



## FROM THE PRESIDENT—CHRIS VANEMAN

Dear SCFS Members,

“One always finds one’s burden again. But...the struggle itself towards the heights is enough to fill a man’s heart.”

That little niblet can be found in Albert Camus’ short essay *The Myth of Sisyphus*, wherein he considers the Greek mythological character who spent eternity working to complete an impossible task. “We must imagine Sisyphus happy,” Camus concludes, because, since he always has something to work for, his life always has meaning.

I bring this up because it’s September now, and, for flutists just like for French existentialist philosophers (who really did all go to the beach in August), it’s time to find our burden again and get back to work. Because even if we did work hard over the summer, summer tasks always seem to be a little bit different: maybe more self-directed, maybe less intense, probably with frequent breaks and interruptions. But now it’s time to get back to work, and for all of us despite the continuing heat our fall rhythms are beginning again, whether in the classroom, in rehearsal, in the office, or at church. Wherever you do your thing, your thing and the work that goes with it are resuming.

But for most of us — and this is what we all really have in common in the SCFS — an even bigger, more important struggle towards the heights has continued through the summer and waits for us in the fall. Regardless of what we study or what we do for a living, the desire to get a least a little bit better at the flute is what led us to join this organization. For some unfathomable reason that Camus would have called absurd (but in a good way), we all have put lots and lots of effort into doing stuff like trying to make our trills more even and our vibrato more flexible and so on and so on. Which is kind of a crazy way to choose to spend your time, when you stop and think about it.

But we all, at some point in our lives at least, have found meaning in that endless struggle towards the heights of musical perfection. And (spoiler alert for our younger readers!) the real kicker is that, once you’ve been at it for a few years like I have, you realize that perfection is never even really attainable, that just as you improve one aspect of your playing or musicianship, another challenge that you’d never even been aware of has appeared on the horizon. It’s crazy.

And that’s what unites us and defines us as musicians. Student or teacher, amateur or pro, what defines us and gives our musical lives meaning isn’t how good we are, it’s how much better we want to be, and how much we want to share, somehow, what we’ve learned.

Which brings me (finally! Jeez.) to the point of this letter. On November 12 at the USC School of Music in Columbia, the SCFS will be hosting the first Carolina Flute Summit. Dozens of us will be getting together and, in an array of hour-long

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## FROM THE PRESIDENT (CONTINUED)

seminars, discussing and showing each other how we can get better and have more fun with our flutes. We may have sessions on piccolos, flute repair, auditioning, playing in an orchestra, interpreting, teaching beginners, church music...all kinds of things. And the list isn't complete yet, because we're waiting to hear from you.

So send me your ideas for a seminar! They don't have to be formal, or even fully-formed: "Hey, a seminar on such-and-such would be cool. I could take part in that.," is enough; some seminars will likely be informal and discussion-oriented, and three people interested in the same topic can be co-leaders of the discussion.

Send your ideas to [chris.vaneman@converse.edu](mailto:chris.vaneman@converse.edu) by September 19. I'm looking forward to hearing from you, and we'll all be excited to see you on November 12!

Chris

*Chris Vaneman is Associate Professor of Flute and Musicology at Converse College in Spartanburg, SC. He holds degrees from The Eastman School of Music and Yale University. Chris has been President of the South Carolina Flute Society since 2010.*

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## UPCOMING SCFS EVENTS

### **Amy Porter Masterclass and Recital**

Saturday, September 24

Masterclass at Art Trail Gallery (Florence, SC)

5:30pm—7:30pm (Tickets are \$20 for SCFS Members)

Sunday, September 25

Flute Recital at Art Trail Gallery

5:00pm

### **Mimi Stillman Masterclass**

Friday, October 21

Daniel Recital Hall, Converse College

4:15pm—6:00pm (admission is free)

Contact Chris Vaneman for more information

[Chris.vaneman@converse.edu](mailto:Chris.vaneman@converse.edu)

### **Carolina Flute Summit**

Saturday, November 12

University of South Carolina, Columbia

### **Spring Flute Festival**

Saturday, March 31, 2012

Charleston County School of the Arts, Charleston, SC

With Guest Artist Christina Smith

Principal Flutist with the Atlanta Symphony Orchestra

## WHO'S WHO IN THE SOUTH CAROLINA FLUTE SOCIETY

### South Carolina Flute Society 2011-2012 Representatives

#### 2011-2012 BOARD OF DIRECTORS

President - Chris Vaneman (Spartanburg, SC)  
Vice President - Teri Forscher-Milter (Columbia, SC)  
Secretary - Nave Graham (Columbia, SC)  
Treasurer - Wendy Cohen (Warner-Robins, GA)

#### 2011-2012 BOARD MEMBERS AT LARGE

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Jessica Hull-Dambaugh (Charleston, SC)  
Angela Massey (Augusta, GA)  
Georgianna Oswald (Aiken, SC)  
Jennifer Parker-Harley (Columbia, SC)  
Sarah Robinson (Columbia, SC)  
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Amy Hardison Tully (Myrtle Beach, SC)



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## SOUTH CAROLINA FLUTISTS PERFORM AT THE NFA CONFERENCE

### South Carolina Flute Society at the NFA Convention

By

Erinn Frechette and Wendy Cohen

South Carolina Flute Society members received national notoriety this summer as featured performers in concerts and various engagements at the National Flute Association's Annual Convention, which was held in Charlotte, North Carolina (August 11-14). Below is a summary of the group's numerous contributions to this wonderful event.

Two concerts focused on flutists in and around the Carolinas. *South Carolina Flute Society Stars* featured members of the SCFS board performing a potpourri of flute music. Former SCFS President Angela Massey began the recital with the first movement of Eldin Burton's *Sonatina*. Next was current SCFS President and Converse College Professor of Flute Chris Vaneman performing with his wife, Kelly on an unaccompanied *Sonata for Flute and Oboe* (movement I and II) by Converse College Professor of Musicology and Composition Scott Robbins. Next was Charlotte Symphony Orchestra piccoloist Erinn Frechette performing the first three movements of Thea Musgrave's *Piccolo Play in Homage to Couperin*. Following was University of South Carolina Professor of Flute (and NFA Orchestral Competition and Master Class Coordinator) Jennifer Parker-Harley with Joseph Schwantner's *Black Anemones*. Jessica Hull-Dambaugh, Principal Flute of the Charleston Symphony Orchestra performed *Reflections for Solo Flute*, movement II by Peter Lamb. Next was the Low Country Flute and Percussion Project—John Samuel Roper and Michael Haldeman, Marimba. The two performed the first movement (*Bali*) of Gareth Farr's *Kembang Suite*. Teri Forscher-Milter, SCFS Secretary performed *Romance in D Flat Major* by Camille Saint-Saëns, and the last performer was Wendy Cohen (South Carolina Philharmonic and Greenville Symphony) who played Georges Hüe's *Fantaisie*.

The performers would like to acknowledge the wonderful pianists who performed on *South Carolina Flute Society Stars*: Keith Shafer (Angela Massey), Emily Urbanek (Erinn Frechette), Winkie Goodwin (Jennifer Parker-Harley, Teri Forscher-Milter, and Wendy Cohen).

*South Carolina Flute Society Stars* Pictured from left to right: Erinn Frechette, John Samuel Roper, Wendy Cohen, Jennifer Parker-Harley, Angela Massey, Jessica Hull-Dambaugh, Chris Vaneman, and Teri Forscher-Milter



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## SOUTH CAROLINA FLUTISTS PERFORM AT THE NFA CONFERENCE (CONTINUED)

The second concert to center on the Palmetto State was a very special memorial concert to honor former University of South Carolina Professor of Flute Dr. Constance Grambling Lane (1946-2010), who taught at USC for over thirty-five years and whose former students teach and perform across the United States. Cynthia Hopkins (Professor of Flute, Furman University/Second Flute, South Carolina Philharmonic) played the first movement of Aaron Copland's *Duo for Flute and Piano* (Winkie Goodwin, Piano). Amy Tully (Professor of Flute, Coastal Carolina University) performed the first movement of Schubert's *Sonata in A minor ("Arpeggione")* with Philip Powell, Piano. Wendy Cohen performed Ernst von Dohnanyi's *Aria* (Charles Fugo, Piano). Diana Sipes (Professor of Flute, Texas A & M University-Corpus Christi) played Eugene Bozza's *Image for Solo Flute*. Sergeant First Class Robert Aughtry performed with Winkie Goodwin on the first two movements of Francis Poulenc's *Sonata for Flute and Piano*. Rob is a flutist in the United States Army Band "Pershing's Own." The next performers were Kelly Bryant and Linda Volman Cotter playing together (with Winkie Goodwin) on Gary Shocker's *Three Dances for Two Flutes*; Kelly plays flute and piccolo with the Atlanta Opera and Linda is a freelance flutist and private teacher in North Carolina.

The final piece was an arrangement of *Here's That Rainy Day* (Dr. Lane's favorite song) done by Dick Goodwin, Distinguished Professor Emeritus at the University of South Carolina. The arrangement called for flutes, vibes, and four-hand piano. All former students and colleagues were invited up to the stage to play. Charles Fugo (Dr. Lane's former accompanist) and Winkie Goodwin (USC flute studio accompanist) were the pianists; Staff Sergeant Brandie Lane (Dr. Lane's daughter) was the vibraphone player. Brandie is a recording engineer with the West Point Band, who recently won a Grammy. The concert was a truly touching homage to a wonderful teacher and flutist.

*Erinn Frechette is principal flutist with the Charlotte Symphony Orchestra, in Charlotte, N.C. She holds degrees from Northwestern University and University of Cincinnati College-Conservatory of Music, where she is currently a DMA candidate. Wendy Cohen is principal flutist with the South Carolina Philharmonic in Columbia, SC and the Augusta Symphony Orchestra in Augusta, GA. She holds degrees from the University of South Carolina and the University of Cincinnati College-Conservatory of Music.*



SOUTH CAROLINA FLUTISTS PERFORM AT THE NFA CONFERENCE (CONTINUED)



Left: Constance Grambling Lane Memorial Concert. Brandie Lane, solo vibraphone, with many of Dr. Lane's former students.

Below: SCFS Board Member Erinn Frechette performed a recital with fellow members of the Charlotte Symphony Orchestra. (from Left to Right): Jennifer Dior, Amy Orsinger Whitehead, Ronald Keith Parks, Shirley Gilpin, Erinn Frechette



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## FLUTE WORKS

**DISCOVERED IN NORTH CAROLINA: The Charles F. Kurth Manuscript Collection**

By  
Amanda Barrett

Before the arrival of Georges Barrère, symphony flutists and flute teachers were predominantly of German origin, either immigrants or Americans of German descent. Little is known about them other than the dates of their orchestral tenures and what can be gleaned from a few existing sources. In 1972, a collection of manuscripts was given to the Moravian Music Foundation in Winston-Salem, NC but remained un-researched until 2006. The sizeable collection includes compositions and arrangements by Charles F. Kurth, Jr. (1860-1935), a German-American flutist and composer who lived in New York City at the turn of the twentieth century. Although he collaborated with some of the most famous musicians of the time, his name is virtually unknown to today's flute community. In addition to Kurth's compositions, the collection also contains little-known etudes, hand-written copies of music by other composers (such as Boehm and Doppler), out-of-print music and other ephemera. A study of Kurth's life and manuscript collection has been a valuable source in shedding more light on the history of the flute in America in the quarter-century before the arrival of Georges Barrère.

Carolínians Tadeu Coelho and Amanda Barrett presented a lecture-recital at the 2011 National Flute Convention in Charlotte which gave attendees a look at Kurth's life as an active performer and composer. Dr. Coelho performed selections from the collection including Kurth's *Berceuse* for flute and piano, his *Bobolink Polka* for piccolo, and Gustav Lazarus' *Suite in 5 Sätzen, Op. 160*, a bravura piece that has long been out of print but is worthy of reintroduction into the flute repertoire. Mrs. Barrett gave a lecture which presented a brief biography of Kurth, looked at his career as an orchestral and free-lance flutist, and discussed his numerous compositions, many of which involve the flute. The presentation was well-received; several people are interested in performing the selections, and plans are underway to publish both the pieces and more information about Charles Kurth and his manuscript collection.

Though the NFA presentation was instrumental in educating the larger flute community about the Kurth collection, this was not the first modern performance of some of Kurth's pieces. On Dec. 1, 2007, Dr. Coelho performed Kurth's "*Bobolink Polka*" for piccolo and band in its original version with the Bob Jones University Symphonic Wind Band. Earlier, in October of the same year, he performed a program for the Board of the Moravian Music Foundation which included the Lazarus *Suite*, Kurth's *Berceuse* and his other two pieces for flute and piano, *Solo Stücke* and *Romanze*. Mrs. Barrett gave a report on the information she had uncovered up to that point in her research and told of the importance of this collection in the realm of flute research and music research in general.

This fall, Mrs. Barrett and friends will present a lecture-recital similar to the one given at the NFA, but including the first modern performance of two more of Kurth's pieces. BJU student flutists will perform the Lazarus *Suite* and Kurth's *Berceuse*, and Mrs. Barrett and members of the BJU string faculty will play two movements of the *Suite* for flute, 2 violins, viola, cello, and bass. Miss Christine Lee and

Mrs. Christa Habegger will perform *Valse Caprice* for cello and piano which Kurth dedicated to his friend, Victor Herbert. All SCFS members are invited to attend the recital on November 5 in Stratton Hall on the Bob Jones University campus.

Amanda Barrett is Professor of Flute at Bob Jones University in Greenville, S.C. and Tadeu Coelho is Professor of Flute at the North Carolina School of the Arts in Winston-Salem, N.C.



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## FLUTE HEALTH

### My Experience with Tendinitis

By

Jessica Hull-Dambaugh

Let's face it – as musicians, we're athletes of the small muscles. Most athletes at some point in their career experience a debilitating injury. Musicians are no exception. Tendinitis, Focal dystonia, Carpel tunnel syndrome – the list goes on and on. Here's my story:

I experienced my injury back in 2008 when I was forced to begin a very difficult 18 month journey back to health. My severe tendinitis came about towards the beginning of the '08-'09 Charleston Symphony season. We had a really busy few weeks of very difficult music that had me practicing about 4 hours a day outside of the 5 hours of daily rehearsals (plus packing and moving into a new house around the same time). At the very last Peter and the Wolf performance, I looked down at my right hand, and saw that my index and middle finger were completely swollen. That's it – my hands had had it. Through my hours of practicing up to this point, I had felt a little fatigue and soreness through my forearms and in my hands, but I never had any issues before, so I thought I was fine and could work through it. I was sorely mistaken. After that last performance, I started to realize how severe this was. During the weeks and months to follow, I couldn't turn a doorknob, click the computer mouse, push the shopping cart at the grocery store, or even lift a half gallon of milk without feeling pain in my hands and forearms.

I saw two different hand specialists who told me I had tendinitis and that ice and rest were the answer. Ok, but I was in the middle of a CSO season – I couldn't exactly take off a couple of months. Not to mention they didn't understand my career and that my hands were my livelihood. So I diligently iced my hands and rested as much as I can. No improvement. After a few months, I began taking matters into my own hands (literally) by seeking out and researching natural remedies. First I started with chiropractic and detox treatments – no help. Then I tried deep tissue massage. This began to help the swelling in my fingers, and helped ease the soreness in my forearms. Next I tried acupuncture. This was when I really began to feel like I was able to play just a tiny bit each day – just enough to get through rehearsals and performances (while also improving my overall health as well). Next I began physical therapy. Although the one on one physical therapy did not help too much, they did introduce me to the miracle machine that took my recovery to the next level – the H-Wave, which basically helped to accelerate the healing process by treating the area with small electric pulses. The principals behind the H-Wave are as follows:

*Development and protocols for H-Wave were based on the well-established facts that fluid shifts and pressures are essential for tissues to heal and to create homeostasis in an injured area. It's also valuable to point out that publications show that inflammation of joints and compartmental swelling are a leading cause of disability in the U.S. Therefore, the H-Wave device was specifically designed to improve circulation and enhance fluid shifts; thereby, addressing the inflammation that is so often the causative factor in pain and disabilities. By simply placing adhesive pads on the skin and connecting to the device, H-Wave can create very comfortable and strong muscle contractions. A 30 minute treatment will contract muscles and increase fluid shifts in the area, significantly addressing symptoms in the most rehabilitative way possible. The goal of H-Wave is never to mask symptoms, but rather to speed recovery and/or manage chronic symptoms with several treatments per day/week depending on the situation. Please see [www.h-wave.com](http://www.h-wave.com) for more information.*

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## FLUTE HEALTH (CONTINUED)

After about 8-12 months of regular treatments of massage, acupuncture, and the H-Wave, I started to feel like I could play without pain. After the long road to recovery, I have felt wonderful over the past year and have enjoyed playing that much more.

I urge anyone who feels any pain or soreness while playing to STOP playing! I learned a valuable lesson in how to learn music more efficiently by mentally practicing with recordings, simply reading over the notes without picking up the flute, and having shorter practice sessions. I sincerely hope that anyone who is currently experiencing an injury may find comfort in knowing that with appropriate remedies and careful attention to your recovery and practice techniques, you too can overcome!

For more information about acupuncture, please visit <http://nccam.nih.gov/health/acupuncture/>

*Jessica Hull-Dambaugh is Principal Flutist with the Charleston Symphony Orchestra in Charleston, SC. She holds degrees from SUNY-Potsdam and Carnegie Mellon University, where she studied with Jeanne Baxtresser.*

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## RECORDINGS THAT CHANGED MY LIFE

### Spotlight on Spotify and My Favorite Recordings

By

John Samuel Roper

Normally, in this section of the newsletter, we're treated to hearing about great recordings or inspirational performances. I will definitely spend time talking about some of my favorites, but first I'd like to share a recent discovery with all of you. 'Spotify' is a musical database that began in Sweden, swept through Europe, and has now been made available in the United States. It works very much like iTunes except that you can listen to any recording it offers, in its entirety, for free. What's more, the library of recordings available is virtually limitless! Favorite main stream artists in all genres are there, but even more importantly for us classical music lovers, the selection of flute and orchestral music is amazing. I have yet to come across a big excerpt from the flute repertoire that I have not been able to find multiple recordings of on Spotify.

After returning from the NFA convention, I decided to look up some of the lesser-known pieces I heard in Charlotte. I found them, too! Spotify has become an incredible, FREE musical resource, and I hope you will find it just as useful as I have. Go to [spotify.com](http://spotify.com) today to apply for an invite, and while you're there, you can listen to some of my favorite recordings:

**Adele, 21, *Someone Like You*:** I'm always amazed at how some of my best flute lessons come from un-fluty places. Adele's new album is amazing, but the emotion she brings to this song is a reminder of the voice and feeling we should all bring to every note we play.

**Jean Pierre Rampal: *Baroque Flute Concertos*:** The first phrase of the first movement of the Quantz Concerto in G is my personal idea of the epitome of an entrance. Rampal's playing has always been my standard of what the flute should sound like. In his prime, he truly transcended the limits of the instrument, and played with and incredible, singing, simplicity. Whenever I feel the need to huff, puff, and blow the house down, I listen to JPR's playing and find inspiration and focus.

**Maria Callas, *Maria Callas the Legend, Bellini; Norma- Casta Diva*:** I spend a lot of time listening to singers, and Maria Callas has always been a favorite, along with Dawn Upshaw, and Renee Fleming. Callas' voice left her too early, but in this recording I feel that she is in her prime, and her runs in this aria give me chills.

**Regina Spektor, *Attic Jam, Music Box-Bonus Track*:** Regina Spektor is one of my favorite indie artists of all time! A former piano performance major, her 'songs' always sound more like 'pieces' to me. Her poetic lyrics, vocal quirkiness, and harmonies beyond I-V-I are so refreshing. I have every record she's put out, and this song is one of my favorites.

**Marianne Gedigian, *Voice of the Flute*:** Whoa. This entire album is gorgeous. I especially love the Foote.

**Jay-Z, *The Blueprint 3, On to the Next One*:** I'm training for a 1/2 marathon, and this song is an instant extra mile. I also like the idea of 'On to the Next One' in the context of flute playing. Bad practice day? That's ok. On to the next one. Accomplish a playing goal? Great! On to the next one! Wouldn't listen to rap if I paid you? Ok, on to the next one...

(Continued on page 11)

## RECORDINGS THAT CHANGED MY LIFE (CONTINUED)

**Dawn Upshaw, Ayre, Golijov's Ayre and Berio Folksongs:** This album is incredible in so many ways. First off, Golijov's music is incredible and fresh, drawing inspiration from so many world traditions and cultural practices. Secondly, Dawn Upshaw is challenging her voice in this record in ways most classically trained singers would never dream of! What an inspiration to never get set in our ways. Thirdly, this recording was my introduction to Tara Helen O'Connor's flute playing. In the track *Malorous qu'o una Fenno*, I fell in love with Tara's sound and musicality. She is a truly incredible chamber musician.

The list could go on forever, but I will save some for next time. Hop on Spotify and check out these recordings along with some of your own personal favorites. Happy Listening!

*John Samuel Roper performs with the Long Bay Symphony in Myrtle Beach, S.C., the Charleston Symphony Orchestra and the Low Country Flute and Percussion Project in Charleston, S.C. He holds degrees from Georgia State University and the University of Minnesota at St. Paul, where he studied with Immanuel Davis.*



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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

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**We're on the Web!**

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