



FROM THE PRESIDENT—CHRIS VANEMAN

Dear Flutists and Friends,

Okay, this one's not going to be a funny one, I'm afraid.

And before you can interrupt me, let me say: I know, I know. The "Letter from the President" isn't supposed to be an op-ed page, and it isn't meant to say anything even remotely controversial (in many organizations, I've noticed, the "Letter from the President" manages to spend a whole page saying nothing at all). Certainly it's not meant to say anything political.

What I'm writing about isn't political at all, even though at first glance it might appear so (the words "Gov. Haley" figure prominently, after all). But they're the only political thing about it; really I'm going to say that this is a time when musicians and music lovers need to be vocal in explaining the value of the arts to our communities and our world.

Most South Carolinians know well that Nikki Haley recently entered the Governor's mansion, at a time when the state is facing a big budget shortfall. They probably know that one of Gov. Haley's first acts was to propose a budget for fiscal 2011 with significant cuts to a number of agencies. They may or may not know that among the proposed cuts were the South Carolina Arts Commission and SC ETV. No, the Governor didn't propose cutting their budgets – she proposed cutting them out entirely, eliminating them altogether.

For those of us who care about music and the arts, this is a problem. The Arts Commission administers and oversees grants to arts and educational organizations like ours, all over the state; its grants also help fund local organizations like the Richland County Cultural Commission, whose grants helped us host fall seminars and spring festivals in 2009 and 2010. Its total annual budget is \$2.4 million, which seems like a lot until you realize that that amounts to around 57 cents per South Carolinian every year, and .04% (yes, that's four one-hundredths of one percent) of the state budget. Every state in the USA has an arts commission, in part because they're necessary for getting funds from the federal government (the SCAC brought in just under \$1 million in federal grants last year, and the state would be losing access to those federal funds as well if we killed the SCAC).

And SC ETV? Sure, Big Bird and the Sesame Street gang would still be available on licensed merchandise, and it's a safe bet that as long as you can afford cable, some of their most popular shows will find their way to your home somehow. But SC ETV also sends closed-circuit classes to rural schools, and teacher-training and law enforcement courses all over the state. And SC ETV-affiliated radio stations are pretty much the only ones in the state who play classical music with any frequency.

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FROM THE PRESIDENT (CONTINUED)

“But Chris,” I hear you asking, “Why should good musicians need any help from the government? If they’re great enough, shouldn’t they be able to thrive in the marketplace without any help?” Well, I’m glad you asked, because it gives us a chance to check the history books. And in them we find that Bach, Haydn, Mozart, Mendelssohn, Wagner, Dvořák, and John Philip Sousa were supported by the government for substantial parts of their careers, and even freelance composers like Handel and Beethoven relied on commissions from noblemen who were spending taxpayer shillings and florins to pay for works like *The Messiah*. Fact is, great music is usually pretty complicated, and thus is an acquired taste; what the marketplace supports is stuff that’s a little easier to get your brain around, like “Tik Tok” by Ke\$ha, the top-selling song of 2010, and “Black and Yellow” by Wiz Kalifia, the #1 song as I type this.

“Okay, I get it,” you may be saying. “I grant you, Beethoven’s Ninth is a worthier piece of music than ‘My Humps.’ But what are the economics of the situation?” Well, the economics work like this: a music organization like the SCFS gets a grant that helps it cover the upfront costs of staging a concert and educational endeavor like a class. The organization stages the show, perhaps charging admission to meet the rest of its costs. The combined income from the grant and the ticket sales enables it to pay the artists (who take the money and use it to buy stuff like groceries, which is good for grocery store owners and employees, food companies, and farmers, not to mention that it generates sales tax revenue as well). The history of having successfully staged shows makes it easier for arts organizations to raise money from private sources and generate advance ticket sales, and so the organization (hopefully) can survive from year to year.

What’s more, when people go to see a concert, they usually spend money on other stuff as well. Studies have shown that arts audiences stay longer and spend more in travel destinations than other kinds of travelers, and in a state like ours where tourism is the single largest industry, that’s a big deal. A thriving musical and arts scene has well-documented impact on where multinational corporations set up factories and offices – if you don’t think the Greenville Symphony and the healthy arts and cultural scene in the Upstate were a factor in BMW’s deciding to build a plant in Spartanburg County (instead, of, say, Mississippi, where their wage bill would have been lower) you obviously haven’t spent much time with a lot of Germans. In all, according to researchers at USC’s Moore School of Business, every dollar granted by the SCAC generates \$38 worth of economic activity in the state.

“Alright, I’m convinced,” you’re hopefully saying. “But where do we get the money from to pay for this stuff?” That’s where politics comes in, and, like I promised at the beginning (really! Go back and check!) I’m not going to talk about politics. We could cut something else, or we could raise taxes. Where you stand on that one depends on your politics. But as artists, as lovers of the arts, as students, as teachers, as parents, we need to stand together to support the SCAC and SC ETV.

So what you should do is, go to the SCAC website, at <http://www.southcarolinaarts.com/index.shtml>, to get more information. Then you should go to <http://www.scstatehouse.gov/cgi-bin/zipcodesearch.exe>, to find out contact information for your personal state legislator and senator. Then you should call their offices and send ‘em emails telling them what to do. Both the SCAC and SC ETV have dedicated supporters on both sides of the aisle in Columbia, and under any circumstances politicians can be surprisingly good at doing what you tell them, as long as they know that their own jobs are at stake.

The other thing you should do, of course, is come to the Spring Festival, which is going to be awesome. March 18-19, at the USC School of Music in Columbia, with guest artist Keith Underwood. And I promise, the next one of these will be funny. My six-year-old has already started helping me hoard jokes, so prepare yourself.

SPRING FESTIVAL GUEST ARTIST



Keith Underwood has had a diverse career as a flutist and teacher. His principal teachers were Salvatore Amato and Thomas Nyfenger (with whom he studied at the Yale School of Music). He is the solo flutist for Parnassus and Ufonia, and has performed with most of the major musical organizations in the New York area, including the New York Philharmonic, the American Composer's Orchestra, and the Orpheus Ensemble. He has recorded extensively for such labels as New World, CRI, Columbia, and Musical Heritage, and has done a great deal of recording for motion pictures and television in NY and Los Angeles. He has appeared as a soloist and recorded with such diverse artists as Benjamin Verdery, Anthony Newman, Milton Nascimento, Bobby McFerrin, Rod Stewart, Kathleen Battle, the Four Tops, and Celine Dion.

Keith is well-known as a flute teacher and teacher of general techniques for wind players and singers. Many people who have studied flute, and other instruments, with him play in or have gone on to play in orchestras throughout the United States and abroad, including the Atlanta Symphony, the Boston Symphony, the Cleveland Symphony, the Los Angeles Philharmonic, the Dallas Symphony, the Houston Symphony, the Detroit Symphony, the Toronto Symphony, the Hong Kong Philharmonic, the Honolulu Symphony, the NY Philharmonic, the San Francisco Symphony, and the San Francisco Opera Orchestra. He has served as a wind-playing consultant to the New Jersey Symphony, the New World Symphony, the Houston Symphony, the Oregon Symphony, the Honolulu Symphony, the San Francisco Opera Orchestra, the Toledo Symphony and the Orquestra Sinfonica de la Universidad de Guanajuato in Mexico. He teaches at the Mannes College of Music and New York University, the Aaron Copland School of Music, and CUNY graduate center and has taught many master classes and seminars in the United States and abroad, including Brazil (where he taught on a Fulbright Lectureship Grant in 1986), Japan, Italy, and Mexico at such well-known institutions as the Eastman School, the Juilliard School, Rice University, New England Conservatory, North Texas State, the University of Iowa, the University of New Mexico, the University of Minnesota, and the Berklee School of Music. Each summer Keith gives masterclasses all over the world, including Ravello, Italy, Abiquiu, New Mexico, Carmel Valley, Maui, California, and Mushashino Academy in Tokyo.

INTERVIEW WITH KEITH UNDERWOOD

1968 MOMENT

AN INTERVIEW ABOUT INSPIRATION WITH KEITH UNDERWOOD

by John Samuel Roper

A few weeks ago I had the pleasure of talking with my long time mentor, teacher, and friend, Keith Underwood. When I first encountered him ten years ago, I was an undergraduate chugging along at Georgia State University, hoping to one day be able to actually sound good on the flute. Keith had come to Atlanta to teach a masterclass at Emory University at the request of one of his students, Christina Smith, the celebrated principal flutist of the Atlanta Symphony. I had been studying with Christina privately for a year by that point and in every lesson she would credit Keith with some great concept she was teaching me. She would always say, "You have GOT to meet him, JS. You have NO idea." So, on this particular day in the spring, I drove to Emory to watch this Keith person teach a few students and play a recital. My life would never be the same.

Watching Keith teach was like watching Saturday Night Live, while going to church, and taking a shower. He was relaxed, and almost everything he said was hilarious. He erased any sense of the performers' anxiety by helping them laugh at themselves. His analysis of their playing was spot on and the exercises he gave to help them made sense. The man spoke the truth! Not only did he diagnose a problem, but he also provided a sensible, effective solution for them. Everyone who played for him improved dramatically, and their piece, whatever it was, sounded cleaner and less hindered by technical problems when he was through with them. I felt that, after years of struggling with my own playing, I'd found the person who could help me. I knew I'd have to play for him someday. After the class, he performed. His playing was remarkable, because I felt like I was hearing Rampal's sound come out of his instrument. He was incredibly musical, and everything sounded effortless. For the last piece, Christina Smith and Keith played a Quantz duet. The playing of those two on that day was unlike anything I had ever heard before. The articulation was flawless, the tone of the two flutes was pure and focused, and the joy with which they played was contagious.

That was that. I was a Keith Underwood fan. Although I was way too intimidated to introduce myself at the time, I soon manned up and scheduled a lesson with him, which led to an invitation to masterclasses with him, which led to studying with him, which led to me striving to play the flute in a way that, for me, is more efficient, reliable, and musical.

As we were chatting a few weeks back, I wondered if Keith had ever had an experience like I did at Emory. As it turns out, he did, in New Haven, Connecticut in 1968. That year marked the first time Keith heard Jean-Pierre Rampal play live. His experience that day watching Rampal would change his life forever.

Keith's first flute teacher, Salvatore Amato, had a lot to do with Keith being at that concert. Mr. Amato was a well-known flutist and doubler, who had retired from New York City to New Haven, CT where Keith was growing up. Keith told me about all of the great things Sal had done over the course of his career. He'd played for a large number of television productions from the original 'Tonight Show' to soundtracks for cartoons like 'Tom and Jerry'. Flute was his main instrument, but his skills on other woodwinds were so strong that at one point during his career, Amato was subbing with the NBC Symphony on oboe.

'Sal' was a great influence on Keith, and one of Sal's flute heroes was Jean-Pierre Rampal. Keith remembers, "Sal had one Rampal recording. It was called Italian Flute Concertos...being a complete purist, there was only one concerto that mattered to him, which was a Vivaldi concerto, and only one movement of [it]. I mean he was into the fast movements, but it was, like, this one slow movement that was the Holy Grail of flute playing to him and he was just beside himself over that."

INTERVIEW WITH KEITH UNDERWOOD (CONTINUED)

In 1968 Jean-Pierre Rampal came to New Haven to perform a solo recital. “Rampal was the first person I saw stand up and play the flute [live],” Keith recalls. Hearing Rampal play live was a huge turning point. “I looked at him playing the flute and I said, ‘Ok. What instrument is he playing, because it certainly can’t be a flute, because he’s having a much better time playing it than I am.’ I just decided I [had to] do something like that.”

“I noticed things the first time I saw him that I basically base my playing [and teaching] on, like...Alexander Technique, and breathing bag and things, and buzzing lips and things, but I can tell you things from the first moment I saw Jean-Pierre Rampal play that I organized in my head as far as, you know, my favorite stuff about body use and Alexander, and wind instrumental technique and things like that. When I heard Rampal, one of the first things I noticed about Rampal was that he sounded secure like a recorder player...He didn’t sound fishy, like, say for instance ME playing the flute. I heard all these super great diminuendos and silky sounding phrasing and things like that...I was trying to do all these things like support my sound and play soft and keep the pitch from going flat...I watched him play for like three bars...and in the process of seeing him play the first three, maybe even the first half of the first bar, maybe even the first six notes, I said, ‘Ok. I don’t do that at all!’”

When I asked Keith what specifically was so strikingly different about Rampal he said, “The first thing I noticed was how effortless it looked, and how he looked like he was suspended over his flute.” Keith says he got “a sense that when he was playing, he was talking through his flute.” Unlike so many flutists we hear today, Rampal’s playing was truly musical and never forced. “It wasn’t like some sort of athletic feat,” Keith says. “He wasn’t loading up on air and blasting his way through a piece. It was incredibly conversational and not, you know, a superhero-like feat.”

Rampal wasn’t the only big name that came to New Haven in 1968. There was plenty of inspiration to be had that year. Keith explains: “Picture this - It is 1968. Who did twerpy high school Keith, bad flute player, hear play? He heard Jean Pierre-Rampal, Vladimir Horowitz, Mstislav Rostropovich, and Arthur Rubinstein.” (There was also a little Jimi Hendrix doing Purple Haze seen from a small crack in a door, but that’s a story for another time.) “I saw kind of amazing concerts, but Rampal playing a little flute was, and not simply because I played the flute, he was way up there with the people I saw play.”

Watching Rampal perform and hearing him live and in person would shape Keith’s life work, and in turn, the music making of a whole new generation of flutists, wind players, and singers. Although Keith had some haphazard experience playing fife, recorder, and flute in the years prior to hearing Rampal, that 1968 recital was a pivotal moment for Keith. He says, “I started to get into the flute, and I saw many flute players play, and since then I’ve seen many flute players play, but I’ll never forget what Rampal looked like and how effortless he was in his playing.” His observations about Rampal’s use of his body while playing, and the glorious sound and line he produced gave impetus to Keith’s style of teaching. “That [performance] began my quixotic quest to take my relationship with the instrument [forward,] and try to understand how it functions. Most of the so called ‘techniques’ that I inflict on people have to do with something that is engendered by fan worship!”

Keith’s admiration isn’t limited only to Rampal. He is also hugely influenced by his professor from Yale, Tom Nyfenger, and by his work with and admiration of Julius Baker, jazz artists like Hubert Laws, and also a slew of great Rock musicians. (Just ask him about recording with Paul McCartney.) He feels it is critically important for students of flute to find great teachers and also, influences and inspiration from all forms of music from all corners of the globe. He says, “I was really fortunate with my own flute teachers...Tom Nyfenger and Sal Amato were huge personalities as flute players, but the best thing was that they were also huge music and flute fans. They weren’t guarding their turf. They were very open about things that they admired in other people’s playing.”

INTERVIEW WITH KEITH UNDERWOOD (CONTINUED)

Keith had dabbled for years with the recorder, fife, and the flute, but he says his musical life gained direction and focus thanks in large part to that 1968 performance. My own approach to flute playing changed forever after hearing Keith play and watching him teach a decade ago. For those of us who are struggling to find our way, or who merely need some fresh inspiration, Keith suggests using the technology available to us to find good examples. Our 1968 moment might be just a click away!

“ [For] people of your generation and below, growing up in the Internet era, amazingly enough Jean-Pierre Rampal is not around anymore, but he lives on Youtube! So does some amazing stuff like recordings of Moyses or Julius Baker playing with the New York Philharmonic...You can see these people play!...I'm not saying that I'm a retro flute-player---YES I AM!--- but I'm saying [that] things that have had a huge influence on my generation are there for people to see...Overtime, there are evolutions in styles of playing, and then certain things get forgotten and then they get brought up again...I'm a person who is trying to make people aware of what influenced a lot of the greatest players I know. I share that influence. It is fun to talk about!”

We are so excited to have Keith Underwood as our guest artist at the SCFS Spring Festival this year! We hope to see you there. Who knows? Maybe you'll have a 1968 moment of your own.

John Samuel Roper is a flutist and teaching artist living in Mount Pleasant, SC. In addition to his position with the Long Bay Symphony, he has also performed with the Charleston, Hilton Head, and Beaufort Symphony Orchestras, as well as with Chamber Music Charleston. Roper is a founding member of the Lowcountry Flute and Percussion Project, which was recently selected to perform at this year's Piccolo Spoleto Festival as a part of its Spotlight Recital series. He began studies with Keith Underwood in 2004.



Keith Underwood in Recital
with Winifred Goodwin, piano
and Richard Goodwin, piano

Spring Festival Guest Artist Recital
Greene Street United Methodist Church — Columbia, SC
March 18, 2010 — 7:30 PM

Sonata in F Major Adagio Allegro Vivace	Anna Franziska Benda (1728-1781)
Sonata for flute and piano, Op 14 Allegro deciso Scherzo (Vivace) Andante Allegro con moto	Robert Muczynski (1929-2010)
Grande Fantasie sur Mignon	Paul Taffanel (1844-1908)
Tui	Anthony Ritchie (b. 1960)
It Could Happen To You	Jimmy Van Heusen (1913-1990)
Ana Maria	Wayne Shorter (b. 1933)
Fé	Lea Freire (b. 1957)
Andante and Rondo with John Samuel Roper, flute	Albert Franz Doppler (1821-1883)

SPRING FLUTE FESTIVAL with Keith Underwood

FRIDAY, MARCH 18, 2011

(Greene Street United Methodist Church, Columbia)

7:30 PM	Keith Underwood in Recital
9:00 PM	Reception

SATURDAY, MARCH 19, 2011

(University of South Carolina, Columbia)

8:00 AM	Registration Open
8:00 AM - 5:00 PM	Exhibits Open
9:00 AM - 9:30 AM	Flute Choir Reading
9:30 AM - 12:00 PM	Keith Underwood Masterclass (Bring your flutes!)
12:30 PM - 1:30 PM	Exhibitor Showcase
2:00 PM - 3:00 PM	Competition Finals
3:30 PM - 4:30 PM	South Carolina Flutists' Showcase Concert
4:30 PM	Competition Winners Announced

ADMISSION:

\$15 plus membership dues; Immediate Family: \$5

\$10 admission for groups of four or more (groups must register together to receive this discount)

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



The South Carolina Flute Society greatly appreciates the Hampton Inn in downtown Columbia for providing accommodations for our Spring Festival Guest Artist and discounted rates for our festival attendees.



SPRING COMPETITION FINALISTS

Thank you to everyone who entered this year's Spring Competitions! We received the largest number of entries so far and appreciate your support and interest in our organization and events. All finalists listed below will have the opportunity to perform in a live final round held at this year's Spring Festival on Saturday, March 20 in Columbia.

Junior Artist Finalists

Evy Beach (Grace Christian School-Raleigh, NC)
Maggie Dong (Victory Bible Christian School-Irmo, SC)
Therese Mendoza (South Charlotte Middle School-Charlotte, NC)
Alternate: Megan Santilli (Thomas Cario Middle School-Mount Pleasant, SC)

Clinic Artist Finalists

Evelyn Ann Borucki (Richland Northeast High School-Columbia, SC)
Keith E. Howard (Charleston County School of the Arts-Charleston, SC)
Maggie Miller (Blythewood High School-Blythewood, SC)
Alternate: Hannah L. Herlong (Herlan Lübner Heimschule)

Senior Artist Finalists

Feifei Deng (Spring Valley High School-Columbia, SC)
Bo Lee (Davidson Fine Arts Magnet School-Augusta, GA)
Alexis Washington (Charleston County School of the Arts-Charleston, SC)
Alternate: Dana-Leigh Gilg (Charleston County School of the Arts-Charleston, SC)

Young Artist Finalists

Isabel Lepanto Gleicher (SUNY Purchase College-Purchase, NY)
Marla Smith (Virginia Commonwealth University-Richmond, VA)
Anastasia Petanova (Baltimore, MD)
Alternate: Blair Francis (University of South Carolina-Columbia, SC)

Master Class Winners

Tara Bianca Byrdsong (University of Missouri-Kansas City, MO)
Kenneth Cox (University of South Carolina-Columbia, SC)
Nave Graham (University of South Carolina-Columbia, SC)
Alternate: Jessica Leeth (University of South Carolina-Columbia, SC)



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South Carolina Flute Society Showcase
University of South Carolina — Columbia, SC
Saturday, March 19, 2010
3:30 PM

Andante & Rondo

Franz Doppler
(1821-1893)

Elizabeth Landon, flute
Chris Vaneman, flute
Winkie Goodwin, piano

Sonata

Allegro malincoloco

Francis Poulenc
(1899-1963)

Mary Lyle, flute (2010 Clinic-level Competition Winner)
Winkie Goodwin, piano

Sonata for flute alone

Allegro

C. P. E. Bach
(1714-1788)

Grace Law, flute (2010 Junior-level Competition winner)

The Swiss Shepherd

Pietro Morlacchi
(1828-1868)

John Samuel Roper, flute
Winkie Goodwin, piano

Suite for flute & piano

Vaclav Nelhybel
(1919-1996)

Teri Forscher-Milter, flute
Winkie Goodwin, piano

Suite Paysanne Hongroise

Bela Bartok
(1881-1945)
Arr. Paul Arma

Lindsay Leach, flute
Winkie Goodwin, piano

2010 NFA CONVENTION HIGHLIGHTS BY WENDY COHEN

Every year the National Flute Association holds an annual convention and it just so happens that the chosen city this year is Charlotte, NC. This will probably be the closest the convention will be to our state for the next ten years so I highly recommend making the trip. The theme of the convention this year is Unity through diversity: Many flutists, one world. The convention takes place at the Charlotte Convention Center and you can find more info online at nfaonline.org/convention.

We are so proud to say there will be several South Carolina Flute Society members performing at this convention. The SCFS board members will be featured on a program entitled "South Carolina Flute Society Stars" that takes place on Sunday, August 14th from 9-10am. Trust me, we didn't choose this title! Maybe doing all the hard work for the flute society earns us gold "star" status for the day and that's fine with us. You will hear some of Farr's Kembang Suling that Korinne talks about later in the newsletter, played by John Samuel Roper. Chris Vaneman, our fearless president, will be playing part of the Robbins Sonata for Flute and Oboe with his oboist wife Kelly. You will also hear works by Hue, Schwantner, Saint Saens, Lamb, Burton and Musgrave played by other board members Wendy Cohen, Jennifer Parker-Harley, Teri Forscher-Milter, Jessica Hull-Dambaugh, Angela Massey and Erinn Frechette. We are all so excited for this opportunity to perform at such a prestigious event!!

Another great program to attend will be the Tribute Concert to Dr. Constance Grambling Lane which will take place on Sunday, August 14th from 3-4pm. Dr. Lane was a former University of South Carolina Professor of Flute (taught there for 35 years) that passed away last April after a battle with Parkinson's disease. This program will include performances from alumni, many of which are SCFS members and will be accompanied by Charles Fugo and Winkie Goodwin (two people near to Dr Lane's heart and integral to her performances and those of her students). The program will conclude with a piece that will be arranged just for this event by Dick Goodwin (well-known SC composer and friend of the Lanes). The piece will be Here's That Rainy Day and it will be arranged for flutes, vibes and four-hand piano. The four hand piano part will be played by Charles and Winkie, the flute parts will be played by any and every interested former Lane student (see facebook event page for this if you are a former student and interested in performing or contact Rob Aughtry at raflute@aol.com), and the vibe part will be played by Dr Lane's daughter Brandie who is currently a recording engineer for the West Point Band. By the way, Brandie just won a grammy last month!!

There will be other programs and events that our members take part in so be sure to check the nfaonline.org site as it gets closer to the convention so that you can print out the schedule early. There are always four to five things to do every minute of the convention so you have to pick and choose what you prefer to see and it is best done by trying to make notes of that before you get there. We hope that you can all make it this year to show your support of the SCFS and the NFA, two amazing and deserving arts organizations.



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FLUTE HEALTH

MY FLUTE ARM HURTS!

by Dr. Charles Renick

Flutists can develop a number of repetitive stress injuries. Repetitive stress injuries typically develop slowly over a span of time getting gradually worse. I have treated many flautists, and the biomechanics of how they use their body can cause a number of problems to develop. Commonly seen problems include the wrist, forearm, elbow, shoulder, and jaw with the left hand tissues being the most vulnerable.

The soft tissues include the muscles, tendons, ligaments, fascia, and nerves. The tissues can be injured by a trauma or by gradual onset often referred to as micro-trauma. Often the pattern of use, posture habits and repetitive motion used can create stress to the tissues. When enough stress develops, the involved tissue gets tight, dense and restricted. The developing dense tissue is called fibrosis. Stress or trauma causes the tissue to gradually form fibrotic tissue similar to scar tissue which changes the texture of the tissue. The flexibility and motion of the tissue is reduced from the dense texture which can lead to the tissue pulling on a joint where it attaches creating irritation and inflammation.

For a flutist, the left side is more vulnerable because the shoulder and arm cross in front of the body in an elevated position. The tissues of the shoulder and upper arm are constantly contracting and working to hold the instrument up. Additionally, the left forearm is placed in a position that can stress it and the wrist. With frequent use, practice, performing, etc. there is the likelihood for a problem to develop.

Traditional treatment includes anti-inflammatories, cortisone injections, cessation from playing, bracing and rest. In some cases those may help; however, the condition often returns with playing once again. The best resolution is to treat the involved soft tissue and restore healthy texture and motion.

Active Release Therapy (ART), considered the gold standard in soft tissue treatment, is a type of physical therapy that effectively treats the soft tissues. ART is used by a variety of Physicians and Physical Therapists and has consistently shown a 95% success rate in the resolution of most soft tissues conditions. ART is endorsed and recognized by OSHA, the Occupational Safety and Health Administration, for the treatment of repetitive stress injuries in the work place.

With ART, the Doctor evaluates and treats the involved soft tissues by manually feeling the texture and motion. When a dense fibrotic tissue is found, the Doctor applies tension to the tissue while it is moved and stretched. This effectively breaks up fibrotic and scar tissue and almost immediately improves the tissue motion. If a tissue is inflamed, the treatment like many other forms of physical therapy, may be tender; however, most people say the treatment "hurts good". Many conditions resolve in a few treatments. In addition to the therapy, a home program of specific stretches, ice application, and direction in ways to manage with playing and practicing is given. Once a resolution is achieved, directions in maintaining a healthy state is provided.

FLUTE HEALTH (CONTINUED)

Repetitive stress injuries can be a nightmare to have as a musician; however, getting appropriate and effective treatment can restore your love of music making.

Dr. Renick is a Soft Tissue Specialist in Columbia and is noted as the leader in Soft Tissue care in South Carolina. He serves as ART Doc for Ironman Triathlons regularly treating many of the world's best athletes. He is also a trained musician serving in church music and, in the past, as a harpist for the SC Philharmonic and Greenville and Charlotte Symphonies. Further information is available at www.renickclinic.com.



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FLUTE WORKS

THERE'S A WHOLE OTHER WORLD OUT THERE!

By Korinne Smith

It wasn't until I made the move from Rochester, NY to Columbia, SC that I began to realize the significant changes that were going to occur for me. Not only was I leaving the frigid temperatures of the North, my friends, family, and the relationships that I had made over the last 4 years, but I was embarking on a new and exciting adventure in my musical life; graduate school. As prepared as I thought I was, it turns out I had no clue what I was in for!

As flutists, we are constantly drilling the basics and focusing on what we think of as our standard repertoire. But who is to say what is "standard" anymore? Sure, many if not all auditions call for a movement from a Mozart Concerto, vigorous orchestral excerpts we all can't get enough of, and maybe if we are lucky, a piece of choice. Oh wait, by that they mean a French piece, right? Or maybe a movement from a Bach sonata? It is always the same, the same solos, the same excerpts, overall the same repertoire; monotonous. Now, please do not take this the wrong way. I am not degrading any of the pedagogical tools of our American flute teachers and the lineage that has been created. For I am definitely one to say that the Western world repertoire has indeed enhanced my technique, tone development, and overall artistic framework as a flutist. However, I am simply asking that we step outside of the box once and awhile. You will be surprised at what you may find, as I was last fall when preparing for my first graduate recital.

The inspiration to approach this subject in my first semester can be attributed to the USC Flute Studio in choosing for their studio recital theme: "Flute Music from around the World". I was also influenced to explore this genre when enrolling in the graduate level course on World Music. With some extensive research, advice from my teachers, and the availability of a fabulous marimba player, I stumbled upon a piece by Gareth Farr entitled *Kembang Suling*. This piece was written in 1996 and commissioned by flautist Alexa Still. Once I had heard this, I immediately went to iTunes to find a recording and by no surprise at all, it blew my mind. Not only did the playing impress me (as it always does), but the technical facility, the use of the uncommon scales, and the picturesque qualities of the piece are what drew me to it. The piece is subtitled "Three Musical Snapshots of Asia" with each movement depicting a different country. I feel the need to provide the program notes as I feel the composer describes this piece so eloquently. Farr illustrates the piece below:

I On the magical island of Bali, flowing gamelan melodies intertwine with the sound of the Balinese bamboo flute (suling) to form rich colourful tapestries. The marimba and flute start out as one, their sounds indistinguishable. Bit by bit the flute asserts its independence, straying further and further from the marimba melody. An argument ensues – but all is resolved at the climax...

II The haunting sounds of the Japanese shakuhachi flute float out over the warm echoes of the rolling landscape...

III Complex rhythms and South Indian scales set the two instruments off in a race to see who can outplay the other. The marimba is set in a three bar cycle of 5/4+5/8+5/16 – but the flute plays a different cross rhythm every time, returning to the marimba's pattern at the end of every cycle.

FLUTE WORKS (CONTINUED)

Kembang Suling opened me up to a whole new realm of performance practice and gave me a better understanding of Eastern music as a whole. It was not only my favorite piece, but also more surprisingly one of the most challenging (even amongst Bozza, Image and Dutilleux, Sonatine that were also programmed). After many hours of practice, rehearsals, and run-throughs this piece was finally performed on February 8th, 2011.

For the first time in all my years as a flutist, I felt like I had reached out and explored an area of music that I had not really dove into until now. I challenge not just musicians, but everyone to do this sooner rather than later. Open doors to other possibilities and take advantage of every experience that you can. Try different foods, learn a new language, travel. For me, it was moving down here to Columbia, South Carolina, but what will it be for you? There's a whole other world out there, now go out and discover it!

Korinne Smith is a recent honors graduate of Nazareth College of Rochester (Rochester, NY), completing her B.M. in Music Education. While at Nazareth, Korinne received honors such as the Excellence in Wind Band Conducting Award, and the Instrumental Music Education Band Award for teaching. She is also a member of Kappa Delta Pi (Honor Society for Educators) and Pi Kappa Lambda (Music Honor Society). At Nazareth, Korinne studied under Liisa Ambegaokar Grigorov (Eastman School of Music). As a flutist, Korinne has performed with the Greater Rochester Woman's Philharmonic Orchestra, New Horizon's Orchestra, and the Nazareth College Symphony Orchestra, and soloist with the Nazareth College Choir in their 2009 Tour in Poland. She is now pursuing a master's degree in flute performance at the University of South Carolina studying under Jennifer Parker-Harley (Eastman School of Music). As a new addition to USC and the state of South Carolina, Korinne plans on playing and teaching throughout the community while pursuing her degree.

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RECORDINGS THAT CHANGED MY LIFE

I AM NOT: AN INTERVIEW WITH JANUS TRIO

by Erinn Frechette

New York City based janus trio (Amanda Baker, Flutes; Beth Meyers, Viola; Nuiko Wadden, Harp) has just released their first CD titled *i am not* featuring newly-composed works commissioned by janus. *i am not (blank)* by Jason Treuting was selected as the title track. The four movements are split and heard interspersed with the other tracks: *Keymaster* (Caleb Burhans), *Drawings for Meyoko* (Angelica Negron), *Gossamer Albatross* (Cameron Britt), *Beware Of* (Anna Clyne), and *Under the Rug* (Ryan Brown). Each piece uses the instruments and performers in traditional and non-traditional roles, exploring sonic, timbral, and performance possibilities that include speaking, singing, electronic media, and a broadened definition of the word "instrument." The result is an aural time capsule of some of the most cutting-edge music coming out of the American Northeast. Flutist Amanda Baker took time to answer a few questions about *i am not*:

Did janus put this album together with a specific theme in mind?

We didn't have as much of a theme as we did a concept. We knew that we wanted an album of all original works for the trio—original as in "the ink is still wet." We also had a very unique sound in mind that was in concert with the sound currently coming out of New York City. We wanted this album to sound non-traditional yet palatable. A completely new, unexpected sound produced by three very different instruments.

How did you select these tracks for your debut album?

Since the sound we were looking for didn't already exist for the trio, we had to kind of create it. There is a really interesting, unique breed of composers coming out of Yale, Eastman and Princeton these days and fortunately for us, many of these composers are our friends (or we at least run in the same circles). We asked composers who we thought had complementary sounds to what we were looking for to write for us. Three of the pieces (*Keymaster*, *Beware Of*, and *i am not (blank)*) were written for us several years before the rest of the album was written. They defined the sound with which we wanted to go forward.

How do you choose composers to write new music for janus?

We are very, very fortunate to have a lot of friends who are great composers. We don't have much in the way of monetary compensation to give the composers who write for janus. In lieu of a commissioning fee, we promise at least one performance where hopefully, we are able to capture a recording.

We seek out composers that we know will produce something truly unusual and unique. For instance, we've recently received a piece from a friend of the trio Michael Ippolito. It is for trio with an optional accordion part. We also like to experiment with a lot of found objects like paper, bottles, pipes, etc. Remember the first day of freshman level Music Theory when the professor asked, "What IS music?" We're kind of going with that concept. Music is anything you want it to be.

How many new pieces have been added to the flute/viola/harp repertoire because of janus commissions?

I don't have an exact count but at least 30. Many of these pieces are the result of collaborations with the composition departments from universities such as Princeton, NYU, and Cleveland State. Currently, we have pieces being written for us by Paul Lansky and Tristan Perich.

RECORDINGS THAT CHANGED MY LIFE (CONTINUED)

Does janus draw inspiration from other chamber ensembles (either traditional, non-traditional, or both)?

We love all of the new music groups out there and are totally motivated by their creativity and raw talent. Groups that we love to follow are new music groups So Percussion, 8th Blackbird, Arturo en el Barco, "Prog" Rock group Big Farm, and Indie groups like My Brightest Diamond and Yo La Tengo. Most, if not all of the members of those groups are classically trained. It's really cool to witness people breaking out of the rigid medium of "strictly classical music" and finding new, fun sounds.

Can you talk about the non-traditional roles you each had to play to perform and record these works?

We all had to venture outside of the box. Throughout the album we are playing instruments other than flute, viola and harp such as bottles, paper, banjo, voice, pipes, and bubble wrap. In *Under the Rug*, I didn't play flute at all but was the percussive backdrop literally knocking on the baseboard of Nuiko's harp and rhythmically sliding paper up and down the strings. There are electronic tracks under *Drawings for Meyoko* and *Beware Of* and extended techniques "lite" in *Drawings for Meyoko*, *Gossamer Albatross* and *Beware Of*.

i am not has been well received, garnering a recommendation in National Public Radio's 12th Annual Director's Cuts Gift Guide. It is a beautifully crafted CD that features virtuosic playing by each musician as well as an incredible level of ensemble precision. The pieces are very listener friendly, ranging from calm and lyrical to intense and edgy. For those looking to depart from solo flute or traditional flute CDs *i am not* is an enjoyable and accessible first step into the ever-broadening realm of new classical music.

More information (including tour dates) may be found at janustrio.org.

Erinn Frechette serves as Piccolo/Third Flute of the Charlotte Symphony. She holds degrees from Northwestern University and the University of Cincinnati where she is a doctoral candidate.



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