



From the President...

Chris Vaneman

Dear SCFS Members,

So... what are you doing this summer?

One of the advantages to being a musician, as opposed to being a normal person with a normal job, is that you get Summers. (The issue of normal jobs begetting normal paychecks is another story, and one best left for a gloomier season.) Summers, I mean, the way you got them when you were a kid, when the workaday world of school and its routines suddenly and magically fell away at the end of May and the vast expanse of uninterrupted Summer stretched before you like a field of freshly-mowed grass. Anything and everything seemed possible all at once, as you stood poised at the edge of uncharted Summer and gazed over it like Lewis and Clark looking out across the prairie: this summer you could go swimming every day AND go to sleep-away camp AND catch some frogs and breed them and sell their legs to French restaurants AND find a puppy and talk your parents into keeping it. And all that before July 4, when you'd get to stay up late and watch the fireworks...

Most musicians are lucky enough to still be on that sort of seasonal schedule. Either we go to school or we teach at school or we go to college or we teach at college or we play in orchestras or we play in other groups or we teach in studios or our homes, but in all of those cases our routines are disrupted and our schedules are reconfigured with the arrival of summer. Our incomes might go up a little or down a little, but regardless the end of May brings with it a new schedule and a new sense of possibility, as we resolve that this summer will be the one where, after a hard-earned break at the beach, we'll finally get around to memorizing the Ibert or something. The beginning of summer is a time for crazy, cockeyed optimism, for biting off more than we can chew: if not now, when? And if you don't aim for the stars, how are you ever going to get out of the basement?

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What I'm going to do this summer is, I'm going to visit my Mom; I'm going to go camping; and I'm going to practice Taffanel-Gaubert. Yep, the *17 Daily Exercises*: if you don't have a copy, contact one of the SCFS sponsors whose ads appear later in the newsletter and order one, because the rest of us already have it and are going to leave you behind, technique-wise.

Of course I'm going to practice the whole thing, but I'm going to focus on these six exercises in this order, alternating slurring and double-tonguing: these are the exercises that Rampal told the Paris Conservatory students of the 1960's and 70's were absolutely necessary:

E. J. # 1

E. J. # 12

E. J. #7

E. J. #10

E. J. # 4

E. J. # 6

In fact, I think we should ALL practice Taffanel-Gaubert this summer, every single one of us. Then at the beginning of the fall we'll find some other regional flute club – the Atlanta Flute Club, say – and challenge them to a throw-down. They won't know what hit them. It'll be AWESOME.

Another thing we should all do this summer is nominate ourselves and/or someone else we respect for a position as an officer or board member of the SCFS. The SCFS needs you – your ideas, your energy – and you'll find that it's a lot of fun helping to put the festivals together. More on that later in the newsletter. Now, to get to work....

Cheers,

Chris

Chris Vaneman is Associate Professor of Flute and Musicology at Converse College in Spartanburg, S.C. He holds degrees from The Eastman School of Music and Yale University. Chris has been President of the South Carolina Flute Society since 2010.



Congratulations SCFS 2012 Competition Winners

Young Artist Competition

First Place -- Mary Matthews
Second Place -- James Brinkman
Third Place -- Hae Ri Kim

Clinic Artist Competition

First Place -- Mimi Harding
Second Place -- Grace Law
Third Place -- Megan Santilli

Junior Artist Competition

First Place -- Evy Beach
Second Place -- Kirkland Moranos
Third Place -- Clare McLaurin

Solo Repertoire Masterclass

Korrine Smith
Casey Hawkins
Leanne Hampton
Sterling Harlston



A Review GUSH-FEST of Christina Smith's SCFS Festival Recital

John Samuel Roper

Sight-coordinating the Spring Festival comes with perks. Sure, there are schedules to memorize, coffee boxes to pick up at 5:00 am, competitors to calm down or track down, bed bugs to wash off, and superintendents to battle. There are Costco runs to make, suggestions to take, alarm systems to disarm, exhibitors to appease, and rehearsals to juggle. However, the perks of this job outweigh all of this by far. I got to hear Christina Smith rehearse and then perform in recital at the end of the festival. It was an incredible experience. Lucky me, and if you were there for her performance, lucky you, too!

I was asked to review her performance for the newsletter, but I'm afraid all I can do is gush about it. If you were there, I'm sure you can relate. Christina played a program of French Music that included, among other works, Gaubert's *Third Flute Sonata*, Debussy's *Bilitis*, and the Martin *Ballade*. Her playing is so incredibly colorful and musical, that I was engaged the entire time. My mind never wandered, and my attention never waned. I was captivated.

My personal favorites of the night were the Debussy and the Martin. Her performance of the *Bilitis* was like a buffet of tone colors, and her execution of the Martin *Ballade* displayed the most brilliant technical mastery of the work I've ever heard. I mean, singe your eyebrows off brilliant! Christina ended the program with the Borne *Carmen Fantasy* and she rocked it out and left us all inspired and excited and so grateful that we had the opportunity to hear her play.

Although I haven't had a lesson with Christina in a few years (shame on me!), I came away inspired to practice and to emulate the way she approached the flute in several ways. Firstly, Christina has a dynamic range. It was refreshing, mind-boggling, and chastising to hear her play effortlessly, notes that were so soft they barely existed. On the other end of the spectrum, her sound could swell in an instant to fill the entire hall with a dark, thundering low note. I was amazed and reminded that we should all strive for more than auto-mezzo flute playing. The flute is capable of such variety of sound, and all too often we get complacent or overindulgent and end up sounding so monotonous.

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It was incredible to hear someone stretch the limits while making it sound so easy.

The other thing that resonated with me was how efficiently she played. She came out, smiled at Ghadi, her fantastic pianist for the weekend, and played. She didn't sway. She didn't gasp for air. She didn't act out the music with her body. There was no diva to her performance, because what mattered to her was the music. She didn't waste any energy on 'performing' and the result was INCREDIBLE music making.

On a personal note, it is incredibly uncommon to find a person as uniquely gifted as Christina who possesses such a kind, humble, and easy-going personality. Whereas many of today's leading performers have been labeled 'high-maintenance', Christina is the opposite. Instead of being picked up and taken to an exclusive Inn downtown, I carted her to Costco to buy snacks for the festival. Instead of demanding the best available accommodation in Charleston, she was content to be holed up in my guest room. She is always so encouraging, and so motivating. When we were out to dinner before her rehearsal the night before the Festival we had a conversation about orchestral life, running, flute playing, children, and many other things. I asked her if she felt having children had slowed her down or affected her playing in anyway. She thought about it and said, "You now, the first months were a little tough, but after that, you make it work. I actually think I've gotten better." I couldn't agree more. Brava!! 🎵



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.



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Interview with Brian DuFord

Amy Hardison Tully

At the recent spring festival, the South Carolina Flute Society programmed something very different than at past festivals -- a new work featuring 32 South Carolina flutists on one piece. This was truly one of the highlights of the day: the premiere of *Concert Etudes for Flute Quartet*, by New York composer, Brian DuFord. This eight-movement work takes the audience on a journey of different levels of technical facility and different levels of difficulty with a different quartet performing each movement. Premiering new music is such a privilege and such an exciting experience for a performer, I always wonder about what the composer is thinking and feeling as well. I recently had the opportunity to interview Brian to learn more about himself as a composer, his style and the inspiration behind the *Concert Etudes* that he wrote for the SCFS.

SCFS: If I remember correctly, you are a guitarist? Where did you train as a musician and composer?

BD: Yes, I am a classical guitarist. I did my undergraduate at Mannes in New York and my graduate work at Yale. At both schools I was a classical performance major; in fact, I didn't train as a composer at all. My time at Mannes was very academic. I received a lot of training in theory, counterpoint and analyzing scores. When I think back about it, I did get my training as a composer; I just didn't know it.



SCFS: Did you grow up in a musical family?

BD: We had guitars lying around the house. I listened to a lot of folk music growing up - Neil Young, Bob Dylan, etc. I picked up the guitar when I was about 10, and my parents eventually got me a teacher. Then I heard an Andrés Segovia album when I was 11 years old and thought, "I want to do that. That is really cool." Along with rock, jazz and folk we frequently listened to classical music in my house growing up. Listening and being exposed to all kinds of music is so important. It allows and inspires you to grow as a musician and can also lead to composing and arranging.



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SCFS: What is your background on performing with or writing for the flute?

BD: I met Chris (Vaneman) at Yale in '92 and we were assigned to each other as partners for a chamber music class. He was really enthusiastic about playing music with guitar. I did a lot of chamber music at Mannes, but I never got a sense that people really wanted to play with guitar. Chris knew the flute and guitar repertoire really well, at the time better than I did. Playing with him allowed me to actively listen to other instruments and inspired me to attend concerts featuring flute/oboe/winds. We played together until about the year 2000. Happily, we recently began playing together again, and did some concerts in South Carolina. We found that we really missed performing with each other and it was good to get back together. Performing keeps me, as a composer, in touch with the realities of live music making, which has a direct impact on my compositional style and sensibilities.

SCFS: Did your musical friendship with Chris inspire the *Concert Etudes for Flute Quartet*, or did you have a previous idea or inspiration that led to their inception?

BD: A few years ago Chris asked me to do this. I thought it was a good idea, but I was hesitant at first because I wasn't sure I could write etudes or studies for the flute. Chris explained that flutists do not have anything like this in the repertoire. We talked about various compositional techniques for the 8 movements and we discussed different levels from amateurs to high school students to professional. We also talked about instrument range and the general structure of the etudes. The *Concert Etudes* was really Chris's idea. I talked to other flute players who I knew and they thought it was also a great idea. So, then I began to think about what and how I wanted to write. Because I wasn't a flute player, I didn't want to write purely technical etudes. I wanted to pieces that could be performed as works.

Part of the inspiration came from Villa-Lobos and Chopin, who wrote etudes that could be pleasurable to listen to. I also thought about the ensemble issues. If I'm going to write for flute quartet, I can't just write for one or two solo flutes with 2 flute accompanying. I really had to think about the quartet working as a unit. I'm a chamber musician and I think chamber music is the best thing. Chamber musicians working together - intimately working together - is a real inspiration. If I think of this as an ensemble project, the parts should be equally matched. It's about the challenges of creating an ensemble; I think that is an important aspect of these etudes and is always something that has to be learned in chamber music. It's about the sound together, which is more important than a solo part - I wanted to make it an ensemble exercise and an enjoyable pleasant piece.



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SCFS: What composers or styles of music inspire your compositional writing? Did any of those styles influence your writing in *Concert Etudes for Flute Quartet*?

BD: I'm very influenced by French music – Francaix, Ibert and also Piazzolla and Stravinsky. I don't know if my influences come out in a way where a listener can actually point to that composer. Rather, it's more of an impression. When I hear pieces I get impressions from the music. It's something about the energy - the rhythm, the feel of the piece. Instead of using a specific composer's language, I'll use their impression, which can be very effective. The last movement, "Arhythmatik", contains a thick chromatic harmonic language and is very contemporary - it's not atonal - but there is actually a moment that sounds like Philip Glass. I didn't intend on that, but I realized later that is what it sounds like.

SCFS: Some of the movements are more difficult than others, and some are more traditional, while some movements require extended techniques. Did you imagine different grade levels performing the work, like it was premiered at the SCFS spring festival, or do you ideally view the piece to be performed by one set of quartet performers?

BD: That was Chris's idea to have different performers for each movement. At first I didn't know how I would do this with 32 flute players. I just said, "Ok – I'll do it!" I wrote the hard ones first – No. 8, "Arhythmatik" and No. 7, "Choralations". I went for complexity first, so I knew where I needed to take away and make the musical language more succinct for the less difficult movements. It was great

Upcoming Events

Current

Renew Your SCFS Membership!

June 9

SCFS Officer Nominations Due

December 1

Fall Seminar at Bob Jones University featuring guest artist Tadeu Coelho

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(the SCFS performance), and I'm really happy with how it came off. It's really a big piece and I was impressed.

SCFS: Each movement has a witty subtitle that kind of hints at the flute technique that will be explored in the movement. Which came first? The title, or the music?

BD: The titles came after the movements were done. I almost never title a piece first because I might end up with something very different from where the music began. I always follow the music - it's as if I arrange it as it comes to me. I know from the beginning I'm going to deviate from my original intent or idea, so I wait until the end to title the work. These movements were easy to title because the various techniques used helped to define each etude. I enjoyed it because it was fun to come up with the cheeky/witty titles.

SCFS: Performing *Concert Etudes* at the SCFS was a wonderful opportunity for the students and the professionals involved. For the students, it may have been the first time they had the opportunity to perform and be coached on a new piece by a living composer. What is it like for the composer - for you - to hear your music come to life?

BD: I love it - I think it is wonderful! I like the surprise of hearing the piece being performed live for the first time. I begin hearing the piece almost as if someone else wrote it. Because I can't play the piece, the music comes to life with the performers - in a sense they know the piece better than I do. I just open my ears, listen to the music and enjoy it like any other audience member. It's taken me a while to do that. Initially I didn't know what to do when I was in the audience listening to my own music. I was a performer, and had to learn how to be part of the process as a composer. I've coached a lot of my music now. I remind the performers that this music doesn't exist until it's played. I'm interested in their opinion and want them actively part of the creative process - if an articulation works better a different way let's try it. I want the music making atmosphere to be open and supportive - it's all about collaboration

SCFS: What is your opinion as a working musician and composer about the state of new music? In 2012, what do audiences expect to hear in the concert hall?

BD: Well, you know, new music is still a small aspect of the classical concert scene. If I go hear the New York Philharmonic, they have a separate series for new music. Beyond that they do a few new works throughout the regular season. This is still only a sliver of their total concert programming a year. In general I feel that the audience wants to hear something they recognize. When I write something new, something old and familiar always works its way in. But, I think it is a great time going forward in classical music. Classical composers have a whole world of music at their fingertips - literally - one can draw on so many different influences now. When I was in school there seemed to be a big distinction between performers and composers. I don't think that is the case now. Many performers are actively seeking careers as composers because of their own experiences with different styles of music and sensibilities to the needs of the audience. I came back into classical music very recently, just in 2009. I was doing a lot of film scoring from 2001 to 2008, but I felt restricted by it and realized it was not what I wanted to do as a composer.

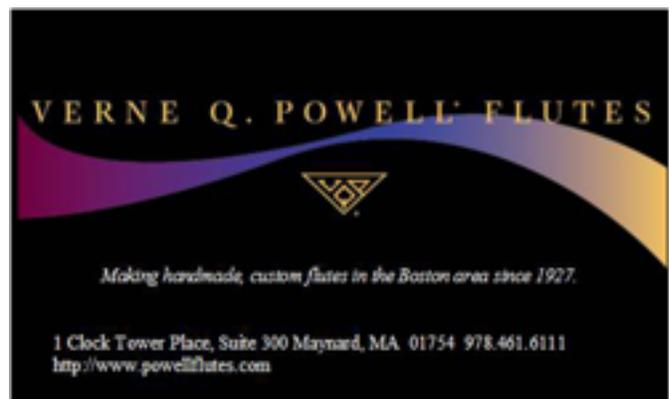
I became acquainted with the timbre and range of the flute by playing a lot with Chris. It seemed logical when I wanted to go to the next step in my composing to write for wind instruments. So, I began by focusing on writing for winds – 2 wind quintets (1 for the Imani Winds) and several pieces for featuring flute and oboe. Everything is different now than when I left classical music. The internet was not utilized like it is now – Facebook, Youtube, etc. As a composer, there are so many possibilities at your fingertips and no one is saying you have to compose in any particular way. Presently, I think audiences are opening up to new music while ensembles are becoming more bold in their concert programming.

SCFS: What kind of compositions are you working on now? What currently inspires your creative process?

BD: What inspires me to write are the performers themselves. I make a point to get to know the people I'm writing for. I go to their concerts and I get to know them. With the *Concert Etudes* I obviously didn't have a chance to get to know 32 flute players before I wrote for them, but my connection was Chris. That is a really important part of how I write – knowing the performers personally. Currently, I'm working on a string quartet, sax quartet and a piece for choir and 2 pianos that will be performed in Germany next year. Also on the horizon is a work for voice, flute, clarinet and guitar commissioned by a group in Italy. All of these works are for people that I know and collaborate with. The best collaborations come about when performers and composers get along creatively and can work together. That way the composer has unique personalities to work with and the performers have freedom to make suggestions that enhance the music.

SCFS: How has your music changed over the years throughout your career as a composer?

BD: It's changed a lot. I've always tinkered with composing. In undergrad I composed, but I never finished anything. At Yale I wrote stuff for guitar, and it sounded kind of folksy or like new acoustic. When I got out of Yale I continued to create simple pieces for guitar, only solo guitar. My career as a composer really began when I started scoring films. That is when I learned to use a wider pallet as a composer and starting writing for other instruments. Composing film music also introduced me to the concept of compositional tone color and more complex harmonies. After I got back into classical music, my style had really changed. The *Concert Etudes*, in their varied musical stylings, really show the breadth of my musical language and the growth of myself as a composer.



SCFS: What advice would you give to young musicians or musicians thinking of embarking on a composition career?

BD: All I can say is if you're young, just take every opportunity to grab as much experience as possible. Write lots of stuff! When you give your music to a real live person, be open to changes, be open to working with the performers. That is a tough lesson to learn, because the maturity might not be there yet to compromise and be flexible with other people. Develop your voice and be passionate, but also cultivate a sense of community when working with others. Composing is a tough business to be in. The hard part is finding the funding, writing grants, programming the music and being patient. Also, you have to be organized all the time. Have everything ready to go. It may seem like nothing is happening in your career, but when something comes your way you will have to move quickly. Keep your website updated and organized. Finish your pieces and move on to the next project. Your music doesn't have to be perfect, it just has to be finished. What is perfect? It's unattainable! The tinkering can be done in rehearsals. In this business it is helpful to be able to write in a timely manner. You don't have to be prolific like Telemann, Handel or Bach, but you do need to get things done and not get bogged down with too many unimportant details. The *Concert Etudes* took several weeks from beginning to end. The composing was something like 5 weeks and editing/formatting was probably 2 weeks. That's another aspect...when you give performers your music it should not be a messy draft – with Sibelius and Finale, there is no excuse. Try to give your performers the closest thing to a final version, therefore only minor changes will need to be made.

SCFS: What piece, song or group on your iPod would surprise us most?

BD: I have a soft spot for The Cars, Duran Duran and early Madonna. It's so far away from what I write, that it doesn't influence me. I don't listen to any classical music when I'm composing, so I can limit the influences that might creep in. But, in between writing, I listen to a lot of classical music and attend many concerts. When I start writing, I shut it off. 🎵

For more information about Brian DuFord and his music, visit his website www.brianduford.com and “like” him on Facebook at www.facebook.com/briandufordcomposer.

Amy Hardison Tully is Assistant Professor of Music at Coastal Carolina University, where she teaches flute and music history. She holds degrees from UNC-W, Northwestern University and the University of South Carolina and is a board member at-large of the SCFS.



Brian DuFord with the Concert Etudes for Flute Quartet performers.

Schedule Your Flute Service Now

Joy Sears

Summer is finally here and it's the perfect time to send your flute in to be repaired. Chances are you need a break anyway and can be without it for a few days. It's a great feeling knowing when fall rolls around that you will start lessons, rehearsals, performances, auditions and competitions with a sound flute rather than stressing out during the fall rush because it cannot be fixed in time.

Before taking your flute in to be repaired inspect it. Look for any visible scratches or dents, ripped pads or worn pad skins, binding keys or keys not moving freely or simultaneously with their partner. Does the head joint cork move freely? Check for pad leaks. It is common to have leaks in the pads and adjustments without being able to see them. Play long tones and then wide intervals listening to the timbre of each note. For the experienced player, if a note sounds fuzzy, dull, or out of tune consistently there is a good chance of a leak. Leaks can be big or small. The danger with the smaller leaks is that we tend to compensate for them over time by pressing harder.

Be sure to take your flute to a qualified technician. For example, if your flute has Straubinger pads make sure you take it to a professional who is certified. If you need assistance check the Straubinger website www.straubingerflutes.com for certified technicians in your area. Get referrals or research potential technicians. Don't be afraid to ask questions! After all, you are the one paying for the service and should feel comfortable leaving your instrument in the caring hands of whoever works on it. Also, I personally recommend reading the educational articles on the Miyazawa website under "Maintenance & Care".

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Joy Sears is a flute repair specialist and private teacher in Moore, S.C. She holds degrees from the University of Akron and Western Carolina University and is currently a board member at-large of the SCFS.



SCFS Elections

Chris Vaneman

ATTENTION ALL MEMBERS

Now's your chance! Now's your chance to seize power, to grab the reins, to take control!
Or -- alternatively -- to give back to the SCFS, to serve your musical community, to help develop the Society as an important tool for musicians across the region. Either. Or both.

The SCFS holds elections every year to fill leadership positions as well as the at-large positions on its Board of Directors. This June we'll be voting electronically to elect a President and a Secretary (both of those are two-year terms, 2012-2014) and to elect an Interim Vice President who will serve only until 2013. We'll also be electing all the Board's at-large members, who serve one-year terms.

But before we can do that we need nominees! We need people willing to serve and willing to lead! This is a terrific chance to help shape your musical community, it's a lot of fun, and honestly it's not a crazy amount of work. The President is mostly responsible for providing organizational energy and occasionally writing some stuff; the Secretary is responsible for seeing to the printing of programs and the taking of minutes at quarterly Board meetings; and the Vice President oversees membership and communication with our corporate sponsors. At-large Board members participate in the quarterly meetings and volunteer for specific duties when the inspiration strikes them.

And, to make it even more awesome, since the beginning of this year the Board has been meeting online, so you won't even have to drive to Columbia for the meetings! You just sit at home and talk into your computer! How cool is that?

All SCFS members are warmly encouraged to volunteer or to nominate another member they think would be good for a position. (Though if you nominate someone else I'll certainly contact them to get their permission before we begin voting.)

Please send nominations to Chris.vaneman@converse.edu NO LATER THAN **JUNE 9!**

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Amy Hardison Tully, Newsletter Editor

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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