

# South Carolina Flute Society



Fall 2010 Newsletter

Volume III, Issue I

## FROM THE PRESIDENT—CHRIS VANEMAN

Dear SCFS members and supporters: I WANT YOU!

No, no, just in an Uncle Sam sort of way. What did you think I meant?

What I want from you is your ideas, your enthusiasm, even – dare I say it – your capacity for hard work. What I have to offer you is a fantastic array of guest artists at our Fall Seminar and Spring Festival, plans for expansion of our website and maybe even our newsletters, and the possibility of an SCFS that plays a more muscular and energetic role in the region's musical life.

The guest artists are a done deal: the Fall Seminar, on November 12 at USC in Columbia, will feature a full-day visit from the *Gaubert vivant!* project, including a film presentation, a dialogue session, and a display of memorabilia commemorating the life and work of Philippe Gaubert, as well as a concert and masterclass by Paris National *Opéra comique* principal flutist Nicolas Duchamp – performing, by the way, on Gaubert's own 1874 Louis Lot flute. The Spring Festival, on March 18-19 and also at USC, will feature possibly the most innovative flute teacher in the country today -- Keith Underwood.

What else will it feature? That's where your ideas, enthusiasm, and hard work come in. We know it'll have the same great array of competitions and generous prizes last year's did and even more exhibitors, but apart from that, nothing is set in stone yet. What do you want? What do you want to see and hear, and what can you do to help make it happen? What funding sources, like grants, sponsorships, and such, do you know about that we might pursue?

Ditto for the website. Jessica Hull-Dambaugh is our new webmistress, and we've been batting around ways to make the website more exciting and useful to the region's flutists. What do you want, and what would you like to see on it? And same for the newsletter, which is now in the hands of Angela Massey: how can it be better? How can it mean more to you and to the community?

And what else? What else can the SCFS do to be more useful for all of you?

And what can you do to help make it more useful for all of us?

I look forward to lots of fabulous ideas rolling like a mighty wave into my inbox: [chris.vaneman@converse.edu](mailto:chris.vaneman@converse.edu). And I look forward to seeing all of you at the Fall Seminar!

Cheers,  
Chris

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## GAUBERT VIVANT!: 2010 Fall Seminar

*GAUBERT VIVANT!* is a special performance project that pays tribute to one of the flute world's great 20th century artists: Philippe Gaubert.

The French art of modern flute playing gained its worldwide reputation through the work of Gaubert, considered by many as the "Father" of French flute music. In addition, Philippe Gaubert, became a major French cultural figure and cultural hero during the Second World War. This performance project introduces the audience to the full story of Philippe Gaubert: virtuoso flutist, composer, Paris National Opera conductor and leading teacher at the Paris Conservatory.



In order to bring Gaubert to life and place his historical importance in perspective for American flutists, this project includes a concert, a "multi-media informance" and an exhibition of exceptional and hitherto unknown documents. This exhibit includes photos, manuscripts, correspondence, recordings and films illustrating the amazingly creative inter-war period when Gaubert worked alongside Cortot, Thibault, Honegger, Ravel, Saint-Saëns, Valéry, Giraudoux, Enesco, Strauss and others.

A special attraction of this project: the concerts will feature the recently refurbished solid-silver Louis Lot flute (No. 1986, built in 1874) which was last performed by Gaubert in concert with Maurice Ravel.

Distinguished French flutist Nicolas Duchamp is joined by duo-partner and celebrated American pianist Barbara McKenzie to perform Gaubert's signature works for flute and piano.

*GAUBERT VIVANT!* is made possible through support from *Les Amis de Philippe Gaubert*, (*Friends of Philippe Gaubert*) Foundation in Paris, endorsed by the Gaubert Family and French Consulate.

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## FALL SEMINAR RECITAL PROGRAM

Gaubert Vivant in Recital  
with Nicolas Duchamp, flute  
and Barbara McKenzie, piano

a Tribute to Philippe Gaubert, the father of the French Art of Flute Playing  
University of South Carolina at Columbia, School of Fine Arts

Madrigal	Philippe Gaubert (1874-1941)
Andante Pastoral et Scherzettino	Paul Taffanel (1844-1908)
Nocturne et Allegro Scherzando	Philippe Gaubert (1874-1941)
Fantaisie for flute and piano	Philippe Gaubert (1874-1941)
Deuxième Sonate I. Pastorale II. Andante, Calme III. Assez vif	Philippe Gaubert (1874-1941)
Sonatine Quasi Fantasia I. Allegretto, très allant II. Andante quasi adagio (Hommage à Schumann)	Philippe Gaubert (1874-1941)

## 2010 Fall Seminar Schedule

Gaubert Vivant!

Saturday, November 13, 2010

### SCHEDULE:

9:00-10:00 AM	Registration
10:00 - 12:00 PM	Multi-media Informance
12:00-1:00 PM	Break
1:00-2:00 PM	Exhibition and CD sales
2:00-3:00 PM	Gaubert Vivant! in Recital
3:30-5:00 PM	Performers Masterclass

*Three Performers chosen through the Fall Seminar Competition:*  
Jessica Leeth - Ravel *Daphnis et Chloé*  
Mary Lyle - Busser *Prelude et Scherzo*  
Victoria Panos - Perillou *Ballade*  
Korrine Smith - Fauré *Morceau de Concours*

### ADMISSION:

\$10 plus membership dues; Immediate Family: \$5

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The Fall Seminar is funded, in part by a grant from South Arts in partnership with the National Endowment for the Arts and the South Carolina Arts Commission.



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



## FALL SEMINAR COMPETITION WINNERS

Jessica Leeth  
University of South Carolina

Mary Lyle  
University of South Carolina

Victoria Panos  
Coastal Carolina University

Alternate:  
Korrine Smith  
University of South Carolina

These competition winners will be performing for Nicolas Duchamp in the Fall Seminar Masterclass

Jessica Leeth (MM, BM, East Carolina University) is principal flutist of the Fayetteville Symphony and Associate Principal with the Long Bay Symphony. She is a doctoral candidate at the University of South Carolina and has held teaching positions at Horry-Georgetown Technical College, Coastal College of Georgia, and Presbyterian College.

Mary Lyle is a home-schooled high school junior. She has been playing flute for six years and is currently studying with Erinn Frechette. She is a member of the Charlotte Symphony Youth Orchestra and has participated in the Symphony Guild of Charlotte's annual Young Artist Competition, winning the Woodwind Category in 2009. In 2010 Mary won first place in the SCFS Clinic Artist Competition.

Victoria Panos is a senior at Coastal Carolina University majoring in flute performance and minoring in religious studies. She is a student of Dr. Amy Tully. She has performed with the Long Bay Symphony, South Carolina Collegiate Honor Band, and at Wildacres Flute Retreat.

Alternate:

Korrine Smith is a graduate of Nazareth College (BM, Music Education). She has performed with the Greater Rochester Woman's Philharmonic Orchestra, New Horizons Orchestra, and the Nazareth College Symphony Orchestra. She is currently pursuing a Performance Certificate at the University of South Carolina under Jennifer Parker-Harley.



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## FLUTE HEALTH

When asked to write an article on flute health I thought long and hard about what I was going to say. It seems to be a hot topic these days as more and more players find themselves unable to play as a result of over practice and bad posture fueled by an intense pressure to perform at the highest level and compete with an ever-stronger group of peers. I have noticed that most articles focus strongly on physical topics such as correct posture, exercises and specific ideologies on relieving tension in the body. I am a strong advocate of all those ideas but I chose to focus my article on the mental side of dealing with an injury. For anyone reading this article that suffers constant pain or finds themselves unable to play or practice due to some other physical ailment I am hoping this article might offer a silver of hope to you. I suffered a significant injury early in my career and I can say with firsthand experience that it was not only a challenge for my body in the physical sense but also an incredible challenge to my mind and spirit to push through such dark and difficult times to become both the person and flutist that I am today.

I began to play the flute seriously in the third year of my undergraduate degree and for many this may seem a little late to get in the game but for whatever reason I found myself highly motivated to become a flutist around the age of twenty. I had gotten by on talent until that point, getting into music school and passing my playing exams, not with flying colours mind you, but well enough not to get kicked out of the program. I practiced very minimally up until that point, perhaps a couple hours a week in total. It was my third year that I decided to really get down to business, practicing multiple hours a day, dreaming of a day when I would be able to play the flute the way my teachers did, hoping to make music my profession. During that time I improved dramatically on the instrument however my body began to pay the price for all my hard work. I suffered chronic lower back pain for months on end before my real problems began and in retrospect I suppose I should have taken more notice of the pain in my back,. Somehow I concluded that a sore back was merely a byproduct of all that practice and it was something that everyone lived with if they truly wanted to play at a high level. I have of course come to realize that this was the thought process of an inexperienced young player full of passion but lacking in intelligent foresight! It was later on in that year that I noticed a slight bit of tingling in my hands leading me to search out the physiotherapy clinic on campus. After some acupuncture and various treatments I was well again and the problem did not return until later in my career. At this time I didn't really think much of it. It was certainly a real scare at first but since my symptoms faded away almost as quickly as they had come I did not stop to ponder how they came to be in the first place and certainly didn't put any thought into how I might prevent them from coming again – there was too much practice to be done!

Following my undergraduate degree I went on to study with Peter Lloyd at the Royal Northern College of Music (RNCM) in Manchester, England. These were very exciting times for me. Not only was I moving to a completely new country but I was also getting the opportunity to study with one of the best teachers in the world. Things went well for me in England. Following the ensemble auditions at the beginning of the year I was assigned to play principal flute in the first major orchestra concert with subsequent principal parts coming my way as the school chose personnel for various ensembles. I also submitted a recording to the prestigious “Gold Medal Recital” competition and was selected to play a recital later that year. With so much to look forward I felt really on my game and got to work in the practice room right away, feeling ever closer to my dream of becoming a professional flutist. It was in March of that year that my physical problems returned. I had vowed to “turn a new leaf” in my practice and began to reach five hours a day. I did this for five days and then my right pinky went numb.

The RNCM has a wonderful policy where they will pay for your physiotherapy if you use their physiotherapist. This was great news to me, especially as a broke student living abroad in England no less. Thus I happily took the bus to the prescribed physiotherapist thinking my little problem would disappear just as it had a few years earlier. Needless to say it did not. Six weeks into my sessions with the physiotherapist I was absolutely nowhere. My condition had become worse and my physiotherapist seemed largely unconcerned. When I explained the desperation of the situation and asked how long it would be before I could really practice again he offered only

## Flute Health, continued from page 6

vague predictions. I suspected that he was happy to receive a paycheck and the longer I came the more money he would make. Feeling pressured to resolve the issue quickly I searched out another physiotherapist hoping to find some relief from the pain and return to the practice room to do what I loved the most. By now I had numbness in my right and left arms extending from the elbow down to the pinky fingers. This was constant, my pinkies always felt asleep and at any time any of the other fingers could decide to tingle for a while if they felt like it. I also felt an uncomfortable tightness along the outside edge of my wrists. It felt like a tight muscle but it was not possible to stretch it out to receive any relief, I later learned that I was my nerve. The whole situation was very unsettling and I longed to find someone who would help.

At this point I could not really practice much due to fears that I would make the situation worse especially since the pain in my arms and tingling became worse when I took up a playing position so my time with the flute was severely limited. This was unbelievably stressful as I was required to play for so many different ensembles and concerts and felt unprepared at all times. There were also tough questions about the massive amount of money I had spent to come to England and I felt like it was entirely wasted as I was unable to practice or improve during the short time I was going to be there. I even had to give up some of my coveted orchestra parts to other students because I couldn't keep up with the practice.

The new physiotherapist was nicer than the previous one and I got the sense that he genuinely wanted to help me get my body back together. It was really unfortunate that he was unable to do it. Again I found myself going nowhere with the treatments and real panic began to settle in. It was May at this point (the school year in England runs until July) so I was nearing the final months of my degree and an end to the injury was not in sight. I remembered getting some real success with acupuncture so many years before so I sought out an acupuncturist to try and find some relief to my pain. Luckily this provided something in the way of relief, however it was only temporary and lasted about two days before the symptoms were back full force. The symptoms never totally disappeared, they were just a little less awful with acupuncture and it became quite clear to me that there was going to be no permanent fix with this method.

I didn't just try physiotherapy to try and fix my issues. Peter Lloyd was very concerned and we made all kinds of adjustments to my posture to try and relieve whatever was getting in the way of my playing. I also tried private Alexander Technique sessions to no avail. I was not carrying tension in my back or arms and it seemed to be a mystery to everyone I met as to how I had ended up in this terrible state and why I couldn't seem to get myself out of it. I must say it was a terribly depressing situation and I often felt very alone as my friends and colleagues carried on with their practice and careers while I seemed to be standing still, watching everyone move ahead without me.

The year in England ended. I passed my recitals, finished my course requirements and went home. My injury was no better off and I was no closer to finding a solution. My mother suggested that I try a massage therapist she knew who specialized in dealing with injuries, doing some kind of special "tapping" massage that would relieve pain. Long story short he suggested that either my career was over or I would just have to play with numb limbs for the rest of my life. I cannot tell you how scary and disturbing this was to hear. I don't think anyone in my life realized how devastating this news was to me. My parents wanted to see me succeed in the way of getting a job and making a life for myself and if flute was not it then they suggested I do something else. This was just not what I wanted to hear. I had come so far in such a short amount of time, how could it all be just for nothing? Anyone who plays music professionally knows that it takes an incredible amount of time and commitment to become truly proficient at any instrument and that kind of commitment can only be fueled with genuine passion. It was the passion that made it so difficult for me to stop! Had I not loved playing music more than anything I would probably have been content to try something else, as the whole flute thing did not seem to be working out.

Flute Health, continued from page 7

I had been accepted to the University of Cincinnati to begin an artist's diploma in September of the upcoming year. I was hoping that my injury could be dealt with now that I was back in my home country and I would have another chance to work with a great teacher, free to practice as hard as I liked without a terrible injury holding me back. I remembered the physiotherapist that I had gone to at the University of Calgary a few years before and with a hopeful heart I called the clinic, crossing my fingers that she might still be there. It turned out she was no longer a university employee but had started her own practice in a small town outside of Calgary and I eagerly booked an appointment to see if she might be able to help. After several tests and questions she concluded that my problem was the same as before, just much more severe. She gave me some treatment and exercises and within five months I was free of pain and tingles – what a relief!! Although my ensemble auditions in Cincinnati didn't go that well I quickly became a stronger player as my injury subsided and enjoyed my time there very much. In the end my injury lasted for about nine months, including the time it took for me to become well enough to practice without any symptoms.

I have to say that in the end, I think having a severe playing injury proved to be an incredible journey of self discovery and as hard as it was to be in pain and wonder if my career was going to end I would not trade it in because the benefits outweigh all that suffering. (Hard to believe I know!) I think that too often serious musicians confuse their identity and value with their ability to play an instrument. Having an injury forces you to look for different ways to define yourself and helps you realize that you are a person separate from your musical abilities and that you have many skills and talents outside of music that are valuable in this world. This type of realization leads to a more balanced sense of perspective when it comes to approaching an instrument and I believe ultimately leads you to be an even better player for it. I have found myself in many competitive situations throughout my career and I have noticed that the players who take time for themselves and have outside interests and hobbies generally play stronger than those who place all their time and worth in their practice and playing. Before my injury I did not make time for myself and pushed too hard and I have to say that following my injury not only am I happier and more fulfilled but a much better player as a result.

Sarah Gieck, University of Lethbridge, Alberta, Canada



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## FLUTE WORKS

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We have invested in beautiful flutes, enjoy playing them and want to keep them in the best condition for as long as possible. As students and former students, we learned how to take care of our flutes from our teachers. “Wash hands, brush teeth, swab your flute, do not leave your flute in the car and keep it away from extreme temperatures”, were familiar. There may be a few things you can do that your teachers may not have taught you to prolong the condition of your flute.

**Careful assembly and disassembly of the flute is very important.** Be sure to avoid touching the lip plate while assembling the head joint into the body of the flute. If not, the lip plate may become scratched, dented or even fall off over time. To avoid the head joint and foot joint tenons from becoming out of round or dented, be sure to hold the head joint securely at the bottom and cradle the tenon with your hand while gently twisting the head joint into the body of the flute. The gentle twisting motion will keep the end of the head joint rounded. When assembling the foot joint avoid touching the mechanism because the keys can bend. Hold the body of the flute with one hand at the top tenon by the head joint, and the other hand on the bottom of the foot joint and slowly twist the foot joint onto the flute.

**Cleaning can become time consuming, but a valuable necessity.** If really short on time, after playing and disassembly, be sure to swab out the entire flute. There are number of wonderful cloths and swabs for purchase. A 100% cotton cloth threaded through and wrapped around a cleaning rod will work. If moisture sits in the flute it can lead to leaks in the pads or prolonged sickness. All cloths and swabs should be removed from the inside of your flute when it is in the case. Even if you have a swab that was made to fit and stay conveniently inside the flute, find a different place to store it. The idea is to keep moisture out of the flute and away from the pads while not in use. Do not forget to wash the cloth on a weekly basis – daily if practicing while sick.

If you have more time, be sure to clean the lip plate and embouchure hole with rubbing alcohol. Pour a little bit of rubbing alcohol on a cloth and gently rub the cloth over the lip plate. Dip a q-tip swab into the rubbing alcohol and gently rub the q-tip around the embouchure hole to clean and sterilize it.

At least once a week, clean the tenons and joints with rubbing alcohol. You will be surprised how dirty they can become. Pour some rubbing alcohol on a soft cloth, such as a shop towel or 100% cotton cloth. Clean the bottom of the head joint where it is inserted into the flute as well as the inside of the tenon at the top of the body. Next, clean the outside of the tenon at the bottom of the body and finally wipe the inside of the tenon on the top of the foot joint.

Tops of keys and the holes in the open hole keys can get dirty. Take a tooth pick and gently run it around the circle in top of the key to remove built up dirt from fingers. Dip a q-tip in rubbing alcohol, squeeze out the excess with fingers and gently rub the q-tip around the open hope in the key to remove built up dirt from fingers.

Occasionally, clean dust or hair out of the flute case by vacuuming using vacuum attachments or wiping with a damp cloth. Wipe the flute off with a non-treated cloth to remove all finger prints and dirt before placing the flute in the case.

Flute Works, continued from page 9

**After taking the time to care and clean your flute, be aware of how it fits in the case.** If it wiggles from side to side place some cut up paper towels at the ends to keep the flute stable. The wiggling may cause tenon damage or unwanted scratches or dents in your flute. Store your flute in a safe place where the temperature is stable.

**Finally, I recommend taking your flute to a reputable repair person at least once a year (some times semi-annually) for a clean, oil and adjust (COA).** This is very important in prolonging the life of your mechanism as well as the pads. If this service is neglected the pads will become leaky or out of adjustment, the mechanism may bind, steels can become rusty and practicing will seem more like a chore than enjoyment. As a consumer, ask the repair person what is included in the service.

Even with the best intensions, we neglect our flutes from time to time. By following these easy care steps on a regular basis you will keep your flute in the best condition possible. Knowing that you are actively taking the steps towards caring and maintaining your flute may lead to a positive outlook on playing.

**Have fun and enjoy!**

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## RECORDINGS THAT CHANGED MY LIFE BY CHRIS VANEMAN

Every musician has them. That handful of recordings that we don't just *like*, that we love like our oldest friends, that have shared our joys and sorrows and taught us lessons about music and even life. The English have a radio program, "Desert Island Discs," which has been running continuously on the BBC since 1942, dedicated to that very phenomenon: every week a musician or other notable artist visits the studio and plays and talks about the six or eight recordings that most changed his life.

Well, if it's good enough for the BBC, it's good enough for the South Carolina Flute Society, I always say. So accordingly, I'm stepping up to inaugurate a new newsletter feature, Recordings That Changed My Life, wherein an SCFS member or other important personage introduces us to the music she most loves. Watch this space in future newsletters for more tunes to buy and download. Who will be next? We don't know yet! It could even be you, so email Angela Massey if you'd like your list to be featured! (Also email her if you can think of a catchier name. "Recordings That Changed My Life" definitely sounds kinda clunky, but I can't seem to come up with anything better...)

So anyway, my list:

1. J.S. Bach, *The Goldberg Variations*, Glenn Gould, 1982.  
<http://www.youtube.com/watch?v=64Xb3qiXR9Y>

Yeah, we've got to start here. Possibly the greatest piece of music ever written, in probably its greatest performance. The Goldbergs are a series of 30 variations on a gorgeously serene theme, with every third variation a canon at an increasingly wide interval; each variation gives a turn to a kaleidoscope that affords the listener a peek at almost every imaginable human emotion, with the final variation being a quodlibet where Bach interweaves two popular drinking songs, of all things, with his theme.

## Recordings, continued from page 10

Gould made two recordings of the piece, the first a daring almost-live 1955 rendition and the second a deeply-considered and exhaustively-edited digital version just before his death in 1982. I love the latter version best: Gould's artistic judgment is mind-boggling, and you can hear him singing along with himself, endearingly off-key. When my daughter was born, my wife insisted that the midwife spend the first portion of the labor driving around retrieving a CD player, so this recording could be on continuous-play.

2. Postal Workers Cancelling Stamps, University of Ghana Post office

<http://www.youtube.com/watch?v=vf0I5s-Ghhk>

If you've ever had a World Music class, you've heard this. The story, I recall, goes this way: at some point in the early '70's the ethnomusicologist Jeff Titon was doing research in the West African nation of Ghana. He was walking across the campus of the national university one day when through the window of the post office he heard some unfamiliar percussion instruments laying down a jaunty, shuffling groove. Figuring he was missing some kind of performance, he scurried back to his room to get his tape recorder, ran to the post office door, and was startled to find... four guys cancelling stamps in rhythm whistling along with themselves. He taped it, and the bouncy, polyrhythmic groove and syncopated tune have reminded me since I first heard them 20 years ago that the twin gifts of fun and happiness are hidden in even the most monotonous of activities, and belong to anyone who looks for them with a little imagination.

3. Schubert, *Introduction and Variations*, Paula Robison and Rudolf Serkin, 1968

[http://www.amazon.com/Duos-Marlboro-Schubert-Prokofiev-Kirchner/dp/B000GDH978/ref=pd\\_rhf\\_p\\_t\\_l](http://www.amazon.com/Duos-Marlboro-Schubert-Prokofiev-Kirchner/dp/B000GDH978/ref=pd_rhf_p_t_l)

To be honest, I don't listen to flute recordings very much. I figure if I'm in the mood to hear the flute I may as well just get out my own and play it, and that way I can kill two birds with one stone by getting in a little practicing, too. But this little-known recording, which for many years I owned only on an illegally-copied cassette because it was out of print, is absolutely mind-boggling. Rudolf Serkin was one of the 20<sup>th</sup> Century's greatest pianists and a co-founder of the Marlboro Festival; Paula Robison is, of course, Paula Robison. This performance was recorded live at Marlboro in 1968, when Serkin was 65 and Robison 27, and Serkin's magisterial intelligence provides the perfect balance for the energy and passion Robison has always brought to her performances. Indescribably good.

4. Frank Sinatra, "It Was a Very Good Year," 1965

<http://www.youtube.com/watch?v=emAe6ICIGys>

Sinatra made a bunch of his best recordings in the early and mid-60's for his own label, Reprise; this, like many of them, has an elaborate, melodramatic orchestral arrangement by Nelson Riddle. I was driving along listening to this one day when I suddenly figured out how vibrato was supposed to sound: "Oh! I'm supposed to sound like Frank! I'm NOT supposed to sound like the flutist!!" Once you have a really clear idea of what you want to sound like, I find, you can get a lot more done when you practice...

5. Leonard Cohen, "Hallelujah"

<http://www.youtube.com/watch?v=YrLk4vdY28Q&feature=related>

Okay, you may just have to take my word for it on this one. A 70-year-old man in a fedora singing a seven-minute pop song in what could charitably be called a soulful croak? Yeah, pretty much. But Cohen's

Recordings, continued from page 11

been around for well over 40 years, releasing an album every five or ten years and very quietly establishing a case for himself as the late-20<sup>th</sup> Century's most powerful songwriter. "Hallelujah" was featured prominently in the movie "Shrek," of all places, in piano-and-vocal renditions by John Cale and Rufus Wainwright, and since been recorded and performed on TV talent shows like "American Idol" by singers and would-be singers all over the world. This live performance from Cohen's 2009 world tour is the best, though. Listen through to the end: the words of the last verse, which many recordings omit, are one of the most beautiful things you'll hear all year.

6. Brahms Sym. No. 4, Vienna Philharmonic/Carlos Kleiber, 1981

<http://itunes.apple.com/us/album/symphony-no-4-in-e-minor-op/id47125782?i=47125786&ign-mpt=uo%3D4>

Kleiber wasn't broadly known in the US, but if musical geniuses like Berlin Philharmonic and London Symphony Principal Conductor Emeritus Claudio Abbado and I are to be believed, he was the 20<sup>th</sup> Century's most important conductor. He never pursued an American career (his only appearances here were a brief stint with the Chicago Symphony and several engagements at the Metropolitan Opera) and had to be persuaded to take work even in Europe. He saw the orchestra as something akin to a really really big chamber music group and the conductor merely its mediator/traffic cop, and orchestras rewarded his humility by giving the performances of their lives.

I first heard this recording on the radio late at night when I was a freshman in college, driving back from my friend Hannah's house. I had to pull over to the side of I-94 during the Scherzo, because I was involuntarily and uncontrollably slamming on the gas whenever Kleiber sped up and lifting my foot off the gas whenever he made a *luftpause*, which was making my 1987 Geo Spectrum shudder madly and causing other drivers to flash their headlights at me.

7. Echo & the Bunnymen, *Ocean Rain*, 1984

<http://itunes.apple.com/us/album/the-killing-moon/id31739912?i=31739924&ign-mpt=uo%3D4>

Adolescence can strike at any time in a person's life, I've noticed. Thus far I've been lucky in that it's only hit me once, and it hit me at the usual time, when I was a teenager. The music that gets you through adolescence has a special place in your heart forever, and this is the record that got me through adolescence.

Echo & the Bunnymen were a self-taught, noisy British postpunk band who, in 1983, discovered the music of midcentury French singers like Edith Piaf and Jacques Brel. Most improbably for a band who knew only a handful of chords and who frequently got the names of the ones they knew wrong, they taught themselves acoustic instruments, decamped to Paris, got a cello-playing friend to write orchestral arrangements, hired an orchestra of rather confused Frenchmen, and made an album using the same studio and equipment used Piaf used in the late '40's. The result sounded like absolutely nothing else released in 1984 and pretty much just befuddled American audiences, though it was hugely influential on later bands like Arcade Fire, Coldplay, and Radiohead, among others. It taught me that 1) you can do all kinds of interesting things if you don't waste time doubting yourself and 2) there's not much correlation between how awesome you are and how popular you are, and if you have to make the choice, always choose being awesome. Maybe other people will catch up to you, eventually. Oh, and it also spawned the most sublimely ridiculous low-budget music video ever:

<http://www.youtube.com/watch?v=jSyxGCB3NQQ&feature=related>

## Recordings, continued from page 12

8. Vampire Weekend, *Contra*, 2010

<http://itunes.apple.com/us/album/horchata/id340465551?i=340466185&ign-mpt=uo%3D4>

I never have time anymore to keep up with pop music. Which is a shame, because I have a strong suspicion that it's better now than it has been since 1967. Not the stuff on the radio, of course. Most of that is trash, as it pretty much always has been (with the exception of, perhaps, 1967). But there seems to be an enormous diversity of artists who are able to connect with audiences via the web and make a living without tons of radio airplay or promotion, and Vampire Weekend are at the top of that list. Founded at Columbia University in New York in 2006, they combine influences from South and West Africa with literate chamber-pop and an incomparable feel for timbral variety. *Contra* is their second album, and has the best and most subtle arrangements you may ever hear on a pop record. At least until their third record comes out.

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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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