

# South Carolina Flute Society



Winter 2009 Newsletter

Volume 1, Issue 2

## FROM THE PRESIDENT—ANGELA MASSEY

Our Spring Festival is quickly approaching, and I hope all of you are as excited as I am. I have been working diligently with the board and artists to make sure our classes and programs will benefit all attendees as much as possible. With classes on audition preparation, orchestral excerpts, tone and interpretation, flute solo repertoire, piccolo repertoire, and body awareness, there is something for everyone. We are very thankful of everyone at Northside Baptist Church for the effort they have put in with providing the facilities for our event. Their location will serve as a fantastic venue for our classes and performances and we cannot thank them enough for their donation. I would also like to thank the Brannen-Cooper Fund for their generous donation for the Jeanne Baxtresser masterclasses. Their generosity has assisted in making our event possible.

We are so very fortunate to have guest artists Jeanne Baxtresser and Carl Hall with us for our event. Jeanne Baxtresser's legendary playing and teaching has received much admiration and acclaim worldwide. With fifteen years of experience as the principal flutist of the New York Philharmonic and many years prior as principal with the Montreal and Toronto Symphonies, her experience on orchestral flute repertoire is unsurpassed. The audition preparation class will not only benefit flutists but all musicians who are constantly in contact with all types of auditions. Her presentation on Tone and Vibrato – Lyricism and Line will also give those in attendance an insight into her beautiful playing and passion for music.

As piccoloist of the Atlanta Symphony, Carl Hall's playing is highly respected and has received much recognition. His expertise and knowledge of the piccolo will be shared in his performers masterclass on works such as the Vivaldi Piccolo Concerto in C Major, an integral part of the piccolo repertoire and auditions. All attendees will have the opportunity to hear his exquisite playing in his Saturday afternoon recital.

Friday night's South Carolina flutists recital will finish the Friday evening competitions and give a nice beginning to our event. It will be a performance to showcase flutists from our area and members of our organization. Around these events there will also be a body awareness class given by Cynthia Hopkins, four levels of live competitions, opportunities to meet with the artists, and many exhibits with clinicians such as Burkart Flutes, Carolyn Nussbaum Music Company, J. L. Smith and Company, J. B. Weissman Music Company, Whipkey's Music, and Wm. S. Haynes Flute Company, to name a few.

These artists and classes are being offered purely to enhance the musical experience around us and to benefit the flutists of this area. We aim to provide an experience that otherwise would be difficult to obtain. We hope that you will plan on attending on March 20-21 at Northside Baptist Church and I will look forward to seeing you soon!

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## FLUTE HEALTH by Cynthia Hopkins

Scales! Arpeggios! Etudes! Stacks of music to learn for lessons and concerts! Where do we start???

Flute playing is a complex physical, mental, and emotional activity that we all have the unique privilege to experience. I am thrilled to bring you the foundation for your practice day in a clinic called Body Awareness and Flute Warm Ups, which will be held at our spring festival in Charleston. Without biological awareness, strength and flexibility, our flute playing cannot live up to its full potential.

Each morning, before we begin practicing, it is essential to warm up properly. Adding a few Body Mapping and Yoga exercises to our daily routine is a wonderful place to begin. In March, I will cover exercises that bring awareness and relaxation to the body, and strengthening moves that empower and control our sound and technique. With tension in the improper places, we risk injury and unnecessary fatigue, and with energy in the proper places, we can sound more beautiful than ever before.

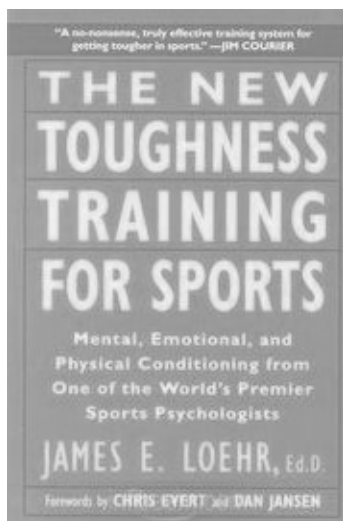
After a few moments each day becoming aware of the use of our body, we will enlist our old friends Moyse, Taffanel and Gaubert, Reichert, and Andersen, just to name a few. Your technique will grow on a bed of secure sound, and everything will feel easier and more free to respond.

I look forward to meeting everyone and spending some wonderful morning time together. Nothing is more important than a well balanced approach to our flute playing, and body awareness and warming up is the perfect place to begin.

Cynthia Hopkins  
Professor of Flute, Furman University

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## BOOK REVIEW submitted by Furman University Student Sam Donner



I know what you're thinking. How does training for sports have anything to do with playing the flute? Well, for me, this book had a huge impact on helping me to conquer my performance anxiety.

For as long as I can remember, I have had to deal with performance anxiety in every audition, jury, or performance I have gone through. Up until college, the performance anxiety was only a small hurdle I had to get over every once in awhile, but when I began studying flute at Furman, I came up against it time and time again. After a particularly disastrous jury at the end of my sophomore year due to my performance anxiety, I decided that enough was enough. My flute professor handed me *Mental Toughness Training for Sports* by James Loehr and told me to read it over the summer. Little did I know, but the book would help me begin the process of overcoming my fear of playing under pressure.

I was on the track team in high school and am still a serious runner, so when Loehr discusses mental toughness training in sports, I can relate, taking the same concepts applied to athletes and apply it to my flute playing. Mental training for athletes involves a high level of focus, positive thinking, and visualization of the desired outcome. I found that these same ideas were equally applicable to flute playing. Overcoming performance anxiety in athletics or in flute performance does not come overnight. It is a process, a life style even, of positive self talk that I had to internalize. The book gave pointers on training the mind so that your body can produce the desired result. It also made me aware of the physical effects that nerves and adrenaline can have on the body when placed in a high anxiety position, and ways to channel the adrenaline and use it to my advantage instead of letting it take over my body. I recently played in a concerto competition and an important jury, and this information gave me the edge that I needed, and I couldn't have asked for a more successful outcome. I am now a different player, and for anyone struggling with performance anxiety of their own, I highly recommend this book. You do not have to read the entire text to get the information that you need. Read what is applicable to your individual needs, and hopefully the book will help you like it helped me.

Ed. Note: *The New Toughness Training for Sports* (1995) is the current edition's title, replacing the out-of-print *Mental Toughness Training for Sports* (1986).

## 2009 SCFS SOLO ARTIST COMPETITION FINALISTS

### Clinic Artist Finalists

Sarah Corpe — Davidson Fine Arts School (GA)  
Feifei Deng — Spring Valley High School  
Kelly Jordan — Spruce Creek High School (FL)

### Senior High Artist Finalists

Jessica Glover — Houston County High School (GA)  
Connie Petersen — Home School  
Kenzie Rickman — Spring Valley High School

### Young Artist Finalists

Wayla Chambo  
Jessica Dixon — University of South Carolina  
James Miller — University of North Carolina - Greensboro  
Runner-up: Nave Graham — University of South Carolina

### Piccolo Artist Finalists

TBA

*Masterclass participant results will be announced shortly via email.*



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## SPRING FLUTE FESTIVAL: SCHEDULE OF EVENTS

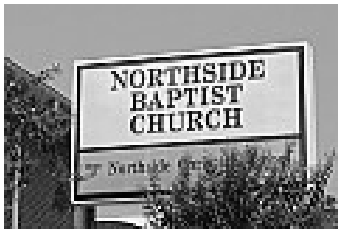
### Friday, March 20, 2009

5:00-6:15 PM: Young Artist Competition  
6:15-8:00 PM: DINNER BREAK  
8:00 PM: SC Flutists Recital

### Saturday, March 21, 2009

7:15 AM-5:00 PM: Registration Open  
8:00-8:50 AM: Body Awareness and Warm-Up with Cynthia Hopkins  
9:00 AM-4:00 PM: Exhibits Open  
9:00-9:50 AM: Carl Hall Piccolo Masterclass  
10:00-10:50 AM: Jeanne Baxtresser Audition Preparation Class  
11:00-12:30 PM: Jeanne Baxtresser Orchestral Excerpts Masterclass  
12:30-2:00 PM: LUNCH BREAK  
2:00-2:50 PM: Carl Hall Piccolo Recital  
3:00-3:50 PM: Clinic Artist Competition  
3:00-3:50 PM: Senior High Artist Competition  
4:00-4:50 PM: Jeanne Baxtresser Masterclass: Tone and Vibrato-Lyricism and Line  
5:00-6:30 PM: Jeanne Baxtresser Standard Solo Repertoire Masterclass

*We are grateful for the generosity of Northside Baptist Church and Christian School for providing a terrific location for our Spring Flute Festival!*



*Thank you, Northside Ministries!*



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*Jeanne Baxtresser's masterclasses at our Spring Festival are made possible in part by the Brannen-Cooper Fund. We extend a big thank-you to Brannen-Cooper for their generosity!*

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## A WORD FROM JEANNE BAXTRESSER

Greetings Flutists!

I look forward to seeing you all in March and to visiting your magnificent city.

Angela Massey asked me to write a few words about my various presentations at the Festival, and I am delighted to do so. It really helps both the performer and the listener to focus in a masterclass if they have a good idea of what to expect.

### AUDITION PREPARATION CLASS

In this mini-lecture, I want to give words of advice to those flutists who are anticipating auditions in the future—auditions for schools, orchestra and band placement, and professional orchestras. I really believe that it is possible to enjoy these experiences. With the right physical and mental preparation one can learn to accept this exhilarating environment and to embrace the adventure of each moment.

### ORCHESTRAL EXCERPT CLASS

In this class I want to concentrate on the most important element of each excerpt and to teach you how to practice this great music with maximum effectiveness.

### MASTERCLASS ON TONE AND VIBRATO— LYRICISM AND LINE

In the time I have for this huge subject I will give you some of my favorite exercises for greater tonal flexibility. I will also work with a few students on developing ideas that will enable you to play lovely melodies with a beautifully crafted interpretation.

### STANDARD SOLO REPERTOIRE MASTERCLASS

I will work with performers to assist them in finding new musical ideas and effective ways of practicing these important pieces from our repertoire.

### QUESTIONS SESSION

I LOVE this part of any class as the questions are always fascinating to me. Please write down your questions and bring them with you to the class. We will put all questions in a big basket and I will take them one by one! If you wish to remain anonymous?.....just don't sign your name! I am happy to talk about anything you wish.

I look forward to meeting you all very soon!!

*Jeanne Baxtresser*

To read more about Ms. Baxtresser's teaching concepts and ideas, visit [jeannebaxtresser.com](http://jeannebaxtresser.com).




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## SPRING FLUTE FESTIVAL: GUEST ARTISTS



**Jeanne Baxtresser** has held principal positions with three major orchestras, culminating with her 15-year tenure as Solo Flutist with the New York Philharmonic. Making her heralded debut with the Minnesota Orchestra at age 14, Ms. Baxtresser began her professional career as Principal Flutist of the Montreal Symphony immediately following her graduation from The Juilliard School, where she studied with

Julius Baker. She was subsequently appointed Principal Flute of the Toronto Symphony before being invited by Music Director Zubin Mehta to join the New York Philharmonic. Ms. Baxtresser appeared as soloist with the New York Philharmonic on more than fifty occasions, and has been featured as a soloist across North America and Europe.

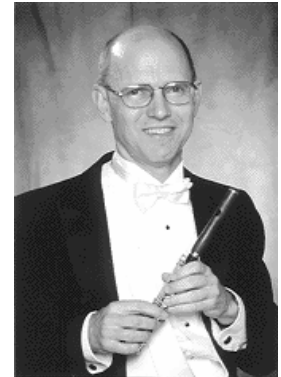
Recipient of the National Flute Association's Lifetime Achievement Award for significant, lasting contributions to the flute world, Ms. Baxtresser was also awarded the National Medal of Arts, from the Interlochen Center for the Arts. She is recognized internationally as a leading recording artist, author, and lecturer.

In great demand as a teacher, many of her students occupy principal and section positions in major orchestras throughout the United States, Canada, Europe, and Asia. While in New York, Ms. Baxtresser served on the faculties of The Juilliard School and the Manhattan School of Music. In 1998, she was appointed the Vira I. Heinz Professor of Flute at Carnegie Mellon University in Pittsburgh, where she has attracted many outstanding flute students from around the world. Ms. Baxtresser was also named University Professor, Carnegie Mellon University's most distinguished professorial position awarded to those individuals who have achieved exceptional international recognition.

Ms. Baxtresser's exceptional career as a recitalist, concerto soloist, and chamber musician has produced numerous recordings, including *New York Legends—Jeanne Baxtresser* (Cala), *Jeanne Baxtresser—A Collection of My Favorites* (MSR Classics), and *Chamber Music for Flute* (Cala), featuring her performances with principal players of the New York Philharmonic. She has recorded many of the major symphonic works with the New York Philharmonic under Leonard Bernstein, Zubin Mehta, and Kurt Masur.

Ms. Baxtresser's first book, *Orchestral Excerpts for Flute with Piano Accompaniment* (Theodore Presser), with a companion CD, *Orchestral Excerpts for Flute with Spoken Commentary* (Summit), has become a vital part of flute pedagogy. Her subsequent book, *Great Flute Duos from the Orchestral Repertoire*, was named the 2004 winner of the National Flute Association's Newly Published Music Competition.

**Carl Hall** joined the Atlanta Symphony in 1984 as piccoloist after playing in the New Orleans Symphony and the Florida Orchestra in Tampa, where he served as principal flutist for six years. He has also played piccolo in the Santa Fe Opera and the Grand Teton Music Festival. For two summers he toured with the American Wind Symphony of Pittsburgh performing Henk Badings' Flute Concerto. In 1999 he



premiered Martin Amlin's Piccolo Concerto at the National Flute Association convention held here in Atlanta. Hall has been involved with several commissions and premieres including Feld's Sonatina and Hannaway's American Suite. Last spring he recorded Bruce Broughton's Piccolo Concerto, due to be released soon.

Hall graduated from the University of South Florida in Tampa, where he began his association with the Florida Orchestra as a student, playing second flute to his teacher, Martha Rearick. He participated in the Blossom Festival School of the Cleveland Orchestra and in master classes with Marcel Moyse, Geoffrey Gilbert, Julius Baker, William Bennett, Peter Lloyd, Maxence Larrieu, and Jean-Pierre Rampal. He also studied privately with Thomas Nyfenger, Maurice Sharp, and Shaul Ben-Meir.

Hall has been Artist Affiliate at Emory since 1986, having previously taught at the University of Central Florida in Orlando and the University of Tampa. His Emory recitals have been broadcast on NPR's "Performance Today."

### NEWSLETTER ARTICLE SUBMISSION

If interested in submitting an article for our newsletter please email entries to Esther Waite at [ewaite@bju.edu](mailto:ewaite@bju.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 May 2009 Newsletter is April 15, 2009.

## SUMMER FLUTE EVENTS

**Asheville Flute Vacation** will be held May 11-17, 2009 in Asheville, NC. **Asheville Flute** is a workshop for adult amateur flutists. Instructors are Lea Kibler, SC Flute Society member and Flute Prof. at Clemson University, and Debby Heller of the Jacksonville (Fl.) Symphony. Bed & Breakfast accommodations — flute chamber music — private lessons. Vacation and play in the beautiful Blue Ridge mountains. See [www.ashevilleflute.com](http://www.ashevilleflute.com) for details. Only a few spaces remain!

### 5th Annual *Inspiration and Praise* Flute Masterclass

Teacher: Tadeu Coelho  
 Dates: June 15-19, 2009  
 Location: Greenville, SC  
 Cost: \$350 for participants, \$180 for auditors  
 (plus application fee)

This class is open to any flutist, 9th grade or above, on a first-come, first-served basis. It is unique in that it is taught from a Christian perspective. More info is available at [www.tempoprimoenterprises.com](http://www.tempoprimoenterprises.com) or contact Amanda Barrett ([akbarrett@charter.net](mailto:akbarrett@charter.net) or [abarrett@bj.edu](mailto:abarrett@bj.edu)).

### Wildacres Flute Retreat

Interested in an intensive, but friendly flute course on a gorgeous mountaintop? The Wildacres Flute Retreat will take place June 20-27, 2009 in Little Switzerland, NC. Masterclasses will be taught by Göran Marcusson, Bradley Garner, and Stephen Preston. Body Mapping, Performance Anxiety, Beginning Flute Repair, Beginning and Intermediate Traverso, and Extended Technique classes will also be offered. Check out our website at [www.wildacresflute.com](http://www.wildacresflute.com) or google "Wildacres Flute Retreat." Professionals, amateurs, teachers and students are all welcome.



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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!**

**[www.scflute.org](http://www.scflute.org)**

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