorative, stylized graphic of a flute headjoint.

ELECTION RESULTS for the 2010-2011 SCFS Board

We are pleased to announce the results of our board elections:

Chris Vaneman — President
Teri Forscher-Milter — Vice-President
Wendy Cohen — Treasurer
Jessica Carter-Drew — Secretary
Erinn Frechette — Member-at-Large
Emily Harding — Member-at-Large
Cynthia Hopkins — Member-at-Large
Jessica Hull-Dambaugh — Member-at-Large
Angela Massey — Member-at-Large
Jennifer Parker-Harley — Member-at-Large
John Samuel Roper — Member-at-Large



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FALL FLUTE SEMINAR

The 2010 SCFS Fall Seminar will be held on Saturday, November 13, 2010 at the University of South Carolina with guest artist Nicolas Duchamp.

Nicolas Duchamp is the principal flutist of the French National Opéra Comique and has performed as a soloist with ensembles such as Paris Opéra Bastille, Nice Opéra, Strasbourg National Opéra, and the Bordeaux National Opéra where he has performed under conductors such as Seiji Osawa, Georges Prêtre, and Myung-Whun Chung. At the age of 14 he completed his studies at the Lyon Supérieur Conservatoire with Maxence Larrieu and the following year began studying in Paris with Jean-Pierre Rampal and Michel Debost. In 2009 he was commissioned by the family of Philippe Gaubert to celebrate Gaubert's contribution as the "father of the flute" and to perform on Gaubert's solid-silver Louis Lot flute (built in 1874). As a result, Duchamp created "Gaubert VIVANT!" with pianist Barbara McKenzie, as an homage to Philippe Gaubert and the French art of modern flute playing.

For our Fall Seminar, he will present a "Multi-Media Informance" on Philippe Gaubert along with an exhibition of exceptional and hitherto unknown documents including photos, manuscripts, correspondence, recordings, and films. He will share his knowledge of the French art of modern flute playing in a performer's masterclass and in an evening recital performing on Gaubert's flute with pianist Barbara McKenzie. More details on this event will be available in our summer and fall newsletters, but mark your calendars and plan to be a part of this incredible opportunity!



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FLUTE HEALTH

PART TWO: REDUCING PERFORMANCE ANXIETY AND RECLAIMING THE CREATIVE FORCE WITHIN — BREATHING AWARENESS AND HYPNOTHERAPY

by Cindy Foster, LCSW, CCHT

In the last Newsletter we discussed types of performance anxiety, identifying the sources of stress specific to you, fight or flight, thoughts and mindbody medicine and the usefulness of cognitive-behavioral therapy, such as mindfulness-based strategies to reduce and in many cases eliminate stress reactions. We also discussed igniting creativity and finding flow.

Everything begins with the breath. All stress reduction begins with breathing awareness. The option for empowerment and control is initiated when the performer learns breathing awareness as it pertains to his/her physiological responses to anxiety. The breath is the doorway to controlling the autonomic nervous system (relaxation response). It is the key in controlling anxiety and mental status and is the bridge between the conscious and unconscious mind. Breathing awareness anchors the musician back into the present moment. I often recommend regular breathing awareness exercises with mindfulness meditation practice before practice and performances. There are also progressive relaxation techniques -- body scans one can learn to release pressured thoughts and physical tension.

Another highly effective method for eliminating performance anxiety is the use of hypnotherapy with guided imagery/visualization. With the use of clinical hypnosis, we reach the subconscious part of the mind where all negative patterning is stored. The subconscious mind works like a computer storing within itself everything we observe with our senses. When the conscious mind (the pure thinking, logical, analytical part of the mind, where will-power is stored) and the subconscious mind (the intuitive, creative, memory driven with little regard for logic are stored) are working in concert, the prognosis for change is highly achievable and complete. I often combine conscious cognitive work with subconscious work in treating panic attacks, test anxiety, performance anxiety, fear of public speaking and other forms of anxiety. When the conscious and subconscious mind are in agreement and in harmony with the same personal and professional goals -- optimal results can occur.

Each day it is typical for you to be constantly flooded with negative messages from people, television, radio, and all forms of media. During your lifetime, your subconscious mind has recorded and stored negative and positive experiences. When you find yourself afraid to do something that could improve your life, it is probably a result of a build-up of negative messages leading to a limited belief system. These limiting beliefs, no matter how untrue they are, can inhibit you from knowing your true self, your desires, and the action needed to live your full potential. Every time someone referred to you as "bad," "untalented," "stupid," or any other negative identifier, or if you use these terms on yourself, your subconscious mind remembers -- even though you may not consciously recall every instance. Unnecessary nervousness, worry, fear, unhappiness, and unhealthy habits or behaviors are the product of inner emotional conflicts. Sometimes they manifest into physical symptoms. On occasions, dealing with physical conditions can create emotional conflicts. Your thoughts and internal dialogue can tell you a lot about what is going on. Often times we are accustomed to ignore, fight against, protect, or cling to certain thoughts and self-talk, even though they may be inaccurate or harmful to us. In hypnotherapy, you experience a safe and confidential place where you can come to know and understand your conflict as you empower yourself in healthy ways to solve conflicts. Through the use of hypnotherapy, you can reprogram your subconscious to create the changes you desire for personal growth and transformation.

The hypnotic trance is the simple shifting back and forth between the conscious and subconscious mind, a natural, safe process that occurs 80% of every day. We naturally experience a trance-like state when we daydream or are immersed in listening to music or engaged in a compelling book or movie. You can reach this part of yourself and bring it into focus and full consciousness so that you can change the unwanted behavior and remove excuses from

("Flute Health," continued from page 6)

your life. The hypnotic experience itself is both relaxing and interactive. Your subconscious does not take you anywhere that you are not ready to go. Clinical hypnosis works with the subconscious part of the mind to help bring about health and healing and to attain goals. It is a state of heightened awareness. Hypnosis is the process of intentionally using the subconscious part of the mind to activate innate healing abilities, helping the mindbody stay well, work effectively with certain emotional or physical conditions, and reduce or eliminate stress. Clinical hypnosis, as used in hypnotherapy, is not "mind control." Unlike in "stage show" hypnosis, the participant is always in control of his or her entire experience during the hypnotherapy session. By intentionally creating *positive* and *personal* and *professional* sensory images applicable to the individual's symptoms and goals, the mindbody work in concert to create healthy physiological changes. When the mind and body are focused on healing, wellness, and positive change -- healthy physiological responses occur. Martin Rossman, MD, pioneer and researcher in the field of guided imagery, says: "Hypnotherapy with guided imagery is an effective method to use 'the world's biggest and best pharmacy on earth -- your brain -- to support your healing and goals.'" Dr. Rossman's medical research and clinical work led him to conclude that: "Anywhere that nerves go in the body, the mind has the potential to go there too." In 1958 the American Medical Association (AMA) approved the use of Clinical Hypnosis as an adjunct to standard medical care. Although hypnotherapy and guided imagery are widely accepted and used as an effective means in inwardly empowering the patient within healthcare systems and enhancing treatment outcomes, its roots are grounded in the athletic arena. Cognitive training and hypnosis training are widely utilized with a wide range of Olympic and professional athletes.

Musicians have also utilized hypnosis and self-hypnosis to decrease, control, or eliminate performance anxiety and obtain both professional and personal goals. The use of hypnosis enhances sensory awareness and muscle control. As with conscious mindfulness training, the musician can increase concentration, control internal dialogue, and decrease focus of unimportant external stimuli. Motivation, enthusiasm, endurance and a renewed connection with creativity and self-confidence can be addressed and reached. Resolution of subconscious blocks or conflicts is attended to, allowing new ways of thinking, feeling, and behaving to manifest through the hypnotic experience. Within the therapy session, we can identify and combine specific hypnotic techniques that will allow the participant to accomplish the goals, through the use of age regression (releasing outdated and restrictive memories and reframing into new outstanding insights and performances), imagining an ideal model, mental rehearsal, use of end-result imagery, age progression, direct suggestions, progressive relaxation, systemic desensitization, symbolic imagery techniques, ideomotor signaling to reduce and eliminate unwanted physiological reactions, positive internal dialogue, the protective shield technique and so forth. In my private practice, the hypnosis session or cognitive training is recorded on a CD, which the participant can have to listen to in preparation for performances, or other life situations and goals. Learning self-hypnosis skills also gives the musician a readily available self-management tool.

In conclusion, there are many avenues that one can explore and activate to reduce performance anxiety, improve health, reconnect with creativity, restore self-confidence, and advance the actions required to obtain personal and professional goals. I have witnessed by way of the clients and patients I have had the privilege to work with, that if the desire to change is present and there exists a willingness to put forth the necessary effort to learn and practice, you will achieve the goals you desire.

Cindy Foster has been a licensed clinical psychotherapist since 1982. She is also a nationally board certified clinical hypnotherapist. She currently maintains a private practice in Martinez, Georgia. Please contact her at 706-496-3935 or at mindfulsounds@mac.com if you have questions. Please also visit the website mindbodystressreduction.com.

FLUTE WORKS by John Samuel Roper

Summer is almost here! School is winding down, orchestra's seasons are ending and juries are over! What is a flutist to do? Rejoice!! And after that, how about some Altès etudes?

Henri Altès was the first flutist of the Paris Opera from 1848-1872 and the Professor of Flute at the Paris Conservatory from 1868-1893. His *Célèbre Methode Complète de Flûte* is a massive work in four parts, and tucked away in the third section are twenty-six etudes that have been studied by serious flutists for generations.

These etudes are particularly useful because they not only focus on particular technical issues, but also on musicality. In fact, these studies could almost double as concert pieces. I find my more advanced students enjoy these etudes because they can be performed as duets. Alphonse Leduc sells the complete cloth bound Altès Method in two volumes, and in Volume 2 each of the twenty-six studies has a second flute part! Playing the second part with a student can be a great incentive for him or her to work more diligently, and it keeps us teachers on our toes as well!

The studies cover a huge variety of issues, including single, double, and triple tonguing, the use of the b-flat thumb key, thirds, fourths, and octaves in context, trills, slurs, arpeggios and hemiolas. There is even a complete arrangement of Mendelssohn's *Scherzo* from *Midsummer Night's Dream*. The famous excerpt isn't such a big deal after making your way through the nine pages of madness preceding it!

This summer, spend some time revisiting or discovering Altès' Twenty-Six Selected Studies. They are great etudes, enriching pieces, and a great way for teacher and student to play together.

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(includes second/teacher flute part on all studies)
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NEWSLETTER ARTICLE SUBMISSION

If interested in submitting an article for our newsletter please email entries to Esther Waite (waite.flute@gmail.com) by the submission deadline. Please indicate on the subject line that this is for the “SCFS Newsletter” and if possible please send as a Microsoft Word document.

The submission deadline for the Summer 2010 Newsletter is August 15, 2010.

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SCFS MISSION AND OBJECTIVES

Our mission is to further the education of flutists, create performance opportunities, and promote the love of music and the flute

Objectives

- To keep flutists aware of all flute-related activities in the southeast area
- To provide competitions for students of all ages that will encourage performance at the highest level and support the winners with scholarship money
- To encourage regular meetings of its members on the local level, and to host flute festivals that will benefit amateurs, students, teachers, and professionals in the state and surrounding area
- To provide an outlet for all flutists to share ideas flute-related and continue growth musically
- To create performance and learning opportunities for all of its members

We're on the Web!

www.scflute.org

