



FROM THE PRESIDENT—CHRIS VANEMAN

How many flutists does it take to change a light bulb?

Those of you who read these “Letters from the President” with breathless devotion (and, really, who wouldn’t?) will surely recall that I ended my last letter with the promise of a joke to begin the next one, and doubtless you’ve been checking your inbox with frenzied anticipation every day since then in the fond hope that the latest SCFS Newsletter has finally arrived. Well, here, at last, it is.

Back in February we were concerned that the Legislature would heed the Governor’s proposal to pull the plug on SC ETV and the SC Arts Commission, but they proved happily susceptible to the voice of reason, and Big Bird and his colleagues are still doing their thing every weekday morning at 10. So we in the SCFS are free to return to our regularly scheduled programming, which is big Thank You’s to all those who made possible a fantastic Spring Festival: Site Coordinators Jennifer Parker Harley and Sarah Robinson, Competition Coordinator Erinn Frechette, and especially guest artist Keith Underwood, who gave us a brilliantly insightful class and a unique recital (it’s not every day you see a world-renowned artist in a small church playing jazz along with his iPad).

As you probably know, something very very big is coming our way: the 2011 National Flute Association convention, which is held this year in Charlotte, August 11-14. Those of you who have been to NFA before know what a big deal this is: thousands and thousands of people, flutes, piccolos, and altos in hand, in the same place at once, who are deeply passionate about their instrument and its music. Granted, all those flutists in one place can be kind of scary (my first NFA was St. Louis in 1987, when I was a kid, and let me tell you, 3,500 flutists + 80’s hairstyles = more styling mousse than even God could have imagined in one city at one time), but if you go, the chances of your finding music, ideas, and stuff that makes your playing better and more fun are virtually 100%.

Among this year’s highlights will be, first and foremost, the SCFS Stars (or so they’ve seen fit to call us), which includes many of our current board members, on Sunday the 14th at 9 AM; a concert honoring longtime USC professor Constance Lane given by many of her students, Sunday at 11 AM; and also concerts and masterclasses by people named Robison, Wincenc, and Still, who are supposedly pretty good too. Also keep your eyes open for classes by the fine French flutist Jean Ferrandis, on Friday morning and again after the convention (you’ll want to Google the latter class, which isn’t a part of the convention as such).

Still not sold? Well, right next door to the Charlotte Convention Center is... wait for it... the NASCAR Hall of Fame! Yep, you can restock your supply of aging Dale Earnhardt Sr. merchandise as part of the same trip! (Or, perhaps more likely, your husband/sons/etc. can entertain themselves there while you do flute stuff.)

Also at the convention, you’re sure to discover the answer to the flutists-light bulb joke. I don’t even know it – or, rather, I can’t decide, since there are so many good potential punchlines. But I’m sure that, standing in the exhibition hall among 85 people playing Daphnis on flutes they can’t afford but may well end up buying anyway, the answer will come to you. See you in Charlotte, everyone!

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FLUTE WORKS

SCOTT ROBBINS: SONATA FOR FLUTE AND OBOE

By Chris Vaneman

Okay, we're going to kill three – count 'em, three – birds with the single stone that is this article.

The usual aim of the FluteWorks column is, as you perhaps already know, to introduce readers to cool and potentially useful repertoire pieces they don't already know. Well, you certainly don't know this piece (bird #1). Bird #2 is my goal of encouraging other flutists to work with composers, commissioning and playing brand-new music, which is what my wife and I did with this piece. And since this is the piece that I'm playing at the "SCFS Stars" concert at NFA this year, the subtext running through this whole newsletter ("Come to Charlotte for NFA!") will be reinforced again (bird #3). By the time I'm done, birds will be scattered around me like Philistines before the feet of the mighty Samson. Or something.

Anyway. My wife, Kelly, is an oboist, and, curiously, there just aren't many duets for our combination of instruments. So in 1999, not long after we'd moved to South Carolina from New York, we went to Scott Robbins, a smart, talented young composer who had recently been hired to teach at Converse, and asked him to write us a piece that we could premiere at that year's International Double Reed Society conference. We liked Scott and we liked his music, which takes the forms and clear grammar of 20th Century French music and infuses it with a musical lingo inflected by American pop music.

It was handy for us that Scott is both a friend and a composer whose main job is teaching, because both those things reassured us that we wouldn't demand more than we could afford to pay. (Composers who teach – which is to say most of them – will often write you a piece for a surprisingly small amount of money, since they've already got a steady paycheck and just want to get their music heard; what's more, having their music performed publicly is seen by their bosses as "research," and helps them get promotions and raises from their college.) In the end we paid him in wine – two cases, to be exact. We often pay composers those kinds of ways: it spares everyone embarrassing conversations about money, it's fun, and nobody has to declare it on their taxes.

Scott decided to open the piece with a Fanfare, and that short opening movement was done within a week. Since he was writing for a pair of spouses, he tried to move the two instruments in tandem as much as possible, and since he was writing a fanfare he kept the two instruments in registers where they could easily make a lot of noise. The result features repeating melodic cells with tons of driving rhythmic energy; it sounds impressive, but really it's not that hard.

Before long he brought in another movement, mostly complete, that bore the heading "Peppy Movement." This one was dancelike, longer and more involved, in a sort of rondo form with a little tail at the end that quoted the Fanfare. As Kelly and I played over it, we noticed some passages where we could get some interesting timbral effects by transposing one of the parts up or down an octave and trading lines between the instruments. We also suggested that it would be peppier if we played it faster than he'd marked it; all those changes made it into the final version, which has a few tricky bits but again never asks the instruments to do anything truly awkward and so is always fun to practice and rehearse.

FLUTE WORKS (CONTINUED)

Obviously “peppy movement” wasn’t really a keeper as movement titles went, and he’d need to come up with something catchier. We’d recently been visiting him and had seen the just-developed family vaudeville act wherein Scott stood behind his seven-year-old daughter, India, holding her under the arms, while she in turn stood behind her black cat, Spooky, and did the same to her, so Spooky was balanced awkwardly on her hind legs; so disposed, they all did the Bunny Hop around their living room. It occurred to us that “Spooky Does the Bunny Hop” would make a pretty awesome movement title, and Scott bought into it with only a moment’s hesitation.

So the piece had a beginning and an ending. But it needed something pretty substantial in the middle, and the Aria that eventually ended up there was long in germinating. It wasn’t till the third or fourth performance, almost a year after the premiere, that Scott was through with revisions. The Aria (which we won’t have time to play in Charlotte) begins and ends with a lovely, melancholy, hesitant A minor/E Phrygian feel, and is interrupted by a flowing and more confident center section in major. The challenge for Scott was in the return to the opening material – you don’t want to spend too much time saying something that’s already been said, after all, so we did a lot of run-throughs where Scott would interrupt us and say, “What would that sound like if you took that fermata out?” or “What if you changed that to a quarter note and we made the bar one beat shorter?” and things like that.

We recorded the piece several years later (the CD, “Inbox,” by our group, Ensemble Radieuse, is available at Flute World), and several other duos around the country have played it as well. “Spooky” makes for a great stand-alone showpiece, and we’ve played it all over the place. Scott was pleased enough with it to expand it and set it for full orchestra, and *Spooky Does the Bunny Hop (extended orchestral remix)* has won the Loudoun American Music Prize and has been recorded by the Prague Radio Symphony for a forthcoming CD.

So, to reiterate our three points: 1) you should get this piece and play it. The easiest way to do so is to go to the “Scott Robbins, composer” page on Facebook and tell him you want it. 2) You should go to other composers and get them to write you things. It’s really fun, you get to help expand the repertoire available to future generations, and if a composer writes something you can’t play, you can just say to her, “It sounds really nasty when I try to play this section. What if we tried something else?” 3) You should come to Charlotte for NFA! Remember: the NASCAR museum is *right across the street from the convention center*.



South Carolina Flute Society Stars
National Flute Association Convention
Charlotte Convention Center — Charlotte, NC
Sunday, August 14, 2011
9:00 AM

Kembang Suling
I. Bali

Gareth Farr
(b. 1968)

John Samuel Roper, flute
Dr. Michael Haldeman, marimba

Fantaisie

Georges Hüe
(1858-1948)

Wendy Cohen, flute
Winifred Goodwin, piano

Reflections

Peter Lamb
(b. 1925)

Jessica Hull-Dambaugh, flute

Black Anemones

Joseph Schwantner
(b. 1943)

Jennifer Parker-Harley, flute
Winifred Goodwin, piano

Sonatina
I. Allegretto grazioso

Eldin Burton
(1913-1979)

Angela Massey, flute
Keith Shafer, piano

Piccolo Play

Thea Musgrave
(b. 1928)

Erinn Frechette, piccolo

Romance

Camille Saint-Saëns
(1835-1921)

Teri Forscher-Milter, flute
Winifred Goodwin, piano

Sonata for Flute and Oboe
I. Fanfare
II. Spooky Does the Bunny Hop

Scott Robbins
(b. 1964)

Chris Vaneman, flute
Kelly Vaneman, oboe

ANNOUNCING CHARLESTON FLUTE WEEK 2011!!

July 11-15

<https://sites.google.com/site/charlestonfluteweek/home>

For one week this summer, flutist and teaching artist John Samuel Roper will join forces with special guests Jessica Hull-Dambaugh and Teri Forscher-Milter to present sixteen students with an unprecedented opportunity to improve their skills, expand their knowledge, and unlock their inspiration in beautiful Charleston, South Carolina!!

Daily masterclass participation, performance opportunities, flute choir sessions, coaching with staff accompanist Hollie Becknell and private lessons will be part of this intensive and exciting experience. At the end of the week, the class will celebrate and show off their new knowledge with a Finale Recital that will be free and open to the public.

This class is geared towards advanced high school and college students, and is limited to sixteen participants. Please go to <https://sites.google.com/site/charlestonfluteweek/home> to get all the information about the class, read the teacher bios, and print off an application. The deadline to apply is June 9th, but the class is filling up fast, so send in your completed application as soon as possible!

Please feel free to contact John Samuel directly at johnsamuelroper@yahoo.com, with any questions! We hope you'll consider being a part of this exciting new class this summer!

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RECORDINGS THAT CHANGED MY LIFE

MEMORABLE DISCS

by Teri Forscher-Milter

When I think back through the last 25 years of listening to recordings, so many come to my mind and inspire me still to this day. It seems like there were recordings I enjoyed or found useful at certain periods of my life and then there were recordings that I listened to thousands of times during my intense studying. I would dissect these recordings and form opinions that would later play an important role in how my own playing would evolve. Of course I had recordings that I listened to just for the love of the music or artist. I would like to talk about a few recordings that are special to me from this list and a few that I have recommended to my students for their own enjoyment and study.

Renee Fleming's recording titled *The Beautiful Voice* is such a stunningly beautiful set of songs sung so incredibly by Renee Fleming. Her voice has so much life and richness, it is like stepping into a painting full of big swirls of color and texture. You can read on the inside cover of the recording a quote by Sir Georg Solti stating "I am having a love affair with Renee Fleming's voice". I am not surprised and would recommend this to anyone and everyone and have been for years!

My next favorite is Radu Lupu's luscious recording of the Johannes Brahms piano works. This contains fifteen different pieces by Brahms for piano including three Intermezzos. Firstly, the quality of the recording is great and shows with such clarity the refinement of Radu Lupu's playing. My personal favorite is the Intermezzo in A Minor as it presents such an intimate setting for letting one's mind wander into a land of nostalgia.

This next one is an absolute blast! The Moragues Quintet from Paris, France made a recording titled *Twenty Years of Concerts, Twenty Years of Encores*. I encountered this recording in college from a friend and it is absolutely fantastic! Wow, such dynamic and knock-your-socks off playing that some of us rarely hear. The tempos are bullet speed and it is very entertaining to experience!

Sharon Bezaly of Israel recorded a disc titled *The Israeli Connection*. It is a unique recording that includes Ravel's *Kaddisch* for flute and piano and Variations on 'Hava Nagila' by Dejan Lazic. This recording has a taste of folk and popular music from the Jewish traditions. Sharon states that the Sonata for Flute and Piano by Erwin Schulhoff (who was killed in concentration camps) is one of the most beautiful pieces in the flute literature. I would agree, but I think all of the pieces on this disc are works of art and moreover Sharon Bezaly has such a gift with this music. She plays with integrity and spirit which allows the sadness and yet hopefulness of this music to be carried so strongly to the listener.

I will also talk about the recording of the wind quintet, *Summer Music* by Samuel Barber recorded by Marlboro Festival musicians for a 40th Anniversary disc made in 1990. This disc also includes the Quintet by Nielsen and the Octet by Hindemith. I only remember stopping the recording after the Barber though out of complete satisfaction and exhaustion (in a good way). This recording has wonderful crispness and the musicians fully embody the enchantment of summer as crafted by Samuel Barber.

RECORDINGS THAT CHANGED MY LIFE (CONTINUED)

I have always enjoyed the discs of *Julius Baker in Recital*, Volume 1 and 2 recorded in the 1980s and 90s. Each disc contains about five large works, including the Poulenc and Franck Sonatas and my personal favorite, the J.S. Bach Sonata in G Minor on Volume 2. Also on Volume 1, he recorded *Prelude a l'apres-midi d'un faune* transcribed for flute and piano by J. Jaubert, which all flutists can appreciate!

I will now recommend two recordings that can benefit young students in their study of flute literature: The first is the *The Flute Album* with flutist Michael Parloff. Michael Parloff plays in the Metropolitan Opera Orchestra and has such a beautiful and lovable style that everyone seems to love! He recorded nine pieces on this disc ranging from Gossec's *Gavotte* to the *Concertino* by Chaminade. He improvises a little on the *Gavotte* which always makes me giggle when I share this with a student! It is an all-around terrific disc with such a beautiful assortment of pieces.

The final one is *Short Concert Pieces* for flute and piano with Barbara Hopkins playing flute. She decided to make a recording with many of the pieces from Robert Cavally's 24 Short Concert Pieces. This is a great idea and so helpful to middle and high school students wanting to hear these pieces!



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FLUTE HEALTH

ACUPUNCTURE & CHINESE MEDICINE: A BRIEF SYNOPSIS

By Katie Hamilton

Acupuncture and Chinese Medicine have a history rooted in China that harkens back at least 2500 years. Acupuncture is the art of inserting very fine, sterile, stainless steel needles into specific points on the body that have a high concentration of neuro-vascular tissue. Placing acupuncture needles at these specific points sends a message through the nervous system to regulate physiological function, reduce pain, release endorphins and stimulate the immune system. Acupuncture has a profound impact on organ function, hormonal levels, circulation, sleep patterns and energy level.

These very fine acupuncture needles, not much larger than human hair, stimulate the energy (Qi) in the meridians that cross the body. There are 12 main meridians or channels that run the length of the body and that correspond to different organ systems; but actually there are many more meridians throughout the body forming energetic connections. When the patient experiences pain somewhere in the body, that pain is considered a blockage according to Chinese medical principals. The acupuncturist will determine what sort of blockage the patient has according to various techniques including reading the pulse and looking at the tongue. The pulse and tongue of the patient are essentially “barometers” for what is occurring internally.

The needles are placed into certain locations according to the point prescription based on the diagnosis of the condition. As the needles are gently manipulated, patients typically feel a dull ache, tingling or heaviness in the needling area or along the meridian. These sensations are attributed to the arrival of Qi and signal the beginning of the healing process. Although each individual will encounter acupuncture differently, many experience a feeling of renewed energy and deep relaxation.

The use of Chinese herbs to treat health problems and diseases has been a normal part of life in China for many years; but it is becoming commonplace in many other parts of the world including the U.S. There are more than 300 herbs that are commonly used today. Unlike pharmaceutical drugs that are made synthetically, the compounds of Chinese herbs are in their natural state thereby allowing them to work naturally with the body, stimulating the body's ability to heal. There are four main types of herbal presentation: raw herbs, granules, tinctures and pills or tablets. The raw herbs are herbs in their natural state, and they can be somewhat labor-intensive for the typical American, as these have to be soaked and then cooked twice before being consumed. Granules are herbs that have been powdered and pulverized first, and then they are consumed as a tea within about 8 ounces of hot water. Tinctures are usually alcohol-based and can be taken alone or with water. The pills and tablets are usually coated and easy to swallow. The strongest form is the raw and the weakest form is the pill or tablet. Chinese herbs sold in this country must meet international GMP (Good Manufacturing Practice) standards. They are prepared in a strictly controlled environment to safeguard against contamination and tested to meet or exceed U.S. Pharmacopoeia standards.

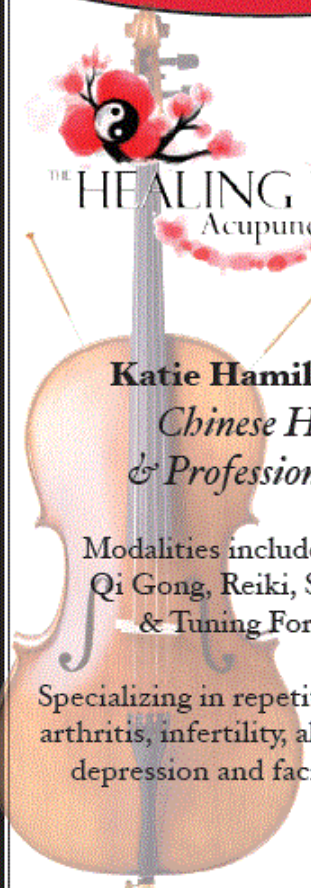
Chinese herbs are very safe and have very few side effects in general. It is usually safe to take Chinese herbs while on pharmaceutical medications, but a few drug- herb interactions can occur. Any licensed Chinese herbalist should be well versed in these possible interactions and can avoid them.

FLUTE HEALTH (CONTINUED)

Acupuncture and Chinese herbs can treat all types of disorders including allergies, repetitive motion injuries, emotional imbalance such as anxiety and depression, stress, insomnia, neck and back pain, fatigue, arthritis, weight loss and smoking cessation. This is a small sampling of the more than 200 conditions that the World Health Organization recognizes as treatable through acupuncture and Chinese medicine.

***Katie Hamilton, L.Ac. is a practicing Acupuncturist and Chinese herbalist with offices in Asheville, NC and Traveler's Rest, SC. She can be contacted at 828-707-2590, thehealingblossom@gmail.com or www.thehealingblossom.net.*

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Junior Artist

1st Place (tie): Maggie Dong - Victory Bible Christian School (SC)
1st Place (tie): Therese Mendoza - South Charlotte Middle School (NC)
2nd Place: Evy Beach - Grace Christian School (NC)

Clinic Artist

1st Place: Keith E. Howard - Charleston County School of the Arts (SC)
2nd Place: Maggie Miller - Blythewood High School (SC)
3rd Place: Evelyn Ann Borucki - Richland Northeast High School (SC)

Senior Artist

1st place: Alexis Washington - Charleston County School of the Arts (SC)
2nd place: Feifei Deng - Spring Valley High School (SC)

Young Artist

1st place: Marla Smith - Virginia Commonwealth University (VA)
2nd place: Isabel Lepanto Gleicher - SUNY Purchase College (NY)
3rd place: Blair Francis - University of South Carolina (SC)

The finalists were chosen through a preliminary recording round process in February 2011.
The final round for these competitions took place on Saturday, March 19, 2011,
at the Spring Flute Festival at the University of South Carolina.
Congratulations to all of our winners!



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SPRING FESTIVAL PHOTOS

March 18-19, 2011

Flute Choir Session
With Keith Underwood



Keith Underwood Masterclass

Tara Bianca Byrdsong, right
Kenneth Cox, bottom
Nave Graham, bottom right



SOUTH CAROLINA FLUTISTS' RECITAL

2010 Competition Winners



Mary Lyle
2010 Clinic Artist
Competition Winner



Lindsay Leach
2010 Young Artist
Competition Winner

Board Members



John Samuel Roper, flute
Winkie Goodwin, piano



Teri Forscher-Milter, flute
Winkie Goodwin, piano

COMPETITION AWARDS



Chris Vaneman, President
and Teri Forscher-Milter, VP
Thanking the SCFS competition
participants



Alexis Washington
Senior Artist Competition
First Prize Winner



Marla Smith
Young Artist Competition
First Prize Winner



The SCFS Solo Artist
Competition Winners

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

