

# South Carolina Flute Society



Summer 2009 Newsletter

Volume 1, Issue 4

## FROM THE PRESIDENT—ANGELA MASSEY

I hope you have all had a wonderful summer filled with many learning and performance opportunities, new experiences, and time to recuperate. As everyone is now preparing for the new school and performance year, we at the SCFS are also busy preparing for this year's events.

This year's Fall Seminar will be held on Saturday, November 14, 2009 at the University of South Carolina School of Music in Columbia. Our guest artist is Dr. Brooks de Wetter-Smith, flute professor at the University of North Carolina at Chapel Hill and former president of the National Flute Association. This event will begin with a presentation on circular breathing and avant-garde techniques. Following the presentation will be a performer's masterclass with performers chosen through our fall seminar masterclass competition.

Our Spring Flute Festival will take place on March 19 and 20, 2010 at Converse College in Spartanburg, SC. This year's guest artist is Bonita Boyd, flute professor at the Eastman School of Music. The Spring Festival will be filled with many masterclasses, recitals, competitions, and exhibits. Please visit our website at [www.scflute.org](http://www.scflute.org) for more information on all of our competitions and events.

In this issue of our newsletter you will find articles on the New York convention, flute health, and our new flute works section. Also included are the biographies of next year's artists, information on our competitions, and a copy of the membership application.

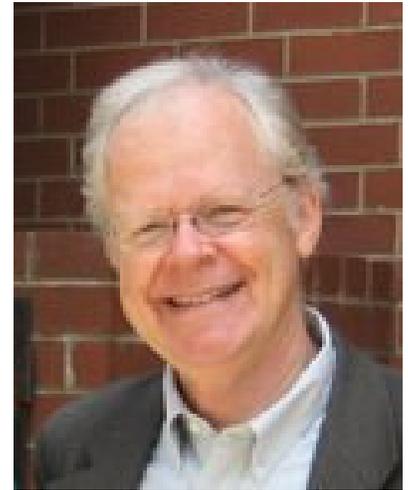
I would like to take this opportunity to remind everyone about renewing your membership for the 2009-2010 year which begins on September 1st. Your continued membership is important to us and we can not provide these opportunities without the support of our community. This past year has been a tremendous success and it has been a pleasure to have all of you as members. I hope that you will consider renewing your membership so that we can continue to enhance the musical environment around us.

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## BROOKS DE WETTER-SMITH: Fall 2009 Guest Artist

Brooks de Wetter-Smith is in great international demand as a recitalist, concerto soloist, and masterclass teacher, having given concerts in 20 nations (Eastern and Western-Europe, Asia, the Middle East, and South America) and nearly all 50 states. His recordings have been released on the Albany, Aurophon, Centaur, Christophorus, Crystal, and Paulinas labels, spanning Baroque, Romantic, Twentieth-Century, and jazz-inspired repertoire; and his live performances have been featured on broadcasts in the U.S., Europe, and Asia. A number of his music editions have been published by International Music Company and Southern Music. He is an internationally recognized authority on 19<sup>th</sup>-century flute literature as well as extended performance techniques. Dr. de Wetter-Smith was awarded a Fulbright Senior Professorship to teach at the Hochschule für Musik in Munich and Cologne, and at the Music Conservatory of Lisbon, Portugal.



In addition to his distinguished career as a teacher, performer and recording artist, he is actively engaged in exploring traditional Arabic improvisation techniques, an outgrowth of his long-standing interest in jazz. This search has led him to Turkey, Syria, Lebanon, Egypt, Palestine, and Israel. Dr. de Wetter-Smith has combined his work in the Middle East with the study of Brazilian jazz/folk elements, suggesting a close connection between traditional Arabic music and western jazz traditions via West Africa.

In addition to his music accomplishments, Brooks de Wetter-Smith is a published photographer who has worked in the Himalayas above Mt. Everest base camp, the Peruvian Andes, the deserts of Syria, Jordan, and Egypt, the Amazonian jungle of Brazil, Antarctica, and the high Arctic. He is about to release a commercially available DVD of his Antarctic photography accompanied by newly commissioned work for voice, flute, string quartet, harp, percussion and narrator, entitled *Iceblink*, for Centaur records. He frequently travels to present another Antarctic project that also features his photography, narration and flute improvisation, called *Southern Ice*. Current projects include preparing a multimedia production of his photography, newly commissioned music by Terry Mizesko, and paintings by Nerys Levy that engage issues of global climate change. A former president of the National Flute Association, he is the James Gordon Hanes Distinguished Professor of Music at the University of North Carolina at Chapel Hill, where he teaches flute and a course on the history of jazz.



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## BONITA BOYD: Spring 2010 Guest Artist

Born in Pittsburgh, Bonita Boyd grew up in Long Beach, California. Her teachers included Maurice Sharp of the Cleveland Orchestra; Roger Stevens; and Joseph Mariano, principal flute of the Rochester Philharmonic Orchestra and legendary pedagogue at the Eastman School. Boyd succeeded him in both posts – becoming the youngest woman to hold major academic and orchestral appointments, as noted by *Glamour* magazine in its “Outstanding Career Women” feature.



In 1983, Boyd made her critically acclaimed Los Angeles debut, and also made her first solo tours of Europe and the Far East. Following tours of Latin America, she performed with orchestras and as recitalist throughout the world, including the National Gallery Orchestra (Washington, D.C.), National Symphony of the Dominican Republic, California Chamber Orchestra, Chautauqua Symphony, Concerto Soloists of Philadelphia, Denver Chamber Orchestra, Pusan Symphony (Korea), Western Australia Symphony, Queensland Symphony, Polish Radio Orchestra, Vilnius Chamber Orchestra, as well as numerous performances on National Public Radio, PBS television specials, and radio recordings in Berlin, Hamburg, Cologne, Frankfurt, Munich, Oslo, Amsterdam, The Hague, Brussels, Poland, and Lithuania.

Boyd has premiered numerous works, including Samuel Adler’s *Concerto* (1977); Warren Benson’s *Five Lyrics of Louise Bogan* (1978) and *Concertino for Flute, Strings, and Percussion*; *Solo Sonata* by Miklos Rozsa; and *Eclipse Musings*, Augusta Read Thomas (1998).

Her 1980 Alice Tully/Lincoln Center concert was highly praised, especially for her astonishing technical *tour de force*—Paganini Violin Caprices transcribed for solo flute—later captured on her popular recording. Bonnie’s recording, *Flute Music of Les Six*, was honored by *Stereo Review* in its 1983 Record of the Year awards, and cited by *High Fidelity* magazine in its “Critic’s Choice” column. She has also recorded on Spectrum, Vox, Stolat, Gasparo, Philips, Albany, Pantheon, and Fleur de Son. Her most recent recordings include Bernstein’s *Halil* and a new release of the Paganini *Caprices*. She tours regularly with guitarist Nicholas Goluses; the pair has recorded and released a CD, *Chronicles of Discovery*.

Boyd served as principal flute with the Rochester Philharmonic (1971-1984), Chautauqua Symphony (1971-1977), and Filarmonica de las Americas, Mexico City (1977). She was a faculty member of the Johannesen International School of the Arts (1987-1996). An Eastman faculty member since 1977, Bonita Boyd is also currently a member of the artist faculty of the Aspen Music (1996-) and the Aria International (1997-) festivals, and is co-principal flutist of the Aspen Festival Orchestra.



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## FLUTE HEALTH by Angela Massey

With the new school and performance year starting up, many of us will be returning to our regular practice routines. Whether preparing for a lesson, an audition, or performance, we all have a lot we are working on. However, this is a wonderful time for us all to reevaluate how we practice. With an increasingly number of flutists developing performance pain, it is important for us to consider issues that can help in preventing injuries and that can increase the amount we accomplish in our practice sessions.

From a physical standpoint, anyone would have a hard time holding their arms up, with the elbows bent, and fingers moving for hours as we do when we play. Our playing position is far from natural and causes much repetitive motion on our muscles, nerves, and tendons. This extended muscle use and repetition is a leading cause of injuries among musicians. Practicing in smaller increments allows your body to not be overworked and helps to avoid unnecessary strain to the nerves and tendons. Taking breaks every 30-45 minutes during a practice session will release unwanted tension, allow the body to reset itself, and will give you the opportunity to return to your practice more refreshed.

Spacing out your practice also helps with mental concentration. For many musicians, focus is lost and progress slows when practicing over a long amount of time. Try maintaining the same or similar amount of practice time in your day, but spread it throughout the day so that your body and progress will benefit. As we start back into this busy new season keep your body in mind and space out your practice so that there are fewer musicians with performance injuries and we can all accomplish our goals with music.

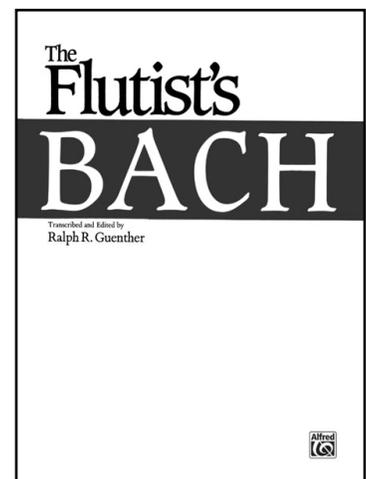
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## FLUTE WORKS by Jessica Hull-Dambaugh

Love Bach but are tired of playing the same old flute Sonatas and Partitas? Why not play some of Bach's greatest works for violin and cello? *The Flutist's Bach* is a wonderful compilation of movements from Bach's violin and cello partitas, suites, and sonatas transcribed for flute. I wouldn't necessarily call this book an "etude book", but it certainly helps us gain more of an understanding of Bach's writing and phrasing while elevating our playing to the next level.

One of my favorite movements in this book is the well-known Allegro from Bach's Cello Suite No. 1. For me, hearing this piece always made me wish I played the cello just so I could play this piece. And although this flute transcription could never replace the original, it is definitely a close second! What I find interesting about these transcriptions is what may be difficult to play on the flute may not be so difficult on the cello or violin, and vice-versa. I have found that with most pieces in this book, the biggest obstacle when playing them on flute is keeping an even tone throughout the change of registers, which on a stringed instrument only requires a movement of the bow to a different string. There are also frequent grace note patterns between registers that could be difficult to execute cleanly on flute.

This is one of my favorite books to take out and just play through for fun. It enables us to further enjoy the beauty of Bach's melodies in pieces we've maybe only heard before on other instruments. A definite must have for any flutist's library!



## NFA CONVENTION HIGHLIGHTS by Esther Waite

The National Flute Association's 37th annual convention took place at New York City's Times Square during the second week of August. I, along with several other SCFS board members and thousands of flute enthusiasts, had the privilege of attending this year's convention. What fun it was to play in the colossal flute choir's record-breaking performance of "Galway Fantasie," conducted by Sir James himself!

I'd like to share with you just one of the many other fascinating events I enjoyed during the convention—"Taffanel: Founder of the Modern French Flute School." Based on the research of Edward Blakeman, author of *Taffanel: Genius of the Flute*, this presentation combined narration and musical performances to give a glimpse into the life of this flutist, teacher, composer, and conductor. Taffanel was a significant flutist-composer because of his serious training in composition. Instead of merely composing virtuosic, "acrobatic" showpieces that were popular in his day, he was more concerned with true musicality and substance. Narrators Michie Bennett and Angeleita Floyd shared little nuggets of interesting information, such as comments that Taffanel gave his students on their examinations ("beautiful sound, colorless interpretation" ... "must get rid of the throaty wobble" ... "interpretation a little cold" ... "very big sound, warmth in the playing"). There were also comments that the critics had given of Taffanel the performer ("Monsieur Taffanel is absolute perfection; nobody could play the flute better"). William Bennett and some of his protégés wowed the audience with performances of music that Taffanel had composed, premiered, or taught. Sadly, no recordings of Taffanel himself survive today, but his music and legacy live on!

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## COMPETITION ANNOUNCEMENT

The South Carolina Flute Society will host six competitions for the 2009-2010 year including the Young Artist, Senior Artist (11-12th grade), Clinic Artist (9-10th grade), Junior Artist (6-8th grade), and masterclass competitions. Solo Artist competition winners will be presented with cash prizes and have the opportunity to perform at next year's festival. Those selected from the Spring Masterclass Competition will perform for guest artist Bonita Boyd.

**Flutists interested in participating in the fall masterclass with Brooks de Wetter-Smith should send in a competition application soon! Entries for this Fall Seminar Masterclass Competition must be received by October 10, 2009 (see page 7 for more details).**

Entries for all other competitions are due by February 1, 2010 to qualify. Please visit [www.scflute.org](http://www.scflute.org) to view the competition repertoire and application procedures.

## REMINDER TO RENEW MEMBERSHIP FOR 2009-2010 YEAR!

Current membership in the SCFS has expired, so be sure to renew your membership right away. Members of the SCFS receive the quarterly newsletters which give information about the society festivals and other flute related events in our area. Your membership also entitles you to participate in our competitions, events, recitals, and (if applicable) be listed on our teacher roster. Best of all, it enables the Society to provide the great fall and spring festivals featuring major artists and teachers. In our first two years we hosted Tadeu Coelho, Brad Garner, Amy Likar, and Jeanne Baxtresser. The festivals also feature workshops which are applicable to all age groups and interest levels. In addition, many of our corporate sponsors attend as exhibitors, so the festivals are a great time to purchase new music, try (and purchase) new instruments, and get to know other flutists from our state and region.

The membership application form is provided for you on page 8 of this newsletter, or you may visit the website ([www.scflute.org](http://www.scflute.org)) to download a copy. Please mail in your application and membership dues right away!



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**South Carolina Flute Society  
Fall Seminar Masterclass Competition**

The South Carolina Flute Society Fall Seminar Masterclass Competition is open for flutists residing in any US state. Finalists will be selected on the basis of their recorded qualifying round to perform in the Fall Seminar Masterclass with guest artist Dr. Brooks de Wetter-Smith.

The masterclass will take place on Saturday, November 14, 2009 at the University of South Carolina School of Music in Columbia, SC. An accompanist will be provided at the contestant's expense for the masterclass, although contestants may bring their own accompanist if desired.

The entry fee is \$15.

**Submission Qualifications:** Applicant must be a current member of the SCFS. Applicants can reside in any US state, and must be age 30 or younger as of November 14, 2009.

**Materials Required for Submission:**

1. SCFS Competition Application Form (see [www.scflute.org](http://www.scflute.org)) and \$15 entry fee
2. SCFS Membership Application and membership fee, if not currently a member (see page 8)
3. Three copies of preliminary round CD
4. Biography of applicant (200 characters maximum)

**Recordings:** Please submit 3 copies of unedited preliminary round recorded material on CDs only. Piano accompaniment is optional, and will not affect placement. Repertoire should be indicated on CDs; however, please do not include your name on the CDs.

**Preliminary round recorded audition repertoire:**

Piece of choice

Those chosen to perform for the Fall Seminar Masterclass will be asked to play the piece submitted on their recording.

**Submission deadline:** All materials must be received by October 10, 2009.

**Send all CDs, fees, and application materials to:**

Dr. Amy Tully  
SCFS Competition Coordinator  
Coastal Carolina University  
P.O. Box 261954  
Conway, SC 29528

# South Carolina Flute Society

## Membership Application

(Annual membership runs from September 1, 2009- August 31, 2010)

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Address \_\_\_\_\_

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Phone \_\_\_\_\_ Cell \_\_\_\_\_

Email \_\_\_\_\_

- Please add my name and contact information to the SCFS teacher list
- The SCFS may make my contact information available to members and sponsors
- I would be willing to serve on a committee.

Membership Status:  New Membership  Renewal Membership

Membership Type:

\_\_\_\_\_ Student: \$15.00 Please list institution: \_\_\_\_\_

\_\_\_\_\_ Adult: \$30.00

Optional: list musical affiliations: \_\_\_\_\_

\_\_\_\_\_ \*Corporate: \$75.00 (will be listed on the SCFS website)

\_\_\_\_\_ Exhibitors: \$75.00 per event (if non-corporate member)

Check here if you plan to exhibit in the Spring Festival on March 20, 2009

*\*The cost for corporate members to exhibit is \$50.00 per festival. Exhibitor fees are due by the festival date and thus may be paid at a later date – please contact the site coordinator if you do not wish to become a corporate sponsor but do plan to exhibit.*

\$ \_\_\_\_\_ 2009-10 Dues Total

\$ \_\_\_\_\_ Donation (optional) – Donors are listed in programs and on website

\$5.00 postage fee (only if you need your newsletters sent by regular mail instead of email)

\$ \_\_\_\_\_ Total amount enclosed

Please make check payable to: *South Carolina Flute Society*  
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NEWSLETTER ARTICLE SUBMISSION

If interested in submitting an article for our newsletter please email entries to Esther Waite at [ewaite@bj.edu](mailto:ewaite@bj.edu) by the submission deadline. Please indicate on the subject line that this is for the "SCFS Newsletter" and if possible please send as a Microsoft Word document.

The submission deadline for the Fall 2009 Newsletter is October 15, 2009.

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## SCFS MISSION AND OBJECTIVES

Our mission is to further the education of flutists, create performance opportunities, and promote the love of music and the flute

### Objectives

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

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**We're on the Web!**

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