

South Carolina Flute Society



Fall 2009 Newsletter

Volume II, Issue I

FROM THE PRESIDENT—ANGELA MASSEY

The purpose I created this year for the SCFS is to provide opportunities that will further the musical growth of flutists and musicians in our area and to enhance the musical environment in which we live. The board and I aim to fulfill that goal with everything we do this year including our Fall Seminar, competitions, newsletters, Spring Festival, and much more.

We will begin meeting that purpose and inspire everyone involved with new repertoire and ideas through this year's Fall Seminar with Dr. Brooks de Wetter-Smith. I had the pleasure of studying with Dr. de Wetter-Smith during my undergraduate studies at the University of North Carolina at Chapel Hill. He is a truly inspirational teacher with a genuine interest in every student he teaches. He aims for each student to develop their own style of playing and to make them the best that they can be. The interest he shows in everyone he works with will show through the performer's masterclass given during our seminar. He has performed, taught, and studied a variety of musical styles and forms throughout the world. With his internationally-recognized knowledge on extended performance techniques and methods he will be giving a presentation on circular breathing and avant-garde techniques that will provide new information for all in attendance. His evening recital will include unique works that will be new for many as well. More details on this truly inspirational recital have been provided by our artist and can be found on the following page of our newsletter. Be sure not to miss all that we have planned for the Fall Seminar. With the wonderful classes, recital, and presentation of the new SCFS T-shirts you want to be sure to attend this exciting event.

Also included in the newsletter are this year's Fall Seminar Masterclass Competition winners, more on our Spring Competitions, an article on Audition Preparation, and this issue's Flute Health. We received many entries for our Fall Seminar Competition and four winners were selected to perform for Dr. de Wetter-Smith. All prize amounts for the Spring Competitions have been increased this year so be sure to research these wonderful opportunities! Our Flute Health article for this fall was provided by my massage therapist in Augusta, Lee Holtman, who has an incredible knowledge of massage therapy and how it relates to musicians. I hope that his article will be able to benefit many of our members and provide an insight into the amount of physical use musicians use every day.

I greatly appreciate the continued support we receive from our sponsors and members, and I hope to see many of you soon at the Fall Seminar!

Inside this issue:

Music in the Vernacular	2
de Wetter-Smith Recital	3
Fall Masterclass Winners	4
Fall Seminar Schedule	5
Spring Competitions	5
Audition Preparation	6
Flute Health	9

MUSIC IN THE VERNACULAR by Brooks de Wetter-Smith

It is always a fun task to craft a recital. Sometimes it is a particular subject or theme that provides the unity. Some players enjoy a journey through history. Others focus a program on a nationality or explore the works of one composer or idiom, such as performing all the Brandenburg Concerti in a couple of evenings.

This recital is related to the vernacular. Each piece has a strong identity with tradition whose nature is associated with a particular national identity. Gary Schocker's *Airborne* draws initially on some idiomatic jazz gestures, then becomes almost reckless in nature, truly airborne. It is a piece only an American could write, although, as in several other works by him, there is a touch of France. Acknowledging the immense popularity of jazz in France (perhaps even more so than here in the U.S.), the slightly French harmonies are entirely appropriate.



M. Camargo Guarnieri's *Sonatina* speaks of Brazil, throughout. The light and playful rhythms, especially in the final movement, shout BRAZIL! I first heard this work in Brazil, played by a wonderful Brazilian flutist and his sister. It was all he could do not to dance off the edge of the stage when he played. Guarnieri was one of Brazil's most celebrated composers, along with Villa-Lobos. In case you're interested, his first name is Mozart!!!! Imagine being a composer with that as a first name!!!! No wonder he decided to just use "M"!!!

Bartók's *Suite Paysanne Hongroise* is unmistakably Hungarian in its harmonic textures and rhythmic and melodic shapes. It is impossible to imagine this being composed by any other nationality. His fascination with recording traditional folk music of the region finds its expression in these wonderful songs and dances. The only thing missing is the goulash!

Paul Schoenfield wrote *Four Souvenirs* for a violinist in the Cleveland Orchestra who wanted music to play at local jazz clubs. These really are souvenirs of an older time, celebrating the samba, tango, a bit of Tin Pan Alley in New York City, and even an American square dance. He brings together distinct national music traditions— North America and South America. The thread of jazz is woven subtly throughout all four movements.

The final work on the program, *Opus di Jazz*, is by one of England's finest jazz musicians, Mike Mower. Of all the works on the program, Mower's is the most directly shaped by jazz, in sound, harmony, and melodic gestures. Flutists are often looking for alternatives to the Claude Bolling's Suites for flute and jazz piano. For me, this is the answer. Gradually there are more works being created that blend jazz and classical music. *Opus di Jazz* is a late 20th-century response to the path-breaking music of George Gershwin. Jazz became an identifiable art form in the U.S., but it has since emigrated to the four corners of the globe. Nevertheless, it will always be identified with the U.S. For many around the world, it is the only art form associated with us. Its popularity has far exceeded the wildest dreams of jazz musicians in New Orleans in the early 20th century.

One of the great pleasures in my life, in addition to the flute, is teaching an introductory course on jazz. I used to play jazz in high school and a bit at the university, before deciding on a career that was overwhelmingly classical in its nature. Fascination with jazz led to interest in other improvisational music, most recently that of the Middle East. I had the pleasure of working with some extraordinary Palestinian musicians who were dedicated to trying to bridge the musical gap between traditional Arabic music and the music of the "west." In the process, I saw a fascinating connection between the music of North Africa, West Africa, South America, and the U.S. That connection finds its strongest voice in the elements of jazz. With the exception of Bartók's music, everything that is programmed owes a debt to jazz in one way or another. Jazz grew up in the streets, bars, and clubs in the underbelly of American

MUSIC IN THE VERNACULAR, continued from page 2

culture, thus starting with a less than A+ pedigree. It was music of the people, by the people, for the people – never directed toward the aristocracy. The same musical vernacular is true of the Hungarian tradition referenced in the *Suite Paysanne Hongroise*. Combining three continents via jazz/folk roots is the basis of this performance. The *Suite* is perhaps the only work somewhat well-known to American audiences, yet the musical imagery of all the works should make everyone feel at home. The music is challenging, exhilarating, tender, playful, and even a bit exotic, yet the vernacular of each musical language is international.

Brooks de Wetter-Smith in Recital

with Kathryn Lewis, piano

Fall Seminar Guest Artist Recital

University of South Carolina at Columbia, School of Music

November 14, 2009

Airborne	Gary Schocker (b. 1959)
Sonatina	M. Camargo Guarnieri (1907-1993)
I. Allegro	
II. Melancolico	
III. Saltitante	
Suite Paysanne Hongroise	Béla Bartók (1881-1945)
I. Chants populaires tristes	
II. Scherzo	Trans. By Paul Arma
III. Vieilles danses	
Four Souvenirs	Paul Schoenfield (b. 1947)
I. Samba	
II. Tango	
III. Tin Pan Alley	
IV. Square Dance	
Opus di Jazz	Mike Mower (b. 1958)
I. Shuffle	
II. Ballad	
III. Bluebop	

FALL MASTERCLASS COMPETITION WINNERS

Blair Francis
University of South Carolina

Nave Graham
University of South Carolina

Catherine Jones
Bob Jones University

Georgianna Oswald
University of South Carolina

These competition winners will be performing for Brooks de Wetter-Smith in the Fall Seminar Masterclass on November 14, 2009 at USC.

Blair Francis is a sophomore at the University of South Carolina, studying under Dr. Jennifer Parker-Harley and pursuing a Bachelor's of Music in Performance. She has been a member of the South Carolina Flute Society since her senior year in high school (2007), when she was a co-winner of the Senior Artist Competition hosted at Bob Jones University. She has also studied under Bradley Garner at the Wildacres Flute Retreat, Amy Porter and Linda Toote at ARIA International Academy, Regina Yost, and Amy Likar, and has been a participant in Stephen Preston's masterclass at the Wildacres Flute Retreat. Blair is currently in the USC Symphonic Band and the USC Symphony Orchestra.

Nave Graham is a junior flute performance major at the University of South Carolina, where she is a student of Dr. Jennifer Parker-Harley. She is principal flute of the USC Symphony. Ms. Graham was a winner of the 2009 NFA Masterclass Performers Competition. She has performed in masterclasses with Goran Marcusson, Bradley Garner, Jeanne Baxtresser, Elizabeth Brown, and Stephen Preston.

Catherine Jones began studying flute at the age of thirteen with Katherine McClure. She attended the Juilliard School of Music Pre-College division under the instruction of Dr. Bradley Garner, and is currently studying flute performance with Esther Waite at Bob Jones University.

Georgianna Oswald is a senior music education major with an emphasis in flute performance at the University of South Carolina. She has been studying flute for 12 years. Ms. Oswald has studied with Lorrie Turner, Constance Lane, Donna Shin, Wendy Cohen, Cynthia Hopkins, and Jennifer Parker-Harley. She has also performed in masterclasses with Paula Robison, Robert Dick, Goran Marcusson, and Regina Helcher Yost. Ms. Oswald's professional affiliations include the National Flute Association, Member-at-Large of the South Carolina Flute Society, the National Association for Music Education, and Women Band Directors International.

FALL FLUTE SEMINAR with Brooks de Wetter-Smith

SATURDAY, NOVEMBER 14, 2009

SCHEDULE:

1:00 - 2:00 PM	Registration
2:00 - 3:15 PM	Presentation on Circular Breathing and Avant-garde Techniques
3:15 - 3:30 PM	Break
3:30 - 5:00 PM	Performers Masterclass <i>Four Performers chosen through the Fall Seminar Competition:</i> Blair Francis - Ibert <i>Pièce</i> Nave Graham - Telemann <i>Fantasie No. 6</i> Catherine Jones - Fauré <i>Fantasie</i> Georgianna Oswald - Hoover <i>Winter Spirits</i>
5:00 - 7:00 PM	Dinner Break
7:00 - 8:00 PM	Brooks de Wetter-Smith in Recital
8:00 PM	Reception

ADMISSION:

\$10 plus membership dues; Immediate Family: \$5
The 7:00 pm recital is free and open to the public.

This project is funded by the Cultural Council of Richland and Lexington Counties and the South Carolina Arts Commission which receives support from the National Endowment for the Arts and the John and Susan Bennett Memorial Arts Fund of the Coastal Community Foundation of SC.

The Fall Seminar is hosted at the University of South Carolina School of Music.
The South Carolina Flute Society warmly thanks USC for the donation of the facilities!



SPRING COMPETITIONS

The board of the SCFS is happy to announce an increase in the cash prizes awarded to the winners of this year's competitions. The updated prize amounts are as follows:

- Young Artist (\$500, \$200, \$100)
- Senior Artist (\$200)
- Clinic Artist (\$100)
- Junior Artist (\$50)

For more information about these various competitions, please visit our website at www.scflute.org. See page 10 of this newsletter for more information on the Young Artist Competition.

AUDITION PREPARATION

THE KEY TO SUCCESSFUL AUDITIONS: BE PREPARED!

by Dr. Amy Hardison Tully

The audition season is just around the corner. Within the next few months middle and high school students will be preparing for all-county, region, district, and all-state band and orchestra auditions. Similarly, college and professional flutists will be preparing for regional and national orchestral auditions and various flute competitions. Auditions can be a nail-biting process, but with these few tips and reminders, your audition process can be less stressful and more successful.

First and foremost, know the audition requirements for your audition. Most middle and high school band competitions require students to play their major scales, prepare a solo, and define music vocabulary terms. Too many times students try to cram their practicing for the audition a week or two before the audition. The key to a successful audition and a seat in an honor band or orchestra is to know what is required for the audition so that you can be completely prepared.

1. *Develop a consistent practice routine* and write it down in your schedule, or on your calendar or planner, and stick to it! Choose a place to practice that is quiet and one that has few distractions. When practicing, avoid checking your email, texts, MySpace, or Facebook. Stay focused on your music and the task of improving and progressing during your practice session. Each time you practice have a short-term goal to accomplish, whether it is to learn a new fingering, cleaner articulation, musical phrasing, or vibrato. Celebrate when you accomplish these successes; each one will lead to your long-term goal of doing well at your audition.
2. *Learn your scales.* Scales are one of the most important foundational elements of our art, and serious flutists should practice their scales everyday. When learning scales, practice slow and with a metronome before you practice them at a fast tempo. Slow, accurate, and steady practice will allow you to eventually go faster. Pay careful attention to the scales and key signatures that give you the most trouble. If a fingering gives you difficulty, slow down your scales even further to correct your fingerings from one note to the next. Some students are bored with scales and prefer to practice the solo, but only through our scales can the solo be more accurate and musical. Yes, scales can help you be more musical! While playing our scales, we can work on our tone, vibrato, and air support – all of which aid in our quest to be artistic and musical. Remember that judges are also listening and grading your tone, which cannot be fixed or improved if practicing is crammed into a week or two before the audition.
3. *Required solos should be accurate and musical.* Most audition materials and requirements are listed on the organization's website, which can help you obtain the solo(s) needed in advance. For middle and high school students, your band director and/or private flute teacher most likely will know where to find the requirements for band and orchestra auditions. If you are ready to start preparing for auditions, ask your director or teacher to help you find the required solo. Practice technical passages much like your scales – slow, accurate, and with a metronome. Avoid just “running through” the solo without working on small sections of the piece that are troublesome. Far too often students think that

AUDITION PREPARATION, continued from page 6

the purpose of the solo is only to show off technical facility and to play it as fast as possible. This, however, is not the case at all. Yes, playing a solo fast is impressive, but performing your solo at a correct tempo accurately with musical phrases and beautiful tone is extraordinary! Most solos have a tempo marking that is suggested for the piece, but judges are also listening for tone and your ability to make the solo a musical piece of art.

4. *Get your family involved.* Unfortunately, I have known students who waited until the bus ride over to the auditions to learn their musical terms. Far too often their chair placements were lower due to the missed terminology at the audition. Learn your musical vocabulary ahead of time by getting your family or friends involved. Put terms and their definitions on note cards and let your friends or family members quiz you. Don't wait until the week before or the day of the audition to learn your terms! Similarly, prior to your audition perform your scales and solo for your family and friends. By creating a "mock audition" with your family as judges, you prepare yourself mentally to perform "on the spot."

By being completely prepared for an audition, you will have more confidence and be less anxious and less nervous. On the day of the audition, dress nicely but comfortable. Allow yourself plenty of travel time so that you are at the audition destination early. Make sure you have plenty of time to warm-up, but do not warm-up for so long that you lose your energy and excitement at audition time. While warming up, visualize yourself in the audition room with the judges. Put yourself in the moment so that you are less surprised when you are in the audition room. Being nervous is okay and is a normal feeling at auditions. Remind yourself to breathe, wish yourself good luck, and go for it! After all, you are prepared!



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FLUTE HEALTH

CARING FOR THE INSTRUMENT THAT PLAYS THE INSTRUMENT

By Lee Holtman, Licensed Massage Therapist

When a musician comes through our office door they are usually in search of help in dealing with several types of pain or body dysfunction that affects their ability to play. Once we discuss the issues that are affecting their performance, we then decide on the type of treatment that is necessary. Along with the necessary massage therapy there are some very important body education facts that every musician needs to know. As Massage Therapists, we view musicians much like any athlete when it comes to using your muscular system for your profession. This knowledge passed on to you will give you an increased understanding of the body dynamics that come into effect when you play your instrument.

One key to your understanding is realizing that your muscles are performing two separate functions while you play your instrument – movement and posture holding. Each type expends the nourishment in your muscles at a different rate and produces waste products (such as lactic acid) as a byproduct. This is a normal function but when repeated with many hours of rehearsal and performances, the results are equal to any athlete practicing and performing, and you both develop repetitive stress symptoms. The muscles tighten and shorten, then begin to retain lactic acid at a greater rate than the body can process out. The build up of lactic acid at the tendons or in the muscle causes irritation and knots known as trigger points. As your muscles tighten and shorten they also put pressure on the tendons at joints and eventually compress on nerves. So the classic symptom is numbness or tingling in the hands, arms, or shoulders. Neck tightness is usually associated with this also, depending on the instrument you play, and can lead to Temporomandibular Joint Dysfunction (TMJD) and/or headaches.

Now let's talk about playing your flute. The purpose of my article is to make you more aware of the various muscles being used to maintain the instrument posture necessary to play. The muscles used for movement to play are obvious with the hands and fingers, but do you also think about the jaw muscles for the mouth needed to play and the chest muscles needed for inhaling and exhaling? Just think of how many muscle contractions you do for your fingers, jaw, or chest to practice for one hour. If you had to do that many bicep curls in an hour your upper arm would be exhausted. Now let's think about your posture-holding muscles that burn nourishment slower so you can hold your arms up to keep your flute in position. That involves your shoulder and upper trap muscles. Your elbows are bent inward and that requires muscle contraction at the upper arm and rotation of the lower arm. Then you need neck rotation to address the instrument correctly and trunk rotation (when sitting) to face your music and the director or audience. Sitting is also a posture that involves your back and hips to keep you upright in a chair. I hope this mental picture is now getting your attention as to just how involved your muscles are with what you do. Using your body this much should tell you to care for the muscle system at the same level you care for your instrument so they perform at their best.

Practicing your music is caring for the quality of what comes out of the instrument. Caring for your muscles is the same principle; you should care for the quality of how well they function and not experience pain when you play. The message in this article is to inform you that there are three main activities that best help you maintain your muscles at a healthy level. There is exercise, stretching, and massage that directly affect your muscle system. As a Massage Therapist I can directly speak to the benefits of massage from my own experiences working on musicians. The type of massage we're talking

FLUTE HEALTH, continued from page 8

about is the therapeutic treatments, not the spa types. This type is meant to work the muscles and tendons to relieve tightness, release the knots, strip some of the lactic acid from the muscle and tendon, and lengthen the tissue so it returns to normal length. This type of massage work is necessary for an active musician to keep them functioning at their best possible level. The majority of times musicians are not giving themselves enough consideration as to the high level of activity they impose on their muscle system. Massage treatments are meant to be tailored to the physical demands that each musician puts on their body. Your own body will tell you whether a 30-minute session once a week or every two weeks will help sustain your muscles in a healthy state. Other times a 60-minute session once a month may be what is needed. Massage is one of the tools available to “tune” your instrument. Your profession is just as demanding physically as many others and it’s up to you to do the things that help you perform at your best! I would encourage all of you to learn more about therapeutic massage and consider adding it to your repertoire. As one of my long time clients, a doctor, told me why he believed in massage so much was “muscles are a manual system and require a manual solution”!




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SOUTH CAROLINA FLUTE SOCIETY YOUNG ARTIST COMPETITION

The annual South Carolina Flute Society Young Artist Competition is open for all flutists under the age of 30, residing in any US state. Three finalists will be selected on the basis of their recorded qualifying round to compete at the 2010 South Carolina Flute Society (SCFS) Spring Flute Festival on March 19 & 20, 2010 at Converse College in Spartanburg, SC. A staff accompanist will be provided at the contestant's expense, although contestants may bring their own accompanist if desired. A cash prize of \$500 will be awarded to the selected first place winner, and he or she will be presented in a performance at the 2011 SCFS Flute Festival. Cash prizes of \$200 for second and \$100 for third will also be awarded. The entry fee is \$25.

Submission Qualifications: Applicant must be a current member of the SCFS. Applicants may reside in any US state, and must be age 30 or younger as of March 19, 2010. Previous first-prize winners for this competition are not eligible to compete.

Materials Required for Submission:

1. SCFS Competition Application Form and \$25 entry fee
2. SCFS Membership Application and membership fee, if not currently a member
3. Three copies of preliminary round CD
4. Biography of applicant (200 characters maximum)

Recordings: Please submit 3 copies of **unedited** preliminary round recorded material on CDs only. All audition material must be recorded with piano accompaniment when called for. Repertoire should be listed on the CDs; however, please do not include your name on the CDs.

Preliminary round recorded audition repertoire (in this order):

1. Sergei Prokofiev: *Sonata in D Major, Op. 94* (International) I. Moderato, II. Scherzo
2. Piece of choice

Live Final Round Repertoire (in this order):

1. Georg Philipp Telemann: *Fantasy No. 6 in D minor* (Musica Rara)
2. Piece of choice

Final Round Repertoire must fit within a fifteen minute time frame, including time between movements and time for entering and leaving the performance space. All participants will be stopped upon completion of the fifteen minute time limit so please plan the piece of choice accordingly.

Submission Deadline: All materials must be received by February 1, 2010.

Send all CDs, fees and application materials to:

Dr. Amy Tully, SCFS Competition Coordinator
Coastal Carolina University
P.O. Box 261954
Conway, SC 29528

NEWSLETTER ARTICLE SUBMISSION

If interested in submitting an article for our newsletter please email entries to Esther Waite at ewaite@bj.edu 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 Winter 2010 Newsletter is February 1, 2010.

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SOUTH CAROLINA FLUTE SOCIETY
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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

