



From the President...

Chris Vaneman

Dear SCFS Members, Friends, and Supporters,

Well, here I am typing up my letter for our Winter newsletter, sitting at my desk in Spartanburg and looking out my open window at students basking in the sun and the 72-degree temperatures. Today is Groundhog Day – surely the weirdest idea for a holiday that ever entered the mind of man, when you stop and think about it – and up in Pennsylvania, Punxsutawney Phil supposedly saw his shadow this morning and retreated back into his den, burrow, or whatever a celebrity groundhog lives in (surely the people of Punxsutawney have seen fit to buy him somewhere nice to live, given how much money they must make off of him), promising us six more weeks of... winter?

I don't know, of course, what it's been like where you are, but up here this is undoubtedly going to be remembered as the Year Without a Winter. Most of the time I don't think twice about that sort of thing – like you, I've got more immediately pressing concerns than the weather, most days – but in my time as SCFS President, the organization and the seasons have become bound together somewhere deep in my brain.

In the SCFS, you may notice, we make a big deal about the seasons. We have a Fall Seminar every year, and a Spring Festival. We send out newsletters seasonally. And so, in spite of the early daffodils and the weirdly balmy temperatures, it's time for us to do our winter work...which is mostly to prepare for the Spring.

Which brings me, finally, to our Spring Festival! We'll be in Charleston again this year, which is great in itself because, let's face it, everybody loves to visit Charleston. We have some terrific facilities for this year's festival: the Charleston County School of the Arts has generously donated the use of its Music Wing, so we'll have lots of easily-accessible space. And we have a fantastic guest artist, Atlanta Symphony principal Christina Smith!

In This Issue	
President's Letter	1
Spring Festival	3
Fall Summit Recap	5
Flute Health	6
Flute Works	10
Masterclass Review	12

Christina will be teaching masterclasses on both orchestral excerpts and solo repertoire as well as playing a recital, and as always we'll offer a full range of competitions (application deadline Feb. 25!) for flutists from ages 12-30. We'll have a big range of exhibitors this year (flutemakers and retailers love to visit Charleston as much as the rest of us do), and, as something new, the SC Flutists recital will feature the premiere of Brian DuFord's Concert Etudes for Flute Quartet, with each movement featuring a different ensemble from around the state.

As something else new, the entire festival will take place on a single day, March 31. We'll begin with the first masterclass at 9 AM and conclude with Christina's recital at 7 PM, after which Christina and those of us involved in staging the festival will stagger exhaustedly into quiet, dry, isolated places – perhaps Punxsutawney Phil will sublet his groundhog burrow to us – and sleep for a few days.

And one last thing to think about this spring: at the Festival we'll begin taking nominations for SCFS Board, Secretary, and President, and we'll vote online later in the spring to fill those positions starting this fall. I highly recommend being President – you delegate all the hard work to the other officers and coordinators, and instead sit at your computer yammering about holidays like a pint-sized Andy Rooney. So please, think about running for a position. We need you, and you'd enjoy being one of us.

Cheers,

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.



SCFS 2012 Spring Festival

Saturday, March 31, 2012

with

Guest Artist

Christina Smith

Principal Flutist, Atlanta Symphony Orchestra



A native of Sonoma County, California, Christina Smith began her flute studies when she was seven. She has appeared as soloist with many orchestras in Northern California, including the San Francisco Symphony at the age of 15. She graduated from Interlochen Arts Academy, where she won the Academy's highest honor, the Young Artist Medal. In the same year, she became an awardee in the NFAA's National Arts Recognition and Talent Search. In 1989, she entered the Curtis Institute of Music to study with Julius Baker and Jeffrey Khaner. She has also studied with Timothy Day and Keith Underwood.

Appointed principal flutist of the Atlanta Symphony Orchestra at the age of 20, Ms. Smith has appeared as soloist with the ASO many times, performing works by Mozart, Vivaldi, Bizet, Rodrigo, Nielsen, John Corigliano, Christopher Rouse, and Kaija Saariaho. Her summer appearances include the Blossom, Tanglewood, Sunflower, Highlands, Bellingham, and Marlboro Music festivals. Currently on the faculty at Kennesaw State University, she regularly appears in recitals, chamber music, and master classes throughout the country. Ms. Smith lives in Atlanta with her husband and two daughters.

SCFS 2012 Spring Festival

Saturday, March 31, 2012

Charleston County School of the Arts
5109 W. Enterprise Street, North Charleston, SC

Schedule of Events

- 8:15 a.m. Registration
9:00 a.m. Orchestral excerpt masterclass with Christina
10:00 a.m. Visit the exhibits/coffee break
11:00 a.m. Solo repertoire masterclass
12:30 p.m. Lunch, exhibits
- 2:00 p.m. Clinic, Junior, Senior, and Young Artist Competitions
3:00 p.m. Visit the exhibits
4:00 p.m. South Carolina Flutists in Recital
Competition results
- 7:00 p.m. Christina Smith in recital

The South Carolina Flute Society has reserved a block of rooms for our vendors and attendees at:



Sleep Inn & Suites, Convention Center
4715 Saul White Boulevard
North Charleston, SC 29418
Phone: 843-725-4700

Rates are as follows:
Double Beds - \$99.95
Suites - \$109.95

Mention the South Carolina Flute Society to receive these rates, and be sure to book your room by March 1, 2012!

SCFS Fall Carolina Flute Summit Recap

John Samuel Roper

The Carolina Flute Summit served as this year's Fall Seminar, and it was a wonderful day! A variety of classes and discussions were held, and there was something for everyone.

Chris Vaneman warmed everyone up with during the first class of the day. My class was next on the schedule, and I really enjoyed introducing everyone to the breathing bag! Erinn Frechette gave an outstanding piccolo class and Amanda Barrett presented 'Flute Music in the Worship Service'. Teri Forscher-Milter talked about working with beginning students, and Joy Sears gave a class on flute mechanics and repair tips. At three o'clock, several of the SCFS Board Members conducted a roundtable discussion about auditions, and following this insightful chat, Sarah Robinson gave an exciting presentation on The Classical Revolution.

I was so happy to see such a variety of participants at the Summit. There were professionals, students of all levels, adult amateurs, and supportive parents. It was great to see so many new faces, too, and I am so happy they are a part of our Society. All the presenters were incredible, and they delivered their presentations with wit, warmth, and enthusiasm. It made me proud to be part of an organization with such talent and passion.

For those of you who missed out, make sure not to repeat that mistake at our Spring Festival! It is just around the corner. I hope to see you there!

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.



Left to Right: Kenneth Cox, flute student at USC and Erinn Frechette, piccoloist with the Charlotte Symphony



John Samuel Roper demonstrating his breathing bag technique.



Fall Flute Summit round table discussion.

Left to Right: Teri Forscher-Milter, John Samuel Roper, Jennifer Parker-Harley, and Chris Vaneman.

The Five Components to Performance Success

Dr. Jennifer Parker-Harley and Dr. Todd Kays

Anyone who has taken music lessons has spent considerable time honing technical and musical skills. We spend hours in the practice room preparing for public performances. However, most of us have had the experience of feeling like our performances don't stand up to what we can do when we are alone, with no one else listening. By taking the holistic approach to performance preparation, that is, preparing much like an Olympic athlete, we take steps toward greater achievement. Peak performances, that is, performances in which we play to the best of our abilities, become our norm. This article will help you in your preparation by identifying the types of work necessary for success and helping you to hone your technical, musical and mental skills. The five important aspects of preparation to be addressed are the following – physical, technical, tactical, mental, and personal.

1. Physical Component

The physical component addresses your physical body. Training your body includes getting adequate exercise, appropriate nutrition, and sufficient rest. Many people understand that being physically fit is important, but do not know how it impacts seemingly non-physical pursuits such as playing a musical instrument. As performing musicians, we all know someone who has suffered from a performance-related injury such as tendonitis or carpal tunnel syndrome. These types of physical problems are much less likely to occur if one is exercising regularly for strength, stretching before practice and taking breaks during practice. Studies show that cognitive function and memory (both necessary for peak performance) are also greatly improved by regular exercise. Adequate rest is equally critical to success. Lack of rest does not always mean a musician will perform poorly, but it does increase the chances for technical flaws, slower decision-making and flattened mood. In turn, these things may not be acceptable, especially in an audition where there is only one chance. It is also important to consider nutritional intake for days and hours before performances and auditions. It is critical to know the foods that can help and possibly hinder performance. Each person needs to know how different foods affect their bodies, such as sugar and caffeine, as well as proper energy food before performances and auditions. The fuel in your body can have a dramatic impact upon performance and it is important to seek appropriate information from a dietician familiar with the needs of musicians for best results.



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2. Technical Component

The second component that must be addressed in performance preparation is the technical component. This is what most musicians focus on during their practice time. The technical component addresses skill-building: note accuracy and speed, rhythmic accuracy, bow stroke, articulation, tone production, dynamic control and proper intonation. Many of the issues addressed in this component come from mentors, instructors, and/or experts in the field. These individuals can assist in assessing performance strengths and weaknesses as well as teach you how to correct improvement areas. Make certain to have excellent instruction as well as some variety in teachers so that different perspectives can be gained.

3. Tactical Component

The third component of good preparation is the tactical component. This aspect of performance preparation consists of planning your preparation in order to give yourself the greatest chance for success. If you are preparing for a recital, you will need to choose repertoire with endurance issues in mind in order to pace yourself and perform your best. Another part of choosing repertoire is considering exactly who the audience will be and programming music that would be most appealing to that particular group. Equipment issues also fall into this category. When preparing for a big performance, you must make sure that your instrument is in top working shape. It is also important that you have an accurate and working metronome and tuner. A recording device of some kind (computer with recording program and microphone, mini-disc, DAT recorder) is also invaluable for prime efficiency in practice. Who will you play for in preparing for your next performance? If you aren't in school or taking regular lessons, you should consider scheduling lessons with a private teacher or mock performances with colleagues.

Do you have all the music you need? For orchestral auditions, it is helpful to have all the parts on the audition list copied and gathered in a binder. You may also want to assemble a listening library of several examples of each piece you will be performing. When will you practice? How much would you like to practice per day before your performance? Musicians have an unusual challenge in preparing for big performances because the preparation usually happens alone. We must be very disciplined about how much we practice and what we practice, since, unlike athletes, we don't do our daily practice with a coach. Most people find that a routine - including practice time and materials- helps them to accomplish the most efficient preparation.



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4. Mental Component

The fourth component of peak performance is the mental component. This aspect of music is the least practiced and least understood by most musicians. The main reason for not practicing the “mental” components is that most musicians do not know *how* to practice and improve this part of their playing. Most musicians agree that a large percentage of being a successful performer is mental. Furthermore, think about what percentage of the mistakes you make in an audition or on the recital stage are *mental*?! For most musicians, upwards of 80% or 90% of the mistakes they make are *mental mistakes*. Thus, if so much of playing is mental and so many of the mistakes we make are mental, why is it that we spend so little time on mental training and preparation? As discussed earlier, a large reason for this discrepancy has to do with musicians not knowing *how* to practice their mental game or *how* to get mentally prepared for an audition or performance. How many times has someone told you, “Just relax, you can do it” or “All you need to do is focus and you can play that run”? How many times have you yourself told that to someone – maybe to one of your colleagues, one of your children, or one of your students? We tell each other to “relax” or “focus” in performance all the time, but have you ever learned or been taught *how* to relax or *how* to focus? If you are like most musicians, you have never learned or been taught these skills. More specific examples of the skills include ways to improve concentration levels, the ability to relax when preparing for an upcoming audition, how to set and adhere to goals and objectives, and visualization techniques to mentally prepare for performance. Just as a music instructor teaches techniques relating to the actual playing of an instrument, a mental coach will assist you in preparing your mind so that your music skills and talent come through at the necessary time. Many musicians can perform well when it does not mean anything, but a large percentage are not able to execute when necessary and do not allow their skills to truly shine. This is the mental side of music. If you were to hire a personal trainer to help you become physically fit, he or she would never say to you, “Here’s the weight room, get strong” and then leave you to learn on your own. Your personal trainer would show you how to use each machine, what machines to use based on your goals, how much weight to begin using, whether to perform a higher or lower number of repetitions, and a whole host of other things. In the same way, if you want to learn how to “relax under pressure” or how to “concentrate amidst distraction,” you need to learn to practice mental training and preparation. Most importantly, the mental component includes that elusive concept of musicality that we all strive to communicate in our performances. When the other four components are addressed, our brains are free to concentrate on the emotions, pictures and colors that we hope to share with the audience. This, after all, is our main purpose in playing music in the first place! Exercises to increase mental control during performance include meditation, visualization, the development of a pre-performance routine,



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and concentration exercises. Future articles will address these practices in greater detail.

5. Personal Component

Any person who plays music is not just a musician. Each person is just that – a person! Each and every person in the world has some sort of stress in his or her life at times. It is not a question of “if” stress will occur, but rather “when” stress will occur. If this stress is not dealt within a reasonable time period and in a healthy manner, it can have an impact on a musician’s performance. For example, if you are student-musician and have many tests coming up, it would be natural to think about these things and not your instrument. This type of stress, just like performance anxiety, can have the same basic effect – it increases tension and decreases concentration in performance or practice. Another example is when a musician has any work, school, family, or relationship stress. These types of stresses are part of all people’s normal lives at different points and the best thing to do is address the stress in a healthy way. Addressing the stress will reduce stress in life as well as enable a musician to bring his or her full energy and concentration to an expressive performance.

Upcoming Events

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February 24
Competition Materials Due

March 31
Spring Festival, N. Charleston

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Jennifer Parker-Harley is Assistant Professor of Flute at the University of South Carolina in Columbia. She holds degrees from The Eastman School of Music, Michigan State University and the University of Cincinnati College-Conservatory of Music. Dr. Todd M. Kays is a sport and performance psychologist in central Ohio and founder of the Athletic Mind Institute.

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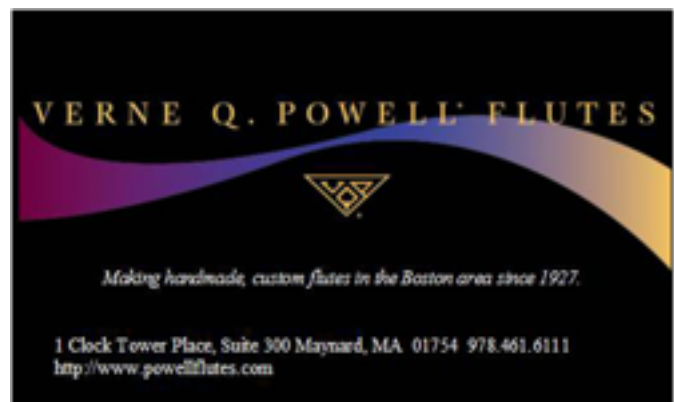
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In Review: USC Class and Recital, January 23, 2012*Teri Forscher-Milner****Works of Importance in Our Flute Repertoire***

As I remember back a few weeks to my masterclass with Jennifer Parker-Harley's flute students and recital in the evening at the recital hall, two pieces come to my mind. These pieces may be slightly off the beaten path, yet are indispensable to our literature. The first of these pieces is the Sonata in F Sharp Minor, Appassionata for solo flute by Sigfrid Karg-Elert, played by Kenneth Cox, a sophomore performance major at USC. I spoke with Kenneth about the tendency for players to rush through this beautiful 4-page solo Sonata without the resolve and closures that are needed along the way. Luckily Kenneth had solid phrasing and took the time to "finish the sentences" so-to-speak. I explained to the class that when played well, the performer can give this piece such ability to travel and develop. Vice versa, when rushed, this piece can be difficult or near impossible for the audience to process. It is important that the performer play this in such a way that the audience can hear the traveling and join along for the ride. As Kenneth played and accomplished so much with this piece, I would highly recommend that all flutists approach this piece and spend a couple months getting to know its personality!

I would like to relate the Sonata Appassionata to Karg-Elert's book of thirty studies for flute. In fact, many of us know these studies but do not know the Sonata Appassionata. The studies are wonderful for teaching flutists to open their ears to the possibility of another line and to be able to think outside of our usual one-line melody. Karg-Elert wanted single-line instrumentalists to be able to imagine and create two lines within his music. In relation to the Sonata Appassionata, at times you find this dual line happening (even with notes beamed in different directions) and it is important to phrase in knowledge of this extraordinary writing. Karg-Elert's compositions were certainly known for their contrapuntal forms and polyphonic phrase construction. In my reading on his life and childhood, it is clear that this German composer had a difficult life and at times became disillusioned by society with a constant struggle to make his musical personality and talents understood and appreciated. You may have a vision of this when you hear the complexity of his



writing in this Sonata! It is surely a gratifying piece to study and perform! The next solo piece is one that I performed on the evening recital titled, *Trois Pièces* or three pieces for flute by Pierre Octave Ferroud. I heard from audience members that this was their favorite work on the program, and I also believe it is a very significant work which deserves more attention. Born in France in 1900, Ferroud, composed this work when he was only twenty-one years of age. At the young age of thirty-six, his life was unfortunately cut short as a result of a tragic car accident in Hungary in 1936. He was known for his works for orchestra, violin, piano, cello, flute, guitar, opera and ballet. The movements in the work are titled: *Bergère Captive*, *Jade*, and *Toan-Yan*.

With all three movements, under ten minutes in length, I find this work to be very rich in rhythmic and harmonic complexity. Each movement has a different dedication and could be played independently if needed for a particular program. *Bergère Captive* is a very pastoral movement with such beautiful writing and opens the player to showcase the colors and richness of the musical line. It is full of dynamic and tempo changes and presents much challenge rhythmically with counting different groupings of sixteenths and the meter switches between 6/8, 3/4, 2/4, and 9/8. The second movement, *Jade*, is a quick movement based on a strict 5-tone scale melody with meter changes and measures with pitch bends. This movement has such power and the writing is well-suited for the flute.

The third movement is the longest, most substantial, and actually has a Chinese inspiration, as stated by Ferroud. *Le Fête Du Double Cinq* is written under *Toan-Yan* for the third movement which translates, “the festival of double five”. This refers to *Toan-Yan* as a genuine Chinese melody traditionally played on a vertical flute in memory of the heroes who had drowned themselves to avoid military disgrace. Their memory was celebrated on the fifth day of the fifth month of the Chinese calendar. It is a very interesting movement and presents the most musical and technical challenges of all three movements. It contains many tempo and meter changes, (including *Vif* sections at quarter note=152) harmonics, trills, grace notes, vast dynamic changes, and many sixteenth triplets! In review of the entire piece, again it is very well-written for our instrument and gives us the ability (with some practice and inspiration) to really give the audience the chance to live this other world and experience the joy of this creative piece! I would highly recommend this piece, published by Salabert.

Teri Forscher-Milner is the Vice-President of the South Carolina Flute Society and teaches flute in Columbia, S.C. She holds degrees from Interlochen Arts Academy and the Cleveland Institute of Music.



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Review: Breathing Bag Masterclass with John Samuel Roper
Converse College, January 20, 2012*Sureka Amerasinghe*

I have never been to a masterclass like this!

Many of the wind players at Converse College, along with a few guests, were handed something like a balloon and a green surgical bag by John Samuel Roper, who was presenting a 'breathing' workshop. I was initially a little skeptical about these. After all, they were just bags!

We were taken through a few well designed exercises by Mr. Roper: blowing into the bag for a number of counts; making sure that it filled up gradually; etc. Double tonguing into the bag made it sound like a helicopter! He had other interesting analogies to help us through exercises.

I still wasn't sure if it was the brilliant presentation by Mr. Roper that made me think the bag was effective or if the technique itself would truly work. Towards the end of the workshop I was invited to try the breathing bag in front of everyone. I played a few phrases of music first without the breathing bag. Then used the breathing bag applying one of the exercises. Immediately after this I played the same phrase again. The result was truly magical. I felt that I had a greater reservoir of breath and much more breath in store after I finished my phrase, when earlier I was struggling. Everybody commented that they heard a great difference after I used the breathing bag. My tone and phrase shape improved instantaneously.

I am now convinced that using the breathing bag is going to help me in my flute playing and teaching. Being able to watch and feel the breathing bag helps you visualize your lungs and air. This helps the brain to make better decisions as to how one can control and synchronize muscles effectively for efficient breathing. I'm thankful to John Samuel Roper for introducing us to the breathing bag techniques in a simple and absolutely convincing manner.

Sureka Amerasinghe is a first-year graduate student in flute performance at Converse College, where she studies with Chris Vaneman.

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Our Mission

To further the education of flutists, create performance opportunities, and promote the love of music and the flute.

Objectives

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